

complete convention
details --- next issue

1973 INTERNATIONAL

CHAMPS



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Heart of My Heart,
Meet Me Tonight
in Dreamland
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Harrigan, Mary's
a Grand Old Name
Moon Medley

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Star Spangled Banner
This Is My Country
God Bless America
Cohan Medley
America The Beautiful
Give Me Your Tired
Your Poor
WWI Medley
My Buddy
My Country 'Tis of Thee
Service Hymn of the
Republic

SOMEWHERE

Bye, Bye, Blues
They Didn't Believe Me
Tennessee Waltz
No, No, Nora
My Buddy
I'm Going Back
to Carolina
A Little Street Where
Old Friends Meet
Just A Bundle of
Old Love Letters
West Side Story

WATCH WHAT HAPPENS

Watch What Happens
By The Time I Get To Phoenix
Jean
Lollipops And Roses
If I Fell
Their Hearts Were Full
Of Spring
Hospitality
Lida Rose
Jerome Kern Medley
Finian's Rainbow Medley
Old Folks
Sheik of Araby

AFTERGLOW

Hey, Look Me Over
Hello, Dolly
All The Things You Are
River of No Return
After You've Gone
Pass Me By
Where Or When
No New Tunes On This
Old Piano
New Gang On The Corner
Cohan Medley
If You Can't Tell The World
She's A Good Little Girl
South

A TOUCH OF GOLD

The Chord Busters March
I Had The Craziest Dream
Lazy Bones
Mother Machree
I'm Confessin' That I Love You
Oh, Teacher
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DEVOTED TO THE INTERESTS OF BARBERSHOP QUARTET HARMONY
JULY • AUGUST 1973 • VOLUME XXXIII • NO. 4

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... Mary Malone ... Ken McKee ... Harry Neuwirth ... Ted Pflueger
... Jim Stahly

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 \$.50 an issue.

future conventions

INTERNATIONAL

MID-WINTER

1974 Kansas City, Mo.	July 8-13	1974 Phoenix, Ariz.	Jan. 25-26
1975 Indianapolis, Ind.	June 24-29	1975 Honolulu, Hi.	Jan. 31-Feb. 1
1976 San Francisco, Calif.	July 5-10	1976 Washington, D.C.	Jan. 30-31

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Logopedics Support Reaches \$1,000,000



MILLION DOLLAR SONG – Children at the Institute of Logopedics proudly print the million-dollar figure which represents money raised by the Society for the speech-handicapped. Looking on are: (left) Fred Berry, Chairman of the Board of the Institute, and Dr. Roy Ray, Administrator, and (right) International President Charles Abernethy. The Society adopted the Institute as its official UNIFIED SERVICE PROJECT at the San Antonio Convention in 1964.

(Taken in part from the International Service Committee's report to the International Board of Directors)

The Society's UNIFIED SERVICE PROJECT took on new stature on April 27, 1973 when a \$300-contribution from the fledgling Alexandria, Minn. (LOL) Chapter brought us over the million-dollar mark in support of the Institute of Logopedics. The fact that this first milestone was reached in only eight years and not quite ten months since the adoption of the PROJECT in 1964 is commendable. Surely all of us can be proud of the part we played in reaching the goal.

Where do we go from here? "Right on," of course, to the second million, and hopefully within the next five years. The first step on the road to that second million is the \$200,000 goal established by President "Chuck" Abernethy for 1973. While the first million averages out to a little more than \$110,000 annually, and nearly \$4 per capita per year, President Abernethy has challenged all chapters to raise that average to \$5 per capita this year. He has also asked specifically that we raise this money by "Singing... That They Shall Speak." With Society-wide totals at \$948,976 at the end of December, 1972, the fact that we reached the \$1,000,000-mark after only four more months this year certainly seems to strengthen the probability that we will achieve the \$200,000 for 1973, with the typically stronger months yet to come.

Even though we cannot single out all the significant contributions since the inception of the SERVICE PROJECT, there have been several outstanding sources thus far this year that are noteworthy because they have provided large amounts of income in the past as well. One of these enthusiastically supported events, and getting larger every year, is the annual

"Harmony Holiday" at Grossinger's, where this January a full house upped the financial return to over \$5,000. Another \$5,000-plus bonanza was the fine San Francisco Area "Spectacular." The Logopedics "Spectacular" in various areas throughout the Society has become a great source of revenue. Several additional "Spectaculars" are already scheduled for this year.

Glancing back quickly over the early monthly reports of income received *this year*, several other contributions appear particularly noteworthy: \$500 from the Wichita, Kans. Chapter; \$340 from St. Petersburg; \$1,000 from Kalamazoo, Mich.; \$810 from Westchester County, N.Y.; \$522 from Bryn Mawr, Pa.; Fargo-Moorhead, N.D. \$392; Far Western District Fall Convention, \$1,419; North Hills, Pa., \$527; Grand Rapids, Mich., \$574; and a sobering but similarly exemplary memorandum of \$600 from Cardinal District "Friends of Pat Paterson." Over and beyond these fine examples are the many other contributions, both organizationally and individually, which are demonstrating an ever broadening "sense of service."

In order to give our members an updated insight into the great workings of the Institute, and to factually document the invaluable measure of support we have provided thus far, the Society is considering the development of a "Million Dollar" brochure which will be made available to every member. The brochure will cover in detail every aspect of our SERVICE PROJECT, including plans for the future. It is intended to be an inspirational tool to help us to continue our efforts to "Sing... That They Shall Speak."



INSTITUTE of LOGOPEDICS

that they shall speak

June 27, 1973

Charles Abernethy
c/o Harmony Foundation
6315 Third Avenue
Kenosha, Wisconsin 53141

Dear Barbershoppers:

"Music is love in search of a word."

Your music and your love have combined to bring speech to thousands of boys and girls at the Institute of Logopedics. They, along with the staff, join me in singing out "thank you" for raising over \$1,000,000 in smiles and songs in nine years.

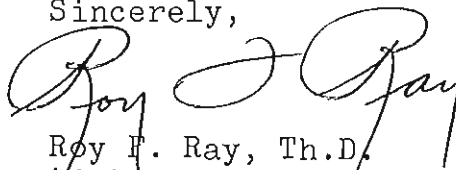
Since the Society adopted the Institute as its International Service Project in July, 1964, 74 boys and girls have been supported directly by Barbershopper District Funds. Hundreds more have benefited from the many special projects. These have included remodeling of the speech clinic, the audiology department, and special education classrooms; underwriting the camping program; and establishing the piano music laboratory. Through the memorials dedicated to Barbershoppers and their families much needed clinical equipment has been purchased to be used in the training programs.

There are still thousands of children who will require special training if they are to learn to speak, to walk, and to take part in their community. You have each helped in many intangible ways to bring these youngsters to the Institute to receive the assistance they need. Each time you sing your theme, "We sing...that they shall speak," you create an awareness of the services that are available.

Your assistance in telling of the important work, your enthusiasm, your interest and your support will be needed more than ever in the next decade as we seek to serve even more handicapped children in more effective ways.

"The songs that I hear in my heart, echo your gift of love."

Sincerely,



Roy F. Ray, Th.D.
Administrator

Team Effort Produces "Talking" Dolls for Institute

By Ray Maddock, Bulletin Editor,
64 First Ave., Massapequa Park, N.Y. 11762

Not too long ago a doll about the size of a two-year old was placed in a crib with a retarded girl. The little girl didn't know it but this was no ordinary doll. It was very special indeed, with its intricate receiving and transmitting sound system. Controlled from another room by a group of telephone employees, screened by a two-way mirror, the activities of both the doll and the girl were being watched closely.

The little girl neither moved nor made a sound regardless of other experiments prior to this time. She watched with some apprehension, but as soon as the doll began to talk, calling her name, things started to happen. The girl not only began to respond by cuddling the doll, but she also made noises, much to the delight of those looking on.

The onlookers were men who had wired the doll to speak, all twenty-year veterans with "Ma Bell" and members of "Telephone Pioneers of America." When they heard the child utter sounds, perhaps for the first time in her life, they melted like butter on toast, and tears of joy welled in their eyes. Later experiments proved that children were more inclined to speak to someone their own size where previously they were afraid to open up to an adult.

When Nassau Mid-Island, N.Y. Barbershopper Harry Cames read an account of the experiment he immediately realized the great potential for this doll's use at the Institute of Logopedics, the Society's UNIFIED SERVICE PROJECT in Wichita, Kans.

Harry, though in his seventies, is a giant of a man with a heart to match. A long-time Barbershopper, Harry organized the Brooklyn, N.Y. Chapter in 1955. He moved to Long Island in the sixties and joined the Mid-Island Chapter. When a Mid-Island-Nassau merger took place a short time later, Harry became chorus manager and kept the chapter singing day and night. With boundless energy and zeal for the Society's SERVICE PROJECT, Harry had difficulty containing his enthusiasm as he thought of the children and the dolls.

A niece who worked for the telephone company gave him some contacts in the Pioneer organization and Harry was off to the races. He felt strongly that if ever there would be a perfect marriage, it just had to be between the Pioneer club and our Society, both working together on this charitable project.

After receiving the chapter board's approval (at which time he learned that Howard Schuster, a New York Telephone Company vice-president, was a chapter member), Harry started the wheels in motion.

Subsequent meetings with members of the phone company's engineering department were extremely fruitful. The doll project was discussed and a course of action determined. A letter from another Pioneer, a woman who had used the dolls for speech therapy in local hospitals and institutions, convinced Dr. Roy Ray, the Institute's top administrator, of the project's worth. From that point on it was simply a matter of producing



Children at the Institute were thrilled to receive the "talking" dolls from Nassau-Mid-Island, N.Y. Barbershoppers and the "Telephone Pioneers of America."



the life-size dolls. The Nassau-Mid-Island Chapter agreed to provide the necessary financial backing and the telephone company's Pioneers agreed to do all the work.

