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JANUARY • FEBRUARY 1975

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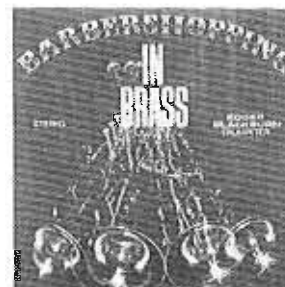
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future conventions

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1975 Indianapolis, Ind.	June 23-28
1976 San Francisco, Cal.	July 6-10
1977 Philadelphia, Pa.	July 4-9
1978 Cincinnati, D.	July 3-8

MID-WINTER

1975 Honolulu, Hi.	Jan. 31-Feb. 1
1976 Washington, D.C.	Jan. 30-31

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Dick Ellenberger— Engineer, Musician and Administrator

By Gaylord E. Preston,
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Int'l Pres. Dick Ellenberger, wife Chris and daughter Meg.

The road to the Society's office of international president starts not from a place, but from an interest — an interest in singing. It's highlighted along the way by participation in all barbershopping activities, from pick-up quartetting and woodshedding, to chapter, district and international levels of administration. Such is the case for Dick Ellenberger, our 1975 international president. Dick got his singing start early as a soprano soloist in his church's junior choir. When his voice changed, he switched to instrumental music, taking up the trombone. Dick later put the trombone to good use, playing in dance bands to work his way through college (Penn State), where he graduated with a degree in mechanical engineering.

After graduation in 1940, Dick joined the General Electric Co. in Schenectady, N.Y. He is an engineering consultant with GE's Corporate Consulting Service, which position involves him in many diverse product operations such as appliances, locomotives, and power generation and distribution equipment. He specializes primarily in product planning, product design and new manufacturing facilities. Between the time he first came to Schenectady and the time he was transferred back to Schenectady in 1966, there were GE assignments in Bridgeport, Conn., Bloomfield, N.J. and Lynn, Mass.

Although he didn't join the Society until 1954, Dick recalls attending the Schenectady Chapter's charter night show in 1944. He resisted the temptation to join the Society in those days because of a heavy work schedule, and because he was already involved in music, playing trombone in the Schenectady Symphony Orchestra. After his 1947 transfer to New Jersey, Dick got into his first quartet, the "Conditionaires," which was organized to sing in a GE employees' variety show in 1948. This quartet, with three bass changes, survived for ten years. In New Jersey, he continued to be in contact with barbershopping by attending Montclair Chapter shows. Still he postponed joining the Society until he had completed the task of building his own home. Once that job was done, he became a member of the Montclair Chapter in 1954. He was soon followed into chapter membership by the rest of his quartet.

Shortly after Dick became a member, he also became active in the administrative side of barbershopping. He was chairman of a high school quartet contest sponsored by the Montclair Chapter in 1955. After that he served as chapter treasurer for the year 1956-'57. In the following year, 1957-'58, he was elected chapter president.

In 1958, Dick was transferred to Lynn, Mass., where he joined the "Sons of the Sea" Chapter in Marblehead. (One of this chapter's claims to fame was a fine quartet, the "Four

Son Mark and daughter-in-law Ruth.



Rascals.") In Marblehead, Dick joined his second quartet, the "Head-Lites," which was active for seven years. His administrative activities suffered a bit during the next couple of years while he built his own home for a second time. He got back into the administrative swing of things when he was appointed area counselor in 1960 and 1961. Following that he served as co-chairman of the Northeastern District's 1963 spring convention at Swampscott, Mass. In 1964, he was elected a Northeastern District division vice-president.

In 1965 and 1966 he was elected district executive vice-president. During 1966, Dick was transferred back to Schenectady, where he joined the Schenectady Chapter. After this transfer, he continued his administrative activity in an even more important role, serving as the Northeastern District President for two years, 1967 and 1968. After completing his two terms as district president, he served again the following year as an area counselor. He also served as chairman of his chapter's annual show in 1969 and 1970, as well as a member of its board of directors.

Dick began his service at the international level when he was elected to the international board in 1971. In 1972, he was elected international vice president, and has served in that position until achieving the office of international president this year. During his service as international vice-president, Dick has been chairman of the Music Education Study Committee and chairman of the Membership Classification Committee. The committee recommendations on music

The 1948 version of the "Conditionaires" shown right included (from left) Hal Hall, tenor; Ozzie Porter, lead; Ellenberger, bari; and Ernest Lamberti, bass. All were GE air-conditioning division employees. Pres. Dick presently sings with the "Great Eastern New York Chord Co." (shown below right). From left they are Ed Gifford, bass; Pete Romano, tenor; Gaylord Preston, lead; and Ellenberger, bari.



education resulted in preparation and distribution of the Chorus Director's Manual and the Basic Barbershop Craft Manual. These two are already referred to by their colors, the "Red Book" and the "Green Book" respectively. The committee recommendations on membership classification led to reduced international dues for students and senior members.

Becoming involved at the international level of Society administration has not kept Dick from being active in his present (and third) quartet, the "Great Eastern New York Chord Company," which he joined in 1973. This quartet has a uniquely administrative aspect, since, in addition to Dick, Ed Gifford and Gaylord Preston have been chapter presidents (your scribe is also chapter bulletin editor), while Pete Romano has been a chapter vice president and an area counselor in his three years of barbershopping.

Dick has sung baritone in all three of these quartets. If you are wondering about their caliber, Dick considers them all "fun" quartets, the kind that engage in their share of chapter activities and singouts.

Dick is active at the chapter level, too. When his travel schedule permits, he's always there on chapter meeting nights or at chorus singouts. He doesn't miss any of the fun if he can help it. You could also say that if you're looking for a baritone to help with the woodshedding and Dick is around, look no further — he'll be happy to oblige. Dick has developed his talents in another area of barbershopping, too. If you have seen him acting as master-of-ceremonies at any of the conventions, you know he is a fine MC. You might even get the impression that he enjoys the MC spot.

Concerning personal information, Dick is tall with a medium build and has enough gray hair to put him in the "distinguished looking" category. He is married to his college sweetheart, Christine Myers, and they have two children. Chris was a professor's daughter; however, her father was a professor in horticulture — *not* in the engineering college Dick was attending (Dick wanted this fact to be known for some reason!). They were married in a Pennsylvania Quaker wedding ceremony in 1941. They have a son, Mark, and a daughter-in-law, Ruth. Mark is 24 and a graduate student and teaching fellow in physics and chemistry at the University of Minnesota. Their twenty-year-old daughter, Meg, is a student at Connecticut College in New London. She is spending the first semester of her junior year studying dramatic literature at Smith College in Northampton, Mass.

As the saying goes, behind every good man there's a good



woman. For barbershopping purposes, this saying might be changed slightly to — behind every international president, there's a wife who really likes barbershopping. At least Chris Ellenberger does. Not only does she enjoy the music, she likes the people she meets through barbershopping activities. She recognizes that barbershopping not only produces great four-part harmony, but it also provides a great opportunity for making fine friendships along the way.

It may appear that Dick's spare time is pretty well occupied by Society activities, but he still finds time to engage in what he calls another "principal" hobby — flying. He's been a private pilot for 35 years and is part owner of a plane. However, he enjoys soaring even more and holds commercial and instructor ratings in gliders.

During their residence in Marblehead, the Ellenbergers enjoyed sailing their thirty-foot sloop (named "Sea Chord"), and still sail occasionally when time is available.

When you meet Dick Ellenberger, you'll find him an easy man to get to know. He has a ready smile and a pleasant manner and he really enjoys singing — in choruses, in quartets, singing ballads, singing up-tunes and singing tag after tag. More importantly, we expect you'll find that he's aware of all the aspects of barbershopping, at the chapter level as well as at the international level, and that his considerable interest and energy are strongly devoted to the further enrichment of our barbershopping experience.

"Nittany Knights"

Spread Harmony

to Romania

By Bob Dillman
308 Shields Bldg.
University Park, Pa. 16802

In the very early morning hours of June 23, 1974 (3 a.m. to be exact), 22 members and ten wives of the "Nittany Knights" chorus of State College, Pa., began what was to become one of the most memorable experiences of their lives. They were about to become the first Society chapter to perform on tour behind the iron curtain as guests of the Romanian government.

It all started in the summer of '73 when Mr. Richard Lovell, a talent scout for an organization called "Ambassadors for Friendship, Inc.," visited friends in State College. He asked them if they knew of any performing groups in the area which might be interested in going on a three-week tour of Romania. His friends, being avid fans of barbershopping and the Knights, sent him to speak with the chorus. Naturally, we were delighted with his proposal and submitted an audition tape to "Ambassadors for Friendship." We were subsequently chosen to be one of the groups to go to Romania during 1974.

Now the day had arrived. The Knights reached Kennedy Airport in New York at 10 a.m. By noon several other groups going on the Ambassadors flight had arrived, completed the necessary procedures and were ready to board.

WE'RE ON OUR WAY

We boarded our Czech airliner at 1 p.m. and headed east over the Atlantic to Prague, Czechoslovakia, where at 3 a.m. we landed for a crew change and refueling. The Knights decided it was too quiet, so we awakened a few hundred Czech citizens waiting in the terminal. The people in the terminal thoroughly enjoyed the concert. About 4:30, we boarded the plane again and continued to Bucharest, the Romanian capital, sometimes called the Paris of Eastern Europe. After the usual amenities of customs, the Knights boarded a bus and met, for the first time, our tour guide, Bianca Dumbrova, an attractive University of Bucharest student.

We checked into the Athenee Palace Hotel at seven the next morning (June 24), where we freshened up and had breakfast. This was to be our home for the next three days.

Our first Romanian performance was at Tei Park, a very large, beautiful park situated on Lake Tei. It is used only by university students. We sang for about 750 of them outdoors on the main terrace. They were extremely receptive to our kind of music and wanted several encores. The students here set the stage for the audience reaction with which we would soon become accustomed. When they wanted an encore, often after each song, they clapped hands in unison. They continued

this until they were certain another song was forthcoming. When we finally said that was all — we were presented with flowers, another beautiful custom the chorus enjoyed.

A ROMANIAN TREAT

At six that evening we were treated to a very extraordinary display of Romanian folklore in the form of the "Rhapsodia Romania," a special show featuring Romanian folk singing, dancing and instrumentation. (This show has received worldwide recognition and praise including the Gold Medal, the Golden Temple award and the Cup for the most handsome costumes at Almond Festivals in Agrigento, Italy. The show has toured the United States and at least 25 other countries.) It was an evening of rare pleasure and enjoyment we will never forget.

