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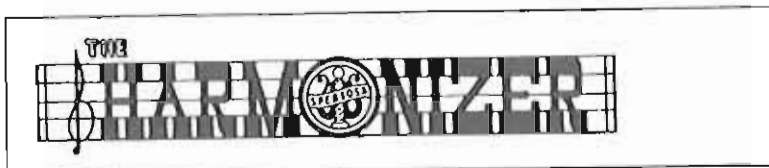
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DEVOTED TO THE INTERESTS OF BARBERSHOP QUARTET HARMONY
NOV. • DEC. 1974 • VOLUME XXXIV • NUMBER 6

features

<i>Communication — the One Priceless Gift</i>	2
<i>Letter From Dr. Roy Ray — Institute of Logopedics</i>	3
<i>Forty-Four Years on the Yellow Brick Road</i>	4
<i>Hawaii Prepares for Harmony Invasion</i>	8
<i>"Bless Me, 'Mo,' for I Have Sinned"</i>	10
<i>Sooner Tooner Notes</i>	14
<i>Harmony College, 1974</i>	15
<i>Afterglow Need Not Be 'Stepchild'</i>	22
<i>Make Bicentennial Plans NOW!</i>	23
<i>Story of the Pin</i>	33

comment

<i>The Way I See It</i>	9
<i>Tips From the Top</i>	12

departments

<i>Share the Wealth</i>	16
<i>Barbershoppers' Shop</i>	21
<i>News About Quartets</i>	24
<i>I See From the Bulletins</i>	26
<i>Mail Call From Harmony Hall</i>	36

miscellaneous

<i>Hawaii Convention Registration Form</i>	8
<i>Indianapolis Convention Registration Form</i>	12
<i>1974 Christmas Catalog</i>	17
<i>Logopedics Contributions</i>	21
<i>Century Club</i>	28
<i>New Chapters — Coming Events — Bargain Basement</i>	34

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future conventions

INTERNATIONAL

MID-WINTER

1975 Indianapolis, Ind.	June 23-28		
1976 San Francisco, Cal.	July 5-10		
1977 Philadelphia, Pa.	July 4-9	1975 Honolulu, Hi.	Jan. 31-Feb. 1
1978 Cincinnati, D.	July 3-8	1976 Washington, D.C.	Jan. 30-31

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The One Priceless Gift...



To speak



To share



To walk



To hear



To learn

To smile



to Communicate

Institute of Logopedics
Wichita, Kansas



INSTITUTE of
LOGOPEDICS

that they shall speak _____

December, 1974

Greetings Barbershoppers:

The one priceless gift . . . the art of communication.

All of us at times fail at communication. We fail to make our point. We fail to be understood. We are faced with the frustration of being at a loss for words.

The boys and girls and men and women served at the Institute of Logopedics have special frustrations as they seek the one priceless gift. Their world of communications is filled with many barriers, but they work to overcome their handicaps.

S.P.E.B.S.Q.S.A. and individual Barbershoppers are to be commended for involvement in the work of the Institute of Logopedics. Thank you. We do not take your support for granted, and you should not hesitate to contact me with your questions or suggestions.

Even as we all enjoy the many pleasant moments and sounds of this season, permit me to speak to a point of special concern. Traditionally boys, girls and adults have been referred to the Institute for evaluation and training by concerned and informed persons in their community. If there are children or families in your community who need help, contact me or encourage others to do so. Our Evaluation Unit will then determine if habilitative programing and financing are available.

Your action now might provide for one more worthy person . . . the one priceless gift.

Sincerely,

Roy F. Ray, Th.D.
Administrator



By Jack Murphy, Prog. VP.,
2 Clermont Rd.,
Wilmington, Del. 19803

Photos by Lou Ciuffetelli, Member,
West Chester, Pa. Chapter

In MGM's oft-repeated film classic, when that lovable quartet of adventurers (Dorothy, Scarecrow, Tin Man and Lion) finally arrive at the Emerald City of Oz, Dorothy exclaims plaintively: "We've come such a long way!"

For another quartet this past July, that same thought may have buzzed somewhere in the benumbed recesses of their minds. It was about 9:30 on a Saturday night when the *Regents* made their final exit from the portable stage at Kansas City's Municipal Auditorium. It was over. Their third bid for the coveted championship of international barbershop quartet singing was a *fait accompli*.

As we passed from the bright stage lights into the barren dimness of the backstage area, it suddenly hit me. My gosh, it's over. It's all out of our control now... the decision's been made.

Indeed, the decision had been made. Nothing remained now but that final, agonizing wait for the announcement. Nothing to do but fidget and pace close to 60 minutes of time away. Four guys, emotionally spent and nurturing a hope; sustained now only by the adrenaline of anticipation. And waiting.

I couldn't stand still. I was vaguely aware of people milling around backstage... the other quartet finalists, and past champions like the Oriole Four, the Schmitt Brothers. I shared fragments of conversation with some of them, but didn't really know what I was saying, what I was hearing. My brain just seemed to be popping with short circuits.

For the *Regents*, a long journey was less than an hour from concluding either in happy delirium or sinking disappointment. And they *had* come a long way. True, this was only their third try at international competition. But collectively, these four guys had logged 44 years in the Society... among them, they had chased the "dream of gold" in nearly 25 different quartets... 44 years of pursuing the "something special" that happens when four fine voices, backed by dedication and countless hours of work, push a barbershop chord to its pluperfect zenith.

Waiting. And so many people sharing the emotional anguish of the wait with them. For the *Regents* represent more than a chapter. They carried the fervent hopes of four chapters to which they belong... Cecil County, Md.; Cherry Hill, N.J.; West Chester, Pa. and Wilmington, Del. But even more than that. This quartet belongs to an entire division... the East

Central Division of the Mid-Atlantic district. It's a small, geographically compact division, the ECD. And the *Regents* have traveled it extensively, lending their time and talents to all of its ten chapters. An extraordinary bond exists between this quartet and 700 Barbershoppers in ECD-Land. They all waited.

The support and loyalty of people in our East Central Division has been fantastic. We wanted to win for us, naturally. But also to give our friends in the ECD something they'd never had before... an international champion.

President Leon S. Avakian was at the podium. The announcements had begun. Fifth place... the *Soundtracks*. Fourth place... the *Innsiders*. Third place...

When third place was announced and it wasn't us, I felt a strange sense of relief. We'd worked so hard to improve our third place finishes in 1973 and '72. And for the first time really, my mind began shouting, "Hey, it might be us this year!"

The sound of Avakian's voice ricocheting through the vast auditorium. Second place... the *Pacificaires*. And then those long awaited words: "The Dealer's Choice will present the first-place medals to... the *Regents*!"

What followed, say the *Regents*, was a storm of confusion, an emotional hurricane. Swarmed with hugs backstage, sprinting once more to the auditorium's portable stage, buffeted by the thunderous applause of the audience, trying in vain to swallow away a tightness clutching at their throats. *Champions!*

When we finally left the stage, the Pacificaires were waiting there to offer their personal congratulations. We'll remember them forever for that. They proved, at that moment, what gentlemen and champions they are.

But in that time, in that place, only the *Regents* wore the crown. After 44 years on a yellow-brick road, the *Regents* had reached their own Oz. Yet they are quick to point out that they couldn't have completed the journey without help. So many offered so much, they say. The four began rattling off names: Jack Hines, Ray Glynn, Arnie Bauer, Billy Ball, Walter Latzko, Ed Waesche, Mac Huff, Lou Perry, Bob Loose, John Peterson, Les Hesketh, Leon Avakian, the *Oriole Four* (and particularly Fred King), the *Dealer's Choice* (with special gratitude to Bill Thornton), Sue and Ernie Fischer, Floss and

Bob Norwood, Anita and Ray Buss, Ruth and Hal Purdy, especially Don Clause and on and on and on.

How to pay back all that is owed? The *Regents* know of only one way. Harry Williamson defines it: "By singing as well today as we sang yesterday." For Joe Mazzone, the definition falls a bit short. "Better!" he interjects. "We want to sing better than yesterday." All four faces peel wide in a harmony of smiles. You can tell they mean it . . . they really mean it.

RAGTIME AND FALSETTO

Harry Williamson, Tenor: For Harry, the circuitous path leading to gold medal honors indeed has been a long one. He's the first to admit it. "I can't describe my quartet career as a meteoric rise exactly," quips Harry. But all the bumps and detours along the way, he adds, make the ambrosia of last July's triumph in K.C. all the sweeter.

In the strict barbershopping sense, Harry's apprenticeship extends over 15 years; he joined the Society in 1959. But the simple mathematics of 1974 minus 1959 are misleading. The musical savvy that ushered "our favorite tenor" toward that euphoric moment at Kansas City began abuilding in the late 1930s. As a third-grader, Harry won his school's musical achievement award for precocious performances on the piano. Throughout his school and post-school years, he was a familiar figure, hunched over the keyboard, handling piano chores for variety shows, a six-piece combo and an 18-piece orchestra. His repertoire? "Everything from semi-classical to dance numbers and ragtime," he reports. (Ragtime remains a favorite today. Corner Harry near a piano and, with a little prodding, he'll start in "raggin' a tune on the ivories.") His musical background was not restricted to keyboard capers. As a youngster, Harry took voice lessons and sang in high school and CYO choral groups. Following a brief stint as a scholarship student at LaSalle College in Philadelphia, he returned to Wilmington to (1) earn a living, and (2) plunge headlong into his two greatest loves — sports and music. The mandate to "make a buck" led Harry into the vocation he's been pursuing for more than 20 years — a communications and direct mail specialist for The Du Pont Company. His spare time was divided (Divided?! With his frenetic schedule, it had to be shredded) among coaching a high school basketball team, several CYO baseball teams, conducting sports clinics for youth groups, directing a church choir, and staging benefit variety shows for church groups. One of these shows was to transform Harry into an insatiable addict of that vocal amphetamine we call barbershop harmony.

Harry recalls the start of his habit: "In 1959, while auditioning talent for a variety show, I played piano accompaniment for a male duet. One guy sang tenor above the other's melody line. I couldn't resist chirping in with some impromptu harmony. A male soloist, standing in the wings, overheard us and suggested we all try a number as a barbershop quartet. Falsetto tenor was my best voice range, so I had to convince the tenor of the duet to take a stab at bass. He agreed." (We'll have more to say later about this obliging tenor who agreed to tackle the bottom line. His name: Hal Kauffman . . . and he now sports a gold medal to confirm that the conversion to bass was a successful one.) The infectious sound of a four-part chord prompted Harry and the new-found singing friends to join the Wilmington Chapter as a quartet, the *Four Flatted Fifths*. Now, Harry's apprenticeship for the highest quartet honor our Society can bestow had begun in earnest. His 15 years in the Society reflect total musical involvement: Balance

& Blend judge; Associated ECD Contest & Judging Chairman; arranger of show music for quartets and choruses; musical director of Wilmington's *Chorus of the Brandywine* for 12 years; coach for more quartets in these parts than can be counted.

And then, of course, there were his own quartets: the *Four Flatted Fifths* ("We finished 52nd out of 56 quartets in our first contest," Harry recalls.); the *Diamond Statesmen* (which evolved, due to personnel shifts, through five versions in six years. The lead in one version, Bill Gatlin, later emigrated to Texas and teamed up in a quartet with Bill Thornton . . . the same Bill Thornton who recently panned gold with the *Dealer's Choice*); and finally, the *Regents* (our current international champs are the fourth edition of that quartet, with Harry the tenor omnipresent in all of them).



Keyboard duet by Harry and "E. J." earns a smile of approval from Ann Williamson.

Through it all, says Harry, wife Ann has been an unwavering source of support and encouragement. "I suspect she loves the hobby nearly as much as I do," he adds. She'd better! Their ten-year-old son "E.J." just became a charter member of ECD's newest chapter, Cecil County, Md. To call Harry a "proud papa" is to engage in gross understatement.

Might Harry someday pursue a matching gold medal? "No way!" is his blunt reply. "It was the thrill of a lifetime. But now I want to apply my time and energies, through coaching and judging, toward helping others chase that same thrill."

WHERE'S THE BOY SOPRANO HE USED TO BE?

Hal Kauffman, Bass: Now about that converted tenor we mentioned a few paragraphs ago . . . the one who climbed down into the musical murk of the bass clef so Harry Williamson could sing tenor in his first quartet. That story is going to strain the belief of a lot of folks here in ECD-land.

Reason: For 15 years, Hal Kauffman has generated teeth-grinding envy among aspiring bass singers in this area. (This author has dislodged several fillings himself in fits of jaw-grinding jealousy.) Now, we discover that Hal's an immigrant from the tenor region? Injury plus insult equals "expletive deleted."

But wait! The news gets worse. In his vocal debut, at age seven, Hal Kauffman treated audiences in West Philadelphia to soprano solos. Do I mean the same guy who wows barbershop audiences across the country with rich, resonant bass renditions of "Old Man River?" The same, except 38 years younger.

At Church Farm School in Exton, Pa., Hal studied voice

(Continued on page 6)

(The Regents) — from page 5)

under Walter Johnson of Westminster Choir College. By this time, the boy soprano had evolved into an adolescent tenor. Following graduation, Hal exchanged vows of marriage with Ann McNemar, moved to Wilmington, and took a job with The Du Pont Company. A semiworks supervisor, he's now logged 22 years with the noted chemical corporation. Obviously, he's been happy in his work, except for an alternating shift schedule: day-work for a week, then a week of swing shift, followed by a week of midnight-to-dawn duty. "It raised havoc with quartet rehearsals," says Hal. In their quest for the rank of *numero uno*, the *Regents* were forced to convene at midnight when Hal was swing-shifting. "Those sessions," he points out, "were about equally divided between singing and yawning."



Camera catches the Kauffman Klan: Ann and Hal flanked by No. 1 son Bob and his wife Ginger, with Mark and Jeff up front.

During the 1950s, Hal and Ann collaborated on three sons — Bob, Jeff and Mark. With the demands of a budding family and shift work, spare time was spare indeed. Still, the voice did not go unused. Hal performed as a tenor soloist at a neighborhood church, and lent his vocal talents to the Brandywiners, a Wilmington community theater group, for colorful musical productions of *Kismet*, *Brigadoon*, *The Mikado* and others.

Which brings us to 1959 and that fateful meeting with Harry Williamson. (Call it a date with destiny, if your taste runs to dramatic reportage.) Hal and co-worker Ed Kovach teamed up to audition as a duet. Their selection: "I believe it was *Carolina in the Morning*," says Hal tentatively. "Whatever it was, it never got sung. By show time, Ed and I were members of a new makeshift barbershop quartet, along with Harry and Bill Richards. And with arrangements we borrowed from a Wilmington Barbershopper, Henry Andrews, we groped our way through *The Old Songs*, *Coney Island Baby* and *Keep America Singing*." (How's that for a show package, harmony fans.)

Thoroughly bitten and smitten by barbershop harmony, Hal waded waist deep into the activities of the Wilmington Chapter. He served as chapter president, board member for several terms, annual show co-chairman, bass section leader and a brief reign as chorus director. All this interspersed with ten uninterrupted years as a registered member of seven

successive quartets. In all but one, Harry Williamson was the tenor.

In 1969, no quartet. "That was the year I sharpened my golf game," Hal reports. He now shoots consistently in the low 70s. All right, would you believe the low 80s? Well don't scoff, Spiro, at least he's never skulled anybody off the tee.

A one-year hiatus from quartetting was all Hal could stand. In 1970, he and Harry teamed once more, with Ron Knickerbocker on lead and Dave Reed, baritone, to form the *Regents* (third edition). They sang their way to the 1971 international competition in New Orleans and finished 31st. The aftermath of that contest was still another reformation of the *Regents* (fourth edition). And three years later, a dream realized.

Says Hal: "For 15 years, I speculated on how it must feel to win it all. Now, I know how it feels, and I find I can't really put it into words." How about *indescribably delicious*? He nods: "That's about it, I guess."

CROON A LITTLE TENDERNESS

Joe Mazzone, Lead: There are many around the Society who suggest that Joe is one of the ten best lead singers ever to walk across an international quartet competition stage. However, there are others who disagree. "One of the five best," is their contention.

Here in ECD-land, we suspect both groups are guilty of understatement. Now understand, we don't insist that Joe is absolutely and unequivocally No. 1 in the history of barbershop leads. But we demand that you present some strong credentials in behalf of anyone else who wants to lay claim to that preeminent position.