On March 21, 1973, at the monthly visit of the Pioneers to the Home of the Aged in Islip, N.Y., the dolls were formally presented to the Nassau-Mid-Island Chapter and the Institute with Harry Cames accepting on behalf of both organizations. Harry just happened to have a quartet along to provide singing entertainment for the old folks and to express appreciation to the Pioneers for their unique gifts.

The dolls, a boy and girl doll, were packed and soon on their way to Wichita. Though we've received no official reaction from the Institute, we can well imagine the excitement the two dolls have created among the children.

CHUCK'S CHATTER

"It Takes a Heap of Tolerance"

By International President Charles E. Abernethy,
300 E. Grand Ave., Ponca City, Okla. 74601

There are many and varied opinions on what our Society units should be. Some think the "amateur status" should be maintained, and, by this, they mean singing for our own amusement. They cry with great emotional appeal "this is what O. C. Cash had in mind . . ." and maybe he did. But he also did not initially visualize the phenomenal growth beyond Tulsa. If he were alive today, he might express philosophies entirely different from what we imagine, because he would no doubt see the Society in today's world, not the world of the 1940s. Remember, he was a man of great vision.

How far should we go? Some of our units are already better than some professionals. What is wrong with being as good as we can be? If we must compete with other forms of entertainment, including the free television in our own living room, we must continue to improve our product. If we expect to sell show tickets to the public, then we must give them their money's worth.

Can our Society be all things to all people? Are we broad-minded enough to live with those who don't care to come in first at the next contest? There are some singers who can't be champions because they lack the talent, and there are others who are too lazy to apply themselves. We lose some members because their chapters are too ambitious for them. On the other hand, we lose some members because their musical needs are not being fulfilled.

As Society leaders, we are obligated to provide the tools for our members to improve their musical skills to the maximum of their potential. We have been supplying educational opportunities and we will continue to do so. We will help the chapter chorus director do a better job of providing musical leadership. How well we saturate the Society with education depends upon the desire and attitudes at the chapter level. We can make it available, but someone must utilize it.

In recent years, the philosophy has been to sing better. If we are going to be a musical Society, then let's all sing well enough to be respected by musicians. You can't continue to sell a poor product, be it music or anything else; and if we are to sustain ourselves financially, we must sell the product. Then what do we do with the casual member who doesn't care to be that good?

Here is a practical solution that may satisfy the two extreme positions. It isn't new, but perhaps many haven't tried it. It will require tolerance to make it work — and tolerance doesn't come easy for some of us. Simply establish chorus standards that are *reasonable* and *just* — then let the member place himself in the chorus, or in the supporting group, whichever he chooses. What are these standards?

1. Attendance at meetings and singouts (some percentage between 50 and 80);
2. Knowledge of the notes and lyrics of the current repertoire. (A music committee of four section leaders and the director to judge his qualification.)

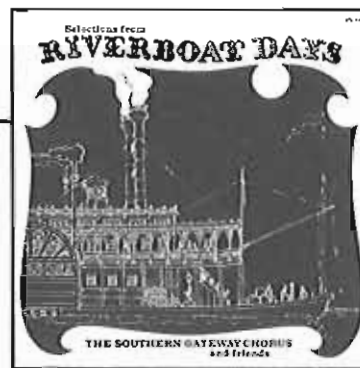
Then there is one more important step — plan a balanced meeting: a one-hour chorus rehearsal (an hour of no foolishness and real accomplishment) and the other hour should be devoted

to quartet singing, woodshedding, program and coffee-break time. Items of business and announcements should be worked in between, but keep controversy out of meetings — only positive attitude should prevail.

If you lack the number necessary to make a good sound in your chorus, get busy and acquire new members. Don't antagonize the casual member who hasn't qualified for the chorus. Tolerate his desires, but don't nag him out of the Society. There *can* be a place for everybody. If the part-time member misses too many meetings to sing with the chorus, that's *his* problem by his own creation — not the chapter's problem. You're not depending on him anyway, and we're not kidding ourselves that we have a forty-man chorus when in fact we have twenty performers.

It takes good leadership, both musically and administratively, to have a good chapter. Goals must be established and officers must perform their duties or goals will not be met. The atmosphere for pleasant fellowship must prevail along with the dedication to learn the music and sing it well. Members will not want to miss meetings that are attractive.

There is room for all of us — but it takes a heap of tolerance to keep everyone happy. With proper organization and positive attitudes, we can do it.



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"HELLO CENTRAL, GIVE ME A LINE..."



A BIG ENDING

YOUNG MEN IN HARMONY

They'll "Keep America Singing"

By Jim Stahly, 2009 Castle, Bloomington, Ill. 61701

The current heroes of Bloomington (Ill.) High School's 2,100 students are the 19 young men who make up the teen barbershop chorus directed by Sam Anliker.

Anliker, who has been the Bloomington Chapter's maestro since the summer of '71, took his new-found love of the overtone to his job — that of choral music director at Bloomington High.

His two-year-old group of 19 sang on the Bloomington Chapter show this winter and equalled the appeal of the *Sun Tones*, *Soundtracks* and *Ideals*. The young men perform at virtually all high school concerts and have been bringing fellow students to their feet since the ringing chords first came out.

Anxiously looking ahead to the fall of 1973 are 36 freshman boys. From their ranks will come the cream that will swell next season's varsity Barbershoppers to more than 30.

Using the Society's arrangements for teens, Anliker believes the barbershop style brings out some of the finer musical qualities in his students — primarily the abilities to be sensitive to pitch and to carry a part. He feels the "manliness" of the style encourages participation (which is totally voluntary with two after-school

rehearsals a week and no credit), especially by those who might feel self-conscious because of the snickering taunts of the guys they run around with.

Now, instead of roaming the halls at noon, most of the 50-plus teen Barbershoppers listen to barbershop records and sing tags.

You can bet they're going to make top-notch talent in Society choruses and quartets across the country when they complete their education. (Incidentally, the upperclassmen also sing in the high school's a cappella choir which last April presented Mozart's *Requiem Mass in D Minor*, a difficult undertaking even for mature voices and rarely performed at the high school level.) All photos courtesy *The Daily Pantagraph*.



ESTABLISHING TONALITY



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SAM ANLIKER



SOUND OF THE FUTURE



"THE OLD SONGS..."

DIARY OF A MAD SEAMSTRESS

By Mary (Mrs. Jack) Malone,
155 Greyhorse Rd.,
Willow Grove, Pa. 19090

Some time last September, when I was under his spell, good old "Golden Throat" (my husband, Jack, for those who don't remember when he was introduced as Golden Throat to HARMONIZER readers a few years ago) talked me into making uniforms for the quartet. Since I had already graced their beautiful bodies with crepe shirts and corduroy vests, I figured what can be so bad about making vests and pants. Little did I realize what the future held for me.

Carl (Snyder), his wife Elaine, Ralph (Childs), Golden Throat and I went to a local fabric store one evening and, to the delight of the interior decorator, six-foot-six-inch Ralph swished and swayed under bolts of cloth to check how the fabric reflected light. I picked a beautiful tie-dyed velvet that evening: easy to work with, etc. Since no decision could be made without the bass' opinion, we left without making a purchase. Confident that good old conservative, down-to-earth, doesn't wear bells, never calls attention to anything but his voice (a curse of all basses) Tom (Ewald) would pick my material, I slept well that night.

When Golden Throat and Tom returned from shopping a short time later with a bolt of material and said, "Guess what we picked out—" that should have been the first clue that my happy days were numbered. Eagerly I ran to the material, ripped off the plain brown wrapper and promptly fainted. How could they do this to me? Crushed gold upholstery fabric. I could scarcely believe my eyes. I can almost hear the comments of those who sew or have recovered furniture — the "God bless yous," "You've got to be crazy," "I'd never do it," etc. And so began one of the most frustrating, humorous and rewarding activities of my life.

So that I could get started on the project, Golden Throat was given a list of essentials to purchase, such as buttons, thread, lining, interfacing and zippers. When he brought the material home and I saw four invisible zippers, I was mentally delighted as very funny thoughts of possible scenes in the men's room flashed through my mind. Being a very nice person, though, I had him return those and replace them with four separating zippers.

I experimented on my husband's outfit. During the numerous fittings his twisting and turning in front of the hall mirror wore the carpeting thin (Jean Shrimpton cry your eyes out). What that man knows about music is equivalent to what he doesn't know about clothes construction. After making flares from straight-leg trousers, taking them in here, letting them out there, allowing for sitting, breathing and all the other things important to singers, I was about ready to name him Golden "something else!"

Too quickly came the day of reckoning. On a beautiful Saturday afternoon, when I would normally be enjoying a beer

and Penn State football, the quartet descended upon my house and mass fittings were in order. They had their pants on and off more that afternoon than Marlon Brando in "Last Tango." Rather than explain the entire afternoon of pinnings, fittings and what have you, I'd rather you'd recall your experiences of purchasing tailor-made clothing. Multiply that picture by four and you should have a pretty good idea of the scene in my living room that day. My only comment is: "Every wife should have the experience of making her husband a pair of pants. It broadens one's sewing knowledge."

NOT RECOMMENDED THERAPY

Between buying the material and the finished product, I discovered making outfits for your husband's quartet is not recommended therapy for a healthy marriage. Within two weeks my neighbors had started a collection to defray the cost of a psychiatrist, or divorce, whichever came first.

The fellows thanked me when the project was completed, and away they went with their new outfits, along with spare thread and buttons. Now all they had to do was sing.

The convention weekend was soon upon us and I attended the quartet finals session with my aunt and uncle. I invited them to be with me as I wanted them to hear the quartet so they could report to my Dad that, contrary to popular opinion, all the talent is not on our side of the family. My uncle kept flinching as I completely lost control after the "Fifth Edition" sang. During the applause I could hear him muttering something about "the great amounts of money his brother had wasted trying to refine that girl."