After the folk show we returned to the hotel for dinner. After dinner, everyone went his own way. Several went for a walk around the vicinity of the hotel including the mammoth train terminal of Bucharest. It is another fascinating place, where people with twig brooms sweep the place clean. The streets everywhere, kept clean in the same manner, are immaculate.

The next night at 6:30 we had our second scheduled performance, this time at a Union Club in Bucharest. Here we sang for about 400 people who reacted as enthusiastically as the students in Tei Park. Again we received flowers, but with an added attraction. We were asked to be seated in the audience and were promptly entertained by their "Glory's Gate" quartet. They sang three gospel songs in English which they had learned from records. We, of course, responded to this unexpected pleasure with gusto. When we started the rhythmic clapping for an encore, they apologized and said they knew no other songs. All of us were then guided to a large room off the auditorium and had some soft drinks and pastry-like lady fingers. Here, the "Knight Shadows" taught the "Glory's Gate" quartet a song. They learned it quickly and it was a toss up as to who was the most delighted — their quartet or the Nittany Knights.

A HARMONY JAM SESSION

After dinner, the "Glory's Gate" quartet came to the hotel and the lobby became the scene of a long song fest with the Romanian quartet following the music, singing along, and just having a ball. A very large crowd gathered and enjoyed the singing. Many people left the upstairs discotheque where they paid to get in, to come and listen. Needless to say, it was a most enjoyable evening. We gave the Romanian quartet a packet of barbershop music which they are certain to learn. (Their favorite song was "Dinah.")

The next morning, Thursday, June 27, we packed the bus at 8 a.m., ate breakfast, sang in the lobby once more, and started for the town of Curtea de Arges — 150 Km. north of Bucharest. Enroute we stopped at a hotel in Pitesti where we gave an impromptu performance on the hotel steps for about 300 people. After arriving at the Hotel Posada in Curtea de Arges, the "Shadows" quartet sang several songs in the lobby.

At five we visited a local monastery. We sang in the old church built by master builder Manole for Prince Neagoe Basarab. (As legend has it Manole was able to finish the church only after burying his wife alive in the walls. Manole's death is said to have been brought about because the Prince wanted to be certain Manole would never build another like it, so he took away all of the ladders while Manole was at the top and he leaped to his death.)

HYMNS WERE RECORDED

When we came out of the old church, we were invited to sing as part of the regular church service in the 16th century Romanian Orthodox Church. (A first?) The priest had the hymns tape-recorded — who knows, maybe we are now a regular part of each service there.

Following our tour of the compound, we returned to the hotel to prepare for our evening concert in the local auditorium. The show was a smashing success with 400 wildly cheering citizens clapping, keeping time with the music and thoroughly enjoying themselves.

One thing which seemed to delight the audiences everywhere was the fact that Bob Dillman, our M.C., made all of his announcements in the native language. Another very helpful contribution was a harmony demonstration by the "Knight Shadows" with the explanation in Romanian by our guide, Bianca. After all of the encores, the entire chorus was once again presented with flowers — beautiful roses this time.

Friday, June 28, after breakfast, we sang in the dining room, then boarded the bus for a tour of the countryside. The highlight (and I do mean *high*) was singing at one of Dracula's castles. The Poienari Fortress was built in the 1400s at the peak of a hill 3,000 feet high. We had to climb 1,456 steps to get to it. It was truly amazing that we had enough breath left to sing, but sing we did — for an audience of two! A German professor and his ten-year-old daughter, both of whom were delighted with our songs, were staying at our hotel and came to listen each time we sang thereafter.

We returned to the hotel for lunch and rehearsal at 2:30. (We hadn't satisfied hard-hearted Bower, our illustrious arm flapper.)

After rehearsal, we toured the Princely Court, one of the oldest churches in Valachia. It was built in 1330, and its interior is resplendent with original murals which are of considerable historic and artistic value. The chorus sang a few hymns for other tourists then meandered back to the hotel via the shopping area. Dinner at nine completed our day.

WE LEARNED ROMANIAN ANTHEM

On Saturday, June 29, breakfast was followed by a rehearsal. Here we learned the Romanian National Anthem — in Romanian. Bianca, our guide, who is studying to be a teacher of English in the Romanian schools, turned out to be an excellent teacher. After lunch we lined up outside the hotel, gave a twenty-minute farewell songfest for Curtea de Arges, then it was off to our next stop.

Upon our arrival in the tourist village of Leresti, we were each kissed on both cheeks by the priest, and quickly guided to the homes of the villagers with whom we were to stay that night. We immediately donned our uniforms and headed for Cimpulung, where they postponed some very important motorcycle races until we finished singing for 300 people in the local high school.

After the show, which was again very well received, we took our flowers, signed autographs and went out to watch the motorcycle races. After the races, we returned to Leresti where we were officially greeted by the secretary of the village council. The ceremony included each member of our party breaking off a piece of bread from a whole loaf, dipping the bread in salt, eating the bread and taking a drink of plum brandy from a community wine flask. After everyone had finished the ceremony, the secretary gave a speech and we sang several songs for the villagers.



Our first sing out at Bucharest for Romanian students at Lake Tei Park.



Emcee Bob Dillman, who wrote this story, did his speaking chores in Romanian.



"Singing in the rain" in the square in Brasov — an impromptu concert.



Our guide, Bianco, points out next stop to Director Ron Bower.

Once more we dispersed to the homes of our hosts. After a sumptuous meal, including an uncounted number of toasts ("Noroc") with plum brandy, we sat around talking with our hosts. (For many, it was communicating with sign language.) After talking and drinking for a few hours, we presented the gifts we had for them and went to bed. We had no problem sleeping, we were all "plum" numb. (Ouch!)

IT'S GREAT TO MEET A REAL BASS

The next morning, Sunday, June 30, it was raining quite hard as we ate breakfast. We bid reluctant farewells to our hosts and headed for Tirgu Mures, 300 Km. north in Transylvania. That evening, our entire group was invited to our guide's room where we met her father. Mr. Dumbrova is a *basso profundo* for the Romanian Military Chorus which happened to be performing in town. We were unable to attend

(Continued on next page)

ROMANIAN TOUR – (from page 5)

their performance, but an awful lot of singing took place in the hotel room with Mr. Dumbrova singing a full octave below our basses. (Many of our basses tried to join the lead section thereafter.)

Monday morning, July 1, brought a nice day with an end to the rain. During visits to the Parochial Orthodox Church and the Palace of Culture, we tried the acoustics in each. After a brief shopping tour of a new shopping center we loaded the bus at noon. The "Knight Shadows" sang in the hotel lobby while waiting for lunch. At 2:15 the Knights headed for Bistrita, a city of 30,000 dating back to the 12th century. Immediately after checking into the Golden Crown Hotel, we witnessed a funeral procession. It was like something out of the past with a brass band leading a horse-drawn, flower-bedecked hearse followed by the walking mourners dressed in black. After a walk around town, checking the shopping district, we had dinner at the hotel. That ended the day as many went to bed while others strolled around the block before retiring.

BILLED AS JAZZ CONCERT

The crew gathered in the lobby early on Tuesday morning (July 2) and serenaded the other guests and hotel personnel. (The switchboard operator left the lights flashing on the switchboard until we finished singing.) After breakfast, we toured the town including a Lutheran Church built in 1562. Naturally, we sang hymns for the visitors there. The remainder of the day was free time during which most of us went shopping. At 5:30 we invaded the Casa de Culturii (House of Culture) for our show. We were slightly apprehensive because the posters billed us as a "concert of jazz." The 1,000-plus audience was wildly enthusiastic about barbershop harmony. After each number they kept up the rhythmic clapping that meant encore. The chorus, "Knights About Town" and the "Knight Shadows" did several encores, but true to tradition, left them wanting more. One thing happened here that really made us feel great. A group of college students who spoke English told us that after hearing most of the groups which had performed there since the "Ambassadors" program started, they felt we had definitely been the most enjoyable. After the show, we went back to the hotel for dinner and an afterglow to celebrate the tremendous response we had received.

On Wednesday, July 3, we loaded the luggage on the bus at seven, ate breakfast and gave one last performance for the people of Bistrita before leaving for Agapia.

Thursday, July 4, was probably one of the most unusual Independence Days many of us have experienced. We boarded the bus and traveled to the Varatec Monastery which dates back to 1598. This monastery provides living quarters for 300 nuns. We were fortunate enough to be permitted to sing from the nuns' choir loft much to the delight of the choir director who later guided us on a tour of their museum. The museum was filled with ancient icons of gold and silver, tapestries and carpets made by the nuns in past centuries using gold and silver thread as well as thread colored with vegetable colors. Some of the items took fifteen years to complete. After our tour of the museum, the choir director sang for us, which was a most enjoyable surprise.

WE MEET ANOTHER TOUR GROUP

Amid the well wishes of the crowd of tourists, we left the monastery and headed for Tirgu Meamt, a 400-year-old settlement. Lunch was served at the Plaisu Motel. As we were leaving, a college choir from Milton, Mass. came in to eat. Of course, we gave a performance there for them and the other customers. We window-shopped the rest of the afternoon. We had to window-shop because in Romania the stores are closed from noon until 5 p.m.

At six we presented our show for about 1,000 enthusiastic Romanians. (We constantly marveled at the reception we received everywhere.) Once again the traditional flowers were presented, and autograph seekers mobbed us. After the goodbyes we headed back to Agapia and prepared for our July 4th celebration. At the motel, many people wished us well on our country's 198th birthday. We had the dining room to ourselves, ate a delicious meal, complete with wine, and were entertained all evening by a violinist and accordionist. That evening Bob and Alice Avey celebrated their wedding anniversary and the "Knight Shadows" (Avey is bass) sang *Anniversary Waltz*.

Friday, July 5, started with loading the bus and going to the new Agapia Monastery to sing as part of the morning church service. After singing, we had breakfast at the motel and left for Slanic Moldova. We next stopped in Bacau, an industrial city of 200,000 where we sang in front of the Hotel Decebal for a crowd of about 300.

At three that afternoon we arrived in Slanic and checked into the Perla Hotel. This health resort is called the "Gem of Moldova," and is an exceptionally picturesque natural setting as well as having a number of sulphurous mineral springs used to treat respiratory diseases and diseases of the digestive tract.

