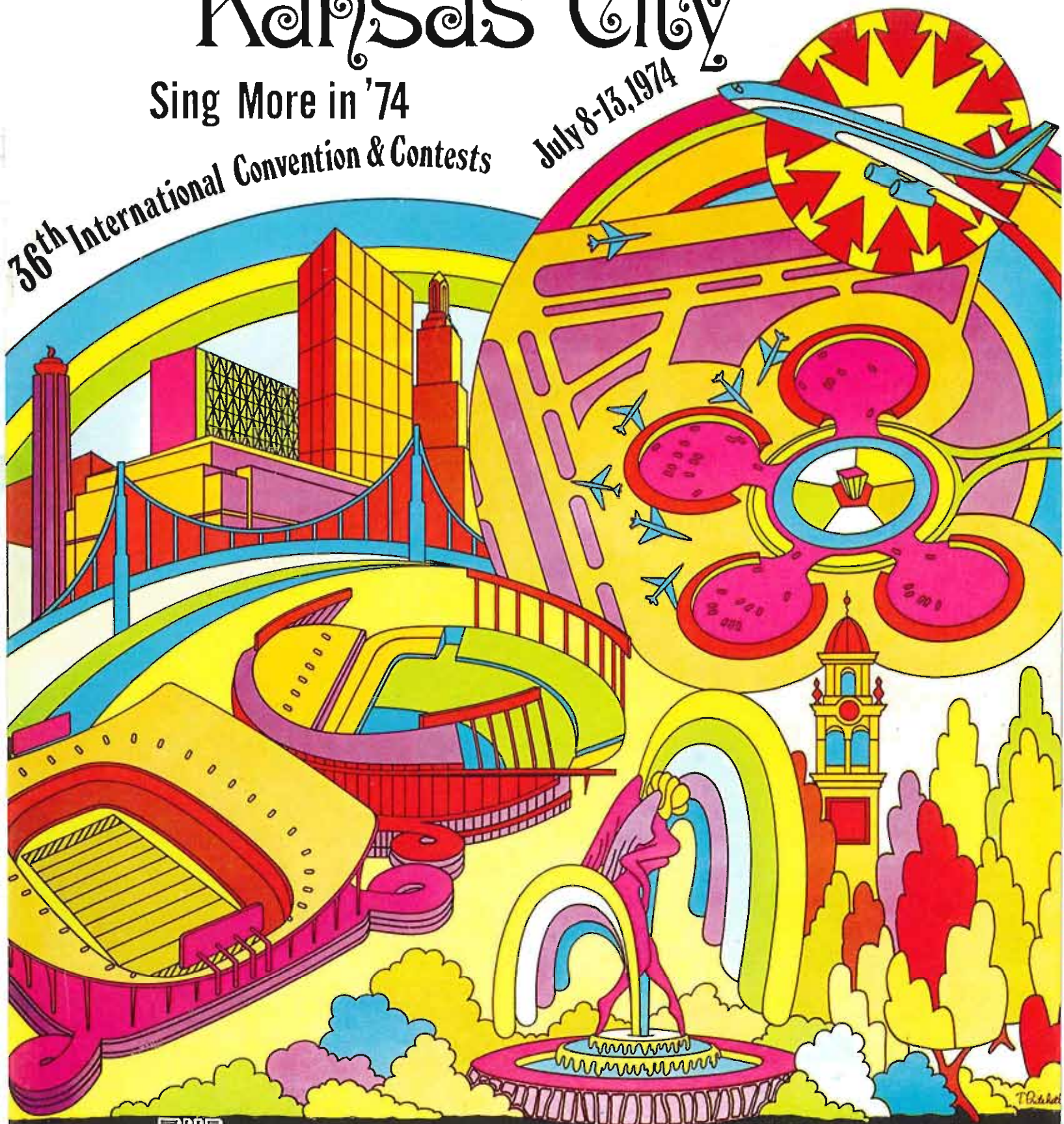


Kansas City

Sing More in '74

July 8-13, 1974

36th International Convention & Contests



THE

MARCH • APRIL 1974

HARMONIZER



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DEVOTED TO THE INTERESTS OF BARBERSHOP QUARTET HARMONY
MARCH • APRIL 1974 • VOLUME XXXIV • NO. 2

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Steinkamp

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	
1975	Indianapolis, Ind.	June 24-29	
1976	San Francisco, Calif.	July 5-10	1975 Honolulu, Hi. Jan. 31-Feb. 1
1977	Philadelphia, Pa.	July 4-9	1976 Washington, D.C. Jan. 30-31

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Kansas City — Activity-Packed Week

In 1821, when Missouri gained its statehood, there was no Kansas City, only a natural rock levee on the Missouri River known as Choteau's Landing, and the tiny settlement of Westport on the Santa Fe Train four miles to the south. This little riverfront settlement began to grow and in 1838 was named the town of Kansas. Soon it was large enough to be known as the city of Kansas, and in 1889 it became the Heart of America, Kansas City. Today it's still very much the Heart of America and because of this ranks as one of the nation's top convention cities.

In July, from the 8th to the 13th, Kansas City plays host to the Society's 36th annual convention. And what a program Convention Chairman Bob Gall and the Heart of America chapter have lined up! Those who fail to make a full week of it in Kansas City are really going to miss a great time.

Monday afternoon busses will load at the headquarters Muehlebach Hotel to take Barbershoppers and their families to Trail Town, a unique mini-ranch not far from the heart of the city. There you'll be able to enjoy a western barbecue, trick riding and roping exhibitions, and entertainment galore — plus all the beer and soft drinks you desire. Please dress casually because part of the fun will be a hay ride. Sound like fun? You bet!

Then on Tuesday you'll have an opportunity to visit one of America's most impressive sights, the Harry S. Truman Library. Special tours have been arranged for members of our convention, and you'll be through in plenty of time to get gussied up for the big President's Ball that night at the hotel.

Wednesday, as usual at Society conventions, is family day.

This time the big event is a full day at Worlds of Fun, a 360-acre amusement and entertainment center about 20 minutes from downtown Kansas City. This 20.5 million dollar complex features five distinct areas of amusement: Americana, Europe, Africa, Scandinavia and the Orient — each with its own theme rides, restaurants, gift shops and atmosphere. Barbershoppers and their families who take this tour will receive a "passport" which entitles the bearer to roam, explore, ride all the rides and see all the shows.

On Wednesday night there'll be the Parade of International Champions, featuring five of the all-time greats of the Society. This will be held in the auditorium, just a block from the headquarters hotel (matter of fact you can negotiate the whole distance without even going outdoors). A similar show of champions will be held Friday afternoon in the Music Hall, a theatre which is also part of the convention complex and is right next door to the auditorium.

The auditorium will also be the site of all the contest sessions. This is the same hall used for the 1962 convention in Kansas City, so they're well prepared for Barbershoppers and their requirements.

While the parents are at contest sessions the Barbarteens will be kept busy. On Thursday evening they'll go on a boatride up and down the great Missouri River, after spending the afternoon at the magnificent new Harry S. Truman Sports Complex, the only twin sports stadia in the world. The 42,000-seat stadium for the baseball Royals includes a 12-story scoreboard and a \$750,000 water display. Arrowhead Stadium, home of the Chiefs, seats more than 78,000 football fans. There'll be conducted tours and a chance to see dressing rooms, press boxes and many other private areas seldom seen by the general public.

TEENS WILL BE KEPT BUSY

On Friday the Barbarteens and Pre-Teens will visit Trail Town with horseback riding (ponies for the smaller children), hay rides, food galore and a dance in the evening for the Barbarteens.

Special ladies tours to Hallmark Cards have also been arranged on Wednesday and Thursday. These are limited to a small number of people so be sure to get your reservations in early. Right across the street from Hallmark Cards is the new Crown Centre (built by Hallmark), a 100-acre development, which has some of the most fascinating shops you've ever seen plus a hotel which is even more unbelievable than the Regency Hyatt House in Atlanta, convention headquarters in 1972. The hotel is called the Crown Centre and is one of the properties on the official housing list for the Kansas City convention. Those who want to take a jaunt out to Crown Centre on their own can make the trip for ten cents. Just step aboard one of the "Dime-a-Time" shuttle busses provided by the Kansas City Metro and it will take you to Crown Centre and various other places in the downtown area. There's a bus stop a block from the Muehlebach Hotel.

Another stop on the "Dime-a-Time" is River Quay (pronounced "key"), a small community of retail and specialty shops, restaurants, night spots, art galleries and studios.

(Con't on page 28)

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.

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CHAPTER _____

Make check payable to "SPEBSOSA"

Veteran

Society



Leader

Dies

Another of the Society's great leaders, and one of our few remaining pioneers, Carroll P. Adams, passed away on December 19, 1973 at the Central Vermont Hospital in Berlin, Vt. after suffering a heart attack. Carroll would have been 82 years old on January 18 of this year. Carroll's administrative talents and unbelievable energy brought about the solid organizational foundation upon which the Society stands today.

In August of 1939, when barbershopping first appeared in the Detroit area, Carroll got wind of it and attended the third meeting of that first Michigan chapter. He remained active, becoming the "hub" around which the Society, in its formative years, revolved, until his retirement as executive secretary in 1953.

Adams first became known "nationally" in 1941 at the St. Louis Convention, where he was elected president. "Keep America Singing," the Society ten-year history, says: "Adams accepted the Society's mandate with the knowledge that he would be lucky if, during one short year, he could cover the approximate length and breadth of the Society . . . Five days after Adams became president, he told the Chicago Chapter: 'Up to now we have contented ourselves with good times — now the country looks to us to do things — we must have leadership, money and more chapters . . . He believed that by the end of his administration the Society's finances would allow it to launch a national quarterly publication and employ a full-time secretary at a national headquarters. 'We must catch the vision and go to work' . . . The vision included revision of the constitution, written by him only in January, to meet new conditions . . . It encompassed magazine articles, song arrangements, a roster of chapters and the multiplication of activities through committees wrestling with development and organization."

The late Deac Martin wrote the following at the time of Carroll's retirement in 1953: from his position as Society Executive Secretary.

"It would be impossible to set down the Adams' 'visions' that fused with others, then became concrete and are now built so solidly into the Society's structure that they have lost identity and are accepted as a natural part of the whole. Some of them were contributed when Carroll was working for the

love of it. Then he went on part-time, and later became full-time international secretary in 1944. At first, headquarters was in the Adams' home. Records and materials overflowed the space assigned to them and splashed over the entire house. An infestation of harmony bugs, likely to break into harmony parts at any hour, was too apparent there too often.

"But in 1945, when the Society rented headquarters at 18720 Grand River Ave., Detroit, Sec. Adams and wife Frankie were seldom home. Days, nights, holidays, Sundays, were about the same in that ceaseless push toward improved organization and maintenance of higher standards. He was called a 'slave-driver' often, invariably with the reservation that he drove no one on the board, in the chapters, in the office or elsewhere in the Society as hard as himself."

In addition to special talent for organization, Adams also had a sound musical background. His sixteen years as president and secretary of the Orpheus Club of Detroit, and his secretaryship of the Michigan Male Chorus Association section of the Associated Choruses of America, had brought him many contacts in the field of vocal music. He was already aware of how other musical organizations functioned. More important, vocationally, he had been executive secretary of the University of Michigan Alumni Club, a full-time job in Detroit which he held for four years. His background and experience in organizational work more than amply qualified him to become the Society's first full-time employee.

No other part of the Society received any more of the Adams "touch" than the HARMONIZER. Evolving from "Barbershop Re-Chordings," the Society's first official publication, the HARMONIZER, under his direction in 1943, became a quarterly, provided free to all members. Much of the credit for printing the magazine on a self-sustaining basis is due to Adams, who not only took over the burdensome task of editing a magazine which provided district and chapter news, but also developed a program of advertising which kept the magazine self-sufficient. Among his many accomplishments during his active Society career, Carroll will be remembered for his outstanding contributions to our fraternal publication, some of which appeared as recent as two years ago in a "Reminiscing" department.

Though his Society activity diminished considerably after his retirement, Carroll's interest in civic and social affairs did not falter. After moving to Bennington, Vt., he was director of activities for the Bennington Second Congregational Church, in the administrative department of the Putnam Memorial Hospital and executive secretary of the Bennington County Industrial Corp. He also served as executive secretary of the Vermont Republican State Committee for six years prior to 1965.

He then moved to Northampton, Mass. (where he had spent much of his youth and graduated from high school in 1910) and two years later to Montpelier, Vt., where he resided until time of death.

During his business career he had been listed in "Who's Who in America"; "Who's Who in the Midwest"; "Who's Who in Music" and "Who's Who in the Northeast."

Carroll was survived by one daughter, Barbara (Mrs. Charles Roelich), five grandchildren and five great-grandchildren. His wife, Frankie, preceded him in death.

Funeral services were held in Montpelier, Vt. and entombment will take place in the Green Mount Cemetery in that city in the spring.

Phoenix Mid-Winter Well Attended

Phoenix proved to be everything they said it would be for approximately 500 Barbershoppers and their wives who attended the mid-winter convention in that great city on January 25-27. The weather equalled the hospitality, which was simply great. Special activities, including a ladies' luncheon, golf tourney, Las Vegas Night and a tour of Rawhide and Carefree, Ariz. were highlights of the weekend.

The concert hall in the new convention center was nearly sold out for the Saturday night show, which drew praise from an audience of knowledgeable, dyed-in-the-wool Barbershoppers. Stars of the show were the 1973 champion "Dealer's Choice," along with the Medalist "Pacifcaires," "Regents," "Boston Common," sixth place Finalists "OK Four" and the 1972 champion "Phoenicians" chorus.

The international executive committee met Wednesday afternoon and all day Thursday in preparation for the international board of directors meeting on Friday.

Past International President Charles E. Abernethy reviewed 1973 achievement which included reaching an all-time membership high of 35,091 members on December 31, 1973. He also reported that contributions to our SERVICE PROJECT totaled \$196,551.68, just short of his \$200,000 goal for the year. Contributions to Logopedics during 1973 showed an increase of \$27,668.53 over 1972 receipts.

International President Leon S. Avakian presented his 1974 program for continued Society growth and maturity through involvement of more people in all aspects of barbershopping. He placed particular emphasis on looking ahead and planning for the Society's future. Throughout 1974 he will be striving for continued gains in membership, Logopedics involvement, music education, efficient administration, expanded Society public relations, and above all, more and better singing.

BOARD ACTION CONTEST AND JUDGING

New candidate regulations were adopted providing for new training materials and in-depth testing.