When it was announced that MY quartet had won, I remembered my manners and dutifully took my relatives backstage to meet my four golden models. After we kissed all around the fellows had to go back on stage. I took this time to walk my relatives to the door, thanked them for coming and tried to regain some of my lost poise.

As I returned slowly to the backstage area, Fred King (of "Oriole Four" and Dundalk, Md. fame) came to me and said, "So you're their tailor." I beamed, thinking Golden Throat had already told him of my prowess as a seamstress. When he told me the quartet had publicly thanked me in convention hall — I got pale. While I was being the courteous, perfect hostess, I had missed the opportunity of my life for a glorious ego trip in front of 6,000 people, where I could have stood on a chair, raised my hands above my head, bowed and made a complete idiot of myself. Crestfallen, all evening I wore a piece of gold material pinned to my head. Alas, no one noticed. I'd blown my only chance to claim the spot light!

If at future conventions you happen to see some female with pins in her mouth and an "I-need-to-be-recognized-look" in her eyes, please say hello to me.

Music educators are constantly seeking ways to bring music experiences to other than the gifted student. Each music educator has an obligation to also try to reach the amateur singer, who pursues singing because he loves it, and to nurture a desire to sing that will continue in community life in the student's post-high school years. Barbershop music is one good way of doing this.

In August 1971, the National Executive Board of the Music Educators National Conference, acting on a request from the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., approved "the inclusion of a barbershop quartet category in competitive festivals in states where such a category is desired." Now that the national organization has given its approval, each state may decide whether to include a barbershop category. The final decision should be made not on the basis of the festival alone, but rather on the opportunity to involve more students in the vocal music program.

As a result of the approval of barbershop music by MENC's national board, there has been a gratifying acceptance of the barbershop style, and many teachers are eager to know more about it. It really is as American as apple pie and deserves some recognition in the vocal music programs in our schools.

Because it is not as demanding technically as some other forms of vocal music, barbershop singing may appeal to students who feel they don't know enough about music to participate in other activities. This doesn't mean that every student can or will want to sing barbershop, but if a student can sing at all, he or she might enjoy a barbershop experience.

An understanding of barbershop style makes it easier for teachers to accept and use it. Perhaps one of the simplest ways to analyze barbershop singing is to think of it as a lead part, which has the melody line, and three other parts that sing in harmony with the lead. One of the harmony parts is usually above the melody, but the lead part is prominent and really does lead the sound of barbershop.

Barbershop singing is generally unaccompanied and is tuned according to "natural" or "just" intonation. This tuning by ear allows a number of overtones or harmonics to occur, which in turn reinforce the sounds of the four voices. Barbershop music uses a very singable line that is not melodically or rhythmically complicated or contrived. It is not necessary to have any great "know-how" in order to quickly recreate the melodic line. It is a good idea to have those singing the three harmony parts

participate in the original learning of the melody. They will then know the sounds with which they will be harmonizing later on, and they will also have established the rhythmic pattern of the melody. Their only changes will be echoes, moving parts, and "swipes" that occur only as demanded by the song. Because all voices are singing the same words at the same time, the sounds can be matched at every instant. This allows a richer, fuller sound and permits each voice to reinforce the others rather than conflict with them.

One of the characteristics of the barbershop style is the freedom of interpretation of note values. Since the story line is very important, the stress on a certain word or syllable can be enhanced by extending the duration of the tone. "Throwaway" words may be shortened. Dynamics are used to strengthen the meaning, intensity, and impact of the story line. Barbershop interpretation is really a stylized version of a pop tune with emphasis on the communication between performer and listener.

Barbershop chords, which are a great aid in ear training, tune themselves mathematically. One way of doing this is to have the lead sing a B-flat on an "ah" and then have the low part match it an octave below. Once this octave is established, some students will be able to hear the overtones of the third and the fifth of the key, plus a couple of octaves, and it should be relatively easy for the middle and upper parts to find their notes (the fifth for the middle part and the third above the lead for the upper part). These two additional notes will reinforce the octave and each other.

To sing in a quartet of any style is not the easiest thing for everybody to do at any age. Even when you don't have four outstanding students who can sing as a quartet, you could have a chorus of those who are eager to sing barbershop. We must never be guilty of programming our year simply to prepare for the festival in the spring. The festival may be one means of measuring our achievement, but it should not be the purpose for which a group is formed. The real purpose of the activity must be the benefits and enjoyment that it provides for all participants.

Barbershop singing is really good vocal training. It uses all the concepts of good singing, including the naturalness of the full, free, unrestricted, projected voice being produced by a person who has committed himself to a total music experience.

The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America and "The Sweet Adelines," an organization for women, have been largely responsible for keeping alive this style of singing. SPEBSQSA has persuaded publishers to issue arrangements in the barbershop style, and many of these arrangements have been prepared by members of this group, who are constantly seeking ways to refine and improve their product.

SPEBSQSA is eager to assist any teacher who is interested in using barbershop music with high school students. A special adjudication form is available from MENC in Washington for those who decide to add a barbershop category to their festival programs. (Adjudicators may wish to acquaint themselves with the new form, which differs slightly from the small vocal ensemble form that has been used for male quartets.)

Barbershop music is just one of the many ways involving more and more students in the music program, but it is an important way. One teacher, on hearing a group of boys singing barbershop, said, "If barbershop helps boys sing that well in tune, it should be mandatory in all schools."

Yes Sir, That's My Barbershop

By Robert D. Johnson
Society Director of Music Education and Services

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PROTECTION and Silence

By Ted L. Pflueger,
954 Sea Palm Ave.,
Pacific Grove, Calif. 93950

An ever recurring theme – PROTECTION – chapter officers and members will at some time or other talk about it. How do we get more members and what must we do to keep those we have? Everyone of the Society's music directors, while dreaming of a larger chorus, will say "I wonder why more men are not here? What became of good old Joe Barbershopper?"

In answering these questions, many theories are advanced such as competing with other forms of entertainment, many other meetings to attend, television, and so on - -. One can run the gamut in no time, rationalizing to his heart's content, as the meeting closes without enough tenors, baris, leads or basses for good musical activities.

Silence is a relative thing, and often conceals honesty or reality. It is better to remain silent than it is to offend or disturb another Barbershopper. We might consider that. If everyone had used tact, perhaps that missing part would have been present at our last meeting.

Can you be honest with yourself? How many of us believe that only we can really support the chorus? The quartet? Or run the chapter? "A new face, a new member – what does he know about running the chapter? Until he's been around as long as I have, his ideas don't count. Why, I can remember when we tried that idea years ago, and it didn't work. Didn't work then, and it won't work now. Not while I'm around, it won't!"

Do we honestly welcome new members and their ideas? Are we susceptible to flattery, but do we reject criticism? Why is it that visitors and new members, many of whom can sing, and even sight read (WOW!), often fail to come back, or – having been around a year or so, maybe after serving as a chapter officer, discontinue attending meetings?

It's amazing to find that only the old timers and honored quartets are to be listened to at meetings. Surely no one would belittle experience, but how is that experience satisfied? By self grandiosity? An ego that can offend and alienate membership? And in turn, what activity, what productivity, does this experience promote? Remember, the third letter in the Society's name stands for "Encouragement."

Do you know a Barbershopper who is so musically proficient that he only attends an occasional chapter meeting? Then there's the snob who refuses to woodshed with a new member because he (the new member) doesn't know the songs, his "ear is bad," or for some other unjustified reason.

To be able to realize that there is another way to operate, another method that might possibly work in someone else's hands – although it may have failed in ours – is "encouragement" in barbershopping. Too many times we toot our own horn, and disregard those factors that this changing world has thrust upon us. In order to survive as a Society we have to learn to bend – as the oriental states "A bamboo bends, but never breaks." Barbershopping has already bent to many winds, and still preserves a completely distinctive style.

We must, by our example, enhance barbershopping, yet encourage those who would try to advance our Society. If we are to be honest with ourselves, we must constantly avoid an unjustified attitude. We are anxious to be accepted, and we seek approbation from our fellow-Barbershoppers. When it's not forthcoming we become frustrated and reject him. What happens then? That man is no longer in the chapter *in our mind*; we disregard him until he is gone. But, this Barbershopper, or someone like him, is always in our midst. The best thing we can do is to be true to ourselves, and if we really like to sing, continue in spite of his attitude.

Many times we've heard a Barbershopper try a tag, or seen him volunteer his services for a difficult job, and later heard him vow that he'd never stick his neck out again. Why? Because some more experienced member walked up and bluntly said in effect, "What a poor job, I've seen much better, and you aren't any good (or never will be)." What a way to destroy morale! How much better would it have been to use a little tact, perhaps remain silent, or better yet, praise him for what was done well, or improved from last time, then conclude with a cheerful "It'll turn out better next time."

I am not saying that we must always stay silent, unless, of course, this is the only way we can truly assess ourselves. We can, by example, encourage new members. We can offer them sincere, constructive criticism without offending them. We must, for there is no one else to do it – just you and I, really, as it has always been.

What about honesty, silence and PROTECTION? They're really closely related, aren't they? Only when we start treating fellow-members as we would like to be treated ourselves will we start retaining members. Only then will we be able to try for real down-to-earth harmony, barbershop harmony, both in our repertoire, and with those we meet.

In response to many requests for another collection of Barbershop "Standards", we offer \$

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Honey Gal

In the Evening by the Moonlight

In the Good Old Summer Time

Love Me, and the World Is Mine

Mandy Lee

My Gal Sal

No One Knows

Story of the Rose, The

Sweet Adeline

Sweet Rosie O'Grady

Wait 'Til the Sun Shines, Nellie

Way Down Home

When You Were Sweet Sixteen

Where the Roses Grow

Why Did You Say Goodbye

The Greatest 'Sing' Since JUST PLAIN BARBERSHOP!

1

Excellence Without Professionalism?

It's Possible!