On Saturday, July 6, it was breakfast at eight and a shopping tour of the souvenir stands and the shops in the village. As we finished lunch, a mixed chorus from Lexington, Ky. checked into the hotel. Later they held a practice session – they were terrific! (Any group that has sung twice in Carnegie Hall has got to be good.) It was a genuine pleasure to listen to them.

After a free afternoon, we dressed for our evening performance at the Slanic Casa de Culturii. The audience of 450 thoroughly enjoyed the performance.

FLOWER GARDENS IMPRESSIVE

Sunday, July 7, was a lazy day, with breakfast at eight and a stroll in the beautiful park. We cannot mention the park without saying something about the exceptional flower garden displays. They are measured very carefully when planted. In one garden they changed the date very early every morning – with flowers! Beautifully designed flower gardens are prevalent throughout Romania. The Romanian people have a deep love of flowers which is evidenced in their parks and along their thoroughfares in every community. At four, we dressed for an evening performance in Tirgu Ocna, a town known as early as Roman times and is renowned for its salt mines and chlorosodic water used for treating rheumatic diseases. Here we had another enthusiastic audience of about 500 people.

Monday, July 8, we left Slanic for Neptun on the Black Sea, where we had a couple of days to rest. Some of the men even did some exploring, especially when a nude beach was discovered nearby!

During our stay we visited the Museum of Archeology in

(Continued on page 29)

Questions and Answers

The following suggestions and questions, edited and categorized by John Mulkin (Herrin, Ill.), member of a special public relations study group, were submitted by members who responded to a special public relations survey. Additional questions concerning any phase of the Society should be directed to: Questions and Answers, 6315 - Third ave., Kenosha, Wis. 53141.

SOCIETY ORGANIZATION

- Q. *Why doesn't the Society develop advertising products such as paper place mats, match books, etc.?*
- A. The Society has had paper place mats which were designed specifically for advertising for many years. They are listed in our current supply catalog (Order No. 5837) and can be ordered from the International Office. We've also had match books until a few years ago when our costs for the books went so high we could no longer handle them as a sales item.

ETHICS

- Q. *What can be done to eliminate "off-color" stories in performances?*
- A. This question has been raised so many times in the past that it seems like there should be a simple answer — but the exact opposite is true. The use of "off-color" or "blue" material has been a problem since the first quartet emcee started talking (instead of letting his quartet sing), and the first show emcee thought what he had to say was more entertaining than the quartets he was supposed to introduce. It would seem that this problem will only be solved if we continually remember that we are presenting "family-type" entertainment. This will be a long, hard struggle, one that demands constant, unrelenting vigilance on everyone's part. A report form is available for anyone wishing to report offenders. Your chapter secretary can supply you with a copy of the form. You can be sure that a thorough investigation of the offensive incident will be made without mention of the person filing the report. Then, too, make sure the quartets appearing on your shows are warned in advance that your chapter will not tolerate the use of offensive material.
- Q. *Can anything be done to eliminate cursing at chapter meetings, particularly by chorus directors?*
- A. Sure, just eliminate off-pitch singing! Seriously, there's no way the Society can solve this problem. It's something that will have to be dealt with at chapter level by your chapter board. Even though we only accept for membership "men of good character," we do hear of chorus directors who cannot seem to function without cursing or using profane language. Quite often the guilty party is not even aware of what he is doing. First of all, you should let your chapter board know that you are concerned about this man's language. It'll then be up to them to take action to correct it. This can probably be best accomplished by having a face-to-face meeting with the offending director, who will more than likely be happy to "clean up his act."

MUSIC

- Q. *Why can't the Society's music publishing department place more emphasis on adding more of the old familiar songs to our present repertoire?*
- A. Most of the thirteen songs included in the Barberpole Cat Program would be considered "old familiar songs." Renewed emphasis will be placed on singing these songs throughout this year, even though the program is going into its fourth year. One of the Society's most recently published books, "Strictly Barbershop," contains nothing but songs of this vintage. Another important factor to be considered is that many of the "old familiar songs" are not available to us because they are under copyright. All songs written after 1905 fall into this category.
- Q. *Why doesn't the Society develop arrangements of songs that are currently popular — songs that would appeal more to our younger people?*
- A. Most of the "popular" songs written today are not readily adaptable to the barbershop style of harmony, a style which we are trying to perpetuate.
- Q. *What can we do to keep performances within certain time limits so that audiences will not become restless?*
- A. All good shows are well planned and carefully timed. Hopefully, we should always leave the audience wanting to hear more. However, even the best of plans often go awry, especially when some quartets cannot resist the temptation to sing as long as they receive any kind of encouragement from the audience. A situation like this is difficult to correct "on the scene." A written word to your show quartets in advance, warning them that your show will be run on a strict time schedule, and that they should not exceed the time allotted them, should help. Then check with them again on the night of the show to make sure each quartet understands they are not to exceed a certain time limit. These suggestions may not solve the problem completely, but they'll surely help.
- Q. *Has the Society given any thought to composing and adopting an original song as a special theme to be sung during our Bi-centennial year?*
- A. Yes, the idea was talked about, but not developed. It seemed like a great effort to compose a special song which would be used just one year. Instead, the decision to prepare an entire show was implemented, and the music and script for "Salute to America," a special Bi-centennial show, will be distributed to all chapters early in 1975 allowing plenty of time to prepare the music for 1976 performances.

You CAN Sing in a Quartet (if you really want to)

By Ray Miller, 11 Nahma Ave.,
Essex Junction, Vt. 05452

(Editor's note: With emphasis this year on quartet singing, and how our lives can be "enriched" by involvement in quartet activity, we think you'll find the following suggestions both timely and inspirational. Don't just stand there — get three other guys and start SINGING!)

(Cartoons by Jim Applegate)

If you are one of those thousands of souls who sincerely wants to be a quartet singer, your prayers have been heard. Whatever started you in this direction, if you sincerely desire to sing in a quartet, the following suggestions should help you along the way.

1. Don't Make Excuses For Not Singing.

No one is perfect. No one knows all he would like to know about quartet singing. And no one has a perfect voice. Join thousands of others of us who are untrained and in need of direction and inspiration. Find your own particular weaknesses, then set about to eliminate or reduce them. You, too, can improve. Remember, excuses are reasons for NOT singing; find reasons TO sing.

2. Don't Wait For The Perfect Combination.

This may well be one of the great deterrents to more quartet activity. It is a strongly mis-leading rationalization that you will sing in a quartet when this or that particular person, or group of men, is willing to sing with you. You may wish to associate only with those fellows you know to be good singers, rather than bend a few with some other "dubs" like yourself. You will find that it can be an awfully long wait before you have an opportunity to sing with that "chosen few." In the meantime, you could have been singing with other men who, like yourself, were not as experienced. The extremely important point here is that any and all quartet singing experiences are valuable. Waiting for the "right combination" of either persons or circumstances is an excuse for not singing. (See Suggestion 1).

3. Get Quartet Singing Experience.

The way to become an experienced singer, in demand by others, is, simple enough, to engage in quartet singing. To get experience, you sing with anyone, anywhere, anytime, under whatever conditions that may give you even ten additional seconds of quartet singing experience. You are bound to learn something every time you try. Even if you make all kinds of mistakes, correct them, and move on. You'll find yourself much farther down the road to quartet singing than your counterpart who decided to wait. Maybe he's waiting until he gets more experience before he attempts quartet singing. And where does he get that experience? You guessed it — by singing in a quartet — any quartet. Although many good techniques pertaining to group singing can be learned by singing in a chorus, you can only gain quartet experience by singing in a *quartet*.

4. Don't Be Afraid To Ask For Help.

If you feel that lack of knowledge, or some other obstacle is keeping you from singing in a quartet, pin-point the problem and correct it. Somewhere in your chapter, school, church or community, there are people who have the knowledge and



"Don't Be Afraid To Ask For Help"

desire to help you achieve your aims. Find out who they are by asking questions, then tell them what you hope to accomplish. Don't be surprised if they seem glad to help you. How do you think churches, colleges and charitable institutions survive? Sure, by asking for help. One hitch: in order to ask for help, you must be willing to acknowledge the fact that you don't know everything. Some people can't do this, so their progress is painfully slow.

5. Tell The Right People That You Want To Do Some Quartet Singing.

Don't hesitate to tell everyone about your desire to sing in a quartet. Especially, inform your chapter quartet activity chairman or whatever his title may be, your chapter president and your chorus director. These men will help you attain your goals in the field of quartet singing. Don't be afraid to ask them for help. Helping to get you singing in a quartet might be the most useful thing they do in weeks. If you have asked once with no results, ask again. Remind these important people of their responsibility to you. You are the bricks and mortar of the entire organization; in fact, you are one of the important reasons for its existence.

6. Stay Close To The Action.

When organized quartets sing, be there. At chapter meetings, shows and informal gatherings, hang around the quartets and listen. You'll learn things, and you will let them know you are interested. Ask the quartets if you may come to their rehearsals. Chances are, you may even get a chance to sing on occasion. Get this experience.

7. Hang Around The Woodshedders.

For those who are not acquainted with woodshedding, it's barbershopping in its original form: four men who just start to

sing a song, putting in the harmony and embellishments as their ears tell them. It can sound pretty awful much of the time, but you will find some of your better singers exercising their talents at such informal get-togethers. The nice thing about woodshedding is that you can take a crack at it, too, if you will only ask. Tell them that you'd like a shot at that baritone move, or that you can sing the tag to "Last Night Was the End of the World" and would like them to fill out the parts. They're doing the same thing you'd like to do, so join them. If you don't get what you want the first time, try again. They'll be around next week. If there is no woodshedding at your meetings, get some started. It's as simple as singing a song and waiting for something to happen. Don't be dismayed if someone tells you you've sung a wrong note, or a word, or a move. That happens all the time. The guy who's telling you may not know any more about it than you do. There may be all sorts of ways to harmonize a song, and several people may have different ideas. It's not a contest; most anything goes. To keep you from being unpopular, though, there is one thing that doesn't go, and you should know about it. Adding your voice to four others while they are doing their thing is a flagrant violation of one of the unwritten rules of woodshedding. Wait for your chance to sing. You'll get in on the singing because everyone wants you to. New woodshedders are very welcome. But chiming in with your note while others are singing is sure to get you the "fisheye" from at least one singer. Remember, four sing, not five.