The category write-up for the new Sound Category was adopted. This new category will replace the existing Harmony Accuracy and Balance and Blend categories. Test judging and the creation of training materials will be completed by October, 1974. Pending completion of the training materials, but by no later than November, 1974, applications will be accepted for the new category. In 1975 a school on the Sound Category will be conducted for approximately 50 candidates. After attending the school those certified will use the new category in judging all the Fall district contests in 1975.

A timetable was established for conducting two category schools each year starting this year.

Revisions to the official quartet and chorus rules were adopted which primarily provide for rules clarification and grammatical clean-up. No major policy or conceptual changes were made. A return to two judging panels (without expenses) at the international contest was included in the changes. This change will allow more judges to adjudicate at the international level. Further adjustments to the Stage Presence category were also made.

Completion of the new District Associate Contest and Judging Committee Manual of Operations is expected early this year in time for distribution at a March 1-3, 1974 seminar

in Kenosha for District Associate Contest and Judging Chairmen.

LAWS AND REGULATIONS

Article 9.05 of the international by-laws was changed to have District Associate Contest and Judging Chairmen appointed for two-year terms.

Article 9.06 of the international by-laws was changed so that the former International Service Committee will now be known as the Logopedics and Service Committee.

New wording in the dissolution clause (when a chapter disbands) of the standard district constitution was approved to conform with Canadian law and paving the way for official non-profit and charitable status recognition of Canadian chapters by the Canadian government.

Article 3.04(b) of the standard chapter by-laws was revised to provide that non-attendance at regular chapter meetings may be considered, *at the discretion of the chapter board*, as conduct detrimental to the best interests of the Society and therefore grounds for suspension or expulsion from membership.

Chapter elections must now be held prior to October 15 of each year rather than during the month of October as in the past.

FINANCIAL MATTERS

After each board member voiced his opinion regarding a proposed dues increase, a \$5 increase was adopted by a vote of 17 to 4. The increase, which is applicable to all March 31, 1974 renewals and all new, late renewals and reinstated members reported after April 1, 1974, includes the following:

1. The immediate addition of a new field representative in the Communications Department to provide for greater frequency of personal service to districts and chapters.
2. Further expansion of services and programs, at the discretion of the executive committee, following an in-depth study of the Society's direction and needs. This might well include the addition of a second field representative in 1974.
3. The allocation of fifty cents (\$.50) per member to finance the international contest and judging program.
4. A twenty-five cent (\$.25) per member increase in the HARMONIZER subscription rate due to increased printing costs. (This is the first increase in this rate in over fourteen years.)
5. Funding of the area counselor class added to the international chapter officer training schools.
6. Past inflation and anticipation of continued inflation in the immediate future (1974-'76).

OTHER MATTERS

As recommended by the executive committee, the board approved the addition of products liability coverage to the Society's comprehensive general liability policy for both chapters and districts at a cost of \$9 per chapter and district on the basis of a three-year premium. Chapters and districts will be billed annually along with present insurance billings.

A request from the Pioneer District to eliminate associate status for chapters was presented at the Portland board meeting. Based on a review of the Society's history of chapters with less than 25 members since 1956, the executive committee recommended that associate status not be eliminated. The board voted to table the request pending results of an in-depth study by a special committee.



VIPs enjoy themselves at Phoenix chapter meeting.



Hot Sunshine wins 1973 achievement awards.



"I'll pay 20, folks."

All IBMs got cowboy hats.



Bat-a-million Avakian at blackjack table.



High rollers at Golden Nugget crap table.



Just part of the crowd at the Golden Nugget.

Meeting of Harmony Foundation Trustees.



Casino winners get ready to bid their money at closing auction.



It goes this way, guys.

Ladies' Hospitality room was a popular place.



Past International President Joe Lewis greets old friends.

"Dealer's Choice" at IBM dinner.



Field Rep. Lloyd Steinkamp found time for DO/AC class.



Phoenixians warm up prior to Saturday night show.



You're stuck now, Leon.



International President Leon directs "Phoenixians" in "Keep America Singing."



Leon gets cowboy hat from Phoenix Chapter President Terry Aramian.



At the steak-and-bean dinner.



Reminiscing

(AN ELECTRICAL ENGINEER WRITES ABOUT BARBERSHOP HARMONY)

By Maurice E. "Molly" Reagan, Apt. 307,
401 E. Chicago St., Elgin, Ill. 60120



From a musical standpoint it was my good fortune to grow up in Canton, Ill. As I look back at it now, it was probably the greatest thing that could have happened to me. My third grade teacher in Canton was a master of "sol-fa" musical theory, using the twelve-tone chromatic scale so essential to barbershop chord structure. Though you may find this difficult to believe, our third class sang harmony, boys and girls together, using the *do, re, and mi's* for the lyrics, by humming their parts. That groundwork laid the foundation for my ability to instantly recognize chords, their relative clock position and voicing. A barbershop quartet, in which I sang tenor, was formed from that third grade class. And it didn't take me too long to discover that Canton had several very good barbershop quartets which sang real ringing barbershop harmony. It was in those early Canton days that I started to listen to the other educated old-time baritones to learn how to bend a tone and other little tricks of the trade.

I was also lucky to have such wonderful, understanding parents. My father was a doctor who had graduated from Rush Medical School in Chicago and later became an eye, ear, nose and throat specialist, a degree he received from the Jefferson Medical School in Philadelphia. He could sing, play the guitar and piano, but was usually too busy to join with the rest of the family in our musical endeavors. Mother had a degree in music and majored in harmony. Since she was taught to use the diatonic scale, we had many friendly arguments. She also was a well-known artist, producing many oil, water colors, pastel pictures, hand-painted China plates, etc.

During those formative years, violin lessons were also a requirement. My encounter with the violin reminds me to correct the story which has often been mistakenly told about me. This is in connection with perfect pitch, which I do not have. The truth is that having played the violin for so many years, and tuned to the open "a" string, tone frequency is not easily forgotten. Hence, in my case, it is used as a reference tone for others. I believe this is more commonly referred to as "relative" pitch.

I was also fortunate enough to become baritone in a better than average quartet, which possessed excellent blending qualities. In my opinion, Pete Buckley, our bass, had the greatest voice that I have ever heard — great depth, unbelievably rich quality, great range and true tone placement. I can recall while singing an engagement in Peoria, Ill. he was heard by John McCormack, the noted Metropolitan tenor. McCormack offered to take him to New York and give him a complete musical education, preparing him for a future in the opera. After considerable study, the offer was refused. (Knowledgeable Barbershoppers will recall that Pete Buckley was a member of the 1945 International Champion "Misfits.")

The tenor of that quartet could be praised in about the same glowing terms. He had a clear, accurate, pleasant blending tone and had little difficulty reaching the high notes without resorting to falsetto. Unfortunately, he was a diabetic and passed away at a relatively early age. I feel certain that had he lived he would have carried the tenor spot in some prominent Society foursome.

Six different lead singers were used at various times to make up this quartet. Our very first lead moved to California. The next man became part of a vaudeville act and went on the Orpheum Circuit. Then a doctor went to a pre-med school and another went to dental school. Finally, our last regular lead moved to Peoria. (Incidentally, Peoria produced several famous vaudeville acts, such as Amos and Andy and Fibber Magee and Molly, but the main attraction for our quartet in Peoria was a great musician, Dick Whiting, a pianist, singer and composer who played on the Illinois river boats. He also had a couple of very talented singing daughters who later became pretty famous.)

Another stroke of luck was the interest taken in the early days of our quartet by a high school physics instructor (also our basketball coach). He taught me some of the arithmetic of music. These simpler ratios were that an octave doubled the frequency (for rising pitch); a perfect third was 1.25 times the root frequency; the major 5th was 1.5 times the frequency of the root. Like a piano tuner has to "shade" the pitches of his strings, three perfect thirds will not fit into one octave. Let us start at low C with a frequency of 32. The perfect third would be 1.25 times 32 or 40. Starting with 40 as the root, the next perfect third would take us to G sharp with a frequency of 1.25 times 40 or 50; and finally, starting at G sharp, a perfect third, which we might expect would carry us to the octave C, falls a little short. 1.25 times 50, the root of G sharp, is but 62.5 instead of 64 as required by the octave.

Although music during my high school days took up considerable time, there was still time for sports, hunting, trapping and fishing. I earned an athletic scholarship upon graduation from high school and attended the University of Illinois in Champaign as a freshman.

It was then that I experienced another great stroke of luck, although I surely didn't realize it at the time. I pledged *Sigma Nu* fraternity and started to room with another pledge, Frank H. Thorne. We soon found out that we had many mutual interests — mostly music and athletics. At the first opportunity, I took him to Canton for a short vacation and after organizing a barbershop quartet party, it didn't take long to make a Barbershopper out of Frank. This, I consider, the greatest thing I have ever done for the Society, as it ultimately came to pass. (To be continued — next issue)

Century Club

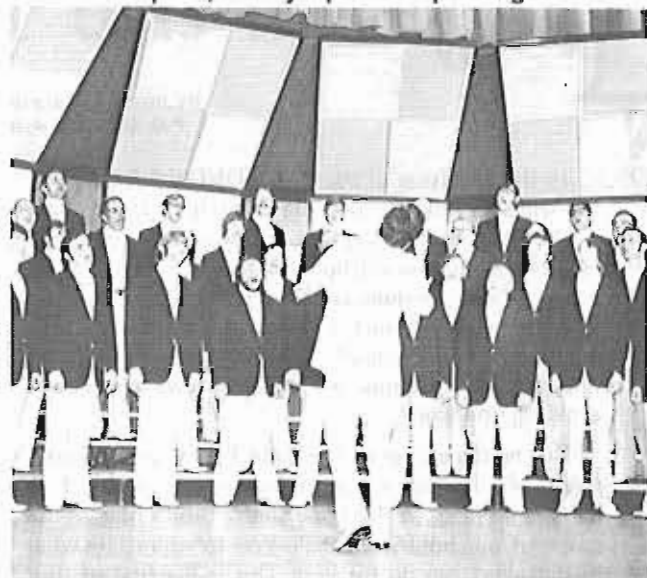
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Tips from the Top

By International President Leon S. Avakian,
P.O. Box 254, Asbury Park, N. J. 07712

INVOLVEMENT

In the first issue of the HARMONIZER for 1974, I challenged you to become INVOLVED in your hobby, to take on a job that needs to be done in your chapter, to do just a little more to make more fun for others. Have you done anything since then? Have you involved yourself just a bit more? Are you *really* enjoying your hobby? Or do you continue to question the promise of personal reward which is awaiting your call?

During the course of this year, I'll be writing about some of the ways our members are involved in barbershopping, in the hope that a broadening of the scope of our hobby will help you to appreciate what involvement can do for you. This is the first of four such articles.

Back in January, the Society's board of directors met in Phoenix to conduct the business of the Society. Coming from each of our fifteen districts, these men discuss and approve policy and planning which will provide the Society with direction, not only for the coming year, but perhaps, for years to come. Even though this group represents the Society's top administrators, it is interesting to note that, individually, the international board members are members of their own home chapters and sing in their chapter choruses, just as do you and I. Some of them are even good enough to sing in quartets. Everyone of them has previously been an area counselor and/or a district vice president and a district president. Several of them also serve as active judges in our Contest and Judging Program. These men come from the states or provinces of Arizona, California, Connecticut, Florida,

Illinois, Indiana, Iowa, Michigan, New Jersey, New York, Oklahoma, Ontario, Oregon, Pennsylvania, South Carolina, Virginia, Wisconsin and Texas. The common interest which this group has in the welfare of our Society is evident by its dedicated efforts on your behalf. That's right, everything these men do and every thought they think while meeting as the Society's board of directors, is directed toward the individual member at the chapter level. Throughout the year, hundreds of actions will be taken by both the international board and the executive committee, all of which are meant to help you enjoy your hobby to the fullest. We are indeed fortunate that our administrative organization includes the overall concern of such a body as this. It also might be of interest to you that these men recognize the need for this organization and are willing to devote their time and effort to make our Society prosper, even though they would be having more fun back home in their respective chapters.

As I travel the length and breadth of our Society, meeting with Barbershoppers from the provinces of Canada and from each of the states, I've been afforded the opportunity to gain a balanced perspective of what our hobby means to these men and why it is that they are so excited about what they're doing. It's become apparent to me that whether you're a member of the struggling Snowshoe, Alas. Chapter, or are active in the outstanding International Champion Cincinnati-Western Hills Chorus, the attraction to the Barbershop Harmony Society is directly proportional to the effort you put into it. Once four-part male vocal harmony has taken hold of you, this strange demon permeates your every fiber, causing you to behave in weird but wonderful ways. If we'll but relax and allow this spirit to completely engulf us, the result will be an amazing revitalization of our lives.



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International Preliminary Schedule

CARDINAL	Columbus, Indiana	March 29-31
Robert Christie, 1890 Midway, Columbus, Indiana 47201		
CENTRAL STATES	Sioux Falls, South Dakota	April 26-28
Darrell Stitt, 2316 S. Glendale, Sioux Falls, South Dakota 57105		
DIXIE	Charlotte, North Carolina	March 15-17
Warren Brill, 3930 Tamerlane, Charlotte, North Carolina 28205		
EVERGREEN	Burnaby, British Columbia	April 26-28
Chester Colpitts, 2926 Bainbridge Ave., Burnaby 2, British Columbia		
FAR WESTERN	San Diego, California	March 15-17
John Schermerhorn, 3042 Martindale Ct., San Diego, California 92123		
ILLINOIS	Urbana, Illinois	April 19-21
Jim Graham, 1817 Larch, Urbana, Illinois 61801		
JOHNNY APPLESEED	Elyria, Ohio	March 22-24
Ray Dever, Rd. No. 3 Box 309, Ashland, Ohio 44805		
LAND O'LAKES	Rochester, Minnesota	May 3-5
Del Ryberg, 306 - 171st SW, Rochester, Minnesota 55901		
MID-ATLANTIC	New York City, New York	March 8-10
Daniel George, 130 Nevada Ave., Staten Island, N. Y. 10314		
NORTHEASTERN	Mériden, Connecticut	May 3-5
Michael Strianese, 7 Hurlburt Drive, East Haven, Connecticut 06512		
ONTARIO	London, Ontario	April 19-21
Ron Ball, 1089, Western Rd., London, Ontario N6G 1G6		
PIONEER	Traverse City, Michigan	April 26-28
Peter Nelson, 331 W. Twelfth St., Traverse City, Michigan 49684		
SENECA LAND	Erie, Pennsylvania	April 5-7
Robert Lyons, P.O. Box 777, Erie, Pa. 16506		
SOUTHWESTERN	Dallas, Texas	March 22-24
Frank T. Harkness, 3728 Shenandoah, Dallas, Texas 75205		
SUNSHINE	Clearwater, Florida	April 5-7
Clarence "Hap" Parks, 126 Aristides St., Palm Harbor, Florida 33563		

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Miami, Florida 33143



Copyright Protection: a happy ending

By Past Int'l President Wilbur D. Sparks,
6724 N. 26th St., Arlington, Va. 22213

For at least 25 years, Barbershoppers have seen boldface announcements appearing in the HARMONIZER, reading as follows:

NOTICE!