For five years now, Joe's tender crooning style has been setting Mid-Atlantic Barbershoppers aflame with heated, passionate enthusiasm. There's a note of irony there, since Joe's a former fire fighter. After graduating from high school in his native Pleasantville, N.J., and logging four years with the U.S. Navy, he spent six years as a member of the Baltimore Fire Department. "I loved it," he reports, with obvious relish. "If the pay had been better, I'd still be there. It was the finest fire department in the nation, in my opinion." (Stand up and take a bow, Baltimore.)

Joe's vocal experience traces back to a solo debut (Gounod's *Ave Maria*) at age eight in an Atlantic City Episcopal Church. The Mazzone tenor voice continued to ring out in ensuing years: soloist for his high school glee club; New Jersey All-State Chorus (three years); U.S. Navy Glee Club at Great Lakes; and paid soloist for some seven years at Church of the Assumption in Pomona, N.J. (An Episcopal soloist in a Roman Catholic Church? Now there's an ecumenical tribute to a fine voice.)

In 1956, Joe extended his vocal reputation beyond local boundaries. He came up a winner on Arthur Godfrey's Talent Scouts. That earned him a spot on Godfrey's daytime show, plus a string of engagements in night clubs around Atlantic City. This expanded exposure did not escape the attention of Neil Plum, baritone of *The Boardwalkers*, a much-admired Mid-Atlantic quartet. In 1958, Plum tried to enlist the young, Italian crooner into the Society. No luck. "At that time, I simply wasn't interested in barbershop harmony," Joe explains.

But Plum persisted and, ten years later, prevailed. By this time, Joe had left fire fighting and become a commercial pilot.

"Some Atlantic City Barbershoppers talked me into flying them to the quartet preliminaries in Lancaster, Pa.," he recalls. "Some of the quartets I heard there just knocked me out. I knew then that I had to become a part of that unique sound." The quartets that baited Joe's interest? *The Oriole Four*, *Easternaires*, *Hallmarks*, *Classics*, and a budding Delaware foursome called — you guessed it — the *Regents*.



Peggy Mazzone (left) and the children — Stephanie, Jeff and Robin — crowd Joe for a look at his favorite magazine.

Within six weeks of joining the Society, Joe was in his first quartet, the *Exclusives*, and a winner of the Teaneck, N.J. Open. The tempo of his quartet involvement was established. In the next two years, Joe provided the *lead*-ership that took the *Exclusives* to a district title and qualification for the 1971 international contest. He also anchored the Wilmington Chorus (standing front row center) to 2nd place in the 1971 M-AD Chorus competition — runnerup to Dundalk, Md., soon to be crowned international chorus champion. Then in the summer of '71, the jump to the *Regents* and an exciting three-year sprint to the gold medal.

Has quick success spoiled Joe Mazzone? Has it left him feeling blasé about barbershopping? "Not a bit," asserts his wife, Peggy. "Barbershopping has made him happier than any single thing in his life. Except me, of course," she adds in a quick postscript. Joe nods agreement. "I owe so much to the Society and the wonderful people who are part of it. I can't hope to pay it all back. But through the quartet, I'm going to try. The *Regents* aren't about to rest on current laurels. It's not enough to be called champions. We want to be thought of as champions by that most discriminating of critics, 'Joe Barbershopper.' There can be no honor higher than that."

RECOLLECTIONS OF A CREWCUT

Ron Knickerbocker, Baritone: It's been said that barbershopping — and particularly the quartet experience — changes a person. (Always for the better, we suspect.) Ron offers convincing testimony in support of that belief. His transformation has been rather dramatic. But only ECD Barbershoppers have been close enough to Ron to note the marked contrast between "then" and "now."

Today, Ron is a very visible member of the *Regents*. He handles his on-stage chores with ease and polish, displays a quick and spontaneous wit, sometimes even gets downright clownish. He appears to thrive on the glimmering pool of the

stage lights. He's a "personality" — warm, outgoing, "with it," his cherubic face capped by hair that sweeps forward in a style reminiscent of a C. B. DeMille film epic about Rome.

That's the Ron Knickerbocker we now know and respect. However, that's not the guy we once knew, but scarcely noticed. As few as four years ago, the mention of Ron Knickerbocker, even within the close and familiar confines of our East Central Division, generally would elicit a common response: "Ron who?" He was a quiet, reserved guy who wore a subdued, almost reticent smile under his close-clipped crewcut. (Yeah, that's right, a crewcut in the 1970s.)

His introspective and studious manner befitted the academic stereotype of a math teacher. Naturally, since that's what he was and is. Holder of a B.S. degree from Edinboro (Pa.) State and a Master's from Westminster College, Ron's been teaching calculus and physics at Downingtown (Pa.) High School for 13 years.

It was at the high school that the allure of barbershop harmony reached out and tapped his shoulder. As he tells it: "The West Chester Chapter appeared as part of a program at the school in 1966. I enjoyed their style of singing so much that I showed up at their next meeting. I knew that night that I wanted to be a part of their fun and fellowship in some way."

In eight years, Ron has been a part of his home chapter in many ways: assistant chorus director; arranger of chorus music; show chairman; and a term each as program, administrative vice president and president. So within his own chapter, the affable baritone (*nee* lead-singer) has never been anonymous. But in his first four years in the Society, Ron admits that he stirred few ripples outside of his own local barbershopping pond.

From 1967-1970, Ron sang lead with *The Four Clefs*. "It was my first quartet and, in four years, we generated a lot of apathy," he smiles. "Our best contest finish was a sixth place in ECD competition. We couldn't even qualify for a district contest. But we got along well, and rang a chord or two on occasion. So it was a satisfying experience, even though we went unnoticed."

The lead did not go unnoticed. From time to time, Harry Williamson provided coaching help to the young quartet. And he made a mental note that it was blessed with a potentially fine lead voice. Result: When the *Four Clefs* dissolved in 1970, Harry enlisted Ron to handle the lead assignment with the

(Continued on page 31)

Ron's ASCAP trophy wins admiring glances from Jeff, Lucy and Steve Knickerbocker.



Hawaii Prepares for Harmony Invasion

The lush and beautiful islands of Hawaii may never be the same again. Abandon your hula, stash your surfboard, beach your hobie-cat and prepare for the invasion of the Barbershoppers from the mainland. And indeed the islands are ready, with local chapter members combining with Travel Consultants (official Society tour operators for the convention) to prepare six days of fun in the sun such as most of us have never experienced before. The event, of course, is S.P.E.B.S.Q.S.A.'s Mid-Winter Convention in Hawaii, January 29 through February 4th.

Full details of the convention were explained in the September-October edition of the HARMONIZER, as were the special package tours put together by Travel Consultants for the Society. So there's little sense to dwell on these in further detail except to emphasize that if you haven't reserved your tickets for the Saturday night show as part of your Travel Consultants package, you may be out of luck. The beautiful Honolulu International Center Concert Hall seats about 2,100 and indications are that at least five to six hundred Barbershoppers will take advantage of the excellent tour packages included in the Sept.-Oct. HARMONIZER. The last Honolulu Chapter show all but sold out in the same hall, so it would appear that tickets are going to be at a premium.

EARLY RESERVATIONS IMPORTANT

The Society has made arrangements through Travel Consultants to have your registration fee as part of their package price. In addition, those reserving early with Travel Con-

sultants will have the choice of the best seats in the house, and these will be assigned in the order that your reservations are made with them.

You will automatically have tickets set aside for you based on the number of reservations you have made for the tour, and you will be billed for the show tickets as an additional charge (at the regular price of \$5 per ticket) when you receive your final statement from Travel Consultants. Your show tickets, however, will not be mailed out to you with your airline tickets, but will be held for you at the Ilikai Hotel in Honolulu. For those not booking through Travel Consultants, a registration and ticket form is shown on this page. Please bear in mind, though, that we cannot promise that tickets will be available since yours will not be assigned until December 15th. It is believed, however, that standing room will be available at the back of the balcony.

GOLF TOURNEY PLANNED

For the golfers, a tournament has been arranged at the magnificent Makaha golf course. Cost will be \$8 plus transportation. The latter will depend on how many participate, and we'll have to let you know the cost and mode of transportation (bus or U-drives) when you arrive. The course, said to be one of the finest in the world, is about an hour's drive from the hotel. If you want to be part of the tournament, send your entry to Mid-Winter Golf, S.P.E.B.S.Q.S.A., P.O. Box 575, Kenosha, Wis. 53141. Your entry must be received no later than January 15 if you are to play.

Speaking of deadlines, remember that you must get your deposit in immediately to Travel Consultants if you want to get preferential seating in the hall. Seats will go on sale to Honolulu Chapter patrons on November 15 — so don't delay. (See complete details in the last HARMONIZER.)

Schedule of Events

Convention Office — Wednesday January 29 through Saturday, February 1 — Lanai Room, Ilikai Hotel
Registration — Wednesday, January 29 through Saturday, February 1 — Ilikai Hotel
Thursday, January 30 — 1:30 p.m. — Polynesian Cultural Excursion and Dinner — busses will leave from the Ilikai
Friday, January 31 — 8:30 a.m. — busses leave Ilikai for city tour
Golf Tournament — tee off times, time of departure from the hotel, etc. to be announced
9 a.m. — International Board Meeting — New Zealand Room, Ilikai
Saturday, February 1 — 8:30 a.m. — busses leave for Pearl Harbor Cruise
8 p.m. — Saturday Night Show — Honolulu International Center Concert Theatre
Sunday, February 2 till Tuesday, February 4 — At leisure in Honolulu or participate in one of the optional tours.

Registration Form

(For those not booking through Travel Consultants)

To: Ralph Brown
S.P.E.B.S.Q.S.A.
P.O. Box 252
Aiea, Hawaii 96701

Enclosed is a check for _____ to cover the cost of _____ registration(s) at \$2.50 each for the Mid-Winter Convention to be held in Hawaii January 29-February 4, 1975. I understand that each registration entitles me to my name badge and other informational material as well as free admission to the afterglow. Also enclosed is a check for _____ to cover the cost of _____ tickets for the Saturday night show at \$5 each. All tickets and registration badges will be held in the registration area at the headquarters Ilikai Hotel to be picked up upon arrival.

NAME _____

STREET _____

CITY _____ STATE/PROV. _____ ZIP _____

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Your Name _____

International Office - SPEBSOSA, Inc.
P.O. Box 575, Kenosha, Wis. 53141

Address	Chapter
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1972 Choruses	4880	4.95
1971 Quartets	4868	4.95
1971 Choruses	4872	4.95
1970 Quartets	4857	2.95
1970 Choruses	4861	2.95
1969 Quartets	4853	5.95

STEREO CASSETTES

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Blockbusters (Oriole 4)	4963	5.95

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Barbershop Bonanza '73	4982	7.95
Hymns For Men	4976	5.95
Curtain Call (4 Renegades)	4978	5.95
23 Years of Harmony		
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The Dangers of Sophistication

By Val Hicks,
6053 No. Flora, Fresno, Cal. 93710

We often pride ourselves on our level of musical sophistication, but let me remind you that sophistication, strictly speaking, refers to deception, adulteration and lack of simplicity. The Sophists were teachers of rhetoric and philosophy in ancient Greece (5th Century B.C.), and they were known for their adroit, subtle, but often fallacious modes of reasoning. They were wise, clever, but deceitful. So, strictly speaking, a sophisticated person is one who has lost genuineness and naturalness.

When we boast that our barbershop music has acquired musical sophistication we are, in reality, saying that it has lost its original naturalness and simplicity. And this is what worries me, because sophistication has been the death warrant for more than one folk-art form. Barbershop harmony has always possessed a virility untouched by the more complicated and esoteric choralistic techniques, untouched, that is, until the last few years. I now see and hear an EMASCULATION process taking place!

It is due in part, I think, to the gradual merging of sexual identities in our current society. The traditional roles of "man" and "woman" are becoming blurred. As the women's liberation movement gains strength, some men are relinquishing their age-old masculine leadership functions. This musical emasculation (and I'll explain what I mean by that term in just a moment) is also due in part to the growing number of music educators and other academically trained musicians who have joined our Society in recent years. They bring with them a background of choral and glee-club techniques which they apply to barbershop. Yet another influence is the constant influx of new Barbershoppers raised on a different musical diet. The musical tastes of these men have been molded largely by radio, television and the recording industry.

I see this "emasculation" first of all in our staging and costuming ideas. We have entered an era of pseudo-dramaticism. Too many quartets look dandified, with their garish outfits, ponderous entries, heavy makeup and overly delicate, even sissified stage presence gestures. What ever happened to the quartets that came on like gangbusters, standing firm of foot and belting forth a song like it was a command performance.

PROBLEMS NOT ALL VISUAL

The problems are not just visual, however. There are some aural trends with which we should be concerned. One noxious practice is to balladize portions of "up-tempo" or rhythm songs. Granted, we sometimes hear popular singing stars utilize this device at Las Vegas shows, but remember, they have an orchestra to help them gain any lost momentum. Often, in our style, the quartets and choruses never quite regain the centrifugal impetus and toe-tapping excitement once they allow a balladized section to impede rhythmic interest. Another bothersome practice is the overuse of *accelerando* and *ritardando*, and when these devices are coupled with numerous contrasting dynamic nuances, there is an insipidity that sets in. I guess it's something akin to the duality of choices expressed by Robert Frost in his poem, "The Road Not Taken." We can either serve the music or go on a musical ego trip! If we serve

the music, we remain true to the song's melody, rhythm, harmony, lyrics intended tempo and form. If we make it an egoistic adventure, we FORCE our ideas upon the song instead of letting the song speak for itself. You see, if a song has little to say until we have twisted it to fit our will, then it is probably a weak vehicle in the first place.

The choralist and concert vocalist have always relied more on technique than have Barbershoppers, but technique can be dangerous, because it tends toward abuse. The essence of art is subjugation or disguising of technique, and much of our technique is blatantly apparent. The not-so-subtle "turning of the vowel" that we hear today has been abused, as have other practices such as the Waring "Tone Syllable" system.

Another area of emasculation is the growing use of Hollywood and Broadway songs, many of which were not intended for unaccompanied treatment. When crooned by a well-meaning, but mis-directed lead singer they create a mood of "preciosity," as one critic noted. In other words, they lean toward a feministic approach, tinged with plasticity. Another trend is toward the use of overly saccharin and maudlin songs. I have even seen a certain lead singer who is able to bring forth a real live tear on command as he tells of unrequited love or premature death.

DANGERS ARE THREEFOLD

The dangers of musical sophistication are threefold:

(1) We begin competing with the commercial world of show business; not financial competition, but competition in the eyes and ears of the public. We'll lose every time if we insist on copying show biz styles and stars. We have to give our fans the music they DO NOT hear on records, radio and television. This has always been one of our vital features. Let's not lose it as an attribute.

(2) We begin to lose our stylistic identity as we become more of a choral organization. Perhaps it's the difference between hand-crafted furniture and factory-made. I have never objected to barbershop harmony's slightly-rough-hewn appearance because it holds up so well! Technique is always a means to an end and it has never been granted Godhood. True artists always hide technique. They never flaunt it.

(3) We begin to lose our strong masculine appeal. Our Society remains one of the last bastions of defense against forces which would rob us of truly masculine rights. A truly masculine right is the freedom to shed a tear recalling a mother's smile, friends of yore or days gone by. Please note, the song creates the mood, not an array of phony visual and aural gimmicks. A truly masculine right is to put your arm around a guy because you love him like a brother (after all, you've sung with him for 15 years!) and not be called queer. A truly masculine right is to stand, firm of foot and voice, and burst forth in song, song that is unimpeded by pseudo-dramaticism, dynamic gimmickry, tempo tampering and complicated technique.

The "way I see it," we have to keep barbershop harmony strong, virile and exciting.

The question is: what are we going to do about it?

"Bless Me, 'MO,' for I Have Sinned"

By Ron Neff, Pres., Niles-Buchanan, Mich. Chapter,
7 North 5th St., Niles, Mich. 49120

"Bless me, Mo, for I have sinned." I have been a Barbershopper for four years, being a convert from religious choirs, and this is my first confession.

I felt a need to come to you after reading your sermon, "The Sin of Organization" (July-August HARMONIZER). In that article, you mourned the loss of woodshedding and other elements basic to the art of barbershopping and focused on "organization" as the influential factor. You felt the establishment of officers, boards of directors, rules and regulations, ethics, etc. led to the lack of quartet promotion, guest nights, singing of the oldies, etc.; and that that kind of organization increased the desire to WIN resulting in 52 weeks of grinding rehearsals for five minutes on the contest stage. I interpreted your comments to mean that "organization" is a serious sin and therefore requires absolution.