By Harry Neuwirth,
1109 Maple St.,
Silverton, Ore. 97381

International Board Member Dick Meinsen's article in the May-June issue of the *HARMONIZER* (page 16) rings a chord that should generate harmonics all over the Society. Besides being harmony lovers, we are all show producers and at least once a year we are concerned with availability and cost of barbershop entertainers. As Dick pointed out, these costs are quite high for some groups and going higher.

Still I doubt that you would want to go back to the old parade of quartets, come-one-come-all, as in the early days of our Society. Like it or not, our show patrons are a bit more sophisticated than they were 35 years ago, and we would have very few repeat ticket sales if we went back to that old format.

It might be said that we've been too successful; we've sought and taught excellence until even our average quartets and choruses today would have been medalists in that early era of barbershopping. Our recent medalists are truly professional vocal groups and most of them offer a broad entertainment package in their non-contest repertoire. So it shouldn't be surprising that many of them find themselves willing to assume a professional attitude toward the fees they charge, in spite of our code of ethics.

Some of the responsibility for this evolution must be laid at the feet of our leadership. Right or wrong, the steady pursuit of excellence has dominated our thinking, and all of our public relations efforts reflect this domination. So most of our amateur producers have only one thought in mind when procuring talent for their show: get the best you can afford; but ironically, most chapters, mine included, can and do sell out their auditorium with an "available district talent" show lineup and send that audience home well pleased and ready for more next year.

ARE QUARTETS AT FAULT?

So let's not put the onus on the quartets. If the demand for a limited service is great, the cost of that service will go up. Carve that in granite; it'll never change. No code of ethics will suppress it. We need, rather, to invert our approach to the challenge of producing a GOOD show because actually our "service" is not at all limited. There are many good quartets (and chorus-quartet packages) in each of our districts which can help us put on a fine show. But we overlook these "domestic" entertainers, partly because the P.R. we get in our publications glamorizes our finest groups.

No quartet is worth a thousand dollars plus expenses to do a one night show! They may deserve it but they're not worth it . . . to you. So let's not pay it! Instead, get an "almost as good" quartet for a couple hundred plus expenses, and very few persons in your audience will even know the difference because it'll still be darned good barbershop harmony. Since you (and your show chairman) need to be washed in a tide of the best in barbershop sound periodically, go to the next international contests and wallow in it, because *we do* know there is a difference.

And wouldn't you know, when enough chapters broaden their tastes and tighten their purse strings, we'll find that any quartet will be glad to appear on our show for a couple hundred.

LET'S NOT SPOIL QUARTETS

In fact, any quartet that's worth four pairs of patent leather shoes would gladly appear just for expenses if that were the only way they could make it into the footlights occasionally. So let's not ruin 'em with big wads of cash. Then there won't be any more high priced quartets and the guys who are now singing for profit will realize that they really love barbershop harmony per se, as they must have B.C. (before cash, that is), and then they'll find the root of their harmonization again. Well, maybe that's too corny to be real, but actually nothing has changed except that temptation has been introduced. Remove the temptation and we'll all be amateurs again. We may lose a few quartet men but they weren't our kind anyway.

Okay, then, it's a job of education. We're all amateurs but nowhere are we more naive than in producing a show. We don't need a past international champion quartet to headline our show, in fact few chapters can provide a vehicle to support such a climax. But we don't know that, so we need to be reminded that we can put on the best possible show with a modest budget and a lot of initiative. We need to be reminded of this fact often.

FUTURE LOOKS BRIGHT

I couldn't be more optimistic about the future of our Society, but I do believe we will need to recognize and confront the distinction between excellence and professionalism. Surely we can nurture excellence without incubating a brood of professional Barbershoppers. This would not only endanger our amateur image but could undermine our whole philosophical thrust. Any quartet has the privilege of turning pro any time they want to . . . but outside the Society! I know our sincere good wishes would go with any that take the plunge.

I don't believe the Society needs to be greatly concerned with numerical growth nor should we fear growth if it comes. I do think we have to actively maintain a distinction between artistry and professionalism; we live the paradox of promoting professional capability without embracing the other characteristics of professionalism. Yet the Society, through its chapter shows, provides the exclusive vehicle for escalating professionalism.

We can become huge in numbers and immense in talent, and yet remain thoroughly amateur, if our chapters are reminded of their own best interests and given a proper sense of perspective toward their talent needs. There will always be a demand for the best, and I'll be a seven-foot tenor if that isn't true. But with a little common sense and a change of emphasis in our internal P.R., we can minimize the cost pressures that are making money the fifth man in some of our quartets.

What is This Thing Called Barbershopping?

By Vern Feye, 2327 East 4th,
Fremont, Nebr. 68025

(As told to him by Dan Lilly, new member, Fremont, Nebr. Chapter.)

Barbershopping? Well, that's what I was thinking about on a Saturday afternoon in early April. It was a nice Spring day, and the smell of Spring was in the air. The sun had been shining all day, the temperatures were in the 70s, and I had worked in 18 holes of golf. When I returned from the course, my wife informed me that we had tickets for the barbershop show at the high school auditorium. My wife takes the privilege of getting tickets for us for many shows, because we really like music, in fact, music of almost any variety. We've been to many kinds of shows and I've participated in many kinds of music endeavors. So this show was not going to be any really big deal for an old pro like me.

After dinner, we picked up another couple and headed for the school to hear this thing called barbershopping. When we arrived at the school, I was amazed to find a lot of other people, like me, who were coming out on this beautiful evening. I suppose there were a thousand or more waiting in line and being ushered to their seats. Seemed like an awful lot of people coming to a show in a town like Fremont, Neb., not that Fremont is not a fair sized town (27,000), but let's face it, most Fremonters had never been to a barbershop show before. Now we attend the community concert shows, the symphonies, the choral groups, the big name shows, the high school productions and just about any other music program put on in this town; but, of course, we have those every year, and we know what they are. Besides, it would be kind of hard to top the school's last presentation, "Music Man." It was a great show, and done with an amazing amount of professionalism.

Well, there I was yaking about all of this to my partner in the next seat when the curtain went up and I heard: "In behalf of the Fremont Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, and the Pathfinder Chorus, we would like to dedicate this show to the Institute of Logopedics in Wichita, Kan., and specifically to Wade Herring. Also, we would like to recognize our generous sponsors." You know, the only name I recognized out of all that was "our generous sponsor," because you see, that is how my wife came by the tickets. Quickly looking at the program, I read where we were going to "See America in Song." I also discovered what the S.P.E.B.S.Q.S.A. was and what the Institute of Logopedics was, and that the Pathfinder Chorus was made up of a group of people that lived right here in Fremont or surrounding towns and I knew a lot of them. I also discovered by reading the program that Wade Herring was a student at the Institute and that he was a local boy. He'd been at the Institute for three years and his speech training was coming along fine. That sure helped my thinking, because even if the show was going to be something new for me, it was for a good cause.

On with the show... the lights came up and a quartet named "The Great Danes" sang a song about "I was born in a town down in Iowa" ("Goofus") and it sounded different than what I thought barbershop music was. Pretty close harmony. Then the Pathfinder Chorus, under the direction of Jerry Leslie, took us on a musical tour of the United States. We started in the East with "Broadway" and others like that; down South with

"Dixie;" then to the Midwest with "Paddle Wheelers" and the "Lone Prairie," and then we ended up on the West Coast with "California Here I Come." W-O-W, I'd never heard that kind of music before. It gets to you, it's magnetic, it's dynamic, it's varied, it's really something else. I saw people, all around me, clapping and really enjoying themselves.

While the Pathfinders were taking us on our trip through America, the program was interlaced with quartets from the area; "The Hi-Binders," "The Random IV" and the "Sound of Velvet" from the Sweet Adelines Chapter in Omaha. That stuff sure was beginning to sound good to me and I think it was getting under my skin.

After the Pathfinders were through, the "Jax of Harmony," district champs from Des Moines, Ia., gave us a half hour show that was just fantastic. They presented good quality singing blended with joshing and jokes. I found myself sitting there laughing and clapping for more. Those guys know how to put it on. The final quartet was the "Bunster Freely" from Marina Del Ray, Calif. and I was completely taken up into the thing of barbershopping. They sang exceptionally well, they played brass horns, they told jokes, they danced, they sang some more, and I felt I didn't want them to stop after just 30 minutes. I know now why those fellas from the chapter were out selling sponsorships; you don't get talent like the "Jax" or the "Bunsters" for nothing.

We were completely thrilled and were awaiting the grand finale, when the Emcee introduced Vern Feye, the show chairman. He stepped to the microphone and said: "As our President, Winston Rashleigh mentioned at the beginning of the show, this performance is dedicated to the Institute of Logopedics and specifically to Wade Herring. At this time ladies and gentlemen, I would like to have you meet Wade, and his parents, Mr. & Mrs. Bob Herring." A thunderous ovation was given to Wade. He continued: "Wade, in behalf of our sponsors and the Fremont Chapter, we would like to present you with this check for your fund at the Institute of Logopedics. More applause! Then I really choked up, Wade stepped to the mike and said: "Thank you very much from me and the Institute." He wanted to say more, but emotion caused his voice to tremble and he simply said "God Bless."

Well friends, I can tell you that it was really quiet for a minute and all of the eyes in the house were no longer dry. In fact, I think I might have even wiped a small corner of mine. The applause was deafening, and the smiles were enormous. Right then the chorus went into their theme song, "We Sing... That They Shall Speak" and closed with, "Keep America Singing." WOW! BOY! MAN-O-MAN! I don't even know what to say now, but it was one of the most enjoyable and memorable nights in my lifetime. I know that I'll never miss a barbershop show from this time on if there is any way I can make it. Besides, I read in the program where they were looking for men of character who enjoy singing. Maybe I'll just wander down to the Fremont Towers next Monday night and see if there might be an empty chair for a guy like me. I sure hope there is.