You are reminded that copyright laws are specific and that reproduction, in any quantity, of copyrighted music without permission is a direct violation of those laws.

International officers and HARMONIZER authors have reminded Barbershoppers that they, as individuals, as well as their chapters and the Society as a whole, could get in a great deal of trouble by reproducing sheet music or arrangements in the barbershop style without permission of the copyright holders.

For courts of law often have held it is STEALING to reproduce copyrighted music, either in sheet music form or as arrangements for voice or musical instruments. By "reproduction," the courts mean copying (manuscript, printing or other means of duplication, or tape recording). The laws of our land provide stringent fines for those who violate the Copyright Act. Increasingly we are coming to realize that music publishers have representatives throughout the United States, wherever songs are being played or sung, who listen for the performance of a song based on an unauthorized arrangement of one owned by their employers. When these representatives "hear a violation," we know very well that "there's trouble in River City, with a capital T!"

During the past few years, Barbershoppers often have responded to this Society warning with the plea that "International should make it possible for us to legally arrange and reproduce copyrighted songs." They were, in other words, putting it up to their Society to find a solution for this pressing problem.

Another problem confronted the Society: The Old Songs Library, consisting of over 100,000 pieces of sheet music stored in Harmony Hall, has not been used as much as we wish. In 1972 the Trustees of the Harmony Foundation, which owns the Old Songs Library, decided that whenever we have more than one copy of a title, the duplicate copy could be sold for \$1. Barbershoppers may now obtain from our International Office a catalog of these duplicate titles, and some of them are availing themselves of this service.

But in many cases there is only one copy of a given song in the Library. Barbershoppers have asked us to photocopy this and sell the copy to them, but the Copyright Law does not allow it without permission of the copyright holder. As a result, there are literally thousands of songs lying unused in this wonderful resource, the Old Songs Library.

Society leaders cudgelled their brains to solve these problems, and some of our legal talent has studied the copyright laws at length. Out of this came conferences with music publishers who own thousands of copyrights from the era of 1910-1940 (students of our hobby have called this era the golden age of barbershop harmony.) Trips were made to New York City for talks with publishers' associations, representing

the entire popular music industry. Proposals and counter-proposals were made.

Finally we reached agreement with the National Music Publishers Association and the Music Publishers Association of the United States, whereby they would recommend to their members, which are individual publishing companies, that consideration be given to a proposal by SPEBSQSA. We knew that if publishers owning copyrights on the music we love agreed to these proposals, it would finally be legal for us, in some circumstances, to distribute copies of the non-duplicated music in our Old Songs Library. We also knew that this could make it possible for our members to arrange and reproduce, in limited quantities, barbershop versions of copyrighted music.

The next step was to negotiate acceptance of the Society proposal with the music publishers. It is our pleasure to announce success with a sufficient number of publishers to allow putting two new programs into operation.

THE OLD SONGS LIBRARY DUPLICATING PROGRAM

Any Barbershopper who seeks sheet music for a song whose title he knows now has two chances to obtain it from the Old Songs Library. He may find, upon inquiry, that the song he wants exists as a duplicate piece of sheet music in the Library, and upon the payment of \$1, may receive it for his own use. He may wish to sing it, to frame it and display it as a piece of art in his own home, or to arrange it for barbershop harmony. Without any restriction, he is free to follow the first two alternatives, and he may find that by following certain new rules, he now can legally arrange it and reproduce that arrangement in limited quantities.

Second, he may learn that no duplicate exists in the Old Songs Library. Under the first of the new agreements, with several American music publishers, for a fee of \$2, the Harmony Foundation will purchase a copy from the publisher, and if it is not obtainable, the Foundation will receive permission to make a duplicate from the file copy for the eager Barbershopper. (This will be possible only if the copyright is held by a publisher with which we have signed an agreement. As time passes, this number will grow, but already we have signed a number of publishers on the dotted line.)

THE LEGAL ARRANGEMENT OF COPYRIGHTED MUSIC

Under the second agreement with several publishers, it will be possible for a Barbershopper to receive, via the Harmony Foundation, permission to arrange a copyrighted song and reproduce this arrangement, in limited quantities, for use by a quartet or a chorus. In only a few cases in the past have Barbershoppers been able to obtain such permission. (Already, out there, we can sense a sigh of relief by arrangers who have worried about this!)

This is the way it will work: When an arranger wishes to arrange a copyrighted song, he may send a request form (obtainable from the Harmony Foundation) to our International Office, together with payment of a fee of \$5. If the song is published by a company with which we have signed a

What About Tax Deductions for Members?

The INTERNAL REVENUE SERVICE has advised counsel for the Society that contributions to the Society, its districts and chapters are deductible for the individual taxpayer, and that non-reimbursed out-of-pocket expense incurred in rendering service to any of these units falls in this category. Also, a portion of amounts paid for sponsors' or patrons' tickets is recognized as a deductible contribution.

Section 170(a) of the Internal Revenue Code allows as a deduction any "charitable contribution" where payment is made within the taxable year. Such contributions are allowable only if verified or capable of verification. Contributions are considered as "charitable contributions" if they are made to corporations, among others, which have been declared by IRS to be exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code. The Society, its districts and chapters fall in this category. Non-reimbursed expenditures made incident to the rendition of services to an organization, contributions to which are deductible, may constitute a deductible contribution. Regulations specifically provide, for example, that the cost of a uniform without general utility (cannot be used for any other purpose) which is required to be worn when performing donated services for such an organization is deductible. Similarly, the regulations hold that out-of-pocket transportation expenses necessarily incurred in rendering donated service for such an organization are deductible. Also, reasonable expenditures for meals and lodging incurred while away from home in the course of rendering donated services are deductible.

What this boils down to, so far as the individual Barber-shopper's case is concerned, is that he may deduct as a

charitable contribution any non-reimbursed expenditure for expenses incurred in carrying out an official duty. Such "duties" may arise out of his having been elected to office or appointed as an official of the chapter, district or international Society. They may also arise out of his singing in a quartet or chorus in a public appearance *if his services are donated*.

Remember — to be deductible as a non-reimbursed expenditure, the expense must occur "incident to the rendition of a service to the Society, a district, or a chapter. A Barbershopper is not rendering a service when, as an individual, he sits in the audience at a contest or show or sits in a classroom at a Society school. If he sits in such a meeting as an elected or appointed official, however, his expenses become deductible (if not reimbursed), for he is now rendering a service.

As in so many other tax problems, the intent of the taxpayer becomes of great importance. If he attends a meeting primarily to serve his chapter, district, or Society as a result of being elected or appointed, he falls in one category. If he attends primarily for his own enjoyment, he falls in another.

Chapter, district or international officers should consult pages 12 and 13 of the 1974 Chapter Treasurers Manual for more specific information regarding deductible expense items. Members who are interested in learning more about income tax deductions and proper reporting may also consult your chapter treasurer for additional information.

A final word of advice: be very careful in documenting all expenses you wish to claim as a deduction. It is always possible that because you have listed some questionable deductions you could become involved in an IRS audit.

contract, he will receive permission to legally arrange the song and to make five (5) copies. One copy will be forwarded to the International Office for the Harmony Foundation files. If he wishes to make more than five copies (up to 200 copies for use by a chorus), the fee will be twenty cents per copy, with a minimum fee of five dollars.

A VERY NOMINAL FEE FOR COMPLETE LEGAL PROTECTION

The Society and the Harmony Foundation have been working for several years to solve this problem, and we are extremely pleased with these two programs. Until now, all we could say was, "Don't do it, fellows!" Now we can offer, at least to those interested in songs published by companies with which we have a contract, the reassurance that if they will follow these rules, they will not be threatened with legal action. (Copies not made under this agreement with the Harmony Foundation are not protected by this agreement.)

For a few dollars (which can be paid by the quartet or chorus intending to sing the arrangement), the arranger can breathe easier. No longer need he be concerned about a fine that can and does range as high as several thousand dollars, plus lawyers' fees and much time that would be required by a court case.

In other words, the Society, working with the Harmony Foundation, has performed a major service for its members. That's just the kind of happy ending we hoped to supply for this story!

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"So You Change a Melody Note or Two..."

'Zat a Crime?'

By Society Field Rep. Lloyd Steinkamp, Certified Judge, Arrangement Category

At a recent district convention, after the smoke of the contest had cleared, I had the pleasure of attending and participating in the convention event that none of us wants to miss... the critique! Hey, gang... these capsuled coaching sessions may not allow the amount of time the competitor would like for constructive assistance, but you have to admit, they're much more objective and a far cry from those I can recall in the early 50s... yeah!

The sole reason for this treatise is an attempt to clear up a misconception which has existed for too many years... that the arranger has sort of an esthetic license allowing him to alter the melody as the mood strikes him.

EVER BEEN TO A CRITIQUE?

At the critique table, the conversation went something like this:

"Hi... you the arrangement judge?"

"Yeah... sit down guys. We don't have too much time together so let's..."

"Uhhh... what's with this big minus score on our second song? I mean, after all, most of the other quartets ranged between a plus four and a minus five. How do you justify this big minus job you gave us on a real ol' barbershop chestnut like we sang?"

"Mostly because either you, or the arranger, altered the melody line needlessly."

"Huh?"

"Well, the composer's melody line... the main theme line... has been destroyed. Altered... not once... but three times. Let me read something to you... right from the arrangement category write-up. It's here in the Official Contest and Judging Handbook, which I'm certain you fellas have studied. In the definition of a song: 'the words and melody of a composition as written by the composer.' Now, keep in mind, our arrangement judges don't have every song ever written committed to memory. But don't gamble or push your luck too far... they each have an accurate musical library between those ears and, as qualified musicians, have the ability to recall. There's also a definite charge by the category specialist that each one of us must continually research and educate ourselves in order to maintain certification. In other words, I can't penalize your quartet for altering the melody unless I'm certain. So you might squeak by one of us this week-end, but get caught next time. Let's go back to the book."

"The definition of *harmonization* tells us it's 'the basic setting of the melody with three harmonizing parts, faithful to the composer's melody and to the implied harmony.'"

"But what's the crime if we change a note or two? We were told we could change whatever we want in public domain songs."

"Let me read on. Specifically, in Section II, item D, paragraph No. 1: Deviations from the melody... 'When the arranger alters the melody or strays from the implied

harmony, it is quite possible that the listener's harmonic and melodic orientation will be disturbed. The harmonization will no longer support or enhance the melody, but will detract from it, inverting the relationship discussed above. Melody will have become secondary to harmony."

"What you're saying then is that a melody note can *never* be changed?"

"Hold on there, Bummy. Again... the book: 'the arranger should beware of changing more than a few notes of the melody and then only in those places where loyalty to the original melody would create unmusical, awkward vocal lines, or produce illogical chord progressions. The *creative* arranger will, whenever possible, remain faithful to the composer's melody.'"

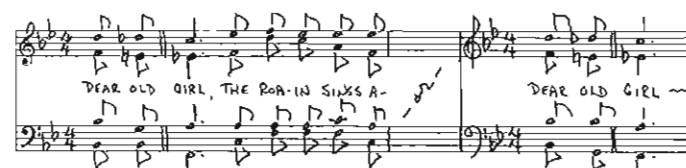
"Well, are you aware of the fact that this same arrangement was performed by a past international medalist quartet just a few years ago?"

"Yes... and I can assure you it wasn't the quartet's highest score in arrangement, even in the old Arrangement Category. Not that much has changed. Let me give you a musical example... here, gringos, sing this:

WORDS: RICHARD HENRY BOCK
MUSIC: THEODORE F. BIERA
ONE: WHO KNOWS? (1-2-3)



"Now, with the *correct* melody line, we discover this same passage can be harmonized and very comfortably. You'll see then that the first example was unfaithful to the composer's melody line and could be harmonized with no awkward vocal lines. Therefore... it should be penalized."



"How can we, as a quartet, know that we're singing the *right* melody... especially when we buy all our original arrangements from Murray Schridlup?"

"No offense to Murray... but since you're the guys who have elected to compete, you should secure a copy of the original sheet music and check it out. Better still... ask Schridlup! He'll probably tell you if he changed the melody... where and why. Then the decision to compete with it is all yours."

"But we don't read music."

"You know, for years, competitors have been copping out by stating they can't read music. Baloney! Someone in the chapter does... start attending meetings!"

"Well, Schridlup does a lot of his arrangements from memory... used to be in vaudeville with the Avon Tragedy Five... also was at the first meeting in Tulsa in '38."

"Fellas... we must never let our respect and reverence for our pioneers tarnish. But woodshedding doesn't belong on the contest stage any longer. We should sing good music, suited to the barbershop style and arranged, faithfully, in the barbershop style. I'll bet you guys have woodshedded 'Don't Cry Little Girl' and 'All Dressed Up With A Broken Heart' several times at chapter meetings. But check the original compositions, verses and choruses, and you might be jolted a tad. You'll also discover the original melody *can* be harmonized and very effectively. We both, you and I, have a responsibility to be faithful not only to the style, but to the composer as well."

"What if the original melody falls on a 6th or 9th... or even... (heaven forbid!)... a major 7th?"

"Better to sing it instead of avoiding it by resolving or singing an altogether alien chord. If you discover there's too many... maybe choose another *song*."

"OK, Froyd (sic), but now when *can* the melody be altered?"

"As the rule states... only occasionally to avoid awkward harmonization. *Occasionally*. However, those familiar places where we've accepted melody alteration for years remains the same... *in intros and tags*."

"Finally, don't be confused when a dotted line appears on an arrangement, say from lead to bari as in this example:



"The dotted line merely indicates the melody line is sung by another voice. This becomes a problem of balance then. The arranger usually uses this technique for smoother transitions in voicing. And so, my friends, I hope that explains the big minus score on song No. 2, *Compre?*"

"Yeah... right on, Roy... but..."

"But what?"

"The first song. Is ZERO good?"

"It ain't bad."

HEP Has More in '74

With all the emphasis on INVOLVEMENT this year, have you given any thought to becoming really involved by attending Harmony College (this year at Oklahoma Christian College the week of August 11-18, 1974)?