I have served as president of our chapter for seven months now and throughout my term have emphasized the need for organization, the form of organization described in the Society's literature. To function as president of my chapter, I felt obliged to read, understand and support those directives, even though others felt them to be unimportant. It is indeed strange, Mo, that the adherence to stated organizational structure and procedures as outlined by the Society, although "sinful," has, in our chapter, apparently led to a number of improvements. We have seen more varied programming (providing more enjoyment) during chapter meetings, increased attendance and an increase in membership, a newsletter providing for better communication, regular and well-attended board meetings, and, in general, a spirit of pride with less feelings of frustration and being left out.

Yes, I am aware it is a "sin" to support sound organization, or even to spend time looking through the manuals which are supplied by our Society. It must be sinful, as I find so few chapters functioning in accordance to those guidelines and so few individuals, many of whom hold chapter and district offices, who have a knowledge of manual contents. This is why it bothers me to see the increased enthusiasm which has resulted in our chapter since we've stressed organization and moved away from weekly two-hour chorus rehearsals.

Perhaps, Mo, since there are so few other men standing outside waiting to confess their "sins of organization," you'll permit me to continue.

MEMBERS' NEEDS NOT BEING MET

As I read your article, it seemed to me that your frustrations, having organization as their target, were perhaps over-reactions, and as such, subjective. I agree strongly that some of our members' most basic emotional needs are not being met, but it would be my contention that the fears you expressed arise not from organization, but from the *lack* of it, or the lack of adherence to the organizational structure for chapters as set forth by our Society. This, in turn, permits chapters to begin functioning on a weekly basis as if they were strictly a chorus, therefore excluding programs to meet the varying needs of other chapter members. Of course, the same frustrations could arise if men who are interested in chorus singing were only permitted time for quartet singing or woodshedding at meetings.

Let us refer back to the Society's "Rules and Regulations Handbook" (if we can permit ourselves to read from the "condemned" book list) and read the first purpose of SPEBSQSA: "To perpetuate the old American institution, the barbershop quartet, and to promote and encourage vocal harmony and good fellowship among its members throughout the world by the formation of local chapters and districts composed of members interested in the purposes of this corporation . . ." Here and throughout the handbook, as well as in the officer manuals, support is given to the concept of the *chapter* rather than choruses or quartets, and it is left up to the *chapters* to have broad programs of varying types to promote barbershop harmony and good fellowship. There's a big difference in my manual between the concepts of chapter, and units of chorus or quartets, which may be a *part* of the chapter. In my experience as a Barbershopper, it seems that very few individuals take the time to distinguish the difference, nor do they feel it important. Officers' manuals are seen as excess paper next to the latest song book, and one certainly can't find a tag in the 46-page "Rules and Regulations Handbook!"

WHAT SHOULD CHAPTER MEETING BE?

I think I know how you feel, Mo, because I just returned from vacationing with my family, and while in another community I decided to attend what I thought would be a "chapter meeting." Instead, the session was strictly a chorus rehearsal. The chorus director began and ended the meeting; there was no planned program to involve those who might not be chorus members; there was no woodshedding nor any invitation to sing in a pick-up quartet. I found myself listening rather than participating, frustrated rather than relaxed. Even the literature which was given to guests was written with a focus on chorus membership rather than what it meant to become a member of the chapter and Society.

If the group I visited saw themselves as a chorus, then they conducted themselves quite appropriately by having a two-hour rehearsal. If they consider themselves a Society chapter, which is to "promote good fellowship and vocal harmony" by supporting the existence of a chorus as well as quartets and other means of bringing together a four-part chord, then their meeting, rather than being organized, was *unorganized*. I was particularly concerned when a relative of mine, whom I've been attempting to turn on to barbershopping, stated afterwards that he felt the demands of the chorus were beyond him and that he could not keep up to the pace if he joined. Since when does a person have to fit the mold of a chorus member to join a chapter in the Society? A chapter's responsibility, according to the manuals, is to provide *alternate* means for men to enjoy and experience barbershop harmony — not just by forcing them to participate in a chorus.

SOCIETY PROVIDES FOUNDATION BLOCKS

In viewing the Society's organizational structure, as laid out in its handbook and officer manuals, the intent is to provide for strong chapters which will prevent, through organizational planning and overseeing, the problems which you wrote about, Mo. That is, the Society's guidelines provide the foundation blocks which, if understood and used, will prevent any one

unit within a chapter (chorus, quartet, octet, woodshedding group, etc.) from becoming an end in itself to the exclusion of the other methods of bringing about the production of harmony and good fellowship. It is the chapter's responsibility to perpetuate barbershop harmony through the promotion of various types of singing units or activities which will in turn result in the production of a four-part chord (and a woodshedding foursome can certainly do this). It is as if the chapter were a factory whose product is barbershop harmony, and the chorus, quartets, mini-choruses, octets and pick-up quartets were the departments which produce the various models of harmony for the management (president and board members). Each department functions a bit differently with variations in its manpower, methods, ability and meeting time to construct harmony, but none having any more status than the other, as they are all working for the same factory and corporation attempting to produce the same end product.

Research studies show that discontentment arises in a factory if every worker is forced to produce a product week after week in only one way and not given the opportunity to express his personal creative ability — the "assembly line syndrome." The result of this form of thinking in our chapters, which leads to the establishment of a chorus assembly line approach to barbershop harmony, is, I contend, what has caused you, Mo, to fear that we will grow into another "cold and impersonal type of club." It is clear from its organizational manuals, that the Society supports variety at chapter meetings rather than the "52-weeks-for-five-minutes" concept. It appears, therefore, that the problems you express arise when chapters do *not* commit the "sin of organization" — but of course, none of us, especially officers, wants to go to Hell for our sins!

ORGANIZATION OR LACK OF IT?

I, too, mourn over losses in our Society, but ask that we reconsider the reasons. Is it the organization on chapter, district and international levels, or is it the *lack* of organization which permits for emphasis on glory and therefore sets choruses in motion to dominate quartet promotion? It is organization or lack of organization that allows quartets to lord over choruses by not demeaning themselves to take the time to participate and help choruses mature? Since when does any department become more important or powerful than the corporation or factory for which and in which it worked — the factory which provides the location, tools and payment for production?

Well, Mo, I guess that's about it. If it's a sin to read my officer manual and take the time to read the Society's required rules and regulations setting forth chapter structure; if it's a sin to support the development of a Chapter Code of Regulations which provides for the needs of all members at some sacrifice to each unit; if it's a sin to object when too much emphasis is placed on competing as a chorus rather than attend the conventions as a chapter — a concept which welcomes every chapter member; if it's a sin to object to quartets which place their own goals before those of the chapter which supports them; if it's a sin to object to a chorus which desires that the majority of the factory's money and time be given to their department rather than spread among all; if it's a sin to promote the *chapter* so that men will want to join and work there whether it has a top ranking chorus (or for that matter, a singing chorus) or not — than bless me, Mo, for I have, and will continue, to "sin."

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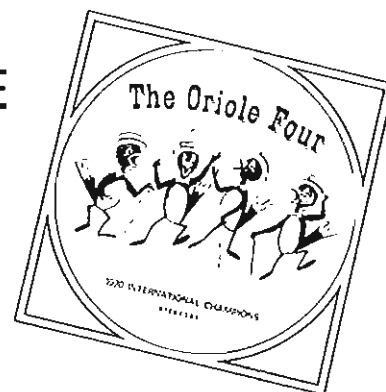
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Tips from the Top

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

INVOLVEMENT

"Come On Along and Join the Fun,
There's Something Here for Everyone,
Let's Get Involved."

The lyrics to the 1974 Involvement Tag provide the key to the success or failure of your chapter. They are directed to each one of the approximately 35,000 members of our Society, for they speak to a need and to the purpose of your chapter's efforts toward "preservation" and "encouragement." They provide an answer to your search for fun and musical accomplishment and can become a guide for all of your programs.

Your chapter enjoys its present status as a result of the collective efforts of its members. If you eagerly anticipate weekly meetings, this fact in itself is a strong indication that considerable work has been taking place during the week so that your program and rehearsal will be interesting and rewarding. Each of your chapter officers has

been planning in advance for next week's program, for contests, for package shows or for an inter-chapter meeting. They've been concerned about membership, attendance at meetings, your health and welfare. Aside from the officers, many average members have been carrying out other assignments, rounding out a complete chapter program. What fun it is to be part of such a chapter. And what a privilege!

Of course, there are many chapters that are not hard at work having a good time. They seem to plod along, straining at chorus rehearsal each week, never having quite enough voices in any one part to make a good sound, failing to give the chorus director an incentive toward enthusiastic advancement, failing to grasp at the hundreds of opportunities to serve and to savor the reward of accomplishment. What a pity it is that

each one of our chapters is not a top, well-rounded organization, fulfilling its proper role in the community.

Thomas A. Edison said, "I never did anything worth doing by accident; nor did any of my inventions come by accident; they came by work." From the Bible, "If any would not work, neither should he eat." (*I Thessalonians 3:10*) and from the pen of David Grayson, "Happiness, I have discovered, is nearly always a rebound from hard work."

These quotations illustrate the meaning of the word Involvement. If you're not experiencing the thrill of barber-shopping, chances are you're not working at it.

To you new chapter officers, yours is the opportunity to strengthen and to build your chapters. In your hands lie your chapter's future. Mold it as you should. Work diligently toward an exciting weekly meeting, toward musical excellence and toward community service. Pledge yourselves to a year of hard work, doing for others.

My challenge to each of you is to pitch in, today, to work for your chapter. Let's Get Involved!

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You can use this money in any way you wish -- to pay hospital costs your hospitalization insurance doesn't cover, to get back on a sound financial footing, or simply bank the money. The Hospital Confinement Insurance Plan pays you:

- Up to \$100 per day for each day you spend in the hospital for as long as 500 days. Benefits are doubled for each day of intensive care confinement.
- Pays you in addition to and regardless of any other insurance you have.
- Benefits are paid directly to you, not to the doctor or hospital, unless you otherwise designate.

All members under age 65 may enroll in the plan and may insure their families as an option. All members are guaranteed acceptance in the Hospital Confinement Plan.

Please send me complete information on the \$100 per day Hospital Confinement Plan.

Name _____ Date of Birth _____

Address _____

City _____ State _____ Zip _____

These other fine plans of insurance protection are also available to you through your membership. For information, simply check the appropriate boxes:

- | | |
|---|--|
| <input type="checkbox"/> Life Insurance | <input type="checkbox"/> Major Medical Insurance |
| <input type="checkbox"/> Group Cancer Insurance | <input type="checkbox"/> Catastrophe Major Medical Insurance |
| <input type="checkbox"/> Loss of Income Insurance | <input type="checkbox"/> Accidental Death, Dismemberment Insurance |

Mail to:

**James
Group Service, Inc.**

SPEBSQSA Group Insurance Administration Office
230 West Monroe Street, Chicago, Illinois 60606



Sooner Tooner

It was the second time around for Editor Joe Dahlby, who produced a three-page daily bulletin for Harmony College students at Oklahoma City this year. We've picked articles from each issue of his "Sooner Tooner" to give you an idea of some of the behind-the-scenes action. From the Racine, Wis. Chapter (editor of the "Harminican Herald" when the school was held in Racine in '72), Joe is one of the Society's top editors and a gifted cartoonist. Sorry space would not permit use of his numerous artistic contributions.

Monday, August 12, 1974

WELCOME TO OKLAHOMA CHRISTIAN COLLEGE —

The unsullied atmosphere of this campus, plus its peaceful lack of distractions, portend a week of hard work. Hard work, but fun. A high quality staff has been assembled whose enthusiasm is infectious. Now, you may well ask, "Who needs a staff infection?"

ICE CREAM HANDICAP RANKLES — Mutterings and rumblings in the long ice cream line fortell of impending riotous acts and civil disobedience as hyperactive ice cream hounds encounter various impediments in their striving for a new record consumption: 1) The ice cream is hard as rock and very difficult to shovel out; 2) The cooler is in a corner, accessible from one side only; 3) No water is so far available for dipping the scoops in for easier cleaning of the granite-hard dessert; and 4) The dishes are too small.

Assumed to be a manifestation of a Society austerity program, one feels, nevertheless, that the Harmony College cumulative digestive tract will rise to the occasion and surmount these obstacles for the greater glory of Guinness' Book of Records. Records were made to be broken, I say!

DO YOU HAVE SOME NEWS? — Please give me your news items. Write them down and hand them to me or Jody when you get your bulletin at dinner. Or you can speak your piece directly into my tape recorder, which I am always carrying around. News is anything of interest to the guys in general. Human interest and funny happenings are especially wanted. For instance, how did you get here? Backpack? Amtrack? Yakback? This is your paper. Give me a hand in gathering the news, 'preciate it.

TIMELY THEME FOR SHOW — Participants in Harmony College were ready, as was almost everyone in the country, for a moratorium on current events news of the national political scene. Weary, bitter and bored over W (I'm tired of the word), we all are in need of some moral uplifting and patriotic rejuvenation. The bi-centennial show is obviously just what the doctor ordered in this respect. The music for the show summons up a spine-straightening, goose-pimpling Americana revival. Too bad the whole country can't tune in this week to the general sessions. It would be good for what ails 'em right now. If Dave Stevens seems a bit preoccupied this week, you must try to understand. It's tough, trying to help run a Harmony College while trying to decide whether to accept or decline the vice-presidency, should it be offered.

Tuesday, August 13, 1974

Mac Huff: What's that chord?

Barbershopper: What do you think it is?

Mac: I *don't* think. I *know*.

Barbershopper: I don't think I know either.

THIS IS THE CAPTAIN SPEAKING — On Wednesday afternoon, instead of going to your afternoon class you will go to your Wednesday evening class. And then on Saturday afternoon you'll take the Wednesday afternoon class that you missed on Wednesday. So, Wednesday, you go to morning and evening classes and on Saturday you go to rehearsal in the morning and then your Wednesday afternoon class, which is then your Saturday afternoon class. Looking at it yet another way . . .

Bob Johnson's voice is holding up very fine so far. Watch for signs of scratchiness by Wednesday, coarseness by Thursday, hoarseness by Friday and falsetto bass by Saturday.

Sherry Brown was lamenting about the younger generation: "Kids today! They won't even be good unless you pay them to be good! Why, when I was a kid, I was good for nothing!"

Wednesday, August 14, 1974

THREE CATEGORY HONCHOS HERE — We are indeed fortunate to number among us three of the seven category specialists of the Society. If you think you're giving of your time, think of the sacrifice such busy men as Jack Hines, Val Hicks and Don Clause make to be here (certainly among the busiest men in the Society). And their wives. We salute their wives who make no small contribution by simply tolerating the whole business. In case you need a review of who the seven category *numero unos* are, the list reads like this: Arrangement — Val Hicks; Stage Presence — Jack Hines; Secretary — Jim Compton; Interpretation — Phil Winston; Harmony Accuracy — Don Flom; Balance and Blend — Billy Ball and (New) Sound Category — Don Clause.

Rev. Bob Woodward, Atlantic City, N.J., celebrates his 20th anniversary in barbershopping next Monday. He was hauled into the Society by an oculist who was checking his eyes. His first assistant director, Tom Cogan, is now on the International staff. Bob remembers that when Tom first started in barbershopping, he observed, "Ah, this barbershopping ain't so much." (Tom only missed about four meetings in fourteen years.)

(Continued on page 32)

Show rehearsal.

Birth of a show script.

Second shift for lunch.

"Harmony College, 1974"

Big Jim tells it like it is.

"Dealer's Choice" entertains at Wednesday night party.

"Why don't we sound like the champs?"

Jim Richards — explaining overtones.

Our 1974 champs — the "Regents."

Everybody's gotta sleep somewhere.

Coach Jim Massey and friends.

Champs in the making.

Arrangers Val Hicks and Sherry Brown

Joe Bruno supervises show make-up.

Joe Liles helps directors.

"Happiness Emporium" on the show.

Farewell to faculty.

Joe White calling the shots back stage.

Harry Williamson works with two quartets.

"Smilin'" Jack Hines and the "Bandwagon."

"Regents" entertain in cafeteria.

Jody Garland — Harmony College secretary.

Mac Huff explains vocal techniques.



SHARE *the Wealth*



By Ken McKee
Send bulletins, ideas and pictures to:
713 S. Weatherred,
Richardson, Tex. 75080

HAVING UNIFORM PROBLEMS? If it's any consolation, most of our chapters consider the selection of a uniform or a costume a major problem area. This is due to conflicts of opinion, lack of funds, lack of knowledge or many other large or small irritants. At our international convention held at Kansas City, your editor interviewed about one hundred Barbershoppers from over fifty chapters concerning this subject. The membership in these chapters ranged from 35 to over 140 men. When asked if they liked their present uniform, 75% said yes.