8. Know The Words And Notes To The Songs.

You will find yourself a very popular fellow if you know the melody and words to a lot of singable songs. If you know your part to several chorus songs, you'll find that you are much more likely to be asked to participate in quartet activity. No, the district champions may not ask you to sing with them, but if you let it be known that you have something to contribute, you will find yourself being sought out to sing in a pick-up group, or possibly, in some budding new foursome. (New quartets are always being organized.) Let them know you know something, and you will soon be part of the action.



"Get a Pitchpipe!"

If you don't know the words, and notes, and melodies, learn them. That's why we have all those sheets of paper with the little dots and "squiggles" on them.

9. Get A Pitchpipe; Be A Leader.

Pitchpipes are quite inexpensive when one considers how frequently they're used. If you know how to blow the darn thing, and you know the keys in which a few songs are sung, you'll find that other singers will soon recognize you as a person who can make a contribution to what they are doing. That's a good start. Once having mastered blowing the "horn," you are in a position of command. Announce the title of the song you know, blow the (right) keynote with aplomb and confidence, then commence to sail into the song. Even if you can't handle it any further than that, you have at least let them know you're there. You'll be forgiven for any ineptitude, and you'll soon find another opportunity to exercise your growing skill. A note on showmanship: practice your pitchpipe blowing technique in the privacy of your own home, if necessary, so that you don't fumble around with it when your golden opportunity presents itself.

10. Learn To Sight-Read Music.

Here you are really able to "cut some ice" with those with whom you sing. Being able to pick up a sheet of music, or a barbershop arrangement, and sing your part (or any part) is a clear indication to those around you that you know what it's all about. Learning this technique is not difficult if you will only make the decision to do it. From then on it's easy. Someone somewhere can teach you. Ask your quartet members, or chorus director, or your resident "music expert" to teach you to sight-read. If they know how, they will be glad to share their skill with you. If no one in your chapter can help you, try asking local music teachers or choir directors. Someone will be willing to help you. Being able to sight-read will increase your barbershop stature several degrees. If you know how to do this already, all the better. You will find yourself in demand to help those who can benefit from your ability, and you'll be doing a great deal more singing as a result.

11. Learn Another Voice Part; Increase Your Value.

Frequently there's a spot open in a quartet for a voice part which is in short supply at that time. The ability to sing another part in addition to the part you normally sing makes you much more marketable. You will have a far better chance of being in a quartet by exercising this useful facility. If you are organizing a quartet, you will find the same to be true. One of your best quartet prospects may sing the part you sing, making him (or you) unavailable. Besides increasing your singing opportunities, singing another part increases your singing fun. Handling different parts in woodshedding sessions is commonplace and certainly makes it much more interesting. Versatility in your own quartet can also have many distinct advantages later on.

12. Go To The Schools.

Become more knowledgeable in the use of music and quartet techniques. There are workshop-type schools held at several places many times during the year at which a wide variety of barbershop craft is covered. Usually, these consist of both lectures and "learn-by-doing" sessions. For the ambitious quartet man there is much to be learned at these schools. Not only does one learn, but the schools are lots of fun and one meets interesting new people with similar problems and

(Continued on page 32)

SURPRISE ! The World Knows We're Alive

(They'd Even Join if Asked)

*"Oh wad some power the giftie gie us
To see oursels as others see us!"*

Robert Burns (1786)

By Terry Clarke
111 Summer St.
Hingham, Mass. 02042

How popular is barbershop harmony outside our Society?
How many people throughout the United States and Canada even know what "barbershopping" is?

What do musicians, young men, professional people, or men living in small cities and towns think of us?

These and a list of equally intriguing questions recently were asked of men throughout the United States and Canada. Purpose of the survey? To learn, once and for all, just how people outside the Society perceive us and what feelings they hold which may need to be overcome.

Their answers, as you'll discover while reading this article, were quite surprising. In fact, almost unbelievable. However, the data gathered by the scientifically prepared and conducted survey is accurate.

Why A Survey?

As a point of interest, the idea of a survey first was proposed by the special Public Relations Committee established by Past Int'l President "Chuck" Abernethy in 1973. "If we are to undertake a major public relations program aimed at enhancing our image," it was reasoned, "then let's first get a measure of what people really think of us." (And while we're at it, we figured, let's pry into some other areas worthy of consideration.)

With the able assistance of faculty members of Boston University's celebrated School of Public Communication, the study was begun. Working with Society Director of Communications Hugh Ingraham and members of the Public Relations Committee, Drs. Otto Lerbinger, Earle Barcus and Bob Smith prepared a professional questionnaire. Following the necessary pre-testing (during which the questioning of respondents was reduced to 20 minutes in length and bothersome questions were toned down or eliminated), the survey was launched.

Using the telephone lines and resources of several friendly enterprises** more than 1,000 "male heads of households" were called during evenings and weekends. The sampling universe was limited to towns and communities which had a local S.P.E.B.S.Q.S.A. chapter. Within two weeks the survey was completed and the tabulating of information began.

Results

In part, here is what we learned.

- Surprise No. 1: At least 82% of those persons called *were aware* of "barbershopping" or "barbershop quartet harmony."
- Surprise No. 2: 17% of the sample, when asked the first question ("Have you ever heard of an organization with the initials S.P.E.B.-S.Q.S.A.?") recognized the initials. (Indeed,



The three principal architects of the survey pose with Society member Terry Clarke (far left) outside Boston University's prestigious School of Public Communication. Left to right they are: Dr. Earle Barcus, Dr. Otto Lerbinger and Dr. Robert Smith.

90% of these people who recognized the initials accurately recited our Society's full name!)

Surprise No. 3: Only 22% of those interviewed were totally unaware of our *Society* as an organization.

ASSUMPTION: Our artform enjoys an incredibly high *awareness* level among the male populace.

Surprise No. 4: Nearly 60% (58% to be exact) stated outright that they "*liked* that style of singing." (In retrospect, only 9% said they *disliked* it.)

(Aren't you beginning to feel a little differently about this hobby for which you've been half apologizing all these years?)

Surprise No. 5: Of those who indicated they had some musical background (played an instrument, sang in choir), only 1% expressed anything negative about barbershopping. However, of these same people 50% felt they "didn't know enough about the membership to comment one way or the other as to their (our) quality of music." Only 8% of those with musical backgrounds figured we were "serious musicians."

ASSUMPTION: Whereas the *awareness* level is high, our *appreciation* level is quite low — especially among those who are in a position to do us some good: namely, musicians.

Surprise No. 6: When asked whether they "agree," "disagree," or "have no opinion" on a variety of statements, only 7.8% "agreed" that "Barbershoppers probably drink a little more than the average man." (This happened to be the lowest and most distinct response to any of the 14 questions asked in this manner.)

ASSUMPTION: For you who nurse the imagined guilt of the "cursed drink" image, forget it. It most certainly is NOT a problem in the minds of the public. (Nor has it ever been at any of the many conventions and get-togethers I've attended over the years.)

Chapters Take Notice

There are more surprises. None as startling as most of those already mentioned, but surprising nonetheless. For instance,

we asked our willing subjects to tell us "How would you go about trying to find the Barbershoppers in your community if you wanted to join?"

The answers are interesting. The largest percentage (35%) either didn't know or couldn't answer the question. The remainder volunteered these sources (in order of frequency):

- Ask a member or ask at a local chapter. (Remember, our respondents all lived in towns where a chapter now exists.)
- The phone book.
- Ask a friend.
- Ask a musical organization (i.e. local musical society, choir, musicians' union, Symphony Hall).
- Ask at a school or college (music department or music school).
- Ask at a music store (record shop, instrument store).
- A community group (Chamber of Commerce, City Hall, civic center, Lions, Rotary, Kiwanis, town organization).
- Newspaper office.
- Radio or t.v. station.
- A musician
- Library.
- Go to a performance.

(Administrative Vice-Presidents take special note of the above.)

In yet another series of questions we discovered that persons living in Metropolitan areas (large cities and their suburbs) responded differently to various subjects than did those who resided in outlying areas and in small towns and cities. For instance, people in smaller communities would be more apt to contact a chapter or chapter member to learn of the Society; whereas a large city (or suburb) dweller would be more apt to use his phone book. Likewise, residents of smaller communities "first learned of the Society through the newspaper," while those in larger cities "first learned via radio, television or a live performance." These responses probably reflect the fact that smaller community newspapers are more willing to publicize local chapter events with greater frequency than are large metropolitan dailies; and a greater number of radio and television stations exist in larger cities.

Here are several other facts worthy of consideration by
(continued on next page)

Final tabulation of all responses presented an interesting glimpse of how people perceive our Society. Shown reviewing a preliminary draft of the report at Boston University's computer center are (left to right): Dr. Robert Smith (seated), Dr. Earle Barcus, Dr. Otto Lorbing and Terry Clarke of the Society's Public Relations Study Committee.



SURVEY RESULTS — (from page 11)

every member within the Society:

- Those who indicated a liking for barbershop harmony more often than not were introduced to our form of harmony at a live show, over radio, or on television. In other words, their first experience was an auditory one, versus a written account.
- More than half of those asked thought that "you need to audition to join." This helps explain why "Auditions for Admissions" is such a successful program when conducted properly. People EXPECT you to require an audition (and no doubt are somewhat discouraged and disillusioned about our caliber of musical excellence when they discover "anyone can join").
- Only 28% of those interviewed agreed that "the Barbershoppers in my area do a lot in programs to help the community." By comparison, 27% out-and-out disagreed with that statement, and 45% "weren't sure." (This one hurts. Evidently we haven't been letting our light shine.)
- One of the last questions on the list asked, "If a close friend asked you to join the Society, would you be at all interested?" 15% said "yes"; 14% "didn't know"; and 71% said "no." Their two major reasons for saying "no?" 1) I can't sing, and 2) I'm too busy. And their reasons for saying "yes" were: 1) I like to sing, and 1) I like the harmony and old-time flavor.

TIPS TO CHAPTERS

The information gleaned in both internal and external surveys already is proving valuable in our efforts to: 1) increase our membership, 2) improve our musicianship and 3) build a broader appreciation for our unique artform.

Each chapter can enhance its own efforts locally with the following steps:

- List your chapter, including when and where you meet, in every conceivable place prospective members would expect to locate you. (See list of places recommended by respondents.)
- Conduct a regular series of "Auditions for Admissions." Remember, the public EXPECTS you to audition prospective members. Don't disappoint them.
- Attempt to place your best available talent on radio and television programs. If nothing else, provide each radio station in town a pile of barbershop quartet and chorus records. (I'm told the current third-place Medalist quartet has an excellent record available for just such purposes.)
- Don't hesitate to enlighten your audiences — in your programs, via your Emm Cee — as to the intricacies and benefits of our unique artform. (Send to our International Office for a background kit, if you don't already have one.)
- When you achieve something worthy, alert someone outside the chapter — preferably the media. And by all means, take part in the many PROBE (Public Relations Officers and Bulletin Editors) activities that become available throughout the year.