We can understand what's going through your mind right now: "Well, I sure have a lot of fun singing, but I wonder if attending this school wouldn't be just like attending other schools — a lot of hard work?" Yes, we'll not promise you a week of liesure. What we will promise you, though, is one of the busiest, fastest weeks of your life! True, you'll get very little sleep. But we'll guarantee some exciting moments while you're awake!

SOMETHING NEW HAS BEEN ADDED

As in the past, we think you'll find something at our school to satisfy the appetite for knowledge of almost every Barbershopper. However, a new course — The Physics of Barbershop Sound — is being added this year and will be taught by Land O'Lakes District President Jim Richards. Jim taught a similar course several years ago, but has now refined and updated his material to meet the demands of today's student. We feel this course will not only amaze you, but will also give you an opportunity to learn a great deal about the barbershop sound and its numerous ramifications.

Also added to this year's curriculum is a new course called "Basic Barbershop Craft." Taught by Society Director of Music Education and Services Bob Johnson, this course will be for men who are interested in becoming craft instructors. Hopefully, the men who take this course will be able to return to their chapters and teach the 32 lessons of the new "Basic Barbershop Craft Manual," recently released by the Society.

Both beginning and advanced conducting classes will be offered this year in a way which will allow students a greater choice of classes. Classes will be kept smaller so there will be more time for individual work. Instructors for these courses will be Fred King, Jim Miller and Doug Miller. Bob Johnson will serve as guest lecturer and the new Chorus Directors Manual will be used as a basic text book for these classes. Because of the energy crisis, men are urged to consider car pools, or the possibility of obtaining group fares for travel by bus, train or air. The central location for the school should make it possible for attendance from all parts of the Society. This year quartets attending will have an opportunity to split up for classes in the morning as long as at least one member of
(cont'd on page 28)

I want to attend the 1974 HEP School at Oklahoma Christian College, Oklahoma City, Okla. August 11-18, 1974. (Check one) ☐ I enclose my check for \$110 in full payment. ☐ I enclose my check for \$10 (or more) as partial payment. I agree to pay the balance on August 11th or before.

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LUCKY SEVEN—WOW!

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

It's Sunday night and it's hard to unwind after a truly magnificent weekend. The many happy faces, the splendid fellowship, the kids who will benefit at Wichita, the great harmonies of the featured guests and the emotion that goes into the weekend at Grossinger's and Harmony Holiday No. 7 have to be lived to be believed. It's tough to write an article and relate all the feeling of the event. Perhaps it would be best to start at the registration desk and go from there.

January 4-6, 1974 were the dates and Harmony Holiday was the event. This was number seven, held as usual at the great Grossinger's resort complex in the Catskills (in New York). As Friday registration began, it became evident that in spite of the energy crisis this year's Holiday was to be the largest gathering yet. There was woodshedding galore as the staff took care of the arrivals.

Jim Freytag opened the Friday night dinner by introducing the "Cat's Meow" from Seneca Land and the "Tradition-Aires" from Mid-Atlantic. Each quartet sang a couple of songs while over one thousand Barbershoppers enjoyed the first of several fine meals in great harmony. We ate sirloin tips, sang *Down Our Way*, and then it was on to the night club for the sounds of the "Perfect Arrangement" and the comedy of Bobby Ramsen. Our own Fred King (of Dundalk, Md. and "Oriole Four" fame) opened the show with the *Old Songs* and then Keith Clark, Bill Swift, Tim Taggart and Mike Morgan sang their way into the hearts of a packed house. By eleven thirty the excitement of the weekend was starting to mount and the crowd was ready to move to the Playhouse and Friday's barbershop show, featuring the current Mid-Atlantic District chorus champs from Montclair, N.J. The capacity crowd listened to the mammoth showcase presentation of Academy Award winning songs. Yes, from the thirties right down to today, the Montclair Chorus, under the direction of Artie Dolt, Jr., sang them all. Can you imagine a barbershop score of some fifty pages? Well, with the final chord a thrilled audience rose to its feet and cheered this fine group. What a way to start a weekend, and it was only a start!

Saturday at Grossinger's means three great meals, a swim in the pool, or perhaps skating or skiing. Saturday at Harmony Holiday means any of the above plus more barbershopping per square minute than any place I know. For the faithful there was a show workshop Saturday morning conducted by Fred King. This year a new wrinkle was added: we were going to put on a real production for an audience of our lovely wives. The show was built around a slide presentation by Dr. Roy Ray of the Institute of Logopedics which concerned the work being done at Wichita. Fred's Workshop Chorus, the "Gross-Singers," one hundred-eighty voices strong, sang the spots off the pages of such songs as "Let's Harmonize," "Aura Lee," and "God Bless America." The chorus was joined by the "King Family," "Tradition-Aires," "Shortway Sharps" and the "Key Noters" quartets. A great show was enjoyed by all. The big gainer was the Institute, though. All participants and members

of the audience kicked in, and when the applause died down, we had a kitty of five hundred dollars for Logopedics and a lump in our throats as well.

After a filling lunch and an ice show, complete with the current Seneca Land quartet champs, the "Key Noters," it was time for the Saturday afternoon Quartet Showcase. Ted Downs from Syracuse, N.Y. was the M.C. for a great show of Society-registered quartets. In addition to the "Tradition-Aires," "Key Noters" and "Cat's Meow," the crowd was treated to "My Three Sons," Northeastern District Novice Champs; "Rock Bottom" from Mid-Atlantic; the "New Victrola Four," runners-up in Seneca Land; and the International Semi-Finalists "Instigators," from Seneca Land. This innovation was well received and sure to become a high point of future Harmony Holidays.

It was your best bib and tucker for the Saturday night party, steak dinner and the emotion of the final shows. The crowd hushed as Fred King introduced the "Roaring 20's." It was a standing-room-only crowd that savored each routine and then roared with the "20's" at the end of each song. Bob Moorehead, Gerry Kelly, Jim Gentil and Ron Riegler, from Johnny Appleseed District, now have hundreds of new, ardent fans. The comedy act for the night club show was that great comedy duo, Allen and Shane. They received a well deserved standing ovation after their sixty-minute-plus performance. They paid us two compliments. First, they claim that our group is the warmest, friendliest audience on the circuit, and secondly, they joined us in the Playhouse for our Saturday night show with the "Thoroughbreds." What a show that was! The Kentucky sound is hard to beat! One song after another rolled out as all five of the directors worked smoothly between quartet and solo numbers. It had to be one of the most professional and flawless productions that our audience has ever enjoyed. On three occasions the crowd rose to its feet! The emotion was at a peak when Harmony Holiday producers Guy Citrinite and Howie Bern made final presentations to the evening's entertainers which included the cherished election to Hall of Fame for the featured guests. It was an evening and weekend that has to be one of the greatest independent barbershop events in our Society — and all benefitting Logopedics!

As a new note for Harmony Holiday, Herman Zwick, Jr., of the "Yankee Clippers" quartet, designed and sold a special line of jewelry for this great annual event. The initial sales were in excess of five hundred dollars. This will be added to the thousands of dollars this great quartet has raised for the Institute.

Harmony Holiday No. 7 for Logopedics drew the greatest number in attendance yet. The weekend Barbershoppers, performing groups and local chapter and friends pushed the count to nearly thirteen hundred. Yes, Harmony Holiday No. 7 was truly a "biggie."

HARMONY HOLIDAY NO. 7



The first step after checking-in was the registration area to pick up name tags and a program of the weekend events.



Fred King directed the "Gross-Singers" at the noontime show put together during a morning barbershop craft session.



The "Key Noters" opened the Saturday afternoon ice show which featured several fine skaters and, in the Grossinger tradition, a barrel-jumping exhibition.



The Montclair Chorus, current Mid-Atlantic District champs, entertained at the Friday night barbershop show.



The ever-faithful Herm Zwick and the "Yankee Clippers" hed their Logopedics jewelry on sale during the weekend.



After starting off the Nite Club show, the "Perfect Arrangement" joined Montclair on the Friday evening barbershop show.



At the noontime show, Dr. Roy Ray, Director of the Institute of Logopedics, presented a multi-media slide-tape show about the Institute.



The Grossingers Saturday night cocktail party is always a first-class affair — this year with dance music.



The "Thoroughbred" Chorus, several times international champs from Louisville, Ky., presented a superb program of harmony on the Saturday evening show.



Fred King led the "Old Songs" at the Saturday evening banquet. Jim Frytag (seated to the right of Fred) introduced the Harmony Holiday committee and guest speakers.



Guy Citrinite, General Chairman of Harmony Holiday, was assisted by Pat King (that's Mrs. Fred) in checking the winning ticket for the "free weekend" drawing — another fund-raiser for Logopedics.



Howie Berns, General Manager of Grossingers, presented the Hall of Fame certificates to the "Roaring 20's" who were featured on the Saturday night shows.



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

INCORPORATED

Leon S. Avakian
International President
P.O. Box 264
Asbury Park, New Jersey 07712

Dear Fellow Barbershopper:

As you've probably read in the January-February HARMONIZER, I have asked that 1974 be a year of INVOLVEMENT for each and every member of our great Barbershop Harmony Society. What finer opportunity to become INVOLVED than during the Society's 36th Birthday Celebration, 1974 Harmony Week?

I would especially appreciate your INVOLVEMENT during Harmony Week this year. Let's share the enjoyment, good cheer and fulfillment of our hobby with others in a one-week, concentrated public relations effort throughout the land. This is the one week during the year when we should be thankful that O. C. Cash and Rupert Hall decided to become INVOLVED by creating an organization where a group of men could get together to sing.

Since Harmony Week falls during Easter Week (April 7-13) this year, you might want to include a hymn in your presentation. If you use the package show included in the Harmony Week kit your chapter president has received, you'll see it includes two suggestions from "Hymns For Men, Book Two." Above all, have fun!

Thanks in advance for your help in promoting Harmony Week during this year of INVOLVEMENT.

Sing-cerely,



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I Was the First to Sing SWEET ADELINE

By Harold W. Castner

(Reprinted with permission from the January 1965 YANKEE magazine, published in Dublin, New Hampshire)

Among all the love songs, "Sweet Adeline" is, at least in my opinion (and I may be prejudiced), "the song of songs." It was written in 1902 and dedicated to Miss Emma F. Tolen. I was the first person in the world who ever sang this song, and I still have the original "professional copy," which was given to me by the writers.

Something about this ballad appealed to the cultured and plebeian alike. It was used as a political theme song by governor (John F. "Honey" Fitzgerald, the late President Kennedy's grandfather), and rearranged into three-quarter time as a waltz, and was usually adaptable to quartets and for harmonizing. It is probably the most noted of all "barber shop" music.

Among the songwriters at the turn of the century were Harry Armstrong and Richard H. Gerard (his real name was Gerard Hurch). As professional writers, they divided their time between Boston and New York. They enjoyed a fair proportion of success from their efforts and had sold a number of popular songs.

Emma Tolen was apparently the romantic interest in Gerard's life and, as he contemplated suitable lyrics for a ballad, that name "Emma" occupied his thoughts. It appears that Gerard was "carrying a torch." The object of his affection had apparently jilted him for another. Meditating on this sad situation, he began composing the lyrics of a ballad which expressed his loneliness.

Having completed the lyrics, he passed the work to his friend Armstrong, who adapted them to a melody he'd written a few years earlier. Up to then he'd had no success putting lyrics to this particular melody. Even Mayor "Jimmy" Walker of New York tried to write some for it. Another attempt was made by Charles Lawler, author of "Sidewalks of New York." All this was in 1898-1899. At any rate, Gerard's "torch" lyrics finally did the job. Both were pleased with the results, but there was a difference of opinion relative to the title and the name of the girl involved. First they tried "You're the Flow of My Heart, Sweet Rosalie." No good. Finally, on Gerard's insistence, it was agreed to call it "Sweet Emmaline." It is evident, however, that neither of them was yet completely satisfied.

A little later they were walking down Broadway in New York City and passed in front of the Metropolitan Opera House. At that particular time the great opera star, Adelina Patti, was the prima donna, and there were numerous signs in front of the opera house to that effect. Casually noting these, Armstrong stopped abruptly and said to his friend Gerard: "There is our name! 'Sweet Adeline'!" They substituted an

"e" for the last "a" — to rhyme with "for you I pine."

So far, the only copy of this new song was on music paper in their own handwriting, but they intended to have professional copies printed.

At the turn of the century there was quite a lot of musical talent in the little Maine towns of Newcastle and Damariscotta (where I live). A talented young man named Walter Curtis had retired from show business and had come there to live. He knew Armstrong and Gerard personally. In 1903, Mr. Curtis had been engaged to direct the musical portion of an elaborate minstrel show, which was to be given by local talent in Lincoln Hall in Damariscotta.

Among the musical requirements, Mr. Curtis needed ballads for the so-called "straight men." He contacted Armstrong and Gerard, requesting them to send him suitable ballads for this purpose. I can recall the exact appearance of that packet of songs Mr. Curtis received. There was quite an assortment of sentimental and romantic music, and on the top was a song, written by hand, with the following notation pinned on it: "Walter, try this out on the dog."

Four young men had been chosen to sing these particular ballads and I, as a young choir boy, was one of them. It was simply by happenstance that this new ballad was given to me. Mr. Curtis was obliged to write a complete orchestration, since none had ever been printed.

The show went on and the program progressed to a place where the interlocutor made the announcement that "Mr. Castner will sing, 'Sweet Adeline'." The orchestra played the introduction as I walked to the front of the stage to sing it. It was a tremendous hit! Although never bothered with what is called "stage fright," I cannot claim any unusual talent. After over sixty years, I am still convinced that it was simply one of those songs with the unknown something that catches the public fancy. It was necessary to repeat the chorus five times, and during the last encore I invited the audience to sing with me. There was prolonged applause after this and Mr. Chapman, the interlocutor, had difficulty getting on with the program.

Mr. Curtis informed Armstrong and Gerard, after the enthusiastic reception of their song, of the results of "trying it on the dog," and expressed the opinion that it would be very popular elsewhere.