The question you may be asking yourself: How does a chapter go about selecting a successful outfit? In all but one chapter a committee of from two to six chapter members was selected by the board to choose a uniform. After this committee had considered all the requirements, 35% of the chapters interviewed brought the final selection before the membership for a vote. However, most of the chapters left it up to the chapter board for the final decision. It is apparent that most Barbershoppers would rather sing than fret over what they are going to wear.

It is interesting to note that many chapters maintain a permanent uniform committee. It is the responsibility of the committee to be aware of what is new and available, what will look well under lights, what is practical for the environment and just what are the chapter's future needs. This committee is charged to observe what other chapters are wearing at district and international contests.

This survey revealed that most chapters have at least two uniforms, some have three complete costumes and one or two have as many as six changes of uniforms. Eighteen percent of the chapters interviewed change uniforms each year, but the average chapter changes every three years. Two chapters, however, had not had a uniform change in over eight years.

The cost of a complete uniform (less shoes) runs from a low of \$10 to a high of \$165 each. Many chapters use inventive ways to cut uniform cost. The most obvious, of course, is to buy your next costume from another chapter (look in the Bargain Basement section of the HARMONIZER or in your district bulletin). The Florissant, Mo. Chapter bought a lot of 80 discontinued tuxedos, shirts and accessories for \$16 each. The chapter's membership is around forty so they now have room to grow.

Most chapters buy from local merchants who give them good discounts due to the quantity they purchase. Our International Office is now offering a very complete uniform service and about 70% of the chapters are looking at what the Society has to offer. Several plan to buy their next costume there, because a supply of material is guaranteed for a period

of several years.

It was shocking to learn that only two of the chapters interviewed stored their wearing apparel at a central location. Most chapters leave it to the individual member to keep track of his uniform. Many chapters report that they have lost, misplaced or are unable to account for many of their uniforms. They also report that uniform appearance is no longer "uniform" when cleaning and storage is the responsibility of the member.

Most of those interviewed had suggestions on what to look for in a costume: "Never buy a uniform with the idea that it will be your last." "No matter what you buy it won't be right for everyone." "Take the heaviest member and make him look good." "Pick men on the costume committee who know something about clothing." "Buy extra material." "Buy from open stock." "Think about how you would feel about walking down the street in your costume." "Don't buy a costume that could be worn to the office, church or Aunt Peggy's wedding." "Look for comfort; use light weight material. (This suggestion, surprisingly, came from a northern chapter.) "Look for a flexible uniform such as a three-in-one suit." "See what the material looks like under lights." (This was a very common comment.) "Look for a costume that will appeal to your audience." Above all, work in advance by having a working uniform committee when you need one.

IS YOUR MEMBERSHIP ON TIME for meetings? . . . You might try a program which proved successful for the Jackson, Miss. Chapter. They give trading stamps to a man who's present when his name is drawn at the meeting scheduled starting time. If he is not on time the stamps are held for the following week's drawing. Where do the stamps come from? A local trading stamp dealer is happy to donate!

HERE'S A PROGRAM IDEA . . . The McKeesport (my kind of town)-Westmoreland, (Pa.) Chapter tried an INSTRUMENT NIGHT. Those in the chapter who wanted to show their potential talents brought along musical instruments. The following instruments were represented: guitar, bass(tub), harmonica, trombone, ukelele, accordion, drums, piano, electric guitar, banjo, Scotch bag pipes and a violin. They all played together as a combined "big band sound" and each was featured as a soloist. There were many hearty laughs and it ended up as a great fun night.

LOOKING FOR A NEW AND DIFFERENT Christmas gift idea? Why not give a HARMONIZER subscription to your church choir director, a friend who's interested in music or one of your favorite barbershop harmony supporters. This is the year's best Christmas gift buy — just \$2.50 (see page one of this issue).

THE BARBERSHOPPER'S SHOP

Your One-Stop Shop for Christmas GIFTS

GREAT WEARABLES



SWEATERSHIRT (A)

Luxurious long sleeve, V-neck sweatershirt of 50% Creslan Acrylic/50% rayon. Light touch; soft feel; Sizes: S, M, L, XL. \$7.50. (5888) Navy (5889) Red (5890) Green (5891) Electric Blue.

WINDBREAKER (B)

Handsome unlined windbreaker; snap-button front; 100% nylon, washable, water-repellent. Sizes: S, M, L, XL. \$9.50 (5892) Navy (5893) Red (5894) Orange.

SWEATSHIRT (Adult) (C)

A two-color Society logo makes this short-sleeve raglan sweatshirt a stand-out. Sizes: S, M, L, XL. (5851) White (5903) Orange \$5.25

SWEATSHIRT (Child) (D)

The kids will love this long-sleeve raglan sweatshirt in a rugged, warm cotton/acrylic blend. Youth sizes: XS (2-4), S (6-8), M (10-12), L (14-16) (5886) White (5902) Orange (No XS.) \$4.50

T-SHIRT (Child) (E)

What kid (or adult) could resist this color-trimmed 100% cotton t-shirt with its proud announcement. Youth sizes: XS (2-4), S (6-8), M (10-12), L (14-16). (5887) \$2.50. NOW AVAILABLE in ADULT sizes S,M,L., Trimmed in orange. (5904) \$2.95

SWEATSHIRT (Child) (F)

This short-sleeve raglan model will provide long wear in a warm cotton/acrylic blend. Sizes: S (6-8), M (10-12), L (14-16). (5807) Navy (5808) Powder Blue \$3.95

T-SHIRT (Child) (G)

Grand dad will be proud as punch to see the kids wearing this 100% cotton T-shirt trimmed in blue. Sizes XS (2-4), S (6-8), M (10-12), L (14-16) (5806) \$2.50



CASSETTE RECORDER

Since its introduction, the cassette recorder has rapidly become the indispensable companion of many, many Barbershoppers. Aside from its great entertainment value, the recorder is, without a doubt, the most effective teaching aid ever devised to assist Barbershoppers in learning their words and music.

This advanced Panasonic model RQ-309S is loaded with desirable features: triple source power (AC/batteries/car), built-in microphone, automatic record level, and convenient push-button operation.

This Panasonic cassette recorder is the ideal Christmas gift for any Barbershopper and one he'll constantly use and appreciate. (5860) \$42.95



TAKE A NEW PITCH

The sign and symbol of barbershop-ping. No Society member ever wants to be caught without his own F-F pitch pipe, so now is the time to order one. If you already have one pipe, why not become a "two pipe family" or at least perk up your present model with a few of our fine pipe accessories.

(5803) Pitch Pipe	\$3.95
(5801) Emblem	\$1.50
(5805) Note Selector	\$.60
(5804) Plastic Pouch	\$1.40



CROSS- THE BEST

These superb sets are products of Cross, manufacturers of America's finest writing instruments. Perfectly balanced and guaranteed for a LIFETIME, the pen and pencil are enhanced by an attached Society emblem.

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

Handsome Accessories say "It's Great to be a Barbershopper"

OFFICIAL SPEBSQSA RING (A)

For Barbershoppers who want or deserve the best, we offer this handsome official Society ring. The four-color SPEBSQSA emblem is mounted in a rich 10K gold base. Please specify size when ordering and allow six weeks for delivery. (5650) \$40.00

NOW! Our official SPEBSQSA ring is available in sterling silver. (5686) \$13.50

FLOATING ACTION CUFF LINKS (B)

This unique design displays the Society emblem as though suspended in mid-air inside a handsome oval of gold or silver. (5667) Gold (5668) Silver \$6.75

QUARTET CAMEO LINKS & CLIP (C)

These heavy-metal links, clip end tac, carry a finely-sculptured quartet and are sure to be enjoyed by any Barbershopper.

Cuff Links (5666) Gold (5621) Silver \$4.25

Tie Clip (5665) Gold (5604) Silver \$2.50

Tie Tac (5633) Gold (5634) Silver \$1.95

Links/Clip (5666/65) Combination Gold (5621/04) Silver \$6.25

Links/Tac (5666/33) Combination Gold (5621/34) Silver \$5.75

MUG & RAZOR SET (D)

Tiny shaving mugs in a rhodium finish are the perfect complement to the companion tie tac in the form of a movable straight razor. (5630) \$3.50

EMBLEM CUFF LINKS & TIE TAC (E)

Rich Golden tones set off the Society emblem in a cuff link/tie tac combination that is ideal for any Barbershopper.

(5620) Cuff Links \$3.50 (5601) Tie Tac \$2.00

TIE ACCESSORIES

Keep your ties in place with these elegant tie holders.

Tie Bar (F) (5602) Gold (5603) Silver \$2.75

Rhodium Tie Tac (G) (5663) \$1.50

Enamel Tie Tac (three color) (H) (5608) \$1.95

Tie Chain (NEW!) Expands to fit any tie (I) (5631) Gold (5632) Silver \$4.25

MONEY CLIPS (J&K)

Keep your folding money snug and safe with either of these handsome money clips. (5660) Small emblem \$3.00 (5680) Large emblem \$2.50

KEY CHAIN (L)

This snake key chain sports a large plastic emblem set in a gold-finished metal case. (5679) \$1.80

BLAZER BUTTONS (M&N)

Choose either the sculptured style (M) featuring a deeply-cut 3-D Society Logo or the elegantly engraved buttons (N) burnished in antique gold; both are available in two sizes.

Sculptured button Large (5682) Gold (5683) Silver \$2.00

Sculptured button Small (5684) Gold (5685) Silver \$1.15

Engraved button Large (5669) Gold (5687) Silver \$.80

Engraved button Small (5670) Gold (5688) Silver \$.75

LIGHTERS (O & P)

Get yourself a new flame with one of our reliable lighters. Men's "STORM MASTER" (O) in polished-silver or Ladies' "STORM QUEEN" (P) finished in blue metallic. (O) (5840) \$2.00; (P) (5841) \$2.00

BARBERSHOP SCARF (Q)

This beautiful Frankie Welch-designed white silk scarf is a perfect complement to the wardrobe of any Barbershopper's lady. (5862) \$2.95

EMBLEM TIE (R)

No Barbershopper's wardrobe is complete without one or more of these handsome 3-1/2 inch wide Society ties. \$6.75 (5872) Navy Blue (5873) Green (5875) Maroon

NEW! Two-tone Blue (5900) Two-tone Brown (5901)

Black w/Red Emblem (5902)

BOLO TIE (S)

For that casual Barbershop evening choose this handsome bolo tie featuring a large emblem in heavy metal base. (5681) \$3.25





ELEGANT JEWELRY

SCREW-ON EARRINGS (New for 1974) (A) (5761) \$4.75
PIERCED EAR EARRINGS (14 Carat Post) (B) (5752) \$5.75. Both styles feature delectable 3-color enameled emblems.
QUARTET NECKLACE/BROOCH (New for 1974) (C). This delightful quartet casting is available as a brooch or necklace. Necklace (5762) Gold (5763) Rhodium \$4.95; Brooch (5764) Gold (5765) Rhodium \$3.75
QUARTET CAMEO BROOCH (New for 1974) (D) (5766) Gold (5767) Rhodium \$1.95
PENDANT (E) (5724) \$3.50
CHARM BRACELETS - Your choice of style or finish. Large Link (F) (5708) Gold (5722) Rhodium \$2.50; Small Link (G) (5704) Gold \$6.00 (5705) Sterling Silver \$8.00
EMBLEM CHARMS - 3-Color Enamel Large (H) (5712) Gold (5713) Rhodium \$2.95; 3-Color Enamel Small (I) (5710) Gold (5711) Rhodium \$2.50; One-Color Large (J) (As on Large Link Bracelets) (5706) Gold (5707) Rhodium \$1.35
CONVENTION CHARMS - G-Gold, R-Rhodium. St. Louis ('69) G (5753) R (5754) (K) \$1.50; Atlantic City ('70) G (5755) R (5756) (L) \$1.50; New Orleans ('71) G (5748) R (5749) (M) \$2.00; Atlanta ('72) G (5751) R (5750) (N) \$2.00; Portland ('73) G (5767) R (5758) (O) \$2.00; Kansas City ('74) G (5759) R (5760) (P) \$2.25
JUST ARRIVED! - Large Link Bracelet with 3-color emblem (Q) (5714) Rhodium (5715) Gold \$3.50



MEDALLIONS

These beautifully-crafted souvenir medallions will keep your convention memories fresh for years to come. (5864) Atlantic City ('70) \$1.50; (5865) New Orleans ('71) \$2.00; (5877) Atlanta ('72) \$2.25; (5885) Portland ('73) \$2.00; (5861) Kansas City ('74) \$2.00
NOW AVAILABLE! A handsome holder to display all five medallions. (5853) Holder \$5.00; with 2 medallions - \$4.00; with 3 - \$3.00; with 4 - \$2.00; with 5 - \$1.00



EMBROIDERED

Our embroidered emblems are now available for permanent (plain or iron-on backing) or temporary wear (clutch or stick-on backing) in 3 1/2" (standard or metallic thread) or 4" (metallic only) diameter.

	3 1/2"	Metallic	4"	Standard
Plain	(5030) 1.25	(5005) 1.50	(5004) 1.00	
Clutch	(5031) 2.25	(5028) 2.50	(5027) 1.75	
Stick-on/ Iron-on	(5032) 1.50	(5033) 1.75	(5029) 1.25	

*Same adhesive - Use iron only for permanent attachment.



HIT THE BEACH!

You'll be the hit of the beach with this large (36" X 70"), fluffy towel with a delightful four-color design by "Bub" Thomas, bass of the Dapper Dons of Disneyworld. Great as a wall hanging, too! (5869) \$6.95



TRAVEL in STYLE

Available in four different sizes - even one for the ladies - your Society garment bags are indispensable travel accessories. (5895) Single Suiter - white \$3.25 (5896) Single Suiter - white XL \$3.50 (5856) Two Suiter - blue \$3.75 (5857) Three Suiter - blue \$5.25

GREAT READING

MUSICAL AMERICANA by Dee Martin
 A beguiling conducted tour of American music folkways, lavishly illustrated with full-color reproductions of sheet music covers. (4352) \$12.95
POPULAR MUSIC IN AMERICA by Sigmund Spaeth
 Available only from the Society, this comprehensive work details how popular songs reflected the sentiments, customs and manners of their times. (4354) \$12.50
TEN YEAR HISTORY by Dee Martin
 The story of the first ten years of S.P.E.B.S.Q.S.A. makes fascinating reading. (4353) \$1.50
MELODIES FOR MILLIONS
 A sequel to the above, this photo-filled chronical of the Society's first 25 years should be a part of every Barbershopper's library. (4341) \$1.00

RECORDINGS TO HARMONIZE YOUR HOLIDAYS

NEW CHAMPS - PAST CHAMPS - CHORUSES - MEDALIST QUARTETS - are waiting to sing for you on the wildest collection yet of stereo LP's, cassettes, 8-track cartridges and reel-to-reel tapes.
 The album titles (on the order blank) speak for themselves. On the official recordings, the top ten quartets and top five choruses are represented. The comedy recordings were recorded live at the convention. Simply check off your selections and transfer the total price to the other side of the order blank.

Wonderful Year' Round Gifts

Great for Awards, Prizes too!

TRIVET & TILE (A)

Back by popular demand, but with a delightful new quartet design in six brilliant colors, this footed Trivet makes a most attractive utensil and looks great as a wall decoration too.

If you'd rather, the decorated tile is available by itself as a hot pad with cork backing to grace any kitchen or table.

(5844) Trivet \$2.50

(5846) Tile \$1.50

ASH TRAY (B)

This unique frying-pan ashtray sports a colorful quartet design: looks great on a kitchen wall, too!

(5825) \$1.50

QUARTET SOAP (C&D)

Add a little harmony to your bathroom or kitchen with our bath bar and shower ball. Manufactured from the finest long-lasting French milled soap and pleasantly-scented for the entire family, the bar and ball sport an appealing quartet design (in black) which

LASTS AS LONG AS THE SOAP.

(5848) Shower Ball (C) \$1.75

(5850) Bath Bar (D) \$1.25

AFTER SHAVE (E)

What Barbershopper wouldn't enjoy the great-looking glass Barberpole decanter filled with Avon's WILD COUNTRY aftershave.

(5810) \$3.95

QUARTET FIGURINE (F)

Give your home office a real barbershop touch with this 6" high reproduction of Hock's famous quartet drawing.

(5876) \$3.00

GOLF BALLS (G)

The perfect gift for singling duffers, these top-quality balls, with Society logo and motto, conform to all U.S.G.A. specifications.