***The Society wishes to thank Boston University, GTE Sylvania, and Johnson, Raffin & Clarke, Inc. for the services and energies provided us throughout this important project.*

Bowling Green State Offers Barbershop Singing Course

Bowling Green State University (Bowling Green, O.) is offering a course in barbershop quartet singing, believed to be the first college or university in the nation to offer such a course.

The course was the idea of Dr. Wallace DePue, associate professor of music composition, who became involved in barbershop singing after hearing some area quartets perform.

"Barbershop is a recognized form of music but nobody teaches it in college," Dr. DePue said. "It has so many pluses, I decided it should be taught."

Because many of the 23 honor students enrolled in the composition class are preparing to be music teachers, Dr. DePue believes the music will help them in their professions. "It's an excellent way to excite young music students. High school boys usually don't want to join the chorus but barbershop harmony is something most boys like," he said.

Dr. DePue's class has received the Society's full support, and Mus. Services Ass't Dave Stevens was in Bowling Green as a guest instructor for two days.

At Dr. DePue's request, the Defiance, O. "Northwesternaires" Chorus and two quartets, the *Fort City Four* and the 1973 Johnny Appleseed District Champion *Four in Legion*, presented a comprehensive "workshop"-type demonstration of barbershop harmony for the class on Oct. 28th. Defiance Director Jim Shisler and Dr. DePue worked out a program

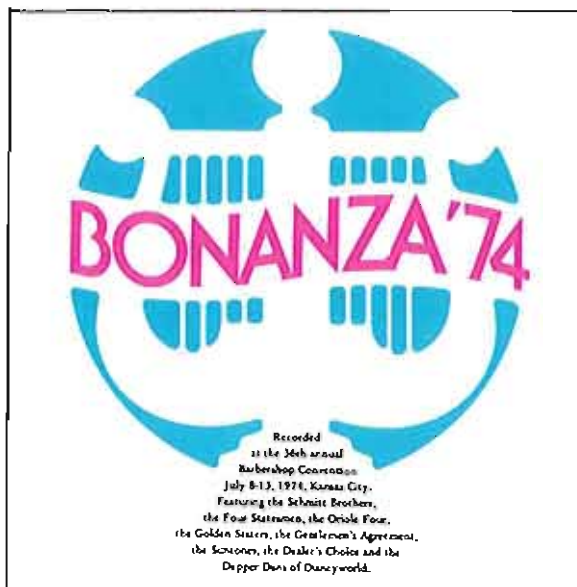


Exposed to barbershop harmony for the first time, harmonizing students are: (from left) Jon Shinaberry, Paul Sibbersen, John Taylor and Fred Speck.

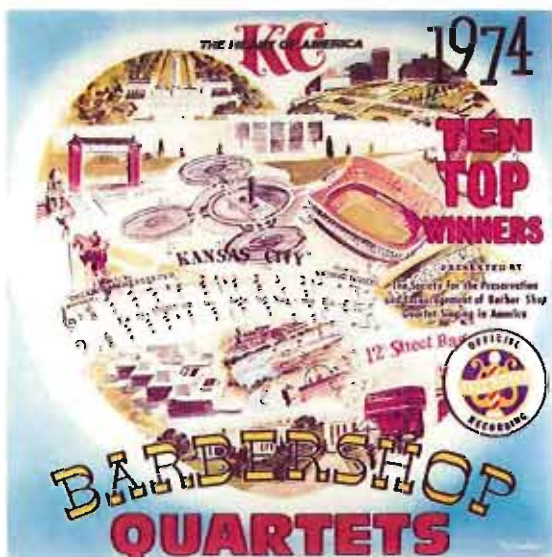
which included almost every aspect of our singing hobby. The barbershop harmony session attracted many non-music students who, after hearing new sounds coming from the music building, swelled the class to an audience of over 100.

The Society provided the instructional material for Dr. DePue's class and is anxious to learn the results of this first teaching experiment at college level.

SOUNDS OF 74



Hear the best of the barbershop from the '74 convention in our Top Ten Quartet and Top Five Chorus recordings as well as a great "Bonanza" of Past Champs and the hilarious "Dapper Dans of Disneyworld."



DAPPER DANS: Disney Medley; Coney Island Washboard. **DEALER'S CHOICE:** Consider Yourself; Goodbye, Old Dixie, Goodbye. **FOUR STATESMEN:** When I Lost You; I've Got the Time, I've Got the Place. **GENTLEMEN'S AGREEMENT:** The Sweetest Story Ever Told; How's Every Little Thing In Dixie? **GOLDEN STATERS:** I'd Love To Live In Loveland; Floatin' Down To Cotton Town. **ORIOLE FOUR:** Hi, Neighbor; Old Folks. **SCHMITT BROTHERS:** Put On Your Old Gray Bonnet; America, The Beautiful. **SUNTONES:** Danny Boy; I Want To Hear A Yankee Doodle Tune - The Yankee Doodle Boy (medley).



REGENTS: There's A Broken Heart For Every Light On Broadway; Every Street's A Boulevard In Old New York. **PACIFICAIREs:** Emaline; Back In Dixie Again. **BOSTON COMMON:** Who Told You?. **INNSIDERS:** Sweet Indiana Home. **SOUNDTRACKS:** Hello, My Baby. **VAGABONDS:** If I Had All the World and Its Gold. **O K 4:** I Love That Old Barbershop Style. **COMMAND PERFORMANCE:** Down By the Old Mill Stream. **HAPPINESS EMPORIUM:** My Lady Loves to Dance. **GRANDMA'S BOYS:** Goin' Down to My Hometown in Dixieland.

THOROUGHBREDS (Louisville, Ky.): Here Comes The Showboat; Sweet, Sweet Roses of Morn; Alexander's Ragtime Band. **PENINSULAIRES (Peninsula, Ca.):** On The Old Dominion Line; Remember Me to Mary; Steamlin' Down the River. **VOCAL MAJORITY (Dallas Metropolitan, Tex.):** Who'll Take My Place? (When I'm Gone); At the Jazz Band Ball. **MONTCLAIR (Montclair, N. J.):** Broken Hearted; So Long, Dearie. **ARLINGTONES (Arlington Heights, Ill.):** Dancing Down In Dixie; Have A Happy Day.

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EN-RICHARD'S RAMBLINGS

MENT - Through Barbershop Harmony

By Int'l Pres. F. Richard Ellenberger
2476 Poersch Ct., Schenectady, New York 12309

missing a great source of enrichment — from the musical contributions we make in our communities. Think for a moment of this past Christmas Season. How many times did your quartet or chorus share your singing talents with people in hospitals, nursing homes or other places?

Think of the contribution we will make to community life during our Bi-centennial year. Already many chapters have volunteered their services and will be playing major roles in the festive activities taking place during the 200th anniversary celebration.

FINANCIAL BREAK FOR OLD AND YOUNG

How many of you wished you had learned about the Society long before you did so that you might have joined at an earlier age? Perhaps like me, most of you will fall into this category. With many districts and chapters adopting measures to cut dues in half for full-time students up to 23 years of age effective January 1 (following similar action taken by the international board in Kansas City), we have an opportunity to bring our music to young men, thereby enriching their lives at an earlier age than ever before. Incidentally, we will also be making a giant stride toward accomplishing something absolutely necessary if we are to "perpetuate" our style of music and the Society. Without continued replenishment by younger men, neither can long endure.

Barbershop harmony can likewise continue to enrich the lives of men 70 years of age or older who have been members for ten years or more. With inflation most likely to affect this segment of our Society — those with fixed incomes — the international board established senior dues of \$9 for these men.

Ours is a family-oriented Society. Our singouts, shows, social activities, contests and conventions offer great opportunity for family participation. We're rated "G" and we aim to keep it that way. Anything that brings enrichment to our families is that much more enriching to our lives.

PRESERVING THE BARBERSHOP STYLE

Despite misguided efforts in other directions, our stock in trade is barbershop harmony. We should concentrate on what we do best and what no one else can do nearly as well. Can any of us honestly say that we aren't more enriched by a good performance of a barbershop song than by any other type of music we might sing? I feel strongly that the answer is affirmative, and that, moreover, our audiences attend our shows and singouts so that they too can enjoy our great music. Let's not cheat them.

"WE SING . . . THAT THEY SHALL SPEAK"

As specifically stated in our purposes, we not only sing for the enjoyment of ourselves and others, but we also participate in charitable projects. I think our Society units are doing well, both with their local projects and with our Society-wide service project. We must continue emphasizing this facet of our operation and strive to increase our participation. I'm sure you will agree we can do even better than we have in supporting the Institute of Logopedics. There is certainly no finer way we can achieve Enrichment — Through Barbershop Harmony.

As I write this article, I'm looking at one of my favorite momentos, a plaque I received from the "Heart of America" Chapter which hosted the international convention last summer in Kansas City. It is a miniature replica of the plaque displayed in the Muehlebach Hotel, and is inscribed in part as follows:

"In the lobby of this hotel Owen C. Cash and Rupert I. Hall of Tulsa, Oklahoma met by chance in the year 1938. Their meeting resulted in the formation of an impromptu barbershop quartet which sang on these very premises. This experience so *enriched* (italics mine) the lives of these men that upon their return to Tulsa they formed the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America . . ."

This chance meeting by our founders has enriched the lives of countless people since that time. It is the word "enriched" that triggered my thinking concerning the development of my theme for 1975 — "Enrichment — Through Barbershop Harmony." Not intended as a panacea, nor a means of providing radical new directions, we hope it will be a simple framework within which the programs to be emphasized in 1975 can be conveniently associated.

Briefly, here are some ways that your efforts and mine can help to achieve greater "Enrichment — Through Barbershop Harmony" during 1975.

First of all, every individual member of our Society is enriched by participation in activities of his chapter. Just last week our quartet entertained a group of blind people. The expressions on their faces as we sang, and the appreciation they showed for our singing, was something I'll never forget. Perhaps we enriched their lives just a little. The quartet was certainly enriched by the experience.

There are many avenues of individual enrichment available to all of us in our Society. Becoming a contest judge, for example, requires a lot of training and devotion, but its fulfillment is enriching, not to mention the enrichment it provides to the whole Society.