Encouraged by this report, the writers arranged to have professional copies made. This was standard procedure and copies were distributed through various channels, where they would be brought to the attention of the public. Actually,

(Con't on page 28)

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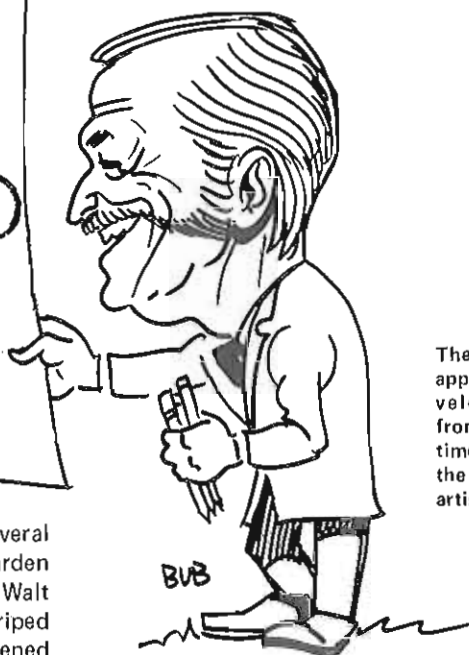
A Song, a Grin and a Talented Pen

By Donna Morgan, Disney World Public Relations Dept.



girls when she said a few things I didn't like. So I hit her over the head with my toy hatchet. It didn't even break the skin, but she ran off crying. The principal whipped me for it, my mother whipped me, and the girl's brother got revenge by hitting me with three ice-balls."

The memory of this incident later led to Bub's interest in



The artwork shown left appeared on an envelope we received from "Bub" a short time ago. It's typical of the way he uses his artistic talents.

The audience, representing all age groups and several nationalities, stood in the quaint, picturesque flower garden and applauded with enthusiasm. Each member of the Walt Disney World barbershop quartet was dressed in bright striped pants, matching vest and coat, and a straw hat. They opened their performance with a selection on the organ chimes, then did a simple tap dance, sang a few pleasantly-harmonized tunes, and then, good-naturedly cast a few disgusted looks at the member in the yellow striped suit, whose facial expressions and side comments kept the guests in stitches. . . "An eye-cup is a shot-glass for shot eyes." . . . (waves of laughter) . . . "And now for our next number, we'll do a song entitled, 'She Was Kind To the Regiment but Rotten to the Corps'" (a full grin at a pot of geraniums).

A typical ham? An ordinary comedian? This Barbershopper in yellow stripes is neither typical nor ordinary. To describe "Bub" Thomas in one word would be similar to buying a Mickey Mouse watch for \$1.25.

Born in Lewistown, Mont. on July 1st, 1911, Bub lived in a small, white country home until the age of nine. His elementary years he describes as "years of learning and experience" (learning what he didn't want to do with his life and experiences that led to discovery of hidden talents).

"I'll always remember my first attempts at being a politician," Bub relates. "I was elected president of my first grade class and I was really thrilled until I realized I had to carry a heavy placard in freezing wind in a parade down the center of town. It was then I discovered politics was not for me."

My respect for girls was also established at the age of six. I was standing in the schoolyard with one of the five-year-old

the art of self-defense. "I can recall having seventeen fights and winning all but one. I loved to watch boxing. I drew pictures of my favorite fighters and then mustered up my courage to show them. When they liked my rendition of their caricatures, I gave them the portraits." (The encouragement and experience helped in developing Bub's considerable talent as a caricature artist.)

Fancy footwork in the ring led to fancy footwork elsewhere. Bub was working in his father's bakery where a fellow from a local dancing school taught Bub a few dancing steps. Bub took an interest in his newly-found talent, and practiced his tap-dancing while making bread. "Everyone is born with at least one talent," he states. "If you don't develop it, it's no one's fault but your own."

One day while on a delivery to a local grocery, Bub volunteered his services to help draw signs advertising merchandise, since the manager had no time to do it himself. Soon, Bub was selling bread by sketching caricatures of the customers.

It was also during his work at the bakery that Bub met his future wife. After going with Joyce Allison for a year, Bub was working on a wedding cake for a couple soon to be married. Something went awry in the plans, so the cake was not needed. "It was a beautifully six-tiered cake," Bub recalls,

"and it was a shame to waste it, so I asked Joyce to marry me that evening . . . a Thursday night." They were married two days after, and, needless to say, the cake wasn't wasted.

From bakery work, Bub went to the shipyards during World War II where he was called upon to supervise 53 men in the painting division. At this time, he formed a barbershop quartet called the "Four Barons," and later, another named "The Four Dandies." They worked their way into a few movies where they played as a quartet in a saloon. They toured from San Francisco to San Diego entertaining all kinds of audiences.

Through the quartet Bub became acquainted with Harry Revel, a musician who wrote a few early songs for Shirley Temple and Bing Crosby. Harry and Bub put together an act with Bub as the comedian and Harry as the "straight man." They played for a long while at the renowned "Hollywood Canteen" in California. Bub drew caricatures and Harry played the piano. They worked each night from nine to twelve with Bub drawing as many as 85 caricatures a night.

The two men traveled to hospitals to entertain the sick — Bub with his pad and pencils and Harry playing a piano he could roll around the halls on wheels. The patients loved them.

"I can remember during the war, we went to a hospital with a ward that specialized in plastic surgery. Kids came in with their faces half gone, and they looked like men from Mars. Harry and I went around the halls — he playing his piano, me drawing pictures of how I thought the kids must've looked. It boosted their morale so much the guy at the hospital offered me a permanent job."

As kind as Bub is, he still couldn't accept the offer because he had something else in mind. He had another talent resting in the wings, waiting to be developed — ventriloquism. He made his own dummies — three bodies with four interchangeable heads. Three of the heads were named "Elmer" and the fourth, "Hubert." His new act gained popularity at the "Roaring Twenties" nightclub in California — a night spot Bub owned and ran for twelve years.

In the mid-1960s Bub joined the USO to make a 36-day tour of the Phillipines, Japan, Thailand, Taiwan, Okinawa and Vietnam.



The "Dapper Dons" are shown above with some of their Disney World friends. From left, Tom Howe, "Bub" Thomas, Dick Kneeland and Joe Hudgins. (Photo courtesy Walt Disney Productions)

One evening, Bub and a friend jumped into a jeep and set off for their hotel not five or six blocks away. However, they found it necessary to take a long detour in order to stay out of the line of gunfire. In 1967, there was much civil strife in Saigon. The shell-fire seemed so heavy that when they finally reached the hotel, they had to run inside to keep from getting killed. "It was just terrible!" Bub exclaims with a slight trace of the memory on his face.

His tour ended, Bub returned home to California to find a letter from Sonny Anderson, head of Disneyland entertainment. It requested that Bub join the cast at Disneyland as a member of a barbershop quartet. Bub called on some of his old buddies to re-form the group, and soon they were happily working for the Disney organization.

Today, Bub Thomas — the man of many talents — sings on Main Street, USA, in Walt Disney World, near Orlando, Fla. The quartet is composed of five men who work alternate days so there are four singing each day. Dick Kneeland, Tom Howe, Neel Tyree, Joe Hudgins and, of course, Bub. Accompanied on banjo by the Terry Boys and Randy Morris, all contribute their tremendous talents to making Walt Disney World a pleasant place to visit.

In addition to being a ham, a ventriloquist, a musician an artist and a "Barbershopper," Bub is an outstanding comedian. "My main ambition in life is making people laugh," he grins. This ambition has been well achieved.

Bub's thoughtfulness is expressed everywhere. If a Disney World employee is sick or has a birthday, Bub is told the name, and in minutes, he sketches out a caricature on poster paper for the fellow workers to sign and present to the lucky person.

When Bub was asked why he spends time on seeming trivialities, he replied, "If you do nice things for people, it makes life rosier. It seems that everyone is so suspicious of everyone else. If we look for, and try to bring out, the good in people, they do the same for you and others."

Bub is still as unselfish and considerate as he was when he entered show business forty years ago. He has still another ambition he wishes to fulfill in his lifetime. "I would like to teach art to retired people," he states. "So many people spend their last years just sitting and rocking, it would give them something constructive to do. I know a lot of shortcuts, and yet, can start them on a good foundation."

Bub has two lovely daughters and a son who reside in California along with six grandchildren. They tend to agree with Bub's many acquaintances at Walt Disney World that Bub is an extraordinary man with a hundred talents and a heart of gold to accompany them.



A sample of the life-size personalized caricatures Thomas has been doing for the Society appears left. The finished product, usually drawn by "Bub" from photos, is 22 x 28 inches.



about *QUARTETS*

The **GOLDEN TOUCH** has disbanded and Larry Autenreith and Leo Sisk (members of the former 1963 champion "Town And Country Four") are now singing with a new quartet called **THE ROAD SHOW**. Singing with Larry and Leo are Dick Hurl, lead, from Greenville, Pa. (a member of the Warren, O. Chapter who formerly sang with the "Prime Timers") and Ed Minahan, bass, from the Johnstown, Pa. Chapter (former bass with the "Steeltones"). It's interesting to note that Larry Autenreith has switched from singing lead to baritone in the new foursome. The quartet has been singing together since early December and has learned a complete show package. Available for show dates, **THE ROAD SHOW** can be reached by contacting Leo Sisk, 590 Dorseyville Road, Pittsburgh, Pa. 15238, phone: (412) 963-8381.

Monday evening, November 26, was a very special night for the "Blue Hill Four" of the Canton, Mass. Chapter. That was when the quartet introduced barbershop harmony to a group of future music educators on the campus of Bridgewater State College in Bridgewater, Mass.

The local chapter of the Student National Education Association, under the guidance of their faculty advisor, had spent several months planning a full week of educational workshops for its members, most of whom were expected to become elementary and secondary school teachers at the close of the academic year. The workshops were designed as a series of teaching methods courses on a variety of topics such as "Music and Early Childhood Education," "Helping Children to Appreciate All Areas of Music," and "Giving A Child An Understanding of the Fine Arts."

The "Blue Hill Four" opened the week's activities with a discussion and demonstration of four-part harmony and

The "Harmony Hounds," one of the Society's most active comedy groups, will accompany the Monroe, Mich. and Calgary, Alta. Chapters when they visit England next July. Members of the Battle Creek, Mich. foursome are (from left) Roger Lewis, Larry Swan, Ron Mell and Lowell Wolfe.



how it could be used effectively as musical training in the classroom.

Using information gleaned from past issues of the **HARMONIZER** as a guide, the quartet put together a one-hour lecture and demonstration which served to illustrate the barbershop style of singing. Emphasis was placed on giving the student teachers a feel for the mechanics of singing with the help of several simple barbershop arrangements.

The group was divided into the four voice parts with each quartet member working with a section on a song or two. By the time the session drew to a close the chords were beginning to ring, and at least several potential Society members had been given their first taste of barbershop harmony.

As part of the program, the "Blue Hill

The "Blue Hill Four" (Canton, Mass.) used one of their comedy routines to demonstrate the effectiveness of barbershop harmony on an audience.



Four" included several comedy routines to show how quartet singing can be adapted to please a wide range of musical tastes.

In closing the program, Bob Coskren, spokesman for the quartet, suggested additional educational materials were available at the Society's International Office. Though all quartets may not find this kind of activity their "cup of tea," quartets interested in becoming involved in similar programs may wish to contact the Society's Director of Music Education and Services, Bob Johnson, for help. There is no question but what many quartets could do an excellent job of presenting harmony education programs. Our congratulations to the "Blue Hill Four" for their very special effort to "Keep America Singing."

Tim Taggart, contact man for "The Perfect Arrangement," reports some "good news" and some "bad news." The "bad news" concerned lead Bill Swift's request to be replaced as soon as possible; the "good news" is that although the quartet had to go all the way to Toronto to find Bill's replacement, Jim Turner (of "Rhythm Counts" and "Nighthawks" fame) is now singing lead. They expect to fill all their spring commitments and will

definitely be competing in the international prelims in Erie, Pa. this spring. Tim is still contact man and can be reached at 30 Harwin Drive, Rochester, N.Y. 14623 phone: (716) 334-9310.

A routine request for publicity to local radio and television stations in the Chicago area led to a two and a half hour radio show for a brand new Chicago area quartet, the "Clip Artists." A call from Eddie Schwartz, who hosts an all-night program on WIND radio, to Jim Shubert, "Clip Artists" contact man, set up the radio appearance. During the appearance the new foursome sang several songs, chatted with Schwartz and answered questions about barbershopping phoned into the station from the listening audience. The highlight of the evening came when their host called the Westinghouse Broadcasting System affiliate station in Pittsburgh, and the quartet had a chance to sing for the entire Eastern seaboard listening audience.

The "Adventurers," 1966 Northeastern District Champions and perennial international quartet contest competitors, were part of the entertainment furnished at the Grand Tea Party Ball in Boston on December 15, 1973. The event was part of the weekend devoted to celebrating the 200th Anniversary of the Boston Tea Party.

Max French, contact man for "The Re-Arrangement," has written a note to clarify an article which appeared in the "News About Quartets" department of the November-December, 1973 issue. We stated that the "Chord Dusters" had reorganized, which apparently is not quite true. What actually happened was that Ray Neikirk and Max French of the

"Grandma's Boys" sang at the wedding of tenor, Jeff Calhoun (far right) and announced the quartet's return to active status. They all now reside in the Chicago area and intend to compete this Spring in the Illinois District.



"Chord Dusters" joined Rod Nixon and Glenn Gibson of "The Sound Advice" to form "The Re-Arrangement." The name is appropriate since Rod and Max sang together in the "Teutronics" and Ray and Glenn sang together in the "Four Encores." Thanks for straightening us out, Max.

Though "The Great Stage Robbery" is probably one of the newest quartets in the Far Western District, they now report a change in personnel. Looks like almost everyone in the quartet has "dropped" something. Bob Elder has "dropped" out; Bob Summers has "dropped" down (from singing lead to baritone); Tim McDonald has "dropped" in as a new lead singer. And Mike Senter, contact man for the South Bay, Calif. foursome, "dropped" us a line providing the information.

Quartet personnel changes, in the order they have been received, are as follows: Doug Hubbell, lead, replaces Sanny Wolfe in the UPPER ECHELON from Spartanburg, S.C. . . the NEW-SOUNDATIONS (Bucyrus and Fostoria, O.) now have Larry Strahm singing lead

instead of William Wolfe . . . THE MUSIC SHOP, Winnipeg, Man. foursome, now has Gordon Burton singing lead. Burton formerly sang lead with the Regina, Sask. BOARD OF DIRECTORS . . . Jim Thompson has turned over the baritone spot in the 4 THE GOOD TIMES to Ed Lyness. The quartet is from Davenport, Ia. . . Jerry Valencia and Jerry Orloff are the new bari and bass respectively of the GRAMOPHONICS of the Peninsula, Calif. Chapter. New contact man for the quartet is Glenn Swanson, 250W Jackson St. No. 23, Hayward, Calif. . . Warren Hettinga has replaced Bruce Gray and Barry Clapper (528½ S. Front, Mankato, Minn. 56001) is the new contact man for THE JEFFERSON LORDS from Mankato, Minn. . . Vern McDade and Cliff Schumann have taken over the tenor and lead spots formerly held by Mark Scholz and "Oz" Wehlender in the Albuquerque, N.M. STARDUSTERS . . . Brian Barford has replaced Bill Harnish as baritone of the Cincinnati, O. BANDWAGON . . . New lead of THE SOUND ARRANGEMENT is George Nicholl who has replaced Skipp Kropp. The quartet calls the Columbus "Buckeye" Chapter home . . .