FOUND: Meeting Place for Forty Men

By Ray Benoit,
12 Mountainview Drive,
Waterford, N. Y. 12188

The Albany, N.Y. Chapter, better known as the "Fort Orangemen," earnestly believe that a chapter can function more effectively when it has its own meeting rooms. That is why we began the big search for suitable quarters some five years ago.

Geoff Maclay, Bob Therrien and Ray Benoit, all with 12 or more years of Society membership, pledged themselves to provide this one major chapter need. They contacted more than 45 potential landlords in their quest. Classified ads were placed in the local papers, many fraternal organizations were contacted and nearly fifty letters were mailed to the owners of vacant properties in Albany. Many singouts carried the message: "We need a home."

During 1970 three leads resulted which were carefully appraised. These properties were offered at little or no monthly



Albany, N.Y. member Dan Ferguson holds down the chair as fellow-members (from left) Geoff Maclay, Ray Benoit and Duane Cunningham give him a tonsorial treatment. A complete barbershop atmosphere has been re-created in a part of "Ye Old Harmony House," Albany's plush meeting room.

rent. However, two of them would require extensive renovations, i.e., electrical, plumbing, new ceilings and walls, etc. and all at chapter expense. The membership opted to reject all three for cost and other valid reasons. Then in January of 1971, our prayers were answered. The Mayor of Albany, the Hon. Erastus Corning, called Geoff Maclay (Geoff had contacted the Mayor earlier relative to our needs) and suggested that we take a look at the second floor offices of the Palace Theatre. If we could use the space it was ours at a very modest price! The city had recently purchased the theatre and planned to continue its operation as the Albany Civic Auditorium.

The Palace, built in 1928, is elegant in decor and boasts excellent acoustics. It seats 2,800 and is complete with one of the largest stages in New York State. There are some 20 dressing rooms backstage which have hosted such greats as Houdini, Heifetz, Lily Pons, The American Quartet, The Trapp Family,

Maurice Chevalier, Paul Whiteman, The Dorsey Brothers and many, many more. The theatre is the permanent home of the Albany Symphony Orchestra. Another feature of this fine theatre is that the large orchestra pit is similar to the one in Radio City Music Hall in New York City — it can be raised and lowered.

But before any of the theatre facilities could be used, a major cleaning and decorating effort was obviously necessary. Chapter President Ray Benoit appointed a decorating committee and under their creative talents and supervision, the area was magically transformed into a unique and functional meeting room. Spearheading this effort were Don Derk, musical director, and Ernie DesChamps, chapter business manager. The rooms, all redecorated, are now serving as: an afterglow room, lounge, rehearsal room seating 85-90, board of directors room, music and uniform storage and rest rooms. The members sang their way through some 60 gallons of paint and 1000 hours of labor! The lounge is decorated in a turn-of-the-century atmosphere and named "The Golden Note Lounge." The afterglow room is the "Harmony Bar," and an old barbershop was created in one area of the rehearsal hall, complete with an 80-year-old working barberpole and a barberchair. It is backed up by an 18' wide mural painted by a member — Bob Garling. A unique feature of this mural is that it can be moved. It is mounted on parts from four old curtain stretchers. The entire mural is framed by standard ranch molding. The mural depicts a typical pre-1900 barbershop and has a three-dimension effect.

When most of the job was completed, an open house was held. Many civic leaders, including Mayor Corning, music notables, news media and Barbershoppers, attended. Later, a chapter contest was held to select a name for our new quarters. The final selection from more than 30 suggestions was "Ye Old Harmony House."

Many months have passed since our open house, many happy months. Little did we realize during our long search that having our own meeting facilities would provide so many advantages. What are some of these advantages?

The identity factor — upon entering, each Barbershopper knows where he is and why.

Meeting areas — excellent meeting rooms for committees and quartet rehearsals.

Social Center — excellent for ladies' nights, installation dinners, entertaining other chapters and quartets.

Community Identity — a base of operations complete with music library, uniform and prop storage, afterglow site, etc.

We suggest your chapter consider the advantages mentioned. If your chapter morale is sagging, maybe you should start a search like ours. You just can't tell but what new meeting rooms could do much to raise your spirits.

Oh, yes, just one more happy note — you guessed it, our 1973 annual parade in May was held at the Palace Theatre!

Schedule of Fall District Conventions

CARDINAL	Fort Wayne, Indiana	October 5-7
Frank Thompson, 1307 Bethany Lane, Fort Wayne, Indiana 46805		
CENTRAL STATES	Kansas City, Missouri	October 5-7
Truett Hause, 9822 Kessler, Overland Park, Kansas 66212		
DIXIE	Huntsville, Alabama	October 19-21
Paul R. Kunitz, 5828 Jones Valley Dr., Huntsville, Alabama 35802		
EVERGREEN	Edmonton, Alberta	October 12-14
Bill Dickson, 8757 96th Ave., Edmonton, Alberta		
FAR WESTERN	Fresno, California	October 19-21
Walt Johnson, 69 West Larsen, Fresno, California 93706		
ILLINOIS	Belleville, Illinois	September 28-30
Jerry Bach, P.O. Box 33, Belleville, Ill. 62221		
JOHNNY APPLESEED	Akron, Ohio	October 19-21
Ed Duplaga, 2415 North Haven Blvd., Cuyahoga Falls, Ohio 44234		
LAND O' LAKES	Eau Claire, Wisconsin	October 26-28
Bill Canfield, 1321 W. Willow St., Chippewa Falls, Wisconsin 54729		
MID-ATLANTIC	Washington, D. C.	October 12-14
Ted Grefe, 10010 Mosby Road, Fairfax, Va. 22030		
NORTHEASTERN	Lake Placid, New York	October 26-28
Kenyon Abbott, 39 Sentinel Road, Lake Placid, N.Y. 12946		
ONTARIO	Toronto, Ontario	October 19-21
John Ford, 187 Kirk Drive, Thornhill, Ontario		
PIONEER	Battle Creek, Michigan	October 12-14
Dave Cawood, 192 Hilltop Lane, Augusta, Mich. 49012		
SENECA LAND	Binghamton, New York	September 28-30
Carl L. Smith, 1200 Park Manor Blvd., Endwell, N.Y. 13760		
SOUTHWESTERN	Oklahoma City, Oklahoma	October 26-28
Charles Truesdell, 3218 N.W. 20th, Oklahoma City, Oklahoma 73107		
SUNSHINE	Punta Gorda, Florida	October 26-28
Richard Dreger, 183 N.W. Lake Shore Drive, Port Charlotte, Florida 33950		

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2

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District Achievement Award to Sunshine

In a year that saw many districts penalized rather severely because of associate chapters, the Sunshine District, with some solid extension activity, made a mighty leap from 13th place in 1971 to the top position in the district membership achievement contest for 1972. Sunshine topped their nearest competitor (Central States) by almost 2000 points (see scoring summary below). The Central States District, last year's top district, came in second this year. Land O'Lakes moved from sixth place last year into the winners' circle and third place in 1972. Both Central States and Land O'Lakes scored well in extension activity, but both districts also lost many points because of associate status chapters (those with under 25 members). It is encouraging to note that more districts appear in the "plus" column this year than ever before. Only six districts finished with "minus" points this year as opposed to seven in 1971 and fourteen in 1970. The general upward trend in this area is probably best reflected in the Society's over-all membership picture which reached an all-time high at the end of 1972.

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

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

Appropriately designed plaques recognizing their significant membership achievement during 1972 have been awarded the top three districts.

The 1972 Champion Chapter Award was won by the San Luis Obispo, Calif. Chapter (Far Western District), which accumulated a total of 369 points in the Society-wide PRO-TENTION contest. (See table below for additional PRO-TENTION contest results.) Eight chapters, Medicine Hat, Alta.; Paducah, Ky.; Springfield, O.; Neepawa, Man.; Mahanoy City, Pa.; Scranton, Pa.; New Glasgow, N.S.; Haverhill, Mass. and Park City, Fla., will receive special satin banner awards in recognition of their outstanding achievement in membership. Officers of these chapters which retained 100% of their 1971 membership throughout all four quarters of 1972, will each receive a special token of appreciation for their efforts. It was interesting to note that many chapters lost only one or two members throughout all of 1972.

MEMBERSHIP ACHIEVEMENT POINTS AWARDED DISTRICTS AFTER PENALTY DEDUCTIONS

District	Total Points	District	Total Points	District	Total Points
SUNSHINE	4501	SENECA LAND	1038	JOHNNY APPLESEED	-359
CENTRAL STATES	2674	FAR WESTERN	1032	ONTARIO	-495
LAND O'LAKES	2016	SOUTHWESTERN	922	NORTHEASTERN	-530
DIXIE	1772	EVERGREEN	828	ILLINOIS	-672
PIONEER	1313	MID-ATLANTIC	-187	CARDINAL	-1065

International PROTECTION Winners

PLATEAU ONE (Membership 30)

Place	
1st:	Chisago Lakes, Minnesota212
2nd:	East Aurora, New York206
3rd:	Keene, New Hampshire203

PLATEAU TWO (Membership 30-39)

1st:	Anne Arundel, Maryland346
2nd:	Tri-Town, Wisconsin286
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*Champion Chapter-Highest scoring chapter in Society

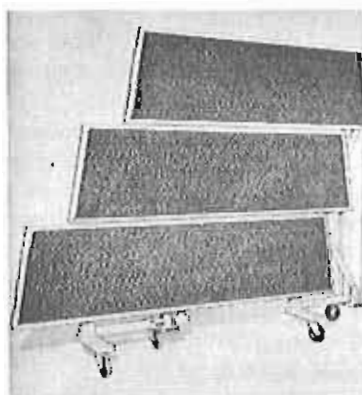
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Far Western

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By Ken McKee
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the Wealth

CHAPTER LOSING OR LOST ITS MEETING PLACE? A survey of about 700 of our chapters may reveal a few places you haven't considered. Surprising to your editor, and possibly to you, houses of worship rank as our number one meeting places. We find that the United Methodist Church is the most popular meeting place for 43 chapters. Next in popularity are the Presbyterian Churches, which claim the favor of 35 chapters. Twenty-three chapters meet with the Lutherans, 15 at the Catholic Churches. We then found the following churches to be the place to bust a chord in order of popularity: Episcopal, Baptist, Christian, Congregational and Jewish. An additional 35 chapters also meet in churches, of one denomination or another, for a total of 198 chapters.