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

PLAYING CARDS (H)

Bridge to Old Maid, they're all more fun and more colorful with these handsome, sturdy playing cards emblazoned with the Society logo.

(5826) Blue (5827) Red \$1.50. Set \$2.50

MUGS FOR ALL SEASONS (I, J, K)

A hearty trio perfect for drinks, gift-giving or decoration. COFFEE MUG (I). With its man-sized handle and 3-color Society emblem, it's great for coffee breaks. STEIN (J). Handsome, 20 oz. white ceramic stein with three-color, dishwasher-proof, fired Society emblem will quench the biggest thirst. The stein also makes an eye-catching addition to your trophy shelf. SHAVING MUG (K). This modern version of the old-time shaving mug sports a 3-color Society emblem. Ideal for the big coffee drinker, it has lots of other uses as well.

(I) (5866) \$2.25; (J) (5838) \$4.50; (K) (5836) \$3.75

HIGHBALL GLASSES (L)

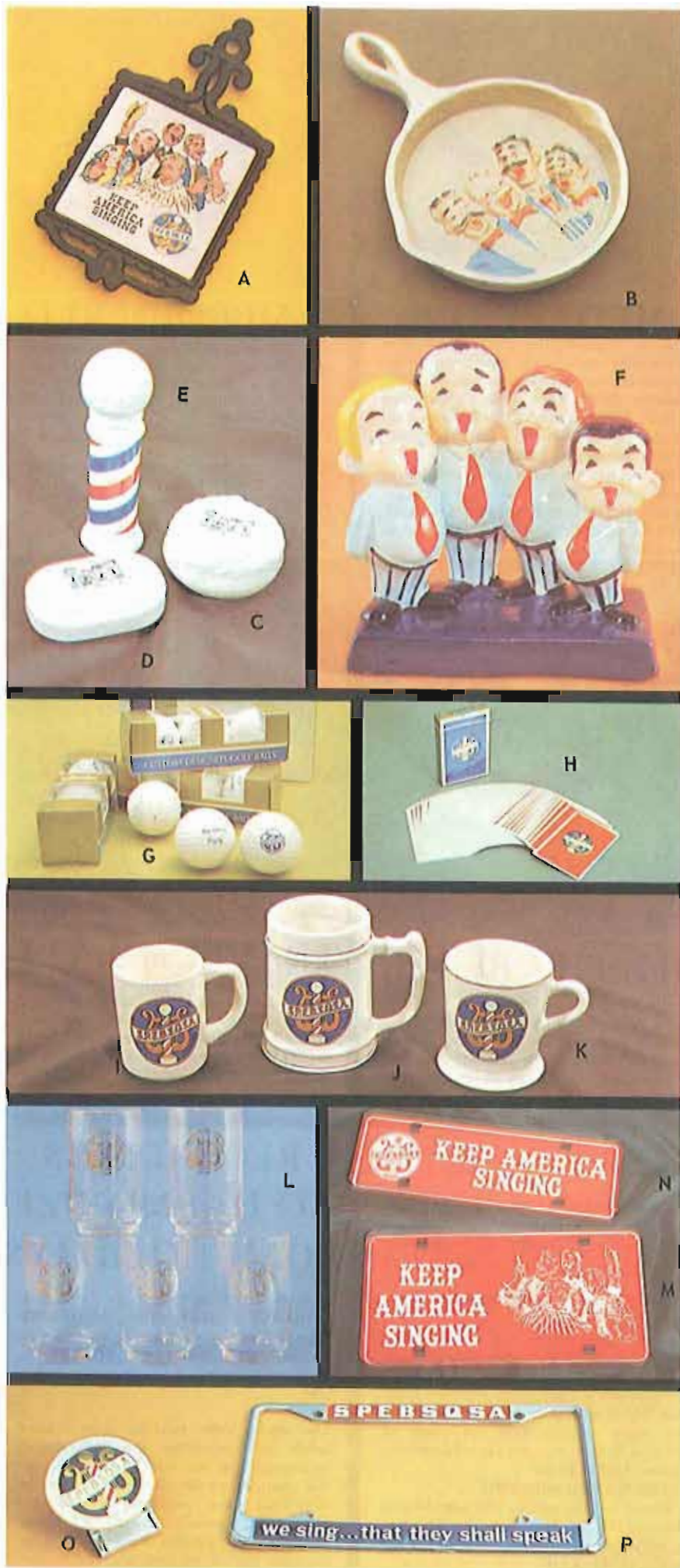
Raise high this high quality glass displaying an elegant gold Society emblem.

(5855) Set of Six \$3.25

AUTOMOBILE ACCESSORIES (M,N,O,P)

Let the whole world know you're a Barbershopper — and proud of it — with these decorative accessories. LICENSE PLATES. These handsome plates are available in the full 6" x 12" size (M) or for states that require front plates in a 4" x 12" model (N) complete with metal attachment device to permit attachment above or below state plate. AUTO EMBLEM (O). This colorful emblem mounts on your car's trunk (or elsewhere) as a most attractive symbol of your Society membership. LICENSE PLATE FRAME (P). Dress up your license plate with this handsome SPEBSQSA frame.

(M) (5007) 6" x 12" \$1.95; (N) (5006) 4" x 12" \$1.50; (O) (5009) \$6.95; (P) (5010) \$1.50 each





Barbershoppers' Shop

By Dave Wilt, Society Administrative Ass't

Welcome back to the Barbershoppers' Shop. In this, the third in our series of columns acquainting you with the operations of our merchandising program, we wish to announce a major alteration in our mail-order sales structure. As of October 15, 1974, we will begin to add shipping and handling charges to all orders received at the International Office. This action, authorized by the International Executive Committee at its September meeting, was taken most reluctantly and only after it had been determined that the increasing prices of labor and packaging materials would no longer permit us to absorb the costs related to the shipping and handling of our merchandise.

As I am sure you are aware, almost all mail-order organizations add such charges to their customer's bills; and we are convinced that the institution of these fees will represent a more equitable means of covering our shipping and handling costs rather than to simply increase our merchandise prices. Most importantly, we will thereby be permitted to accurately determine both our shipping and handling costs and income so that these might be balanced and the charges for these services be kept to an absolute minimum.

Specified below you will find a schedule of the shipping and handling charges which will be in effect until further notice. Please remember that these fees will be added to every

order received at the International Office and that your remittance must include the appropriate additional amount.

We've attempted to keep the schedule as simple and as equitable as possible, and we're confident that our customers will have no trouble using and understanding it. We do, however, want to take this opportunity to provide you a brief explanation of just how it works. First, add up the total price of all merchandise ordered and deduct any discounts or credits. If this figure is less than \$4, add a flat \$1 fee for shipping, handling, and service charge; whereas, if the total is greater than \$25, shipment will be postpaid. Otherwise, find the amount on the chart that matches the total merchandise price and appropriate zone and add it to the total amount to determine the remittance that should be included with your order.

ORDER AMOUNT	ZONE 1	ZONE 2	ZONE 3
Below \$4.00	Add \$1.00 for all Zones		
\$4.00 - \$9.99	\$0.50	\$0.75	\$0.95
\$10.00 - \$14.99	\$0.65	\$0.90	\$1.15
\$15.00 - \$24.99	\$0.80	\$1.05	\$1.35
Over \$25.00	Prepaid		
ZONE 1	Louisiana	South Dakota	
Illinois	Maine	Tennessee	
Indiana	Maryland	Texas	
Michigan	Massachusetts	Vermont	
Wisconsin	Minnesota	Virginia	
	Mississippi	West Virginia	
ZONE 2	Missouri	Wyoming	
Alabama	Nebraska		
Arizona	New Hampshire	ZONE 3	
Canal Zone	New Jersey	Alaska	
Colorado	New Mexico	Arizona	
Connecticut	New York	California	
Delaware	North Carolina	Hawaii	
Dist. of Col.	North Dakota	Idaho	
Florida	Ohio	Montana	
Georgia	Oklahoma	Nevada	
Iowa	Pennsylvania	Oregon	
Kansas	Rhode Island	Utah	
Kentucky	South Carolina	Washington	

As we emphasized previously, we hope you will not find the calculation of the shipping and handling costs to be difficult or inconvenient. To help you to save money and time, we strongly recommend consolidation of orders whenever feasible. Please remember that, as the total order amount increases, the related processing, handling and shipping costs become progressively smaller in proportion. In many instances, it costs us no more to prepare and deliver to you an order for \$25 worth of merchandise than one totalling \$5. Our schedule reflects these factors.

Again, let us emphasize that the decision to begin charging shipping and handling fees was taken only after serious consideration, and in what we deem to be the best interests of you, our customers. You can be sure that we will continually re-evaluate our schedule to keep these charges as low as possible and to make this system as simple and convenient as we can.

Thanks for your continuing support of our merchandising program. As always, if you have any questions or suggestions regarding the institution of shipping and handling charges, or any other facets of our merchandising operation, we'll be more than happy to hear them. See you in the next issue.

International Service Project (Institute of Logopedics)

District	July - August Contributions	Since July 1, 1964	Since July 1, 1964 Per Member*
CARDINAL	\$ 519	\$ 53,484	\$41.24
CENTRAL STATES ..	934	89,290	31.08
DIXIE	1,711	44,532	32.04
EVERGREEN	1,011	40,411	18.30
FAR WESTERN	606	140,130	40.28
ILLINOIS	2,088	92,830	43.52
JOHNNY APPLESEED.	2,227	91,502	34.77
LAND O'LAKES	2,666	102,834	30.60
PIONEER	760	50,885	36.06
MID-ATLANTIC	4,407	184,907	35.21
NORTHEASTERN ...	2,169	83,711	26.71
ONTARIO	236	39,395	26.84
SENECA LAND	2,749	60,068	45.89
SOUTHWESTERN ...	1,690	48,961	29.14
SUNSHINE	1,517	49,105	42.01
HARM. FOUND	-	9,938	
OTHER RECEIPTS ...	5,973	70,874	
TOTAL	31,263	1,252,857	

*Based on December 31, 1973 Membership

†Additional contributions held in Canada total \$64,484.76

Afterglow Need Not Be 'Stepchild'

By Bill Roth, Member, Arcadia Chapter, 18747 Milton Drive,
Glendora, Cal. 91740

How many times have you attended a fantastic chapter show — whether your own or another's — and couldn't wait to have more of it by going to the afterglow? And then, having arrived at the designated location, commenced several hours of guerrilla warfare in a futile attempt to eat, drink and hear the entertainment?

Sound familiar? Of course. It is the traditional afterglow following a show. But it need not be the traditional disaster. It is such only because, as part of the entire show package, it is often looked upon as a necessary stepchild. All that it takes to transform perpetual grief into a memorable evening is one thing — PLANNING!

Put another way, if you were having 300 or so guests over to your house for a party, wouldn't you give it considerable prior thought? Certainly. And that is exactly how the afterglow chairman must view his responsibility — as if he were giving a large party. And when you think about it, that's exactly what an afterglow is — a cast party for the chapter and all of its friends.

While there are an endless amount of details that need attention, the following four categories contain the most important problems.

OVERCROWDING

Leave plenty of empty space near the entrance, around the bar and near any food tables. Especially leave room for the forming of a food line. Barbershoppers like to visit, to woodshed and to get in the way of what you've planned. They will do this despite your best efforts to put tables and chairs throughout every inch of the hall. If you persist, they will gather in groups anyway and there will be chaos. Be sure also to leave sufficient room between chairs and tables to facilitate easy movement by all the table hoppers. Never have long tables that stretch across the room. Break them up, cabaret-style, and allow for easy access to any location in the room.

But what if your hall is not very big? Do not — repeat — DO NOT sacrifice the enjoyment of your chapter by inviting the multitudes and then cramming them into long rows of touching seats. People want room, a chair, an ash tray, perhaps some decorations, something to eat and a table, but most of all a good time. Regardless of the size of your facility, you can give them that if you plan. The best way is to estimate the maximum number you can comfortably accommodate, make up that number of tickets and distribute no more. Sell them to your chapter and friends in advance of the show. Tell them there is a limited capacity and to buy early. Then, if there are any left over, mention at intermission that the remaining few will be sold in the lobby, but that none will be available at the door. Stick by your announcement and avoid a thundering horde later.

POOR FOOD AND SERVICE

This category assumes that you're serving something. And why not? Everyone will be hungry — some starving. So, provide an abundant amount by having an open buffet. If your

show is any good, must you insist that the afterglow also turn a profit? Would you expect to make money on a party given at your house? Try and break even, but don't sacrifice a good time for a few dollars. If you charge a nominal admission of, say, \$1.50 per person, you can buy a lot of food and still pay for the hall. Keep it simple — sliced meats and cheese, breads, the condiments for making sandwiches, and some potato and/or macaroni salad. (Of course, don't forget the paper plates, utensils, napkins, etc.) Think about it. How many slices of bread and cheese would one have to eat to equal \$1? Quite a few. So don't just assume that a good meal can't be done for the price. It can. Even better, perhaps someone in your chapter has some wholesale food connections for bulk purchases. Ask around.

Have the food available when the people first start to arrive. This will cut down on the line. (It also means that you and your kitchen crew must leave the show before it's over.) Let them utilize both sides of the buffet table. Have coffee, but put the pot at the end of the line and where people can get to it without having to push through those waiting to be fed. Have an adequate team of wives (or men) to replenish the food tables, and have accessible several barrels or boxes for people to throw their trash. Ash trays should be everywhere. And speaking of smoke, what type of ventilation system do you have? Make sure it's sufficient — in advance.

INADEQUATE BAR

Apart from the available logistical difficulty of getting to the bar, once there a thirsty Barbershopper often finds but a few overworked "tenders." If the hall is providing the personnel, try and get, at the barest minimum, one man per hundred guests. (Better yet, do your own bar and almost half of the gross sales will be profit.) Naturally, you don't let the bartenders fiddle around with all that dirty money. Keep them tending bar by having some chapter members sell drink tickets at strategic locations. (While in the beginning the ticket line may be a bit crowded, in the long run the system is very efficient — assuming you don't run out of change. Also, have extra sellers on duty at the beginning.) Reach a prior agreement with the hall (or your own bartenders) on certain set prices for the common mixed and soft drinks. Above all, keep the whole thing simple. For example, price the tickets at \$.25 each and require one ticket for a soft drink, two for a can of beer and three for a simple mixed drink. Again, make the prices reasonable and the drinks easy to order and mix. Remember, this is a party — not Trader Vic's.

POOR ENTERTAINMENT ARRANGEMENTS

The best quartet will sound terrible on a bad sound system. Never assume that the house equipment — if it even exists — will be adequate for barbershop harmony. It rarely is. Check it all out in advance and then arrange for any necessary components. This means, among other things, a good non-directional microphone that you don't have to swallow in order to be heard. The speakers should be located to avoid

Make Bicentennial Plans NOW!

By John Krizek, 1116 Buckland Ave.,
San Carlos, Cal. 94070

"BIG RUSH FOR BICENTENNIAL TALENT," screamed the headline across the front page of a recent issue of *Variety*, the show business newspaper.

"The biggest talent crunch in the history of show business is developing for the summer of 1976 as every city, town, hamlet and burg in the U.S. makes plans for the bicentennial celebration," reported the article. It went on to quote a leading talent agency on the tremendous demand for big-name acts. "By January of 1976, you won't be able to find someone who can play a musical saw. We're telling our clients to sign name talent if they can, but also to look to other options like local musical events, and dance festivals. More and more, the medium and smaller areas are going to have to be more creative and pull from their own talent pool."

We've written before about the approaching 200th birthday of the U.S.A., and the tremendous opportunity it presents for the "preservation and encouragement" of our native American form of music. Well, it's approaching fast.

The message for us in the *Variety* article is loud and clear:

1. Get in touch with your local Bicentennial planning committee right away.
2. Start developing twice as many quartets in your chapter, because the demand for our kind of entertainment is going to outrun the supply.

feedback, give a wide distribution of sound, but not an earache to those close to the front. And don't forget the tone controls. You want it all to sound like the quartet sounds — not like a police radio. Use a quartet and experiment with the system *before* the crowd arrives, and in time to make any needed changes.

Is there a stage? Whether or not one exists, the entertainment area must be properly illuminated so as to let the guests see the groups. Consider renting a spotlight if one is not otherwise available. (And if you do that, set it and forget it while a group performs, as well as preventing others from attempting to prove how creative they can be during a ballad.) And, can the lights in the hall be dimmed or selectively turned off so as to make a pleasant atmosphere? If not, pick another place. Reconsider the necessity for a non-stop parade of talent. Why not have little breaks in between the groups? Allow time for visiting, informal singing and for going to the bar and bathroom. Remember, it's a party. If some of the guests want a "second show," suggest they attend a nightclub. Worried about a good M.C.? Do it yourself.