The "All Right Four" accepted a \$41 donation to the Institute of Logopedics from Shriner Russ Kyler (center) after performing for the DeKalb County (Ill.) Shriners. Having already donated their performance fee to the Shriner's Crippled Children Fund, the additional money came from a spontaneous collection. Members of the quartet are (from left) Russ Straup, bass; Bernie Anderson, tenor; Larry Ball, lead and Bob Hill, baritone.





I see from the bulletins...

By Leo Fobart, Editor

BARBERSHOPPING AND BI-CENTENNIAL CELEBRATION

PROBE President Dave Brooks has asked us to remind those who are interested in the Society's public relations program that they ought to be checking with their local governments right now to see what is being planned regarding the bi-centennial celebration of the founding of our country. Watch for the announcement that celebration committees are being formed and make sure that barbershopping will be an important part of many celebrations that will be taking place throughout the land.

A special celebration show, which will premiere at the Washington, D. C. Mid-Winter Convention in 1976, is being prepared by the Society. It will be available to all chapters for use in their local celebrations.

THE WORLD GROWS SMALLER

According to an article in the "Apple Cart," Coshocton, O. chapter bulletin (Editor Ken Fuller), Coshocton Chorus Director Ken Hall received quite a thrill while watching the Miss America Contest last September when he suddenly realized that one of his former students, Miss Colorado, was singing a song he had

arranged for her several years ago. In 1963 Ken moved to a small town in Iowa to teach vocal music in the local school system. During that time Ken had as a student an unusually talented young lady. She was in great demand as a soloist, and received superior ratings at the state music contest. Ken left that area in 1967 and had heard nothing of his student, Rebecca Ann King, who became Miss America after singing the song he had arranged for her! Those of us who had the opportunity to hear Miss America sing can now boast with pride that a Barbershopper not only arranged the song she sang when she won the title, but had something to do with the development of her musical talent.

A CHRISTMAS "FIRST" IN KANSAS

One hundred eighty Barbershoppers from ten chapters in Kansas (Emporia, Hays, Hutchinson, Lawrence, Leavenworth, North Johnson County, Olathe, Salina, Topeka and Wichita) emerged on the Kansas State Teachers College campus in Emporia in Sunday, December 9, to sing the songs of the Christmas season in their first state-wide Christmas spectacular. Sponsored by the Flint Hills Chapter in Emporia, the show consisted

of performances by three area choruses with a finale by a mass choir composed of all ten chapters. The area and mass choir numbers were directed by Lance Heilman (Lawrence, Kans.), David Norman (Hutchinson, Kans.) and Monte Duerksen (Emporia, Kans.). The program narration was delivered by Andrew Brown, Master of Ceremonies and Dr. Roy Ray, Administrator for the Institute of Logopedics, also addressed the audience. These Kansas Barbershoppers are to be commended for their long hours of travel and rehearsal, the results of which meant a very special gift for the Institute of Logopedics.

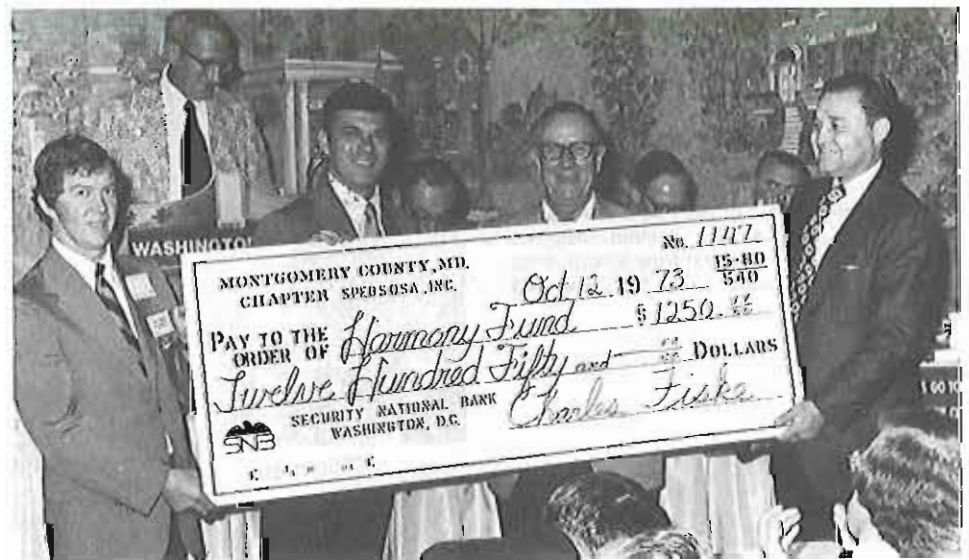
WANTED: CALLING CARDS

Cam Black, Scarborough, Ont. member, has asked that we mention his need for quartet and chorus calling cards. Cam has an interesting collection of cards and would appreciate any contribution you might want to send his way. Send the cards to Cam Black, 5 Willingdon Ave., Scarborough, M1N 2L1, Ont.

PUBLIC RELATIONS AT ITS BEST

Paul R. Derr, one of the more alert public relations men in the Society, has come up with another "first." Before his chapter chorus, the Spokane "Pages of

Harmony Foundation received a check for \$1,250 from the Montgomery County, Md. Chapter. Involved in presenting the 3 x 5 foot check to Dr. Roy Ray, Institute Director (far right) were (from left) Chapter Treasurer Charles Fiske, M-A District President Les Hesketh, Prog. VP Mike Mille, and M-A District Service Project Chairman Roy Resseque.





A quartet of Chicagoland Barbershoppers serenaded Roy Birklund (far right) when a Burlington Northern engine was named for him. Ten diesels were named after riders to call attention to the railroad's commuter equipment program. Singers are (l. to r.) Bill Jacobia, Bob Menter, Bill Malloy and Bryan Price.

Harmony," departed by charter flight for the Fall Evergreen District convention in Edmonton, he contacted television outlets for possible news coverage of the take-off. As a result of these contacts, one station, KREM- Channel 2, sent a television camera man with the chorus. He recorded several hundred feet of film

of the week-end activities. For starters, the story was presented as a feature item on a news broadcast. A great promotion, Paul, and we thank you for sharing it with us.

REACHING THE KIDS THROUGH BARBERSHOPPING

It was a great night of fun, song and good public relations when eight members of the State College, Pa. "Nittany Knights" presented a barbershop harmony demonstration to the seventh and eighth grade students and teachers of Westerly Parkway Junior High School in their city. The personnel of two quartets, the "Curbstone Four" and "Knight Shadows," demonstrated how each voice part sounded alone, then added the additional parts until it made up a four-part chord. Along with the voice demonstration, someone gave a short lecture explaining our Society and its philanthropic activities. Both students and faculty were high in their praise of the program and wrote many letters of thanks for the very entertaining demonstration. Congratulations to the "Nittany Knights!"

LANCASTER SWIPES

Our attention was drawn to a section

in the Lancaster, Pa. "Swiper" entitled Modern Malapropisms, some of which follow: "He has trampled down the vintage where the grapes are wrapped and stored." . . . "Stand beside her, and guide her, through the night with a light from a bulb." . . . "Not by a long short." . . . In that same bulletin we found the following interesting information concerning the subject of apathy which was taken originally from the Toronto, Ont. "Key-Note."

"Apathy has a lot going for it. It is easy to catch and it is painless. You can ignore it and nothing happens. The stronger it gets the less you feel you need to do about it. It becomes most noticeable when it begins to spread over a large area. When it does, the individual usually feels it belongs to someone else.

"Another appealing thing about apathy is the warm glow of nothingness it gives. The temptation is to leave it alone, and it will go away. With this attitude it may stay. Apathy demands a special treatment for it will not go away alone. The treatment starts with a good dose of involvement followed by a long period of action. It may be hard to get a confirmed

(Con't on next page)

International Service Project (Institute of Logopedics)

District	November - December Contributions	Since July 1, 1964	Since July 1, 1964 Per Member*
CARDINAL	\$ 745	\$ 50,035	\$38.58
CENTRAL STATES ..	6,088	85,084	29.62
DIXIE	4,374	39,182	28.19
EVERGREEN	2,095	37,346	16.91
FAR WESTERN	10,459	131,258	37.73
ILLINOIS	2,294	86,010	40.32
JOHNNY APPLESEED.	3,243	80,913	30.74
LAND O'LAKES	8,224	91,544	27.24
PIONEER	25	45,291	32.10
MID-ATLANTIC	8,111	170,012	32.38
NORTHEASTERN ...	3,649	76,351	24.37
ONTARIO†	3,185	39,169	26.69
SENECA LAND	1,905	54,413	41.59
SOUTHWESTERN ...	3,038	43,623	25.99
SUNSHINE	1,740	45,143	38.64
HARM. FOUND		9,938	
OTHER RECEIPTS ...	(680)	60,603	
TOTAL	58,495	1,145,905	

*Based on December 31, 1973 membership

†Additional contributions held in Canada total \$53,921.59

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 _____



When Milwaukee area Barbershoppers learned that Bob Cox (seated) of Utica, N. Y., needed cheering up before undergoing open-heart surgery in a Milwaukee hospital, it didn't take long for them to respond. On the first Sunday evening of his confinement over 50 men from the Greendale, Milwaukee, Menominee Falls, West Allis and Racine, Wis. Chapters presented a concert which Bob described as "purely marvelous." "It's hard to describe how I felt," Bob said. "They'll never know how much that crew revved me up for the operation. It was a wonderful lift." During his three-week stay numerous Barbershoppers and several quartets, including the "Minor Touch" (Milwaukee), "Final Touch" (Racine) and "Fireflies" (West Allis), dropped in to help keep Bob's spirits high. Fully recovered, Bob is serving the Utica Chapter as president this year. The "Fireflies" are shown right as they sang for Bob (Milwaukee Journal Photo).

I SEE FROM THE BULLETINS —(from page 25)

apathetic to take the cure. And then it isn't permanent. Action must be rewarded while apathy is to be condemned. Since it is easier to condemn than to praise, it stands to reason that apathy is here to stay. It is needed by those who would rather condemn that act. Apathy has a lot going for it, but action is more fun — just ask anyone who is involved! Have you ever heard anyone say 'Let's go where the apathy is?'"

Do these words mean anything to you? Just how involved are you, as an individual, in the activities of your chapter? Think about it.

STEALS HUMOROUS BITS

We note that "Chord Crier" Editor Jerry Dee Easter (Waterloo-Cedar Falls, Ia.) often refers to notes and items he picks up in other chapter bulletins. Some time ago he quoted as follows from the

Lee Buss (left) turns over his President's pin to brother Don after serving a two-year term as Manitowoc, Wis. Chapter president. This is the second time around for Don, a 20-year veteran who led the chapter in 1965.



St. Louis, Mo. "Suburbanote" (Editor Bob Dunford): "He's addicted to government glue, the kind you find on the back of stamps, and he has a parakeet that doesn't talk; it imitates the typewriter bell!"

HONOR NIGHT FOR "CROWS"

To those who have not heard of the word before, a "crow" in our Society could probably most briefly be described as a non-singing member. Though we surely could not exist if we were a Society made up entirely of "crows," we must also admit that these men, many of whom are ardent lovers of barbershop harmony, can be a strong force in any chapter if used properly. We believe they have the answer to keeping "crows" active in the Tell City, Ind. Chapter. A short time ago they held a special honor night to show their appreciation for the contributions made by the "crows" to their chapter. We expect that recognition of this sort can mean a great deal to a man who does not otherwise ever experience the satisfaction of being part of a ringing chord. Yes, as always, a little recognition does go a long way.

SAD NEWS

Barbershoppers throughout the Society were saddened to learn that Navy Commander Robert J. Schweitzer, who survived five years in North Vietnamese prisoner of war camps, was killed in a tragic highway accident in late January. The career Navy pilot had returned to active barbershopping and was a special honored guest of the Society at our Portland convention. Schweitzer was re-

leased from the POW camp in March of 1973. He is survived by his wife, Gwen, two sons, Karl and Eric.

MESSAGE REACHES 150,000

Our congratulations to Bob Hazelleaf, Public Relations Officer of the Long Beach, Calif. Chapter, who had a real journalistic break when a freelance story he submitted to "Southland Sunday," the magazine section of the *Independent Press Telegram* was published complete with a color cover. The two-page story was masterfully done and was as neat a plug for the Society as any we've seen. Not only that, but he had an opportunity to promote the chapter's show at the same time. That's what we call good luck! We have a feeling, though, that it wasn't all just plain luck. An awful lot of hard work and research went into the story preparation. It just looked like "luck."

A "FIRST" FOR SWEET ADELINES

Winners of the first International chorus contest ever to be held by the Sweet Adelines was the Racine, Wis. chorus under the direction of Jarmela Speta. Barbershopper Fred King directed the Dundalk, Md. Chapter to second place honors; Cedar Rapids, Ia., under the direction of Sally Eggleston, won third place; Cincinnati, O., under the direction of Tom Gentil (yes, that's "our" Tom Gentil), won fourth place and the Salt Lake City, Ut. Chapter, under the direction of Bob Brock, claimed fifth place honors. The "Tiffanys" are the new Sweet Adeline quartet champions. The 1973 "queens of harmony" are from the Chicago Metropolitan area.



SHARE



By Ken McKee
Send your ideas and pictures to:
5635 Yale Blvd.,
Dallas, Tex. 75206

DO WE PRESENT AWARDS WITHIN THE CHAPTER, district or even at international level in the proper manner? Are our presentations well planned? Do we have a well thought out program to get the most out of the recognition we are about to bestow? How much consideration has been given to the importance of telling someone they have done a job well? Showing appreciation by presenting tangible evidence of your thoughts goes a long way toward retaining members. You'll be surprised at the lasting impression just a small token of appreciation will make. If you see an unframed membership certificate presented, voice an objection with your chapter president. (If the certificate is framed it will be on the member's wall that same night; if unframed, dollars to doughnuts it will be lost before the week is out.) Anytime you see a district or international award presented in a haphazard manner bring it to the attention of the person in charge. OK, you say, what does this have to do with me? Just ask yourself what awards have I presented, or failed to present, in a proper manner? For example, how about the guy who sits next to you at the chapter meetings each week — sure his voice is not what yours is, but why not tell him what a fine set of vocal cords he has (watch him beam over *that* award). When was the last time you said thanks to your director? Someone might even respond by telling you what a fine fellow and great singer you are. You know how true that is, and yet, up to now, everyone has failed to tell you so!