We also often utilize the facilities of fraternal organizations as places to meet. Which one has a open-door policy to Barbershoppers? The number one spot goes to the American Legion, with 43 of our chapters meeting in their local Legion Hall each week. We then find that 34 chapters vocalize at Elks Lodges; 18 at the Knights of Columbus; 17 at the VFW, followed by the Eagles, Odd Fellows, Moose, German-American, Lions, Masons, Kiwanis, Boys' Club, Lithuanian, Croatian, GAR, K of P, Rotary, Jaycee and lastly, the Scouts, for a total of 127 chapters.

Another popular meeting spot is the school; 92 of our chapters use school rooms as meeting places (eight in colleges, 38 in high schools and 46 in schools at other levels). The Community Center is "home" for 78 chapters. (I know of one chapter where the city, in addition to providing a free meeting place, pays the chorus director . . . and that surely is Sharing the Wealth.)

Our Society got its start in a hotel and we find that hotels and motels are still fine places to sing . . . or so 35 of our chapters have found out . . . many have remained in these locations for as long as 20 to 30 years.

The YMCA is a popular facility, with 16 of our chapters meeting for diaphragmatic athletic activity. Then in declining order of use are: municipal auditoriums, banks, savings and loan associations, restaurants, music studios, automobile dealerships, USOs, art and garden centers, insurance buildings, county courthouses, city halls, hospitals (yes, four chapters) utility companies, shopping centers, opera houses, farm bureaus, manufacturing plant cafeterias, company auditoriums, libraries (bet those chapters can sing a great *pianissimo*), union halls, chamber of commerce buildings, athletic clubs, volunteer fire stations, speech centers, blood banks, fair ground buildings and television studios.

Most of the above facilities are used at no cost, but rental can range from five to ten dollars a week up to as high as \$2,500 a year.

Of course, if you want to eliminate your meeting problems, build your own building, as seven of our chapters have done. We've been told, though, that that is when problems really start! Good hunting.

NOW IS THE SEASON FOR SINGOUTS, OR SO IT SEEMS.

My own chapter, Town North-Dallas (Tex.), has sung out 29 times thus far this year. The topper for the year, as Past International Vice President Johnny Cairns of Etobicoke, Ont. writes, is the experience the Bournemouth, England Chorus had singing for the blind. The men in the audience had brought along their guide-dogs, and when the chorus tuned up for its opening number, *Chord-busters March*, it was the canine part of the audience which turned out to be real chord busters. Undaunted, the chorus ploughed on and sanity returned after a couple of measures, as the pooches gradually diminished from a united howl to a gentle muttering.

DID YOU KNOW THERE ARE LEGITIMATE TAX-DEDUCTIBLE EXPENSES you may be incurring in pursuit of your singing hobby? Interested? Ask your chapter treasurer for his 1973 manual and read the following (on pages 12 and 13): "The following expenses, incident to the discharge of duty for the chapter, district, or Society, *where not reimbursed to the chapter, district or international official incurring them*, will be considered charitable contributions and, therefore, tax-deductible items, provided they are fully documented and evidence of their nature is retained by the official.

"For selected chapter officials (president, administrative and program vice-presidents, chorus director) — travel to and from chapter meeting.

"For members of the chapter board of directors — travel to and from meetings of the board.

"For chorus directors — travel to and from district chorus directors' workshops and craft workshops and international HEP (Harmony Education Program) schools.

"For chapter, district and international officials — telephone and telegraph, stationery, postage and other supplies incident to discharge of duty. Travel, meals, lodging and other reasonable and necessary expense incurred when away from home while attending meetings of official bodies, such as international board, district board, district house of delegates, COTS (Chapter Officer Training School) sessions, HEP schools and Contest & Judging workshops."



about *QUARTETS*

When we hear from contact man Homer Hadfield of the Reading, Pa. *Sugar Dads*, we never know whether to take him seriously or not. Homer's latest release regarding the activities of the quartet concerned their tenor, Paul Rick-enbach who has had acupuncture treatments for arthritis. Homer claims the treatments will help the quartet's timing (the time it takes them to get to and from the mike). Typical of the comments and the compliments the quartet receives, according to Homer, was the following remark from a Delco Chapter member after the quartet appeared on the Reading show: "Them *Sugar Dads* would be good on the stage, but they're much better off." And that's the kind of news Homer sends us. Like I said, we never know whether to believe him or not.

The Des Moines, Ia. *Jax of Harmony* made quite an impression on Burlington, Ia. Barbershoppers when, in addition to performing on the Burlington Show, the quartet made a special appearance at a local hospital after learning that the father of a Burlington Barbershopper was ill and would be unable to attend the show that evening. The "Jax" performed

for the ailing man and everyone on the same floor. The quartet is to be commended for this "beyond-the-call-of-duty" performance. It reminded us that we often hear of similar performances by many of our quartets. It represents the true spirit of barbershopping and we sometimes feel that quartets deserve much more credit than they receive for these performances.

The "Empire Royals" of the Spokane Chapter recently cut a 30-second colored television commercial of the public-service type, advertising the weekly meeting of the chapter and weekly auditions for new members. Since the tape was cut for public service, at the courtesy of KHQ-6 Television, Spokane, it is being made available to the other two television outlets in Spokane, and the sound-track is also being made available to all radio station outlets in the vicinity. Narration voice was that of Chapter President C. Lee Wynne and the project was brainstormed and put together by Dean Korsborn, Administrative Vice President.

We haven't heard of too many quartets willing to donate 10% of their fee, "right

off the top" to the Institute of Logopedics. The *Music Showcase*, with members from the Greeley-Fort Collins and Boulder, Colo. Chapters, has made this promise to any chapter for which they might perform for a fee. Members of the relatively new foursome are Jack New-some, tenor; Nick Romano, lead; Gary Cartano, baritone and Dick Cullers, bass.

A note from Paul Alexandroff, the only remaining member of the *Hi-Lo's* (1946 International medalists from Milwaukee, Wis.) with information that Bill Oestreich, "Hi-Lo's" tenor, had died at the age of 71 after a long illness. He was one of the founders of the Milwaukee Chapter in 1944 and also served as the chapter's first president. Original members of the quartet included Web Luebtow, Hank Waskow, Alexandroff and Oestreich. The quartet was very active in the early years of the Society and were finalists in 1947, 1949 and 1950. Bill Ronayne replaced Hank Waskow as bass in 1948 and continued with the quartet until they disbanded in 1959.

A farewell party honoring them on June 9th brought to a close the quartet activities of one of Evergreen District's finest quartets, the *FOUR-DO-MATICS*. One of the great entertaining quartets in the Society, the "Fords" will long be remembered as pioneers in good stage presence from a contest standpoint. Always presenting the tops in showmanship, the "Four-Do-Matics" will be sorely missed.

All Society quartets consist of four members singing songs in barbershop style — right? — wrong! There is one quartet with a difference. The *Razz-Ma-Tags* are registered as a Society quartet, but their specialty is tags. Dan Biser, Toni



The "Other Guys" (Springfield, Ill.) are shown left with Illinois Governor Dan Walker after providing entertainment for a dinner given by the Governor in the newly remodeled Governor's mansion in Springfield. Unfortunately, the "Other Guys" did not provide personnel identification.



The Worcester, Mass. "Haystack Four" believes that it pays to advertise. The sign displayed above is magnetic and can be removed and placed on whichever car is being used to transport the quartet to its engagement. A great external public relations gimmick, we thank "Haystack Four" contact Leo Peirce for sending us the picture.

Marchetti, Stan Thomas and Clyde Roney, all from the Frederick, Md. Chapter, are four dedicated taggers. Their quartet was formed strictly to sing tags. No complete songs, no show requests fulfilled (except afterglow performances and visits to other barbershop audiences), no quartet competition at any level, etc. Incidentally, each of these fellows participates in conventional quartet activity with other personnel, but when they're together it's strictly tags (shades of the old "Detroit Taggers").

The *Razz-Ma-Tags* not only allow 5th-wheeling, they invite members and guests to fill in while one man steps out to listen. They claim many neophyte Barbershoppers and guests will attempt a short, good-sounding tag, but would back off on a full song. This interest in singing helps provide confidence to the man in his chorus singing and it encourages him to participate as a quartet man.

The 1972 medalist *Regents* had an interesting experience when bad weather forced them to make many last-minute arrangements in order to sing on a show in Pekin, Ill. a short time ago. Ordinarily the quartet would have flown directly to Pekin in a small two-engine plane with lead Joe Mazzone, a professional pilot, at the controls. When a bad weather front appeared over the Indianapolis area the quartet decided to go commercial and that's when the fun started. They departed from Philadelphia (about a 30-minute drive from where they live) to catch a flight to Baltimore. There they transferred to another flight to Chicago. Upon their arrival at O'Hare, they were

greeted by Pekin host Sid Broadbent who had arranged for a private plane to finish their journey to Pekin. As they arrived at the Pekin airport (after singing over the plane's communications system for a female-type control tower operator) the quartet was whisked away in a large mobile home. While being driven through the streets of Pekin and surrounding communities on the way to the East Pekin High School, the quartet changed into their uniforms and went through their preliminary warm-up. The mobile home was parked next to the stage door, where the "Regents" emerged, walked on the stage and "did their bit!"