Those of our members with appropriate musical talents can learn to become accomplished barbershop music arrangers. Again, it requires a lot of effort — but it is enriching.

Undoubtedly one of the most demanding jobs in our Society is that of a chorus director. The reward for all the time, training and effort required provides its own kind of enrichment from the results achieved.

There are obviously many, many other activities that can be individually gratifying — each activity providing its own personal rewards of enrichment.

WHAT ABOUT OUR PLACE IN THE COMMUNITY?

If we sang just for our own enjoyment (which actually was the basis upon which we started back in 1938), we would be



1975 International Convention and Contests

By Jean Williams
4607 East 106th Street
Carmel, Indiana 46032

From the time Judge Jeremiah Sullivan in 1821 was inspired to combine the word Indiana with the Greek suffix "polis," meaning "city," thus forming the word Indianapolis, the city has had to overcome a reputation of being the greenest rookie at the track. Although the General Assembly wasn't particularly enthusiastic about the name for the site of Indiana's new capital, it was tired of arguing about the whole business and adopted it anyway. People said the new name was downright ridiculous and that no one would ever learn to pronounce it.

Indianapolis did not appear to be a very promising young rookie. Although the site selected for Indianapolis was centrally located in the state on level and fertile soil on the banks of a large river, it was only much later that the river was determined to be non-navigable. This mistake got it off to a fairly slow start. There was talk around the state during the first struggling years of the city's existence that Indianapolis was a place of pestilence, death, poor crops, swamps and few conveniences and would eventually be abandoned. There were no roads, the nearest town was 60 miles away through the woods, and the closest point to the Ohio River, pioneer lifeline and main artery of commerce, was 85 miles.

Luckily for you Barbershoppers convening here in June things have changed. Despite such inauspicious rookie years Indianapolis has grown from nothing more than an architect's plan superimposed upon Indian-inhabited wilderness to the eleventh largest city in the nation.

Of course there are those who are now inclined to call it a "colossus in the middle of a cornfield." Even our official city slogan for upcoming national Bicentennial celebrations — "Crossroads of America" — somehow smacks a bit of the old country town with two gas stations, a saloon and a church! Yet it's precisely that country town flavor that will provide the big difference between attending a barbershop convention in just any big city and enjoying one in Indianapolis.

Indianapolis has most all of the attractions you would expect to find in a large city — museums and restaurants, dinner theatres and a sports arena, historical landmarks and mammoth shopping centers. While our scenery and night life

make it more a nice place to live than the tourist attraction of the nation, there is plenty of sophistication and culture to be found. It's just that "putting on airs" doesn't fit in with our ebullient Hoosier hospitality.

That famous hospitality will be the green flag you'll get from the time you roll into "Indy" on one of those seven spokes of interstates radiating from our city (if you fly in — the airport is only a 15-minute drive from convention headquarters downtown). Indianapolis is already known as the "Racing Capitol of the World" thanks to the Indianapolis 500, the National Drags, the Hoosier Hundred and other major auto racing events. With thousands of Barbershoppers converging here the month after the 500-Mile Race, Indianapolis will be transformed into the "Singing Capitol of the World." If they insist, we'll even give the team that makes it into Victory Lane the traditional Indy 500 quart of milk with which to toast their success! Someone may even be able to talk the 500 Festival Queen into planting a kiss (would you believe kisses) on the winners!

You could easily spend a couple of days while you're here at the Indianapolis Museum of Art, a prestigious cultural complex composed of the Lilly Pavilion of the Decorative Arts, a house in the style of a French chateau, the Krannert Pavilion and the Clowes Pavilion. Both of these structures are built on a high bluff overlooking White River and with grassy concert terraces leading down to a stage next to the Central Canal. But since barbershopping is why you're coming, you're undoubtedly much more interested in the fact that the three-year-old Indiana Convention — Exposition Center, covering two entire city blocks, will be the site of the myriad of contests and performances during convention week. Not only that, but the Chorditorium will also be held in this beautiful facility.

Musical summer stock is presented by nationally-known performers and local professionals at Butler University's theatre under the stars. Since you're more likely to spend your time under the stars hopping between barbershopping events, you are probably much more anxious to find out that vast parking areas surround the convention center with parking



The Hilton Hotel — convention headquarters — about a ten-minute walk from the convention center.

rates at an unbelievable dollar a day. So don't be afraid to use your car rather than shuttle busses.

The extremely unusual and interesting Children's Museum, currently building a facility that will make it the largest children's museum in the nation, houses a fascinating array of exhibits relating to the natural sciences, history, pioneer life and transportation. Undoubtedly it will thrill you more, however, to discover that the new Hilton Hotel in Indianapolis will be our convention headquarters, about a ten-minute walk from the convention center.

The Indianapolis Motor Speedway and Museum *may* be capable of tempting you away from barbershopping activities for a while. You can even try to keep singing while you're zoomed one lap around the famous oval in the small busses available. The early 1900s saw Indianapolis as a leading auto manufacturer. Three of the most famous and celebrated luxury cars in America were made in Indianapolis: Stutz, Marmon and Duesenberg. The Speedway Museum includes such auto history and automobiles as well as a running history of the 500-Mile Race itself.

There are, of course, large department stores in the downtown area to lure the money from the purses of your wives. Their (your) money will probably disappear even more rapidly if they (your wives) end up in one of the enormous covered mall shopping centers, three of which — Castleton Square, Lafayette Square and Washington Square — are only a stone's throw away from I-465, an interstate road which rings the entire city.

Although most of the hotels and motels in the downtown area will be housing Barbershoppers, there will be hundreds of rooms also used in the motels around the periphery of Indianapolis, just off the interstate, so having your own transportation will be a great convenience. It so happens that back in 1821 Indiana commissioned a surveyor by the name of Alexander Ralston to actually sit down and create a plan for the town. Although his plan only included what is now the mile-square downtown area (he didn't believe that Indianapolis would ever be bigger than that), his design was a happy combination of Thomas Jefferson's Federal City of regular squares and the famous Versailles "Spider Web." The center of the mile-square was a circle intended to eventually house the governor's mansion, but it became Monument Circle in 1902,

when the huge Soldiers and Sailors Monument was dedicated to the common soldiers of the Revolutionary, Mexican, Civil and Spanish-American wars. Meridian Street runs to the circle from the north and south, and divides the city for the purpose of east-west numbering. Washington Street is the first street south of the Circle and is the north-south line of division. All of which is to say that Indianapolis is a very easy city in which to drive, follow directions and generally find your way.

If you don't feel like venturing out further than a few steps, the June weather should provide a lovely selection for dedicated girlwatchers (naturally, only you single Barbershoppers would be interested!). Although the average June temperature in Indianapolis is 71.1 degrees, the most definite thing that can be said about our weather is that it has a lot of variation. Our city has not been troubled by electrical shortages, so disturbances in air-conditioning supply are no worry, but you could expect to use a swimsuit as readily as a jacket or umbrella while you are here. There are an abundance of golf courses open to the public throughout the city for those who find it impossible to stay off the links!

There are numerous city parks as well as the 4900-acre Eagle Creek Park in the northwest section of Indianapolis, in case the weather prompts you to picnic or boat. Eagle Creek includes an Indian Museum and a Crafts Center with studios where you may watch professional and amateur craftsmen at work. If you plan to rough it the whole time, camping facilities will be available not more than a 15-minute drive from the downtown area. Conner Prairie Pioneer Settlement and Museum northeast of Indianapolis features a fine brick house built in 1823 with accompanying loom house, spring house, whiskey still, pioneer cabin bar and trading post.

(Continued on next page)

INDIANAPOLIS CONVENTION REGISTRATION ORDER BLANK

Date _____

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

Gentlemen:

Enclosed is check for \$ _____ for which please issue:
____ Adult Registration @ \$20.00 ea, ____ Junior Registration @ \$10.00 (18 and under) for myself and my party for the 37th Annual Convention and International Contests at Indianapolis, Indiana on June 23-28, 1975. I understand that the registration fee includes admission to official events, a reserved seat at Quarter-Finals No. 1 and 2, the Semi-Finals, the Chorus Contest and the Finals Contest; a registration badge and a souvenir program. I clearly understand that registrations are transferable but not redeemable.

PLEASE
PRINT
DISTINCTLY

NAME _____

ADDRESS _____

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

CHAPTER _____

Make check payable to "SPEBSQSA"



Monument Circle, the "hub" of downtown Indianapolis, is a memorial to the soldiers of the Revolutionary, Mexican, Civil and Spanish-American wars.

RACE TO INDY – (from page 15)

William Conner brought his bride, the daughter of an important Indian chief, to the prairie in 1802 and built his virtually self-sufficient operation. His was the first white settlement in central Indiana, and he was one of the commissioners who initially selected the site for Indianapolis.

Even Hoosiers uninitiated in the fine art of barbershop harmony seem to enjoy hearing the impromptu woodshedding of Barbershoppers wherever they may be, so we welcome you to make your own night life. Indianapolis has always been a city of churches, and they laid a heavy and repressive hand on community life a century or more ago, campaigning against

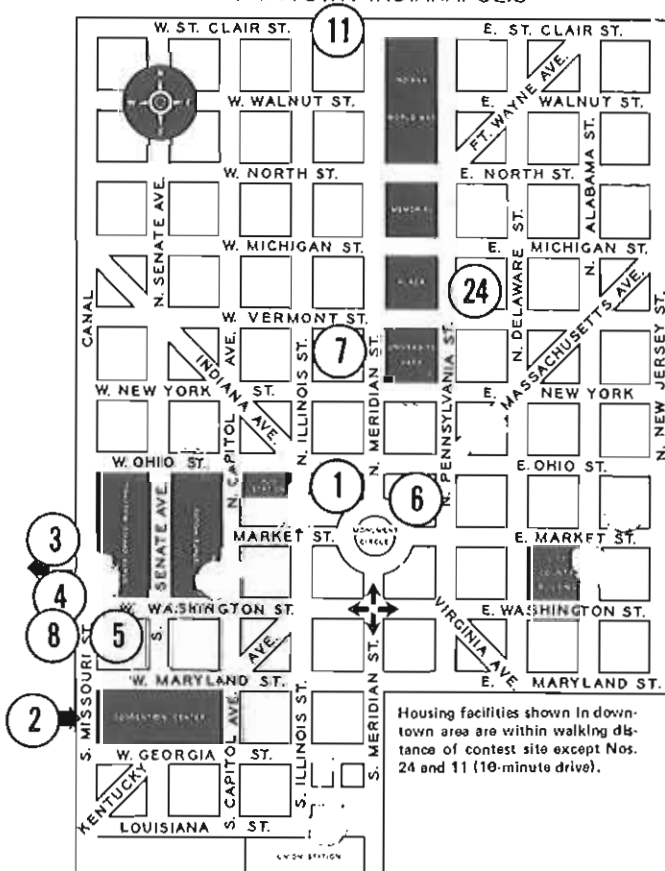
just about everything *except* singing. Despite this, at another level, Indianapolis was a "wide-open town," with crime and vice rampant. The 1890 census takers reported that Indianapolis had almost as many brothels as New York City! But in 1975, the two extremes of its history seem to have tempered each other considerably.