DO YOU KNOW THAT between 7,000 and 9,000 Barbershoppers and their families attend each of our international conventions, and these figures grow each year? Our people occupy over 3,000 sleeping rooms and generate between \$2 and \$2.4 million each year to the host city. Is it any wonder, then, why more and more cities want our international conventions. Have you made your plans for Kansas City yet? If not, you'd better get with it!

DON'T YOU LOVE TO HEAR good music over the radio, especially if it's BARBERSHOP music? More and more chapters recognize that good public relations can be fostered with a barbershop radio show. One wonders what this does to ticket sales when a chapter has an opportunity, in many instances, to promote its show on a weekly basis. It can be very easy for your chapter to produce a radio show, as there are now more than 52 shows available from the international office — all pre-taped by our own super Barbershopper, Hugh Ingraham, Communications Director . . . at no charge! Just write Hugh and ask for a sample tape. After you've taken it to your local station and explained that the program is available, have them send in an official request for the programs (the

request must come from the radio station) and you're on the way. In the meantime, if you're traveling in the following areas you'll find barbershop music available in St. Petersburg, Fla. (station WSUN-620, 6 to 10 a.m. Sundays); Sheldon, Ia. (WIWA-1550, 2:30 p.m. Sunday); Allentown, Pa. (WMFX-100, 7 p.m. Saturday). The following stations have programs, but we don't have the time or days: WHBY, Appleton, Wis.; WKTS, Sheboygan, Wis.; KUFO, Ft. Dodge, Ia.; WJLK, Asbury Park, N.J.; WKPM, Princeton, Minn.; WDOM, Windom, Minn.; WBRS, Waltham, Mass.; KETO, Seattle, Wash.; WTCH-FM, Shawano, Wis.; KUFM, Missoula Mont.; WCSW, Shell Lake, Minn.; WQXL, Columbia, S.C.; WPVL, Painesville, O.; WPMH, Portsmouth, Va.; WNAW, Warren, Pa.; WNAK, Wilkes Barre, Pa.; WIBW, Topeka, Kans.; KBBO Yakima, Wash.; KJAN, Atlantic, Ia.; WFLS, Fredericksburg, Va.; KRNY-FM, Kearney, Nebr.; WETZ, New Martinsville, W. Va.; WERM, Wapakoneta, O.; WAUN, Stillwater, Minn.; KRFO, Owatonna, Minn. and KWBG, Boone, Ia. If we missed your station why not let "Share the Wealth" know about it.

THE BIGGEST NIGHT OF THE YEAR at the Oakland County (Mich.) Chapter is when the "Little Brown Jug" returns. The jug has become a tradition in the Pioneer District, and its return is always highlighted with great fanfare. The last chapter to receive the "jug" is obligated to return it with a visitation to Oakland County. The story of the "Brown Jug" was started by Oakland County in 1966 to stimulate chapter visitations, as well as to raise money for the district's international quartet competitors. The "jug" begins its round of the district each year in the fall, and is passed from chapter to chapter through chapter visitations. Each chapter contributes money into the "jug" based on attendance at the time of the visitation. Thus it serves to stimulate participation as well as conviviality among chapters. Thanks to the Oakland County "Gentlemen's Songster" for the idea. We wonder what other districts do to raise money for their competitors and why they don't let "Share the Wealth" in on it.

HAVING TROUBLE GETTING YOUR MEMBERSHIP to sing in quartets? The Austin, Tex. Chapter has an idea that might work for you. They get four fellows to sing a song from the chapter's repertoire, and as the quartet sings, the rest of the chorus hums in the background. If one part seems to be having a problem, that particular section helps out by humming just a bit louder.

DO YOU THINK THAT AUDITIONS FOR ADMISSIONS is a dead program? You wouldn't dare say that to the Orlando, Fla. Chapter. The end result of an AFA program conducted by

(Con't on next page)

I WAS THE FIRST TO SING SWEET ADELINE — (from page 18)

"Sweet Adeline" didn't "catch on" until two years later when the "Quaker City Quartette" featured it in four-part harmony. From then on it skyrocketed to fame.

The very first professional copy was sent to me, as the first person who ever sang it. The paper has become very brittle over the years, and it requires careful handling; but I have it preserved in a folder which I occasionally open to meditate on the days of the bustle and buggy whip and the great popularity of these romantic love songs.

A few years ago, I appeared on a nation-wide television show from New York, This was the Johnny Carson show called "Whom Do You Trust," and I was presented as the first person in the world to have sung the popular song "Sweet Adeline." And so, after exactly sixty years, I sang it again to a far greater audience.

Here are the complete lyrics:

"In the evening when I sit along a-dreaming/ Of days gone by love, to me so dear/ There's a picture that in fancy oft appearing/ Brings back the time love when you were near/ It is then I wonder where you are my darling/ And if your heart to me is still the same/ For the Sighing wind and nightingale a-singing/ Are breathing only your own sweet name.

"I can see your smiling face as when we wandered/ Down by the brookside, just you and I/ And it seems so real at times 'till I awaken/ To find all vanished, a dream gone by/ If we meet some time in after years, my darling/ I trust that I will find your love still mine/ Though my heart is sad and clouds above are hov'ring/ The sun again love, for me would shine."

Chorus: "Sweet Adeline, My Adeline/ At night dear heart/ For you I pine/ In all my dreams, your fair face beams/ You're the flower of my heart, Sweet Adeline."

KANSAS CITY CONVENTION — (from page 2)

Order forms for special events in Kansas City will go out with contest tickets to all registrants sometime in April. In addition, a list of all convention events will appear in the May-June HARMONIZER. If other conventions are any indication, most of these events are *sold out* by convention week so if you wait until you arrive in Kansas City to purchase your special events tickets, you may very well be disappointed.

For those of you traveling by public transportation you'll probably want to make reservations early. Air flights especially have been cut back considerably. For groups traveling by air together, be sure to inquire about group fares. Often reductions of up to 20% can be obtained by groups of 10, 15 or 20 — depending on the airline and the originating city. (You'll have a very pleasant surprise if you arrive in Kansas City by air; they've built a 250-million dollar terminal which is something else; you walk only about 75 feet from your plane for baggage and transportation.)

In this year of fuel shortage, it's indeed fortunate we're in Kansas City. You couldn't find a more centrally located point. So don't let the gas shortage keep you from what promises to be one of our finest conventions. Get the quartet together and form a car pool. Some chapters have already booked busses. (The trip can be as much fun as the convention!) Others are taking over railway cars. No word yet on barge travel along the Missouri, but don't put it past the ingenuity of Barber-shoppers. They'll be there to "SING MORE IN '74."

SHARE THE WEALTH — (from page 27)

Dr. Burt Szabo, renown arranger and present international contest and judging committee chairman, swelled the ranks of the chapter by 28 members. The chapter now has 105 on the rolls. The Longview, Tex. Chapter has challenged the South-western District to duplicate its membership effort. Longview has one member for every 3,000 people living in their city. If every chapter in the Society would accept this challenge we would have over 75,000 members!

THE LAWTON, OKLA. CHAPTER IS SOLD on rummage sales as a way of raising pretty substantial sums with a minimum of effort. The entire chapter got behind their latest effort and the end result netted \$945.15 for their uniform fund. They have found rummage sales to be their most successful fund-raising project. An interesting comment on the sale appeared in the "Informaire," their chapter bulletin. Adm. VP "Buster" Scott asked the question, "Who in the heck donated the electric alarm clock with the green face that glows in the dark?". It seems he tried out this clock he had purchased and found it worked fine for about a week. Then one rainy morning it woke him at ten 'til two instead of ten 'til seven! Closer examination revealed that the clock's second hand was turning BACKWARDS! He's saving the clock for the next sale!

IN THE SHELDON, IA. CHAPTER THEY'RE trying to put the "barber" back into barbershop with an idea Prog. VP Jack Gable tried on the chapter. The chorus was divided into four sections and each man was given a razor blade, and a balloon which he was asked to inflate and tie. Each balloon was then lathered and the members tried their barbering skills. It was never determined which section proved to be the best barbers, but all agreed that barbershopping is fun (and a bit messy at times).

HOW DO YOU KEEP TABS ON A CHAPTER of 185 Barbershoppers? The solution that mathematician Jess Barmatz of the San Diego, Calif. Chapter came up with involved the use of computers and IBM cards. A card was made for each member which is picked up as the man enters the rehearsal hall. The cards are later keypunched in the appropriate column to record the attendance. Each week Jess produces a printout which is used by the membership committee to verify eligibility for contests, shows and singouts. It is also used to identify absent members who perhaps need to be reminded of a coming chapter activity.

HEP HAS MORE IN '74 — (from page 13)

each foursome attends the quartet seminar. A departure from previous years, it is hoped that this will answer many requests from quartet personnel who are interested in learning other aspects of the Society's musical education program. The instructions for quartets will still include special courses on vocal techniques and daily six-hour coaching sessions from the most capable coaches in the Society. If you have any doubts about the value of these sessions for quartets, we heartily suggest you contact any member of the 1973 champion "Dealer's Choice." They have testified on numerous occasions as to the value of the school in relationship to their attaining the championship in one year.

So that you're sure we'll have a room reserved for you, you should register now by sending in the coupon (or a reasonable facimile) along with a \$10 deposit.

In accordance with the by-laws of the Society, our accounts have been audited by Houston, Naegeli & Co., Certified Public Accountants, 2106 63rd Street, Kenosha, Wisconsin, for the year ended December 31, 1973.

The audit report has been presented to the Board of Directors and a copy is on file at the International Office. A condensation of the audit report is as follows:

**SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA, INC.
CONDENSED BALANCE SHEET
DECEMBER 31, 1973**

ASSETS

Current Assets:

Cash on hand and in banks	\$ 54,719.74
Accounts receivable -- less allowance for doubtful accounts	138,832.78
Inventory of music and supplies at cost	133,929.59
Accrued interest receivable	1,322.24
Prepaid expense and deferred charges	55,788.84
Total current assets	\$384,593.19

Fixed assets, at cost, less accumulated depreciation	55,690.07
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Total assets **\$440,283.26**

LIABILITIES, DEFERRED INCOME AND MEMBERS' EQUITY

Current Liabilities:

Accounts payable	\$ 43,580.21
District dues payable	14,127.75
Others	2,270.10
Deferred income	181,442.42
Total current liabilities	\$241,420.48

Members' equity **198,862.78**

**Total liabilities, deferred income
and members' equity** **\$440,283.26**

**SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA, INC.
CONDENSED STATEMENT OF INCOME AND EXPENSE
FOR THE YEAR ENDED DECEMBER 31, 1973**

Income:

Finance and administrative department	\$589,952.84
Communications department	243,279.75
Music department	164,058.82
Total income	\$997,291.41

Direct Cost of Income:

Finance and administrative department	\$160,043.33
Communications department	144,923.09
Music department	93,551.14
Total direct cost of income	398,517.56
Sub-total	\$598,773.85

Operating Expense:

Finance and administrative department	\$400,431.49
Communications department	112,165.37
Music department	80,722.05
Total operating expense	593,318.91

**Excess of income over ex-
pense for the year ended
December 31, 1973** **\$ 5,454.94**

**HARMONY FOUNDATION, INC.
CONDENSED BALANCE SHEET
DECEMBER 31, 1973**

ASSETS

Current assets:

Cash in banks	89,618.82
Account receivable	979.97
U. S. Treasury bills, at cost	146,382.07
Securities, at cost	7,728.00
Accrued interest receivable	4,852.97
Total current assets	\$249,561.83

Fixed assets, at cost, less accumulated depreciation	81,385.17
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Prepaid expense and deferred charges	842.89
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Total assets **\$331,789.89**

LIABILITIES AND FUND BALANCES

Current Liabilities:

Account payable	\$ 462.00
District and chapter contri- butions payable to the Institute of Logopedics	150,359.57
Total current liabilities	\$150,821.57

Fund Balances:

Unappropriated	\$131,798.96
Appropriated	49,169.36
Total fund balances	180,968.32

**Total liabilities and fund
balances** **\$331,789.89**

**HARMONY FOUNDATION, INC.
CONDENSED STATEMENT OF INCOME AND EXPENSE
FOR THE YEAR ENDED DECEMBER 31, 1973**

Income:

Rent received	\$ 4,560.00
Interest earned	9,690.86
Dividends received	4.20
Contributions received	5,000.00
Total income	\$ 19,255.05

Operating expense including insurance, depreciation, etc.	\$ 5,692.22
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Grants, awards and contributions	2,000.00
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Write off of net cost of Logopedics canisters	2,802.15	10,494.37
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**Excess of income over ex-
pense for the year ended
December 31, 1973** **\$ 8,760.68**



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 January 31, 1974.)

Mar. 16 – May 15, 1974
CARDINAL INDIANA
Mar. 23 – Kokomo
29-31 – Columbus
(Int'l. Prelims.)
Apr. 6 – Michigan City
CENTRAL STATES COLORADO
Apr. 6 – Boulder
May 10-11 – Ft. Collins - Greeley
IOWA
Mar. 23 – Ottumwa
30 – Davenport
Forest City
Ft. Dodge
Apr. 6 – Des Moines
20 – Mason City
21 – Burlington
May 11 – Algona
KANSAS
Mar. 30 – Hutchinson
Apr. 5 – Salina
19 – Hays
20 – Concordia (Cloud Co.)
Wichita
May 4 – Flint Hills
MISSOURI
Mar. 29-30 – St. Joseph
Apr. 6 – North Kansas City
NEBRASKA
Mar. 23 – McCook
Omaha
Kearney
Apr. 6 – Fremont
SOUTH DAKOTA
Apr. 20 – Laramie
26-28 – Sioux Falls
(Int'l. Prelims.)