If you don't know who to contact, ask your division vice president, who has a list of local Bicentennial committees. If you don't want to wait, ask your local chamber of commerce, mayor's office, newspaper or library. They should know.

Once you've determined who to contact, the procedure I recommend is this: write a note, follow it up with a phone call, and then set up a date. Offer your chapter's support and participation in community events. Let them know what your chorus and quartets can do. Get involved in *planning* your community's celebration, if possible. Become part of the action, not just a hired act. Remember, the Society will have a complete Bicentennial show, "Salute to America," available early in 1975. This will allow U.S. chapters plenty of time to prepare for their 1976 chapter show, and also provide ample material for both quartet and chorus appearances at other celebration events. You might wind up with your chapter's 1976 annual show designated an official Bicentennial event in your area. At a minimum, you should open the doors for several more singout requests from other organizations putting on Bicentennial programs.

Next, comes delivering the product. That means quartets and chorus availability, and package shows relating to the celebration. Will you be ready?

Naturally you should have reserved preferred seating for the main quartets and their guests. But don't isolate them from everyone else or even put them all in the same area. Scatter them a bit so as to permit the rank and file to socialize with them. You might also consider having some reserved tables just for chorus members. While I have never tried it, I often have heard complaints from chapter members who, because of changing their clothes, arrive late and end up in the back.

In conclusion, let me say that the above ideas and suggestions are things that I have found useful. I am sure there are many other ways to do it. The important thing is that an afterglow cannot be put together the day of the show. It must be thought out and reevaluated over a period of weeks. Make a list of items that have to be done and keep adding to it as you think of things. Call on people to assist you and make sure they perform. There is no way you can do it all by yourself. Then, when you finally greet your guests at the door (and take their tickets), everything on your list will have been crossed off. Only then can you relax — at least until it is time to clean up!

Why Not Give Indianapolis a Whirl?

June 23-28, 1975



NEWS about QUARTETS

Though our 1973 international champions, the Dealer's Choice, ended their reign as champions in Kansas City, their activities are very much in the news. They recently headlined a special "Barber Shop Night" concert that highlighted the Festival of Performing Arts in Hot Springs, Ark. The week-long affair featured many of the world's finest musicians, artists and dancers. The quartet was invited to participate by Foundation Director Blanche Thebom, herself a former diva with the Metropolitan Opera Company of New York. Miss Thebom was so impressed with the reception of barbershop harmony by the audience that she is planning a barbershop harmony spectacular for 1975.

Our 1973 champions also were featured at a barbershop special at Dallas television station KERA-TV. The show featured an hour and a half of Dallas'

The "Dealer's Choice" are shown right as they appeared "on camera" during a barbershop harmony special held to raise money for station KERA-TV (Dallas), a public broadcasting station.



finest barbershop talent, including the Big "D" Chapter chorus and two Sweet Adeline foursomes. KERA-TV is a public broadcasting station and depends upon public contributions and grants for financial support. The "special" was an overwhelming success and was credited with generating over \$15,000 in donations from civic-minded viewers who showed their appreciation for barbershop harmony.

The fifth place medalists Soundtracks were pictured in *HFD (Home Furnishings Daily)* after they took part in Polk Bros. annual warehouse sale in Chicago. The Norelco Company featured the quartet and they proved to be "crowd traffic stoppers" on each of two Saturday afternoon performances. The Norelco shave center was placed along a busy central aisle and was complete with a barbershop chair and plenty of Norelco shavers. A company spokesman said that shavers moved best during the promotion and that sales were probably doubled because of the special appearance of the quartet.

One of the fine tenors in the Sunshine District, Dick Bame, is changing his occupation and moving to Davenport, Ia. Dick, who has competed in eight international competitions with either the

Interstate Four or the Sunshine Association has enrolled in Palmer College of Chiropractic in Davenport. Dick estimates that he has travelled better than 40,000 miles just making rehearsals with these two quartets. We can't imagine that a man who has spent this much time in quartet activity will remain idle for too long. We'll just bet that we'll be seeing Dick's smiling face and hearing his fine tenor voice with some Central States quartet before too long. Best of luck, Dick!

We can well imagine there were a few misty-eyed men on the evening of August 27th, when the Minneapolis Chapter celebrated its 30th anniversary. Featured during the entertainment portion of the historic evening were such quartets as the Northern Piker-ers, Mel-O-Don's, Hut Four and Atomic Bums. A fitting climax to the evening's activities came when the "old timers" joined together as a chorus under the direction of none other than Atomic Bum bass Judge Luke Sletten.

When Jeff Calhoun, tenor of the tenth place finalists Grandma's Boys moved to Denver, he was replaced in the quartet by Jim Sikorski (Milwaukee), who was singing tenor with the Racine, Wis. Corkers when they competed in Kansas City this past summer. Jim's first appearance with



"Boston Common" lead Dick Knapp appeared on stage last May with one of his students who had biked from Sudbury, Mass. to Meriden, Conn. (109 miles — a nine-hour trip) to see and hear his teacher sing in quartet competition.

the "Boys" took place during the past champions' show held in conjunction with the Illinois District's fall convention the last weekend in September.

Official word from Joe Masotti that the Fanfares who were formerly one of the top Land O'Lakes District contenders, have reorganized with Roger Bull (Racine, Wis.) as the bass replacement for Tom Offerdahl, singing in the regrouped foursome are "Marty" Krebs, baritone; Masotti, lead; and "Bobo" Gibson, tenor. We understand the Fanfares have been singing together for several months and have been making weekend appearances in a popular Milwaukee night spot.

On Friday, August 23rd, the ninth place finalists Happiness Emporium won a talent contest at the Minnesota State Fair. They later returned to take third place in the talent finals—competing with approximately 100 other contestants.

The following quartet personnel changes appear in the order they were received. Joe Drury, former tenor of the FOUR FAMILY FLAT, is now singing lead instead of Bob Miller; Dowell Kelley has taken over the tenor spot in the

quartet formerly held by Drury... Joe Richards has replaced Rene Frechette as baritone of the TOP HATS. Joe formerly sang with two past Northeastern District champions (the "Connecticut Yankees" and the "Inspirations") and one of the district all-time favorite comedy groups, the "Sleepless Knights of Harmony."

... Phil Carter has taken over the responsibilities of contact man for the SOUNDS UNLIMITED and can be contacted at 9 Puritan Rd., Hingham, Mass. 02043. Phone (617) 749-5729... Ken Agre is now singing tenor in the CORPORATE IMAGE replacing Dick Gilstad. New contact man for the foursome is Gerald Helgren, 4705 Island View Dr., Mound, Minn. 55364... Ken McKee has replaced Bill Pedigo in the TEXAS MILLIONAIRES (Town North of Dallas, Tex. Chapter)... The Fiesta City, Minn. MUSIC MAKERS now have Lowell Fenske singing bass instead of Marv Peterson... Bill Sharp is the new SAND-CRABS bass replacing Joe Rystad. The quartet hails from Corpus Christie, Tex.... New baritone in the Roanoke, Va. DOMINIONAIRES is Lowell Logwood, who is taking over for Jerry Lee... The Arlington Heights, Ill.

SCHIZO-PHONICS now have "Chuck" Nicoloff singing tenor instead of Richard Soderberg... New CAT'S MEOW lead is Peter McDonnell, who is taking over the lead spot formerly held by Rudy Reger... New bass and contact man of the OUTSIDE CHANTS is Alan Rosemann, who replaced Art Garrison. Alan can be reached at 1415 Elizabeth Blvd., Ft. Worth, Tex. 76110. Phone: (817) 926-4982.

... Jim Wheeler has taken over as bass in the SUNLANDERS (El Paso, Tex.) in place of Noel Williams... David Kesler is no longer singing bass with the HOG-TOWN HOWLERS having been replaced by Greg Anderson. The quartet hails from Ocala, Fla.... New bass in the OLD TYPE DESIGN is Ramon Dever who has taken over for David Pence; the quartet works out of Elyria, O.... "Chuck" Lewis has been replaced as bass in the SOUND CHOICE (Normal, Ill.) by Jerry Howbaker... Jerry Pike has returned to the bass position in the JAX OF HARMONY (Des Moines, Ia.) after an absence of over one year... Due to the serious illness of Bob Thoennes, Bob Travis is now singing bass with the FORMALITIES of the Iowa City, Ia. Chapter...

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I see from the bulletins...

By Leo Fobart, Editor

LOUISVILLE WINS RECOGNITION

Our 1974 International Champion Louisville "Thoroughbreds" received a very favorable review after taking part in a concert along with the Louisville symphony orchestra. "Their singing is well rehearsed, and if their enthusiasm sometimes roughens their fortes, their quiet moments are always warm and tasteful," wrote music critic Nelson Keyes as he commented on the performance of the 90-man chorus in the music review section of a Louisville paper. It was a "first" in Louisville for our new



Thirty-year Bloomington (Ill.) Barbershopper Charlie Driver looks admiringly at an appropriately inscribed electric barber pole, a gift from fellow-Barbershoppers on the occasion of his retirement in January as managing editor of the "Bloomington Pantagraph." A past editor of Bloomington's chapter bulletin, the "Barber Post," Charlie has always shared his journalistic talents with the chapter.

champions, and we're happy they were so well received.

A BUSY BURT MUSTIN

We're happy the Reseda, Cal. "Valley-aires" keep track of the activities of their famous member, Burt Mustin, who seems to increase his activity level as he grows older. Though we missed Burt when he appeared on the "Johnny Carson Show" a short time ago, we were happy to learn

from the Reseda bulletin that he was going to have an important role in one of the "All In The Family" shows. One thing about Burt, though, he can always be counted on to be among those who attend every Thursday night meeting of the Reseda Chapter. As it appeared in their bulletin, "You really can't keep much better company than that!"

SEEKS ADDITIONAL MATERIAL

Dan Lyons (Alexandria, Va.) writes that his request for show programs in the March/April HARMONIZER produced 66 replies and over 270 show programs. He now has information on 413 chapter shows in his files and will be preparing copy for the second edition of the Mid-Atlantic District show catalog. (The first edition contained information about 75 shows.) Dan is still looking for additional materials and hopes that you will dig up some of your old show programs and send them to him at 1712 Hollindale Drive, Alexandria, Va. 22306.

PUBLICITY - MONTREAL-STYLE

Two colored pictures and a great story, "There's No Song Like An Old Song," filled two pages in "Montreal Scene," the entertainment section of the *Montreal Star*, detailing the barbershop activities of the Montreal area chapters, and publicizing the Mountain City Chapter Show. We don't know who was responsible for this great publicity material, but the combined efforts of photographer Gordon Beck and journalist Brian Moore rank with the best we've seen anywhere throughout the Society. There is no way to measure, in dollars and cents, the value of this kind of exposure.

CONVENTION PUBLICITY OPENER

The following item appeared in a Cincinnati daily newspaper under the headline "The Name Says It All":

"The Ancient Egyptian Arabic Order, Nobles of the Mystic Shrine of North and South America and Its Jurisdictions, will

hold a convention here in 1975. The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America will have its international convention here in 1978.

"Janet Winn, of Press, Galvin & Schwandner ad agency, noted the scheduled meetings and said 'If they were here on the same date there could be no newspaper story - the headline would have to take up all the space.'"

REAGAN EXPLAINS "MOLLY"

Because so many people have asked how Maurice Reagan received the rather feminine title of "Molly," we'll print the complete details as provided by the man himself.

"Our farm, located at the edge of the city limits of Canton, Ill., was divided into many operations. There was a coal mine, a small lake with an ice house nearby, a slaughter house and many fields and pastures. Adjacent to our house was a cow pasture where we pastured our two cows - Molly and Dolly. My brother was

Formal induction ceremonies were held at an altitude of 39,000 feet for Roger Taylor, Jr. in a DC-8 on the way to Kansas City. Roger was the 99th and youngest member of the Binghamton, N.Y. Chapter. Shown below (l. to r.) are man of note Roger Taylor, Sr., Chorus Director Bill Monroe, Roger and Chapter Pres. Karl Brigham presenting the membership certificate.



to milk the two cows one week and I would take them the next. It was his week to perform these chores, and when he had arrived home after dark he had to go out and search for the two cows. Unable to locate one of the cows, my brother started to yell in a loud voice: 'Oh Dad, I can't find Molly!' In the neighborhood at that time were a group of fourth-graders, all my classmates, playing. They thought my brother was searching for me and as a result, the next morning at recess, I was fighting every boy in my class for calling me 'Molly' and I didn't even know the reason why! Needless to say, that nickname stuck not only to me, but to other youngsters in the Canton area who had Maurice as a given name."



Proudly displaying their "My Grand Dad's A Barbershopper" T-shirts, the grandchildren of Jim Stone (Shreveport, La.), from left, Rick and Jaff Wallingford, Jimmy Moziarz and Leslie Taylor call themselves "Three Jacks and a Jill."

APPEARANCE CALLED "GODSEND"

The following account appeared in the Joliet, Ill. *Herald News* about the Joliet "Black Hawks" chorus appearance before their local senior citizens:

"Heroes were made out of the Black Hawks Chorus, which came to entertain the senior citizens at the Adlai Stevenson Building, where 86 people were in the community room waiting to be entertained.

"Out of nowhere the storm came up, which blew out a door to the entrance of the building, stopped the elevator service and all electrical equipment, including lights. Two people were caught in the elevator, one on the eighth floor in a wheel chair, and one on the second floor who was ill.

"The heroes were members of the Black Hawks Chorus, who went to the rescue of 86 guests in the community room, and who, in the dark, sang the most beautiful songs any group could have sung. Among them was Jerry Gardner and his son, who helped people



Over a million people heard a tape of the Atlanta "Peachtree" Chorus singing the Val Hicks arrangement of the "Star Spangled Banner" preceding all home games of the Atlanta Braves this past season. The chorus is shown above as they posed with (standing in front, from l. to r.) Eddie Mathews (then Braves Manager), Chorus Director Mark Rusch and Braves Third Baseman Darrell Evans after a pre-game singout.

from all eight floors, walking with canes, while helping security guards close windows for tenants who were downstairs.

"Thanks to our Lord for the calm people in this building. A miracle did happen.

"People with canes and in wheel chairs were taken care of.

"Thank you, Black Hawks. Your spirit will never be forgotten and thank you for your wonderful singing performance." Joliet Chapter President Max E. Zollner wrote that the story pretty well summed up the events of the evening, except they made no mention of the fact that Norm Kastman directed the chorus that evening under extremely unusual circumstances. First of all, he is not one of the Joliet's regular directors. He also noted that those present for the sing-out that evening did not include anyone who knew the correct pitches for the various songs which were sung! (To which we hastily add "any 'pitch' in a storm" will do!)

ATLANTA USES NATIONAL ANTHEM

The Atlanta, Ga. Chapter is to be commended for coming up with an idea which could generate a great deal of publicity for the Society for many years to come. Their "Peachtree" chorus learned the Val Hicks arrangement of the *Star Spangled Banner*, then invited the public relations directors of both the Atlanta Flames hockey team and the Braves baseball team to hear them. The interest generated was so great that the Braves prevailed upon them to tape the rendition for all Atlanta home games. Credit for the singing is prominently displayed on all stadium information

boards while the tape is being played. Though that in itself is a major accomplishment, the fact that every chapter of the Society could probably make a similar arrangement for sports activities in their area, is something that ought to be given serious consideration (see photo in this section).

CONGRATULATIONS, MINNEAPOLIS!

The July issue of the Minneapolis "Chord-Inator" contained a heart-warming article concerning the proceeds from their 1974 annual show, "Riverland Harmony." On June 27 Minneapolis President "Bing" Kaufman presented to Dr. H. Mead Cavert, Associate Dean of the Variety Club Heart Hospital's Medical School, a check for \$8,200. Minneapolis Barbershoppers are to be complimented for their contributions to this wonderful cause, which have reached a total of \$137,391 since the project started back in 1951. This chapter can truly be called a chapter with great "heart."