Quartets which journey into Canada for shows may be interested in a story passed to us by the 1972 LOL District champion *Roadrunners*. When making an appearance on the Brandon, Man. show earlier this year, the quartet was detained by the immigration authorities at the Winnipeg airport because they didn't have work permits. They were told that it was an old law they had just begun enforcing the first of this year. The "Roadrunners" learned that it was simple to take care of the matter in advance and wanted to alert

other quartets so they may be prepared in advance. Fortunately, they were able to make the show okay and get to sing with 97 year-old Albert Pettitt, who sings tenor with the Brandon chorus. They reported that at the close of the afterglow Albert sang tenor with the "Semitones" (Brandon), and the foursome received a standing ovation for the performance.

After ten years of operating under the name, *The Hometowners*, (Scarborough and East York, Ont.) finally terminated their long association together. District champions in 1962, the quartet appeared in six international competitions in which they rose to 14th place in 1969. Two former "Hometowners," tenor Ed Russell and bass Bob Wiffin, are currently singing along with lead Wayne Atkinson and baritone Ray Danley in a new quartet known as the "Canadian Heritage." The quartet represented the Ontario District at Portland. Former "Hometowners" baritone Ron Crapper is now directing the Markham, Ont. Chapter chorus and lead Jim McCowan has temporarily withdrawn from singing activities.

When the "Note-Wits" made a last-minute change in competition songs from "Rose of Tralee" to "There Ain't No Place Like Rome," a costume change to the uniform shown below became necessary. Though they didn't take home any gold medals, they received a standing ovation for their performance. From the Livingston, N.J. and Westchester, N. Y. Chapters, the "Note-Wits" (from left) are "Chuck" Rembert, tenor; Fred Steinkamp, bari; Ed Keller, bass and Dick Davany, lead.





I see from the bulletins...

By Leo Fobart, Editor

HOUSTON STEPS OUT

The Houston, Tex. "Tidelanders" made a bold public relations step with the printing of a beautiful colored brochure explaining the activities of the Society in general and the Houston Chapter in particular. The four-page information piece was put together by Houston public relations man Bill Yon and is one of the finest we've seen for some time.

NEW POEM — OLD MESSAGE

Although we ordinarily steer away from using poetry in this department (frankly, we're not able to tell the good from the bad), after competing in a chorus competition a couple of weeks ago, and watching men smoking in an old wooden school building with "no smoking" signs much in evidence, we thought the following poetic bit taken from the Great Falls, Mont. "Treasure Statement," might be a reminder to have just a bit more respect for the property of others. The poem appeared as follows:

"Barbershoppers have been known

To have much going for them
But sometimes we negate it all

With very bad decorum.
Little problems close to home
To which we can refer
Are words cut loose at meeting time
And singouts where we were
A bit too careless in the way
We used the dressing room
And consequently, we as guests
Have cast a little gloom
On hosts and friends who otherwise
Were really working for us
And then were somewhat taken back
By this old Great Falls Chorus
So let's be careful where we smoke
And what we do and say
This may assure that we'll be asked
To sing another day"

BARBERSHOPPER EXPERT PISTOL-MAN

We send our congratulations to Barbershopper Joseph G. Burke, Jr. of the Poughkeepsie, N.Y. Chapter who has just become one of America's top pistolmen, according to information released by the National Rifle Association of America a short time ago. Burke received the distinguished expert medal, highest pistol

qualification award in the nation. Our thanks to Editor Tom Enger, who included this piece of information in his March 21 "New Yorker Times."

MAILING PROBLEMS

Another item from Tom Enger's Poughkeepsie "New Yorker Times" explains the problems some of their chapter members ran into when placing 980 mailing labels on a special issue of their publication a short time ago. Getting the labels onto the fliers was only a minor part of the work. The use of the special third-class mailing permit requires that mail be bundled in zip code order. Apparently the labels ordered from the International Office were not in zip order and the labeling crew had a bit of a time getting the labels in numerical order. The crew commented on the few surprises they found among the labels. For example, one was addressed "Deceased, 04072." They were wondering what the zip code was for *that* place and now feel that they still don't know *which* place that code covers. Because I've seen HARMONIZERS returned with similar labels, I called the Membership Records and Computer Services Department to find out why this happened. First of all, the "04072" is not a zip number. It represents the date (month and year) the member became deceased — in this case, "April, 1972." Under the system which was discontinued at the end of 1972, it was not possible to remove a deceased member's card and the information simply printed out on the label as shown above. However, we understand the new computer system in use since the first of the year has eliminated this problem.

MUSTIN ACTIVE BARBERSHOPPER

A note in the Reseda, Calif. "Quarter Notes" contains information about a sing-out for the Sepulveda Senior Citizens on

To prove a point, Stan Bates, Editor, "Juice From the Concord Grapevine," the official voice of the SOUNDS OF CONCORD (Northeastern District Chorus Champions), Concord, Mass., papered his wall with some of his bulletins. The point he's trying to prove is that he's one of the very few bulletin editors who designs a different front page for each edition.





PENINSULA, CALIF. HONORS SINGING POW — From left, John Krizek, Far Western District VP; Wayne Mansfield and "Buck" Williams of the "Pacific Union Club" quartet; LCDR Charles Stackhouse, former Viet Nam POW; Rich Caniglia and Clark Daniel ("Pacific Union Club"). Cdr. Stackhouse, who spent six years as a POW, and sang in the 17-man POW chorus which sang their hello on the national news media, was special guest at a Peninsula meeting on April 30th.

a Sunday afternoon. The article indicated that television star/Barbershopper Burt Mustin not only performed with the chorus, but then did an act by himself which captivated the audience. We can well imagine that Burt's act would be rough to follow, but we're certain the "Valleyaires" enjoy having him with them.

ANOTHER TALENTED HUFF

We're sure that friends of Musical Services Assistant Mac Huff will be pleased to learn that his son, Mac Junior, a talented pianist, has just received a \$1,500 music scholarship from Carthage College in Kenosha. Mac Junior started studying the piano in Evansville, Ind. at the age of five. At twelve he won the regional teacher's guild piano contest and finished second at a state contest held at Indianapolis. That same year he also won the city-wide junior musicians piano contest held in Evansville. After moving to Kenosha in the summer of 1969, Mac began studies with Duane Dishaw, professor at Carthage College. In '71, he won the Kenosha Symphony Youth Auditions and soloed with the Kenosha Symphony Orchestra. In '72, he won the Frederick Chopin piano contest in a competition which included 30 contestants. In '73, his senior year in high school, he received the Kiwanis Music award, the National School Choral award and was voted "most talented" of the senior class of nearly 800 students. In addition to his musical accomplishments, he was also named to the National Honor Society and

was voted by the high school faculty as one of the twenty top students in the senior class. These students were chosen for their leadership, citizenship, attitude, academic ability and extra-curricular activities. Our congratulations to this outstanding young musician and scholar.

DEAN SNYDER CITED

Word came from fellow chapter members concerning the retirement from government service of Dean A. Snyder, past international historian and board member. Upon retirement, Snyder was presented one of the highest awards of the U. S. Department of Health, Education and Welfare (HEW), for "outstanding contributions and superior leadership" as the department's defense coordinator.

NEVER GIVE UP HOPE

The following article in the Salem, Ore. "Senate-aires Notes" included a note about the HARMONIZER which we had to pass on:

"We're all familiar with the HARMO-

The Sibley (St. Paul, Minn.) High School Boys' Chorus shown below were special guests of the Land O'Lakes District Spring convention held in Green Bay, Wis. in early May. A surprise appearance by the boys on Saturday evening won them a standing ovation. Gar Lockrem (front row, far right) is their director.



NIZER and read every copy as it comes. We rarely see any familiar names or faces but hope is a monorail to infinity. Picture, then, an eager new Barbershopper in 1968 submitting an exciting Division VI news story to the International Office for all to share; but alas, it doesn't make the 'night show.' Try, try again. Perhaps the last annual men's pot-luck will make print, but this story, too, is received at Harmony Hall with benign neglect. Well, then, third times the charm; a combination of two Society quartets on a telethon at 3:00 a.m. on a Sunday after singing on a two-night, all-proceeds-to-charity chapter show ought to rate space in our publication. Wrong again! Maybe if we could get Dick Nixon and George McGovern to sing in a quartet with Jane Fonda and Marlon Brando our next show we would rate an inch on page 94 of last year's February issue. Well, okay, even Frisco's BART got derailed, so maybe hope doesn't run out to infinity. And maybe eager Barbershoppers should heave the goose quill and get back to singing, for it is likely that not even the pen is mightier than the chord!"

Our apologies to Salem Bulletin Editor Harry Neuwirth, who now realizes that in a quartet Society all good things come in fours! We also call your special attention to an article written by this same man which appears on page 10 in this issue. You see, Harry, you just never know when your number's up.

HUMOROUS NOTES?

The Ottumwa, Ia. "Tee Pee Tales" bulletin (Editor Darrell Kerby) contained these "Double-crossers." Cross a barbershop quartet with a tailor and you get — clip-sew music.

Cross a barbershop quartet with a bag of seed corn, you get — close hominy. Editor Kerby closed his bulletin on this note: "Speak when you are angry and it'll be the best speech you'll ever regret."

International Service Project (Institute of Logopedics)

District	March - April Contributions	Since July 1, 1964	Since July 1, 1964 Per Member*
CARDINAL	\$ 1,044	\$ 47,503	\$36.40
CENTRAL STATES ..	1,358	74,544	26.04
DIXIE	572	33,227	23.67
EVERGREEN	598	30,344	14.33
FAR WESTERN	5,299	114,219	34.20
ILLINOIS	1,229	79,223	38.51
JOHNNY APPLESEED.	1,994	72,309	27.81
LAND O'LAKES	4,981	76,675	23.33
PIONEER	199	41,115	27.67
MID-ATLANTIC	3,417	140,670	26.67
NORTHEASTERN ...	1,026	65,619	21.71
ONTARIO†	687	34,975	24.39
SENECA LAND	668	47,471	37.44
SOUTHWESTERN ...	496	32,403	20.72
SUNSHINE	2,757	43,156	39.45
HARM. FOUND	—	9,938	
OTHER RECEIPTS ...	5,100	58,361	
TOTAL	31,425	1,001,752	

*Based on December 31, 1972 Membership

†Additional contributions held in Canada total \$45,085.48

New Staff Member

The Society extends a warm welcome to David L. Wilt, a 26-year-old, who joined the international staff on May 8 as an administrative assistant in the department of finance and administration. Wilt moved to Kenosha from St. Petersburg, Fla. where he had been a member and bulletin editor of the Central Pinellas County Chapter.