DIXIE NORTH CAROLINA
Mar. 15-17 – Charlotte
(Int'l. Prelims.)
Apr. 20 – Greensboro
26-27 – Raleigh
SOUTH CAROLINA
Apr. 6 – Charleston
EVERGREEN ALBERTA
Mar. 16 – Wetaskiwin
22-23 – Calgary
30 – Edmonton
May 4 – Camrose
BRITISH COLUMBIA
Mar. 22-23 – Victoria
Apr. 26-28 – Burnaby
(Int'l. Prelims.)
30 – Penticton
May 3-4 – N. Vancouver
4 – Nanaimo
MONTANA
Apr. 5-6 – Billings
20 – Klamath Falls
May 11 – Kalispell
OREGON
Mar. 29-30 – Canby
30 – Coos Bay
Apr. 5-6 – Roseburg
May 4 – Salem
WASHINGTON
Mar. 29-30 – Spokane
Tacoma
Apr. 6 – Yakima
May 3-4 – Green River
Seattle
FAR WESTERN ARIZONA
Mar. 22-23 – Phoenix
Apr. 6 – Tucson
CALIFORNIA
Mar. 15-17 – San Diego
(Int'l. Prelims.)
22-23 – Fullerton
Napa Valley
23 – Butte County (Chico)
29-30 – El Cajon
Whittier
Apr. 5-6 – Pomona
6 – Bakersfield
19-20 – Riverside
20 – Santa Rosa
May 4 – Lompoc
10-11 – Oxnard
San Diego
Walnut Creek
11 – South Bay
ILLINOIS
Mar. 16 – Rock Island
Sterling-Rock Falls
30 – Clinton
Herrin

Apr. 6 – Kishwaukee Valley
19-21 – Urbana
(Int'l. Prelims.)
27 – Belleville
Kewanee
Springfield
May 10-11 – Elgin
JOHNNY APPLESEED OHIO
Mar. 16 – Columbus
Toledo
16-17 – Defiance
22-24 – Sandusky
(Int'l. Prelims.)
Apr. 6 – Euclid
Springfield
West Unity
20 – Coshocton
North Olmsted
27 – Newark
27-28 – Tri County
May 4 – Dayton
Loganairre
10-11 – Cincinnati
Elyria
11 – Fostoria
PENNSYLVANIA
Apr. 27 – Greater Uniontown
May 11-12 – Pittsburgh
WEST VIRGINIA
Apr. 20 – Fairmont
LAND O' LAKES MANITOBA
Mar. 16 – Brandon
Swan River
23 – Winnipeg
MICHIGAN
Apr. 27 – Ironwood
MINNESOTA
Mar. 31 – Hanasha
Apr. 5-6 – St. Cloud
6 – Faribault-Owatonna
Fergus Falls
LeRoy
Minnetonka
Windom
7 – Lake Crystal
12 – St. Paul
19-20 – Willmar
20 – Kittson County
26 – Waseca
27 – Duluth-Superior
Little Falls
May 3-5 – Rochester
(Int'l. Prelims.)
11 – Silver Bay
WISCONSIN
Mar. 16 – Dunn County
23 – Brillion
Ozaukee County
30 – Kenosha
Shawano

Apr. 19 — Appleton
 20 — Manitowoc
 St. Croix Valley
 27 — Wausau
MID-ATLANTIC
DELAWARE
 Mar. 16-17 — Wilmington
MARYLAND
 Mar. 23 — Catonsville
 Apr. 6 — Hagerstown
 20 — Montgomery County
 20-21 — Frederick
 27 — Columbia
 May 11 — Dundalk
NEW JERSEY
 Mar. 30 — Westfield
 Apr. 20 — Princeton
 Wayne Valley
 May 10-11-12 — Livingston
NEW YORK
 Mar. 8-10 — New York City
 (Int'l. Prelims.)
 23 — Plainview
 30 — Islip
 Apr. 20 — Nassau-Mid-Atlantic
 May 4 — New York City
 11 — Brooklyn
PENNSYLVANIA
 Mar. 29-30 — Altoona
 Apr. 6 — Lebanon
 20 — York
 27 — Scranton
 May 3-4 — State College
 4 — West Chester
 10-11 — Allentown-Bethlehem
VIRGINIA
 Mar. 16 — Fairfax

30 — Richmond
 Apr. 6 — Alexandria
 13 — Arlington
 20 — Manassas
 27 — Charlottesville
NORTHEASTERN
CONNECTICUT
 May 3-5 — Meriden
 (Int'l. Prelims.)
 Mar. 23 — New Haven
 Apr. 5-6 — New London
MASSACHUSETTS
 Apr. 6 — Reading-Wakefield
 20 — Concord
 New Bedford
 May 11 — Arlington
NEW BRUNSWICK
 Mar. 16 — Saint John
NEW HAMPSHIRE
 May 11 — Keene
NEW YORK
 Apr. 27 — Poughkeepsie
 May 10-11 — Saratoga Springs
NOVA SCOTIA
 Apr. 6 — New Glasgow
ONTARIO
 Mar. 23 — Oakville
 29-30 — Etobicoke
 30 — Grimsby
 Apr. 6 — St. Thomas
 19-21 — London
 (Int'l. Prelims.)
 26-27 — St. Catharines
 27 — Owen Sound
 May 3 — Kitchener-Waterloo
 4 — Mount Forest
 Thornhill

Woodstock
 11 — Brampton
 Trenton
PIONEER
MICHIGAN
 Mar. 16 — Kalamazoo
 30 — Battle Creek
 Apr. 6 — Flint
 20 — Grand Rapids
 26-28 — Traverse City
 (Int'l. Prelims.)
 27 — Holly Fenton
 May 4 — Boyne City
SENECA LAND
NEW YORK
 Mar. 23 — Chautauqua County
 Onondaga
 30 — Watertown
 Apr. 4 — Sullivan County
 20 — Auburn
 27-28 — Binghamton
 May 3 — Niagara Falls
 4 — Ithaca
 11 — Warsaw
PENNSYLVANIA
 Apr. 5-7 — Erie
 (Int'l. Prelims.)
SOUTHWESTERN
TEXAS
 Mar. 22-24 — Dallas
 (Int'l. Prelims.)
SUNSHINE
FLORIDA
 Apr. 5-7 — Clearwater
 (Int'l. Prelims.)



ROGERS, ARKANSAS... Southwestern District... Chartered December 18, 1973... Sponsored by Tulsa, Oklahoma... 35 members... Melvin Tudor, Prairie Creek Mobile Home Park, Rogers, Arkansas 72756, Secretary... Rick Menton, 1914 South 12th Street, Rogers, Arkansas 72756, President.
PENOBSCOT COUNTY, MAINE... Northeastern District... Chartered January 31, 1974... Sponsored by Knox County, Maine... 35 members... John Padrick, 31 Hathorn Ave., Bangor, Maine 04401, Secretary... Robert Duke, 31 Armita Ave., Bangor, Maine 04401, President.

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"INVITATION To Paradise"

1975 MID-WINTER CONVENTION
January 31-Feb. 1

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FOR SALE — Uniforms, includes blue blazers with Society emblem, white trousers, gold shirts and blue and gold striped ties. Price: \$45 each. We have 50 uniforms. Contact: Don Hewey, 2803 Kansas Ave., Bellevue, Nebr. 68005.

FOR SALE — 55 medium blue tuxedos; quality garments, A-1 condition, with accessories. Contact: C. Woodward c/o Bigelow Inc., Box 15, Newton Center, Mass. 02159.

FOR SALE — Approximately 50 to 60 uniforms, tux type gold jacket and gold pants, black trim. Four years old, good condition, \$20 each. Contact: R. B. Platt, 15 MacArthur Drive, Saratoga Springs, N.Y. 12866. Phone: Area Code 518-584-2465.

FOR SALE — 45 burgundy dinner jackets, about six years old. Color chorus picture sent upon request. Make offer. Contact: Dwight H. Hammer, 1030 N. 48th, No. 4, Lincoln, Nebr. 68504.

FOR SALE — 33 powder blue, double-breasted blazers with gold buttons. Excellent condition. Perfect for a small chapter at \$17 per coat. Contact: Tom Hitzelberger, 801 Leonard St., Ashland, Ore. 97520. Phone: (503) 482-2729.

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.

ANOTHER WORD FOR LOVE

Roselle Park, N.J.

Feb. 1, 1974

My husband has been in the Society for 20 years both as chorus member and director. Three years ago he had a stroke severe enough to force retirement from his music teaching job. He sorely missed it. A small chapter in the area had been having membership problems. About this time they asked if my husband would be

their director. Happy day! He needed to be needed and they needed help. For two years he gave all he had. Though the singing improved, membership didn't keep pace.

Then tragedy struck, another stroke and this time total disablement — not even speech. After five months in hospitals he returned home to continue training with visiting therapists.

The chapter came to visit one night — eight men in all. They sang everything they knew. Sometime during the evening everyone became aware that their former director was singing with them — bass yet! At the end of the evening when they sang "We Sing... That They Shall Speak," it took on a new meaning for all of us.

The chapter was so moved they decided to come again. This time my husband's speech therapist, though doubting what we had told her, joined us. It was another wonderful evening of song and joking, and she stayed the entire evening. By this time she was convinced that music did indeed have therapeutic value.

The chapter, too, received its own lift. In the month between visits they had worked hard and had grown to 24 members by the time of the second visit.

God bless the Linden "Chordsmen!" They truly "sing that 'he' shall speak."

Mrs. John E. Powers

WANTED — SHOW PROGRAMS

Alexandria, Va.

Jan. 14, 1974

The Mid-Atlantic District Show Advisory Service, of which I am the Chairman, is embarking on a project for which I am seeking assistance from Barber-shoppers throughout the Society.

We plan to publish a "Catalog of Show Themes" which will list chapter, year, show title and songs for as many annual shows as we can find information. The primary source for this information is

show programs, which I am therefore trying to collect.

It will be, presumably, a continually growing catalog. The tentative target is to publish the first version as soon as I have accumulated 100 titles (might be sooner if that figure proves to be overly ambitious).

Would you please send along a copy of any show programs you may have on hand? Everyone contributing one or more programs from any year, from any chapter, will receive a free copy of the catalog and be placed on the mailing list for up-dated addenda.

Programs will be returned, if requested. Send programs to Dan Lyons, 1712 Hollindale Drive, Alexandria, Va. 22306.

Thank you for your help.

Dan Lyons

SINGERS BROUGHT COMFORT

Escondido, Calif.

Jan. 18, 1974

The loss of our loved one, Charlie E. House, on Christmas Eve, was shared with the family by the Society as evidenced by the many expressions of sympathy received from members in the Burlington, Ia. and Palomar-Pacific, Calif. Chapters. Mr. House had been a proud member for the past sixteen years.

The family is greatly appreciative of the quartet from the Palomar-Pacific Chapter which sang at his services, and other members who were in attendance, as well as the floral tribute. We found all of this a comfort to us.

Although totally blind, Mr. House received considerable pleasure when the HARMONIZER was read to him.

It is indeed a shame your publication cannot be forwarded to Heaven, for we know he is there. "Keep America Singing!"

William G. House (for
the family of Charlie
E. House)



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1. **NON-COMMERCIAL ORIENTATION.** Our Society Uniform Supply Program aims at **SERVICE**, not profits. We're on *your* side from the outset.
2. **VARIETY.** We offer garments produced by many of the nation's leading uniform companies in a great number of different styles, fabrics, and price ranges.
3. **LOW PRICES.** Given our non-commercial orientation, we can set our uniform prices substantially below retail.
4. **GUARANTEED AVAILABILITY.** Our suppliers promise availability of all garments, styles, and fabrics for at least two years from the date of purchase.
5. **FREE SAMPLES.** Samples of all garments are available; there is no charge or obligation if samples are returned.
6. **CUSTOM DESIGN SERVICE.** If none of our stock styles please you, let us custom-design a uniform to your group's tastes and requirements.

As an indication of the type of uniforms we can provide you, we have pictured a couple of the outfits produced through our Custom Design Service: (above) Detroit No. 1, Mich. and (below) Westchester County, N.Y.



So, just what is stopping you? If your quartet or chorus is even contemplating acquiring new uniforms, why not get in touch with us today? Just write or call **DAVID WILT** at the International Office, P.O. Box 575, Kenosha, Wis. 53141 Phone (414) 654-9111.

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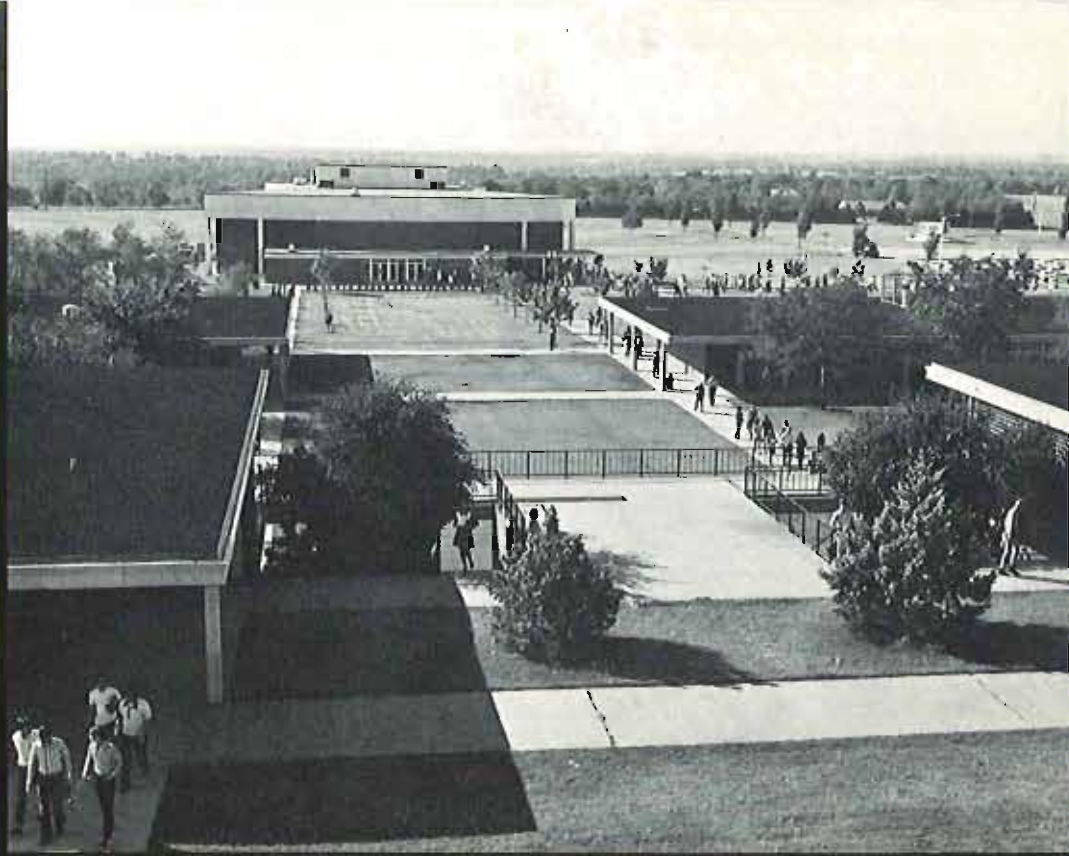
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- ✓ Physics of the Barbershop Sound

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(Remember, the cost of this school, including transportation, is a legitimate chapter expense. Be sure your chapter sends at least one representative.)