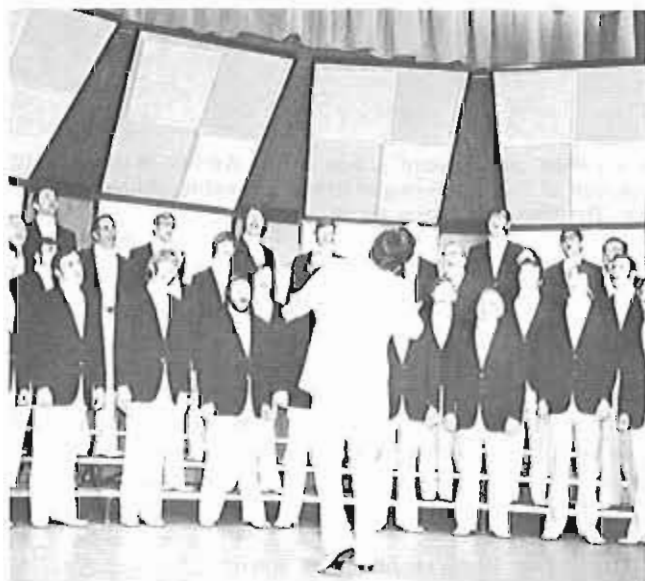
CHAPTER RECEIVES UNUSUAL GIFT

Belleville, Ill. Barbershoppers were surprised to learn that Fred J. Nebgen, a recently deceased Barbershopper, had left them a unique gift. A letter to the chapter from a local savings and loan firm, where he had deposited \$300, read as follows: "After his death, the sum of \$75 is to be drawn out each year in the month of July for a party to be given by the Belleville Chapter members until said sum plus accrued interest is fully withdrawn." Nebgen, who passed away at the age of 85, was a veteran Belleville member.

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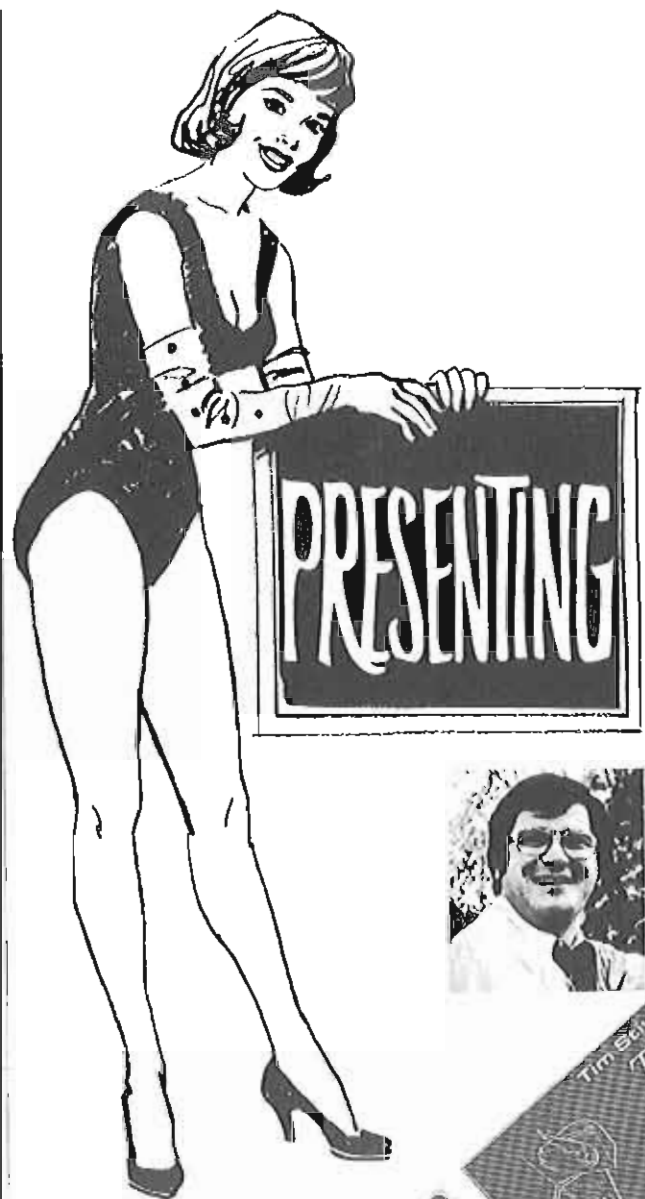
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CITY _____ STATE _____ ZIP _____

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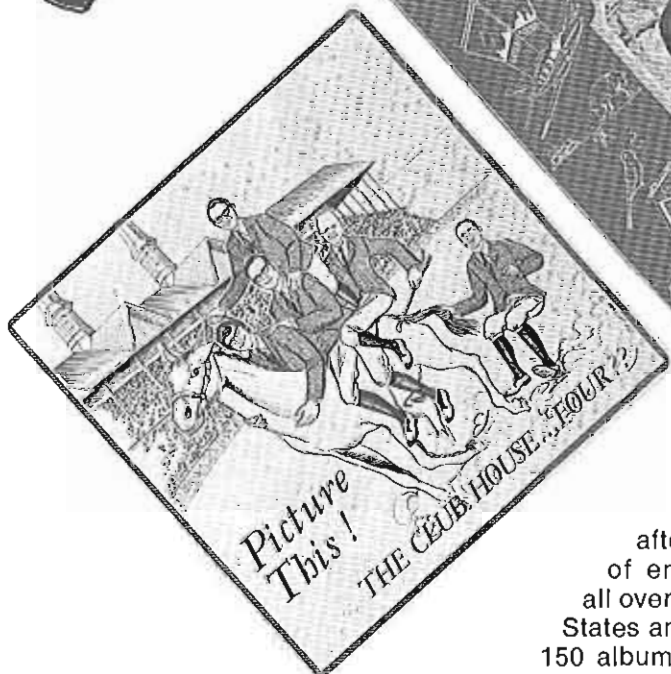
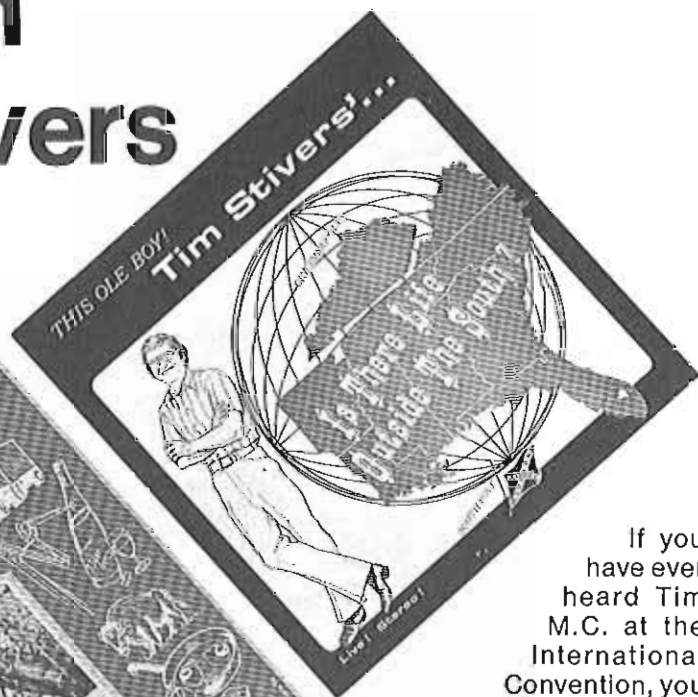
Century Club

(As of September 30, 1974)

Society	Total
Rank	Members
<i>Far Western</i>	
2. San Diego, California	160
3. Phoenix, Arizona	145
4. Riverside, California	133
7. Peninsula, California	128
8. Reseda, California	126
9. Whittier, California	121
21. Salt Lake City, Utah	111
36. Fresno, California	100
<i>Mid-Atlantic</i>	
1. Dundalk, Maryland	190
6. Westchester Co., New York	131
13. Montclair, New Jersey	117
15. Fairfax, Virginia	116
16. Livingston, New Jersey	116
28. Alexandria, Virginia	108
31. Allentown-Bethlehem, Pa.	105
<i>Illinois</i>	
17. Arlington Heights, Illinois	115
29. Lombard, Illinois	107
35. Bloomington, Illinois	102
<i>Johnny Appleseed</i>	
12. Warren, Ohio	118
26. Columbus (Buckeye), Ohio	109
32. Elyria, Ohio	105
<i>Pioneer</i>	
10. Oakland Co., Michigan	120
14. Grosse Pointe, Michigan	117
18. Detroit, Michigan	114
<i>Cardinal</i>	
19. Gtr. Indianapolis, Indiana	112
20. Louisville, Kentucky	112
<i>Central States</i>	
22. Kansas City, Missouri	111
33. Des Moines, Iowa	104
<i>Land O'Lakes</i>	
5. Minneapolis, Minnesota	132
34. Racine, Wisconsin	104
<i>Southwestern</i>	
11. Houston, Texas	119
30. San Antonio, Texas	107
<i>Sunshine</i>	
23. Orlando, Florida	111
24. Miami, Florida	110
<i>Seneca Land</i>	
25. Rochester, New York	110
<i>Dixie</i>	
27. Atlanta, Georgia	109



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The inevitable request that you sing for your supper.

Another motel, another show.

Gonna' be a long night, so ...

A little lft for the man on the lighting panel.

This isn't my shade of lipstick!

Anyone got any Murine?

The Regents Sing

HANOVER, PA.

Annual Show

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Listen, Ron, nobody appreciates a smart-aleck baritone!

Reflections on a hard-working foursome.

Last-minute tonsorial touches.

Forty-five minutes to showtime!

Getting it all together.

Your tie's straight, Hal, but your head's a bit crooked.

Ah-h-h, that gold-medal sound.

I'm all right ... but those three are out of step!

Singing those songs about Broadway.

(The Regents — from page 7)

Regents. Says Ron: "We formed just two weeks prior to the division contest, won it, and went on to finish second in the district contest. (Right behind, incidentally, the *Exclusives*, with Joe Mazzone singing lead.)

And *Voila!* suddenly quiet, anonymous Ron Knickerbocker became very visible in Mid-Atlantic District circles. Now he was being talked about as a first-rate, promising lead. But not for long. Along came Joe Mazzone to join the *Regents*, and Ron found himself relegated to bari. Did I say relegated? Ignore that tone of apology. Ron Knickerbocker is one of the best things that ever happened to the much-maligned baritone part. And if, as the propaganda line goes, "baritones are beautiful," then Ron is absolutely radiant. An accomplished trombonist, Ron pens many of the quartet's arrangements.

Barbershopping *has* altered my life," says Ron. "And also Lucy's," he adds, referring to the gal who doubles as wife and mother of Ron's two heirs, Jeff and Steve. "Most of our closest friends are Barbershoppers and their families. The hobby has filled several needs for me, particularly the need for personal recognition. As a teacher, I play an authoritarian role. And in today's world, authority figures are often met with a negative reaction. But in barbershopping, a job well done earns positive recognition. You can get drunk on the intoxicating compliments and friendship you receive in our Society." (An inveterate teetotaler, that's the only thing Ron will ever get drunk on.)

CREATING A FIFTH ENTITY

We asked Don Clause about his role as a coach. His reply follows:

"I have been fortunate enough to be the coach of the

"Dealer's Choice" and the "Regents." However, success is never a one-man accomplishment.

"Whatever knowledge I have acquired over the past twenty years is based upon practical experience, such as being a medalist quartet man, a chorus director and a Society judge...but...how do you evaluate the tremendous contribution and support of some great Society coaches, such as Mac Huff, Billy Ball, Jack Hines, Burt Staffen, Phil Winston, Lou Perry, just to name a few...how do you express appreciation to some of the top arrangers, such as Greg Lyne, Ed Waesche, Walt Latzko, Burt Szabo, Denny Driscoll and John Hohl...how do you thank a guy like Bob Johnson for the invaluable knowledge, support and encouragement that he has shared over the years...how do you measure the benefit gained from a talent like Dave Stevens for making sure the quartet's arrangements are in keeping with good solid barbershop harmony...how do you measure the unwavering confidence and cooperation of four great guys like Harry, Joe, Hal and Ron during the many trying months of preparation for competition?

"Put these all together and add what little God-given talent one may possess and you come up with the formula for producing an international championship coach.

"I particularly would like to thank the quartet men who by asking me to work with them created the challenge which I was able to meet only by putting to use all my past twenty years experience.

"I feel that the prestige that goes with becoming a winner is important but more so the real reward is the close friendships with mutual respect that you are blessed with long after the applause is just a memory."

BARBERSHOP HARMONIES

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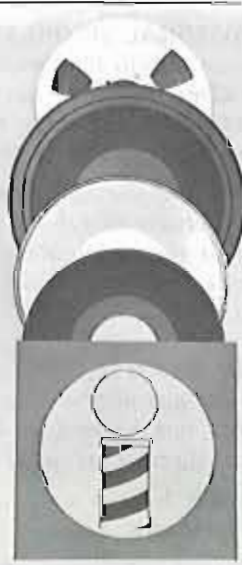
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Bob Johnson ordered 100 gallons of ice cream for today. He declared, "Let there be ice cream" and thunder rolled across the everlasting hills of Oklahoma.

I'll be a small town boy all my life, born to stand awe-struck and gaping as I look up at great heights. At least I was until I was assigned as roommate to a certain barbershop-ping entity by the name of Jim Miller. And you know, he really *does* put his pants on the same way I do.

Here's a coincidence. A guy comes from Pasadena, Maryland and has a roommate from Pasadena, California.

Thursday, August 15, 1974

DEALER'S CHOICE – I picked up the "Dealer's Choice" at the Wiley Post Airport. They came in an hour later than their expected arrival time. While we waited, my wife and I squinted our eyes and tried to identify the "D.C." from the many light planes landing. "That's not them. The 'Dealer's Choice' would fly a nicer one than that!" said my wife about one plane. "I know that's not them. The DC wear green velvet suits," she said of another. There was another guy on the runway a half mile away, wearing bright orange slacks. "Now, that looks like something Bill Thornton would wear" she said.

Well, they finally got there, and the wait was well worth it. They warmed up all the way over in the car. That Oldsmobile will never be the same. With the window up and the air conditioner on, they sang "Buddy, Can You Spare a Dime" and reduced one driver (me) to a goose-pimpling gelatinous mass of protoplasm.

PERSONAL TO OKLAHOMA CITY'S LARRY WHALEY – Please inform the Sooner Tooner how much ice cream we have consumed so we can figure out how much we have to eat in order to put our new record out of sight. (One guy eats butterscotch topping on corn flakes.)

Bob Johnson complained that we were like a bunch of sheep because everybody was trying to use the same door to get into the auditorium. I asked a guy how he liked Bob's sessions and he answered, "Nah – ah – ah – ah – baa – a – a – ad"

Friday, August 16, 1974

I was just notified that my house was broken into in my absence, but that nothing was taken. I don't know if I like that or not. My stuff isn't good enough for 'em?

People have been speculating about Bob Johnson's sweat rag! It looks like a chamois skin, but rumors abound that it is the tanned hide of a chorus director.

IN THE NEWS – The local television station was giving Harmony College a nice bit of coverage on Thursday morning. They had the "Happiness Emporium" on camera in front of the large fountain by the learning center. They also did a thing on Hugh's script-writing class and I understand they interviewed sweet, affable Bob Johnson as well.

JOE AND JOE AND SHOW – Joe White (staging) and Joe Bruno (make up) are fully confident that the Saturday show will go off without a hitch. Joe White says he only hopes that they can showcase satisfactorily the fantastic musical accom-

plishment. (Someone else confided that what Joe really meant was that he hopes the music lives up to what he puts on.)

CANADIAN SCENE – "Father, what did you learn on your trip to the States that you can impart to me, your son, who is eager to learn more of the wide, wide world?"

"Well, son, I'll tell you this, it's a different world out there. You'd be better to stay right here on the north banks of the St. Lawrence, where people eat eggs, bacon, and pancakes for breakfast instead of all that foreign food."

"Father dear, I faint would know the breakfast that is considered typically American, in order that I might share with my social studies class."

"Why, child, everybody down there eats ice cream and doughnuts for breakfast."

Have you seen the greyhound-sized jackrabbits around here? I saw one on the runway at the airport and, at first, I actually thought it was a dog. They are around the buildings here, too, in the wee hours of the morning. They look like little kangaroos!

Saturday, August 17, 1974

We thank the Oklahoma City Chapter for all the above-and-beyond-the-call help their members have given this school. I won't mention all the names at the risk of leaving some out that should be mentioned, but Larry Whaley, "Chuck" Brewer, Mac McDevitt and Jim Massey have been very helpful to all on the campus. Thanks, Oklahoma City Chapter, you're tops.

SHORT-TIMER AWARD – Craig Stace has been a member of the Society for three whole weeks, and he is a student at Harmony College. In fact he is a *director*. He just received his masters in music from Western Michigan University and has taken Burt Szabo's old job of directing the Mall City Chorus, Kalamazoo, Mich. They figured he needed a re-education in music, a la barbershop.