Even avid Barbershoppers have to eat, and you'll find plenty of restaurants throughout the city, whether you're after down-town cooking, French cuisine, a fast food hamburger, or steak and lobster.

Down-town cooking? Hoosier? What is all this strange Indian talk? No one is sure to this day how the word Hoosier originated but there are a great many theories. Hoosier could be either a friendly or fighting word back in the 1930s when it originated depending upon the speaker's context, his attitude and the inflection of his voice. Most Hoosiers don't think of the word as implying the attributes of an uncouth rustic anymore, but still associate it with the friendliness and hospitality of a more rural, uncomplicated time.

Your time in Indianapolis should be pretty uncomplicated. We aren't the type to make things difficult, and our innate hospitality is just bubbling over at our first chance to host our international convention. This is not only the first chance for Indianapolis, but the first chance for all the Cardinal District, which includes the entire states of Indiana and Kentucky. You're just going to have to take advantage of all this drive and desire to have a fun, smooth-running 37th annual international convention. So, to really come alive in '75, reserve your pit area, get your voice in perfect tune and ready yourself to hear "Gentlemen, blow your pitchpipes!"

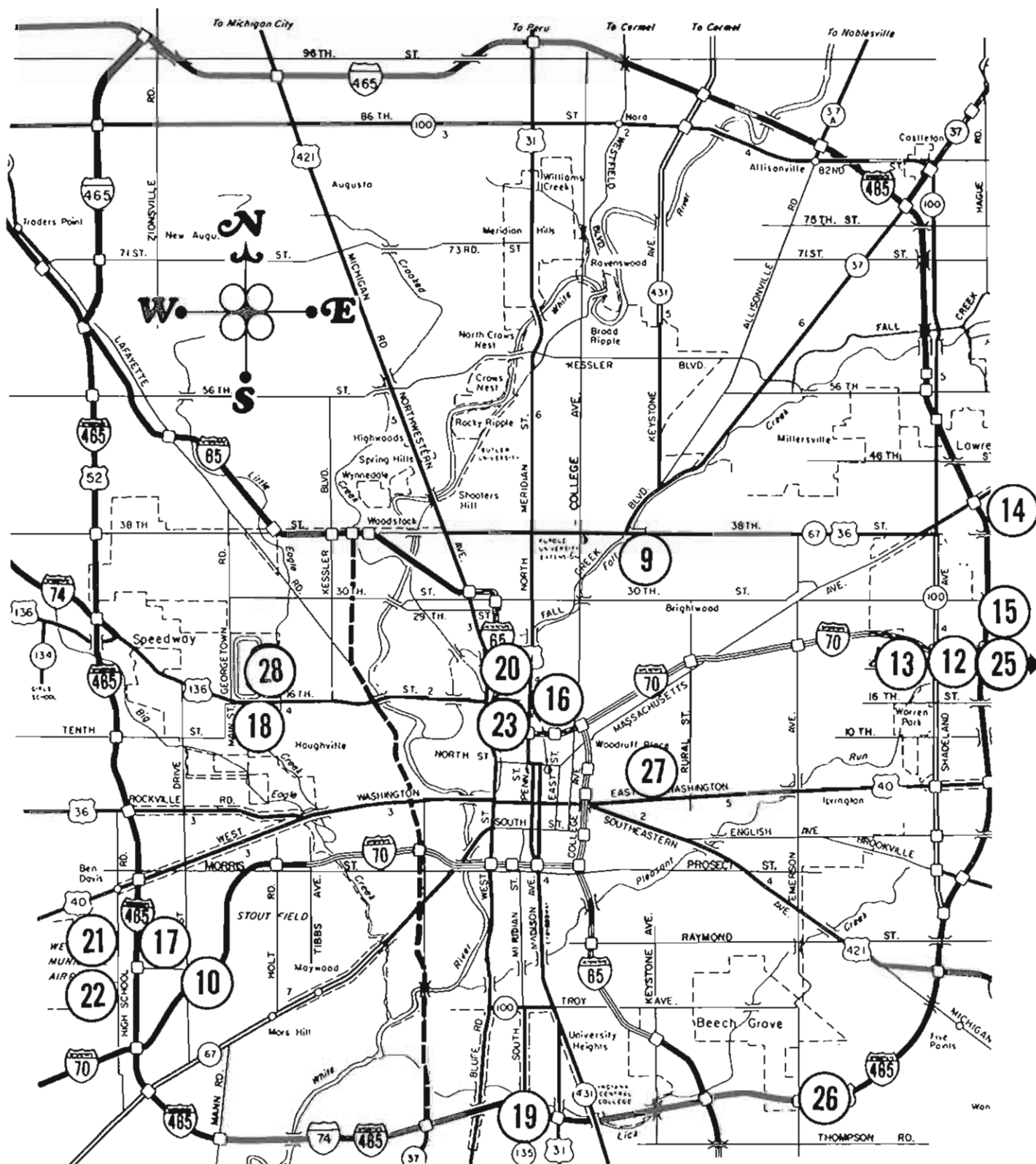
DOWNTOWN INDIANAPOLIS



1. Indianapolis Hilton (Headquarters — Meridian & Ohio)
2. Convention Center (site of contest sessions)
3. Holiday Inn Downtown (500 W. Washington)
4. Howard Johnson's Downtown (501 W. Washington)
5. Imperial House (343 W. Washington)
6. Columbia Club (121 Monument Circle)
7. Indianapolis Athletic Club (350 N. Meridian)
8. Travelodge West (463 W. Washington)
9. Quality Inn North (1501 E. 38th St.)
10. Rodeway Inn (5212 Southern Ave.)
11. Quality Inn Downtown (1530 N. Meridian)
12. Rodeway Inn East (7050 E. 21st)
13. Holiday Inn I-70 (21st & Road 100)
14. Sheraton Motor Inn (7701 E. 42nd)
15. Hospitality Inn (2141 N. Post Rd.)
16. Marott (2625 N. Meridian)
17. Ramada Inn Airport (5455 Bradbury Rd.)
18. Holiday Inn — Speedway (4665 W. 16th)
19. Ramada Inn South (I-65 and Greenwood Rd.)
20. Stouffer's (2820 N. Meridian)
21. Hilton Inn Airport (Weir Cook Airport)
22. Holiday Inn Airport (2501 S. High School Rd.)
23. Holiday Inn Midtown (1920 N. Meridian)
24. Indy Inn (401 N. Pennsylvania)
25. Marriott Inn (7202 E. 21st)
26. Pilgrim Inn (4514 S. Emerson)
27. Travelodge East (516 E. Washington St.)
28. Speedway (4400 W. 16th)

SEE MAP ON THIS PAGE AND NEXT PAGE FOR APPROXIMATE LOCATION OF THE ABOVE HOUSING FACILITIES.

Indianapolis - Marion County



Shuttle bus service will be provided to facilities shown above before and after contest sessions

Approximate driving times by auto from above facilities to contest site.

Nos. 9-18 and 28 — 15 minutes

Nos. 12-13-15 and 25 — 25 minutes

Nos. 14-19 and 26 — 30 minutes

Nos. 16-20-23 and 27 — 10 minutes

Nos. 10-17-21 and 22 — 20 minutes

APPLICATION FOR HOUSING
37th ANNUAL CONVENTION AND CONTESTS S.P.E.B.S.Q.S.A., Inc.
INDIANAPOLIS, INDIANA — JUNE 23-28, 1975

From:

MAIL THIS FORM TO:

NAME _____

SPEBSQSA Housing Bureau

ADDRESS _____

100 South Capitol Ave.

CITY, STATE/PROVINCE, ZIP CODE _____

Indianapolis, Indiana 46225

PLEASE RESERVE THE FOLLOWING ACCOMMODATIONS:

Single Bedroom (1 bed—1 person) . . . \$ _____ Twin Bedroom (2 beds—2 persons) . . . \$ _____

Double Bedroom (1 bed—2 persons) . . . \$ _____ Double-Double (2 beds—4 persons) . . . \$ _____

Date of arrival _____ Time _____ Date of departure _____ Time _____

1st Choice _____ 2nd Choice _____ 3rd Choice _____ 4th Choice _____

Will you be driving to Indianapolis? Yes — No (Encircle one)

(Cut or tear along this line. Send above portion ONLY to Housing Bureau.)