A 1969 graduate of Florida Presbyterian College (presently Eckard College), Wilt received high honors in mathematics. He was a member of the College Concert Choir and *Pi Mu Epsilon*, a mathematics honor fraternity.

Wilt's first exposure to barbershopping took place in December of 1971, when he became a member of the Arlington, Va. Chapter. A short time later (February, 1972) he moved to Florida where he immediately joined the relatively new Central Pinellas County Chapter. He served as administrative vice president and won the chapter's Barbershopper of the Year award for 1972. He was actively engaged in the chapter's music program and is an avid woodshedder.

Prior to coming to work for the Society, Dave was the Florida representative for Limestone College (Gaffney, S.C.) and the owner of a ladies clothing store in St. Petersburg. A former radar systems officer in the U.S. Air Force, Wilt's background includes experience in both administration and merchandising.



Be A Barbershopper For Life!

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

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

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

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

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

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

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

— — — — — CLIP AND MAIL — — — — —

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

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

Name _____

Street Address _____ City _____

State/Prov. _____ U.S. Zip _____

Member of _____ Chapter _____

please note change in the
1974 Kansas City convention
date to July 8-13, 1974

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 36th Annual Convention and International Contests at Kansas City, Missouri on July 8-13, 1974. 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.

NAME _____ PLEASE
PRINT
DISTINCTLY

ADDRESS _____

(City) _____ (State or Province) _____ (Zip Code) _____

CHAPTER _____

Make check payable to "SPEBSQSA"



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 June 1, 1973.)

- July 16 — Sep. 15, 1973
CARDINAL
INDIANA
- Aug. 17 — Michigan City
CENTRAL STATES
IOWA
- Sept. 8 — Waterloo-Cedar Falls
KANSAS
- Aug. 12 — Lawrence
NEBRASKA
- Sept. 15 — Lincoln
EVERGREEN
WASHINGTON
- July 28-29 — Anacortes
Sept. 8 — Pasco
FAR WESTERN
CALIFORNIA
- Aug. 25 — Ontario
Sept. 8 — Ventura
LAND O'LAKE
MINNESOTA
- Sept. 8 — Bloomington
Sept. 15 — Detroit Lakes
MID-ATLANTIC
MARYLAND
- Sept. 15 — Prince Georges County
PIONEER
MICHIGAN
- Sept. 15 — Au Sable Valley
SENECA LAND
NEW YORK
- Sept. 8 — East Aurora



STAFFORD R. TAYLOR

Stafford (Staff) R. Taylor, 69, a past international board member and vice president (1957-'60) from Columbus, Ohio, died on March 15 after a short illness. Taylor was an advertising and public relations account executive, and a columnist for the Columbus Citizen-Journal for more than eight years.

An active quartet man, Taylor was a member of the "Buzz Saws." He also served on various public relations and publications committees at international level and was an active Society member until his death.

"Steff" is survived by his wife, Margaret, a daughter, Mrs. Richard Geltzer and a sister, Mrs. Wesley France, all of Columbus.



GALVESTON COUNTY, TEXAS...
Southwestern District... Chartered April 24, 1973... Sponsored by Port Neches, Texas... 35 members... Paul Ash, 1610 Travis Courts, LaMarque, Texas 77568, Secretary... Norman Dunham, 314 South East Road, Texas City, Texas 77590, President.

HAMDEN, CONNECTICUT...
Northeastern District... Chartered May 14, 1973... Sponsored by New Haven, Connecticut... 35 members... Fred Benefico, 56 Grant St., Milford, Connecticut 06464, Secretary... Peter Turner, 6 Gerik Rd., & Dir., Stamford, Connecticut 06905, President.

PERU, INDIANA... Cardinal District... Chartered May 15, 1973... Sponsored by Kokomo, Indiana... 39 members... Richard Gibson, 267 Adams, Peru, Indiana 46970, Secretary... Robert Feller, R.R. 5, Peru, Indiana, 46970, President.

OLATHE, KANSAS... Central States District... Chartered May 22, 1973... Sponsored by Nojoco, Kansas... 35 members... Warren Naegele, 620 N. Curtis, Olathe, Kansas 66061, Secretary... Harold Brown, 711 Windsor Rd., Olathe, Kansas 66061, President.

NANAIMO, BRITISH COLUMBIA...
Evergreen District... Chartered May 22, 1973... Sponsored by Victoria, British Columbia... 36 members... William Paterson, 855 Park Ave., Nanaimo, British Columbia, Secretary... Joe McCarthy, 755 Beach Dr., Nanaimo, British Columbia, President.

DUNCAN AREA, OKLAHOMA...
Southwestern District... Chartered June 7, 1973... Sponsored by Oklahoma City, Oklahoma... 35 members... James Brooks, 2206 Holly, Duncan, Oklahoma 73533, Secretary... Sammy Marcom, 300 Lakewood, Duncan, Oklahoma 73533, President.

FOR SALE — 70 Brady-style uniforms — light blue with white trim — blue shoes and white spats included — \$45 each. Terms available. Contact: Brian Johnson, 1651 Harvard, Clovis, Calif. Phone AC 209-299-8858.

Bargain Basement

UNIFORMS FOR SALE — Southern gentlemen-style, pearl gray and kelly green. Consists of coat, pants, vest, jabot tie, hat, spats and gloves. Good condition — about 40 available for price. Contact: John Foley, 2200 Silver Fox Lane, Warren, Ohio 44484.

WANTED — Black tuxedos with tails for our group of 50 to 60 portly (that's a polite word for fat) singers... Tuxes do not have to be in A-1 condition... just cheap... Write or call Lou Enkelman, 7603 Forsyth, Clayton, Missouri — AC 314-721-7844.



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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.

deMONTMOLLIN GRATEFUL

Columbia, S. C.

May 18, 1973

May I use a little space in the HARMONIZER to express my very deep appreciation to those hundreds of Barbershoppers all over the Society who gave us words of encouragement and support during my recent illness?

Their support took the form of get-well cards, letters, telephone calls and remembrance in prayer. If anybody doesn't think that support like that cannot be felt over many thousands of miles, tell them to ask me!

The heart attack was a severe one, but my recovery has been steady, and it should not be too long before I will be back to normal activity whatever that is. Thank you for allowing me this opportunity to say "thanks" in this way. It would be impossible to answer each of the cards and letters individually, but they are nonetheless very deeply appreciated.

Dick deMontmollin

NEEDS LYRICS

Harper's Ferry, W. Va.

May 8, 1973

I do wish you would publish my letter, or part of it, in the HARMONIZER, so that I can finally locate a very clever set of lyrics set to "There's Something About a Soldier" that I once heard at a district convention in Philadelphia. I have been after them for several years now, and even after asking at several district meetings, I'm still searching.

I try to get the best arrangements available for my quartet, no matter how

difficult, and we do a good job. But there is a limit to the old songs and we have been through the best ones, so naturally we are looking for something "extra."

Perhaps you can solve my problem by letting me share it with HARMONIZER readers.

David Spiner

"HYMNS FOR MEN"— A MOVING EXPERIENCE

Pittsburgh, Pa.

Apr. 27, 1973

Our Society has done many wonderful things musically, but if we never do one more thing, our whole existence as a Society has been justified by the producing of the "Hymns For Men" recording. I am not ashamed to tell you that I listened to this album on my knees. I have professed to being a Christian for a long time, but as I listened to this beautiful music it was almost like being born again.

I would like to order two additional recordings to be sent to my daughters, whose addresses are enclosed and a copy of the "Hymns for Men," (Book 2) to be sent to me.

The entire Society can be proud of the Louisville "Thoroughbreds."

Russ Keyser

PRAISE FOR INSTITUTE

Hornell, N.Y.

April 24, 1973

The Hornell, N.Y. Chapter of your Society initiated a request for the sponsoring of my son Michael, for attendance at the Logopedics Institute: and I wanted to let you know that he arrived at the school last Tuesday and is presently enrolled.

I have expressed my gratitude and thanks by letter to those at the local and district level but I wanted to let you people know, at the international level,

how thankful I am for this opportunity that you have made possible for my youngest son.

I sincerely hope that some time in the future I will have the opportunity to meet some of the international officers in order to convey personally my sincere appreciation for the interest that all of you have shown in Mike; and with the Grace of God and the marvelous work that is being performed at this Institute, that he may someday stand beside me and speak his own words of gratitude.

William Holbrook

PLEA FROM A NON-SMOKER

Essex Junction, Vt.

Apr. 15, 1973

The worst thing in the world is a reformed smoker, right? Wrong! The worst thing is the non-smoker who still smokes — second hand. In a singing magazine, perhaps smoking is not a fit subject for sustained attention, but I know of a great number of Barbershoppers who have stopped smoking just to sing better. For our Society to officially urge non-smoking could be another fine step in the right direction, similar to our adoption of Logopedics.

This morning (after the show last night) I suffer all the ills of the smoker who smoked too much. My head is stuffy and my chest and throat are sore from other people's cigarettes! Consider, especially, the very active show quartets which weekend after weekend inhale all that smoke and still have to sing well. (Consider also those guests with asthma, emphysema and other respiratory ailments!)

Wouldn't it be nice if we Barbershoppers would be so considerate to all our guests that smoking would be eliminated at all our functions and we could all breathe the good air.

Raymond C. Miller

"ALL DRESSED UP FIT TO KILL!"



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