This editor's wife helped Fast Dave Wilt in The Barbershoppers diamond mine. Since her purse was an inconvenience, she asked (told) me to go lock it in the car. Feeling self-conscious carrying a purse across a campus of 400 male onlookers, I hummed real high, trying to pass myself off as a tenor.

One of these years I'm coming to this Harmony College and take a course. I leap frog from session to session gathering the news, learning a little about a lot and a lot about very little. But what fun! I've got the greatest job here. Your response to the Sooner Tooner has been just great.

ODE TO A TOWEL – DICK OTT
(Tune – "America")

O, beautiful, abundant towel
Whose spaciousness abounds;
'Tis wonderful to have a towel
Go all the way around.
So lucky guy, you lucky guy,
Do not your towel forget;
Another towel so spa-cious
Ain't easy to heget.

Dave Stevens, in Arranging 1, said, "Wartenbe has a way with words." He had said, "Since patriotism (politics) and religion are out, in our contests, and since only God is all LOVE, then all that is left is love between a noble man and a sweet, clean woman."

Looking back . . . March 1944 . . .

the story of the pin -



By Bob Hockenbrough, 4150 Deyo,
Brookfield, Ill. 60513

Our distinctive Society emblem that we so proudly wear in our lapels, display in our meeting halls and on our concert stage, emblazon on our stationery, song arrangements, neck ties, tee shirts, jewelry and novelties just didn't happen. It was the result of the combined talents of three ardent members of the Society — the late Dick Sturges and Charles Cimerro of our Atlanta Chapter and Joe Wolff of our Detroit Chapter.

It was the result of an evolution of ideas, but it was Sturges (the sentimental gentleman from Georgia), working with the authority of the then (National) Board, who gave it its final brilliant character.

The design was first presented to Society members as the illustration for the cover of the March 1944 HARMONIZER. Appearing a full six inches in diameter, printed in rich gold, red and blue on white, it presented a very striking effect. The caption simply stated, "This is the design of our new lapel emblem — read about it on page 21."

Sturges then took the cover design, reduced it in size creating the pattern for the official SPEBSQSA lapel emblem. The original versions were sterling silver, gold plated and sold for all of \$1.25. It was then, and still is, one of the handsomest lapel pins in existence.

Sturges, in describing the development of the design, said, "In the Spring of 1942, Charles Cimerro, Atlanta Chapter member, suggested to me a design for a Society emblem, based on a barber pole, with a lyre in the background, and the Society's initials in a ribbon across both. In the Fall of 1943, Joe Wolff, National Board member and past president of the Detroit Chapter, submitted a design showing a barber pole, superimposed on a lyre, all contained in a circle.

"Then I, Dick Sturges, who never had an original idea in my life, in my best kleptomaniac manner, stole both ideas, combined them, and hornswoggled the National Board into accepting my design as a new lapel emblem. Brother members I hope you like it. If you don't, just send a written complaint to Mr. Anthony's 'Court of Human Relations.' I assure you in advance, you'll get no place fast — because I have the National Board and my Emblem Committee (Wolff, Adams and myself) solidly on my side."

And that, looking back 30 years, is how it all came about.

November-December, 1974



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

Mayor Fintan Coogan, T. D., of Galway, cordially invites your ensembles to perform in the First Annual **SHAMROCK CHORAL CONTEST**, March 13th and 14th, 1975 . . . then on to Dublin for St. Patrick's Day. So much fun, laughter and music that St. Patrick's Day lasts a week in Ireland!!!! Join Southern Ireland's Countrywide Festival, celebrate St. Patrick's Week '75 on the **AULD SOD** . . . and it begins with the:

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

(All events are concerts unless otherwise specified. Persons planning to attend these events should reconfirm dates with the sponsoring chapter or district. This list includes only those events reported by District Secretaries as of October 1, 1974.)

Nov. 16, 1974 – Jan. 15, 1975

CARDINAL INDIANA

Nov. 23 – Evansville

CENTRAL STATES COLORADO

Dec. 23 – Longmont

IOWA

Nov. 16 – Storm Lake
(Buena Vista)

28 – Denison

KANSAS

Nov. 16 – Nojoco

16 – Cloud County

MISSOURI

Nov. 22 – Columbia

EVERGREEN

ALASKA

Nov. 23 – Anchorage

BRITISH COLUMBIA

Nov. 23 – Burnaby

IDAHO

Nov. 22-23 – Boise

OREGON

Dec. 6-7 – Cascade

7 – Portland

WASHINGTON

Nov. 30 – Sno King

FAR WESTERN

CALIFORNIA

Nov. 16 – West Covina

16 – Santa Cruz County

22-23 – Reseda

23 – Indian Wells Valley

23 – Victorville

Dec. 7 – Crescenta Valley

UTAH

Nov. 29-30 – Salt Lake City

ILLINOIS

Nov. 23 – Rockford

30 – "Q" Suburban

30 – Skokie Valley

JOHNNY APPLESEED

OHIO

Nov. 16 – Lorain

16 – Sebring

16 – Fostoria

16 – Warren

22-23 – Youngstown

29-30 – Cincinnati

(Western Hills)

Dec. 6-7 – Cincinnati

(Western Hills)

PENNSYLVANIA

Nov. 23 – Beaver Valley

LAND O'LAKES

MINNESOTA

Nov. 23 – Rochester

23 – Mankato

NORTH DAKOTA

Nov. 16 – Fargo-Moorehead

23 – Minot

WISCONSIN

Nov. 30 – Madison

MID-ATLANTIC

DELAWARE

Dec. 1 – Wilmington

NEW JERSEY

Nov. 22 – Linden

29-30 – Livingston

Dec. 6-7 – Westfield

7 – Asbury Park

VIRGINIA

Nov. 23 – Lynchburg

NORTHEASTERN

CONNECTICUT

Nov. 29-30 – Hartford

MASSACHUSETTS

Nov. 16 – Brockton

16 – Gtr. Lawrence

23 – Concord

23 – Walpole

23 – Springfield

Dec. 7 – Boston

14 – Attleboro

NEW YORK

Nov. 22-23 – Columbia Co.

Dec. 6-7 – Poughkeepsie

NOVA SCOTIA

Nov. 16 – Halifax-Dartmouth

QUEBEC

Nov. 16 – City of Laval

23 – St. Lambert

Dec. 14 – St. Bruno

ONTARIO

Nov. 16 – Thornhill

17 – Dunnville

22-23 – Burlington

23 – Peterborough



MANSFIELD, OHIO... Johnny Appleseed District... Chartered September 13, 1974... Sponsored by Bucyrus, Ohio... 36 members... William T. Herdman, 1760 Yorktown Drive, Mansfield, Ohio 44906, Secretary... Thomas D. Hunter, 1914 Red Oak Drive, Mansfield, Ohio 44904, President.

PRESCOTT, ARIZONA... Far Western District... Chartered September 30, 1974... Sponsored by Phoenix, Arizona... 37 members... Allen P. Rothlisberg, 133 Frontier Drive, Prescott, Arizona 86301, Secretary... William R. Esmeier, 410 Frederick Lane, Prescott, Arizona 86301, President.

MCPHERSON, KANSAS... Central States District... Chartered October 2, 1974... Sponsored by Hutchinson, Kansas... 46 members... "Bud" Wood, 1218 S. Walnut Street, McPherson, Kansas 67460, Secretary... Richard Hawkes, 909 Sycamore Street, McPherson, Kansas 67460, President.

Bargain Basement

FOR SALE – 75 derbies, gray with black band, various sizes, all brand new (they've never been worn). \$7.50 each. Contact: Lee Wynne, S. 1323 Rey, Spokane, Wash. 99202.

FOR SALE – 30 chorus uniforms, green brocade dinner jackets with black satin lapels plus black tux trousers. Very good condition. Write or phone Kenneth J. Lehman, 734 So. Leebrick St., Burlington, Ia. 52601. (319) 754-6203.

FOR SALE – 50-55 Tux-type jackets, gold lame with black satin lapels. Good condition – \$15 each or make offer. Also, 50-55 blouses (red crepe) with white ascots and gray pants, used for one contest – like new. \$24 per set or make offer. Contact: Henry F. Wilde, 669 Rear Beatty Rd., Monroeville, Pa. 15146. Phone: (412) 372-3812.

FOR SALE – 58 handsome red blazers made by Hardwick – \$20 each. Contact: Great Falls Treasure Statesman, P.O. Box 888, Great Falls, Mont. 59403.

HELPI HELPI

The "Chords Unlimited" has lost its schedule of show bookings. Any chapter which has contracted our quartet for this Fall or next Spring PLEASE contact George Peters, 1970 Briarcliff Blvd. Wheaton, Ill. 60187. Phone: (312) 653-2200.

PUBLISHER'S STATEMENT

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF THE HARMONIZER published in January, March, May, July, September and November at Kenosha, Wisconsin for October 4, 1974.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 6315 Third Avenue, Kenosha, Wisconsin; Editor, Leo W. Fobart, 6316 Third Avenue, Kenosha, Wisconsin; Managing Editor, None; Business Manager, D. Lemmen, 6315 Third Avenue, Kenosha, Wisconsin.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Society for the Preservation and Encouragement of Barber Shop Quartet Singing in

America, Inc., 6315 Third Avenue, Kenosha, Wisconsin.

3. The known bondholders, mortgagees and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue) 36,500.

Leo W. Fobart, Editor



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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.

"THAT'S ENTERTAINMENT"... THAT'S STAGE PRESENCE

Santa Ana, Cal.
Aug. 27, 1974

Last evening I attended a movie which turned out to be the best training film a stage presence judge or judge candidate could ever see. Metro-Goldwyn-Mayer provided us with a tool as important to a stage presence judge as a scalpel to a surgeon. "That's Entertainment" is excellent viewing for anyone who has ever been on the stage or intends to grace a stage in the future. It really explains what entertainment really is.

For years we have been living in our own little world of barbershopping with rules and regulations prohibiting us from using many means of communication to help us entertain our audiences. As a matter of fact we never even used the word "entertainment" in our stage presence or interpretation category write-ups until a short time ago.

The movie theatre comes alive when you view "That's Entertainment." It thrills you to hear the audience burst into spontaneous applause during the film (at least five times when I saw the film). You didn't feel foolish when you applauded, either, because it seemed like such a normal reaction.

Viewers of this movie should try to remember the routines used by the song-and-dance men. They were nothing without the facial expressions to support the moods. Though they were fairly simple routines, they became great when facial expressions were added. The poise of these actors was something to behold. They really expressed the mood of the

lyric and musical phrasing with both physical and facial expressions. The costuming is simple but eye-catching. Actors Gene Kelly and Frank Sinatra make a jacket, pair of slacks and a derby literally come alive in a song-and-dance routine. These are truly dedicated people trying to share their art with the audience by making it entertaining.

We urge every Barbershopper to make "That's Entertainment" a part of his musical menu in the near future. We suggest that every stage presence judge, candidate or even hopeful, include the movie as a mandatory part of his training program. You'll be glad you did.

"Smiling" Jack Hines

PRIZE WINNERS ANNOUNCED

Kansas City, Mo.
Sept. 3, 1974

Those who attended the international convention in July may recall seeing a painting of a quartet rehearsing with a house pet joining in. Each person registering had an opportunity to select one of two names for the picture: A — "Four is a Quartet" or B — "Overtones." Two names were then drawn from the 264 names registered. They were Frank McKeown, 134 McKee, Willowdale, Ont. and Jack Knight, 42953 Woodhill Drive, Elyria, O. They have each received an 8 x 10 inch color print of my painting.

Incidentally, the title "Overtones" was chosen as the name by a large majority. Sorry more of you could not win. Thanks for your participation.

Dan Jacobsen

LAUDS DUES INCREASE

North Port Charlotte, Fla.
Aug. 17, 1974

Just finished reading the July-August issue and really enjoyed Plummer Collins' article regarding the dues increase (\$18 Dues — Is It Necessary?). He really laid it all out on the table and proved to me that our current dues rate is not too high.

I, for one — and I'm living on a retired income — think dues should be higher. I look at barbershopping as a hobby and if Society membership would cost \$90 per year, I would consider it in keeping with current inflationary trends. When my major source of enjoyment costs less than \$2 per week, that to me is inexpensive enjoyment.

Two years ago I belonged to the District of Columbia Chapter and I felt that barbershopping could never be the same for me in any other location. Not true. When the Venice, Fla. Chapter sings "Keep America Singing" (with the great Sherry Brown directing), I get the same goose bumps I did when I first heard it sung in the 40s. It sounds as great here as it did in Washington, and in Timbuctoo — meaning *everywhere*! Yes, it really is *great to be a Barbershopper*!

Carleton F. Smith

PASSING ON THE TROPHY

Cincinnati, O.
July 15, 1974

I would like to personally thank the greatest people in the world, the audience of Barbershoppers at Kansas City on Saturday afternoon. You made me proud to be a member of the Southern Gateway Chorus, 1973 international chorus champions, and one of the greatest choruses in the world.

We are proud to have won the '73 crown and promise to continue to always sing and perform as champions, even though we passed the trophy on to another great chorus. We wish to congratulate the Louisville "Thoroughbreds" on a fine performance and for winning all the honors in '74. We're sure these seasoned champions will represent the Society in admirable fashion.

It's been a grand year for us, and as the song goes, we'd simply like to say . . . "Thank you very much."

Paul E. Schmitz
Southern Gateway Chorus

THE TALL TEXAS JOURNAL

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★★★ SOUTHWEST EDITION

THURSDAY, OCTOBER 3, 1974

(D)

DEALER'S CHOICE FIRST AGAIN!

'73 Champs Invent First 100% Contest Barbershop Record Album!

Quartet's First LP Rated Milestone In Barbershop Harmony

By Joseph Barbershopper

DALLAS — The Dealer's Choice has done it again! Fresh from a championship year that saw them make Barbershop history in winning the International Championship in their first attempt, the quartet continues its list of "Firsts" with the release of its newest achievement, the world's first 100% Contest Barbershop LP, entitled "Songs Like Daddy Used To Play". The album is a carefully-selected collection of "Strictly Barbershop" contest arrangements that cover the entire nostalgic spectrum of American Barbershop Harmony.

"Traditionally Un-traditional"

"We feel that there is a place for fresh treatments of the old songs, as well as new, original compositions done in the old, authentic Barbershop style," says Brian Beck, musical director for the quartet. "Many old songs lend themselves to present-day arranging techniques and, as a result, are tremendously exciting. At the same time, there are several writers in our midst who are fully capable of writing original, authentic Barbershop music to present-day standards. There is a place for both and each should be encouraged, because the spectrum of Contest Barbershop Music is infinite, limited only by the imagination and talent of the arranger. There is no need to record modern arrangements on a Barbershop LP, when such rich and exciting material is readily available and enjoyable."

Oldtimers Recall Twenties In New Song By Einar "Pete" Pederson

"Back In Those Wonderful Days"

NEW ORLEANS — "Einar 'Pete' Pederson was born 50 years too late," according to Vern Reed, the legendary tenor of The Buffalo Bills.

"He'd have been a millionaire in the 20's, writing what he does today," says Reed. Pederson consistently turns out authentic Gay 90's and Roaring 20's music. His gift for old-style lyrics and melody lines have made him in demand among Barbershop Quartets. His latest work, "Back In Those Wonderful Days," is premiered by the Dealer's Choice on their new LP. The album also features a Brian Beck original, "A Song Like Daddy Used To Play," for which the album is named. Sung at the Portland International Contest, it helped propel the Dealer's Choice to the Harmony Hall of Fame.

Nostalgia Note

KENOSHA — Resurrections are a bit uncommon these days, but a real treat when it concerns Dave Stevens, the court jester at Harmony Hall. Years ago Dave arranged "California, Here I Come" for Society publication and promptly buried it in the dusty catacombs of his "oh hum" memories. Imagine his surprise to learn that his arrangement was being featured on the Dealer's Choice new album, "Songs Like Daddy Used To Play".

SONGS LIKE DADDY USED TO PLAY



Album Features Harmony College Song

DALLAS — The Dealer's Choice, true to their alma mater, feature a classic Barbershop song about "Mother", in singing a recent Harmony College Arrangement entitled, "That Old Fashioned Mother Of Mine". Barbershop purists may find this song overwhelming and a definite nominee for "Tear-Jerker Of The Year!"

Please send me the Dealer's Choice first album release,
SONGS LIKE DADDY USED TO PLAY (Postpaid).

Album \$6.00	8 Track \$7.00	Cassette \$7.00
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