ROOM RATES

HOTELS & MOTELS	SINGLE BEDROOMS	DOUBLE BEDROOMS	TWIN BEDROOMS	DOUBLE-DOUBLE BEDROOMS	ROLLAWAY CHARGE
Indianapolis Hilton (Headquarters) . . .	\$26	\$34	\$34	\$46	\$8
Columbia Club	\$19	\$21	\$21		\$3
Hilton Inn Airport	\$20	\$25	\$28	\$36	\$6
Holiday Inn Airport	\$16-\$17	\$18-\$19	\$21-\$22	\$27-\$28	\$3
Holiday Inn Downtown	\$15	\$20	\$22	\$30	\$4
Holiday Inn Midtown	\$16	\$19	\$19	\$19	\$3
Holiday Inn I-70	\$18	\$22			\$3
Holiday Inn Speedway	\$13	\$16	\$18	\$24	\$5
Hospitality Inn	\$18.50	\$23.50	\$23.50	\$31.50	\$4
Howard Johnson's Downtown	\$18	\$22	\$25	\$32	\$3.50
Imperial House	\$12.50	\$17	\$17.50	\$24	\$3
Indianapolis Athletic Club	\$16	\$19	\$24	\$35	\$5
Indy Inn	\$17.50	\$20.50	\$20.50	\$30.50	\$6
Marott	\$16	\$21	\$21	\$31	\$5
Marriott Inn	\$22	\$26	\$26	\$32	\$3
Pilgrim Inn	\$16	\$20	\$20	\$24	\$3
Quality Inn Downtown	\$16-\$17	\$20	\$21	\$22	\$4
Quality Inn North	\$18	\$20	\$22	\$28	\$3
Ramada Inn Airport	\$18	\$21	\$22	\$28	\$3
Ramada Inn South	\$16	\$24			\$4
Rodeway Inn	\$22	\$27	\$28	\$36	\$4
Rodeway Inn East	\$16			\$22	\$4
Sheraton Motor Inn	\$16.50	\$19.50	\$21.50-\$23.50	\$27.50-\$29.50	\$3
Speedway	\$14	\$18	\$18	\$22	\$2
Stouffer's	\$22	\$28	\$30	\$40	\$5
Travelodge East	\$16	\$19	\$21	\$26	\$5
Travelodge West	\$16	\$19	\$21	\$26	\$5

Children free in same room with parents at the Indianapolis Hilton (headquarters) and the Hilton Inn Airport. Children under 12 free in same room with parents at all other facilities except the Columbia Club (free under eight); Quality Inns (Downtown and North—both free under 16); Sheraton Motor Inn and Stouffer's (both free under 17); Howard Johnson's Downtown and Ramada Inn-Airport (both free under 18); Hospitality Inn (free under 21). Children are NOT free in the Travelodges (East and West).

Free parking for registered guests in all above facilities except the Indianapolis Athletic Club and the Columbia Club. Swimming pools available at all facilities except the Travelodge West, Columbia Club and Imperial House.

General information: Only written application on this housing form will be accepted (phone requests will not be processed). Mail reservations will not be accepted after June 2nd. Advance deposits on reservations will be required by all hotels for late arrivals (after 6 p.m.). Minimum rates cannot be guaranteed at time of confirmation. Accommodations at the next highest rate will be reserved if rooms at the requested rate already committed. All rates subject to tax. (Additional copies of this housing application available upon request at the International Office.)

Non-Taxable Benefits* when hospitalized up to \$100 per day



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 Indemnity 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 60 may enroll in the plan and may insure their families as an option. All members are guaranteed acceptance in the Hospital Indemnity Plan.

*according to current IRS regulations.

Please send me complete information on the \$100 per day Hospital Indemnity 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"/> Excess 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



Dick Ellenberger extended a warm welcome to the 1975 district presidents.

1975 DP's Attend Three-day Seminar

President-elect Dick Ellenberger welcomed the fifteen district presidents as the first meeting of the 1975 District Presidents' Forum was called to order at the Kenosha Elks Club on Thursday evening, October 31st. Ellenberger then detailed plans for 1975—a year which will see fewer innovations, but greater emphasis on existing programs. "Area counselors came 'alive' during 1974," he said, "and we expect they will continue to play an important role in the Society's administrative activities next year." Dick explained what he thought the role of the top district officers should be as we all work toward greater achievement and "Enrichment — through barbershop harmony," his slogan for 1975.

Staff department heads were on hand to explain in detail the operation of each department and any new developments which might be forthcoming. The 1975 prexies were given assurance that they were welcome to avail themselves of the services provided by the International Office through the staff. District visitations for fieldmen in both the music and administrative departments were planned during the week end seminar.

Ample coffee and song "breaks" were provided so it wasn't all work. The DPs went home in a holiday mood after singing through "Yuletide Favorites," the Society's latest songbook.

Brief biographical sketches of the new district leaders follow (see pictures on next page).

Gene S. Newcombe will again be heading the Cardinal District this year. An eleven-year member of the Society, Gene has held numerous administrative posts at both chapter and district level. He is co-owner of a furniture company and has been an active member of the Greater Indianapolis, Ind. Chapter. Gene, his wife, Linda Ann and two children make their home in Carmel, Ind., where Gene spends his other-than-barbershop time swimming and doing yard work.

A native of Omaha, Neb., Robert J. Stock, will head up the Central States District. Stock is an area foreman for a plumbing company and has been a Barbershopper since 1968. He has been involved in administrative functions since becoming a member and has sung in two quartets, the "New Brass Keys" and "Extension Chords." "Bob" manages to find time for swimming, golf, fishing and hunting when he's not

singing. He lives with his wife, Karen and two children, a son and a daughter.

A fifteen-year Society member, Hugh "Steve" Keiss, will lead the Dixie District's administrative team. Keiss' barbershop background is loaded with quartet activity ("Gladesmen"; "Points Four"; "Rebel Rousers"; "Kings Men"; "Great Arrangement"), and he has also served as a COTS faculty member. Stone Mountain, Ga. is home for Steve, his wife, Judi, two sons and a daughter. A creative writer by profession, he is a member of the Atlanta, Ga. Chapter.

Serving the Evergreen District for a second term is Burt Huish, an insurance agent. A Barbershopper since 1963, Huish enjoys golf, bowling and photography when not barber-shopping. He is a member and chorus director of the Twin Falls, Ida. Chapter and resides there with wife Gloria and three children.

Another insurance agent, John F. "Jack" Hines, brings twenty-four years of barbershop experience with him to the presidency of the Far Western District. In addition to being an active administrator at both district and chapter level, Hines has been extremely active in the Society's judging program; he is currently Stage Presence category specialist. Though Jack was born in New Haven, Conn., he presently resides with his wife, Velma, and three children in Pico Rivera, Cal. He is a member of the Whittier, Cal. Chapter.

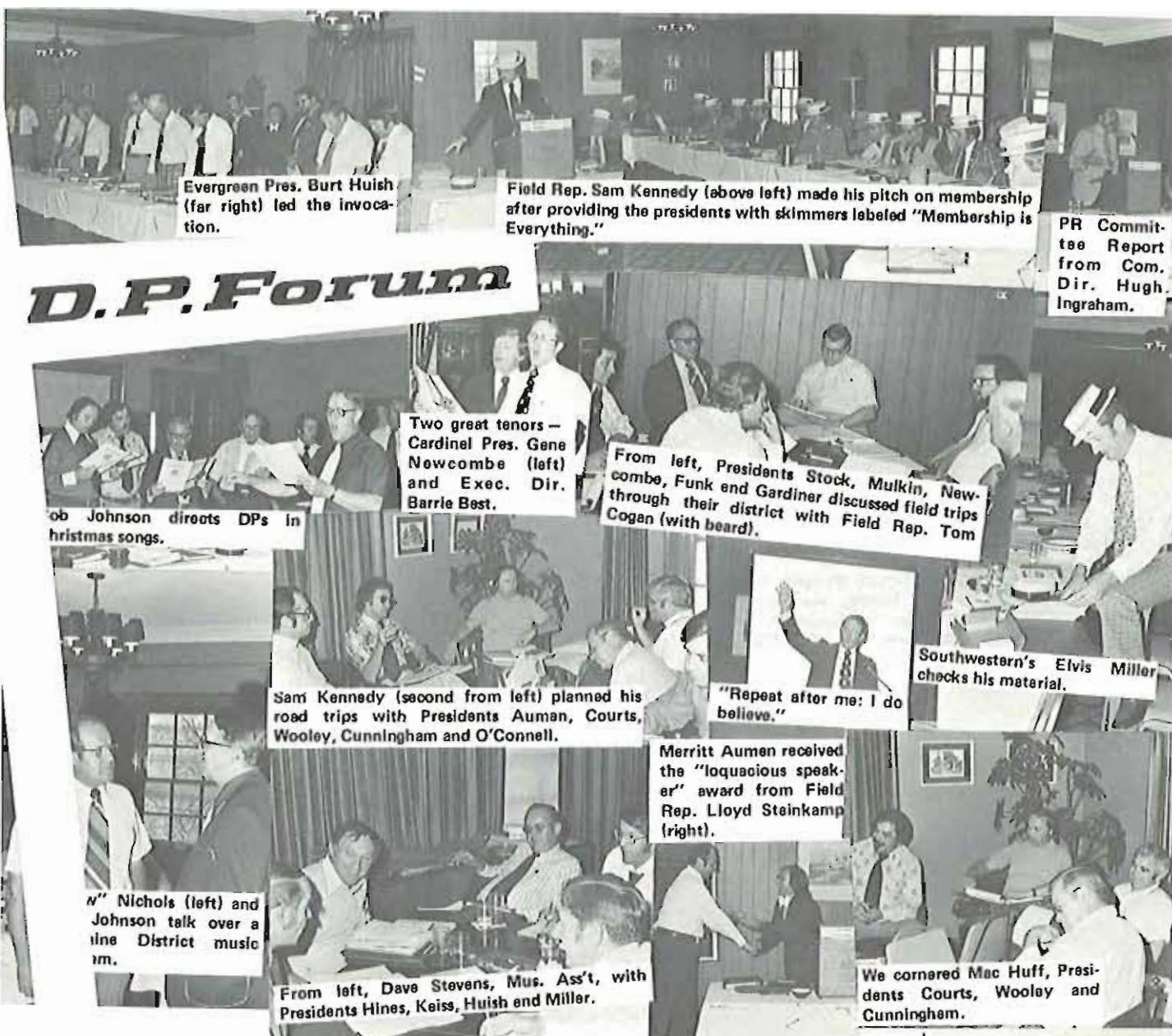
The Illinois District has elected a state public information consultant to serve as president for 1975. John W. Mulkin, a former newspaper publisher, has been active in both musical and administrative activities. A member of the international public relations committee, Mulkin enjoys gardening and fishing when time permits. John is a member of the Herrin, Ill. Chapter and resides in that city with his wife, Dortha, two sons and two daughters.

A stockbroker, Milton Eugene (Gene) Courts, will serve the Johnny Appleseed District as president during 1975. "Gene" has been barbershopping since 1963 and presently belongs to the Clermont County (Ohio) Chapter. A veteran of four international quartet competitions, Gene sings in the "New Harmony Four" quartet. Gene is married and lives with wife Marcia Jean and three sons in Williamsburg, O., where he is also a member of the board of education.

The Land O'Lakes District chose a Canadian, Gordon H. Gardiner, to head up the district next year. A self-employed farmer, Gardiner is the first Canadian to lead the district which is comprised mostly of "stateside" chapters. A Barbershopper since 1961, "Gord" has been involved in administrative capacities throughout all of his barbershopping days as a member of the Regina, Sask. Chapter. The Gardiners (wife Marjorie, two sons and one daughter) live near Regina. "Gord" claims no other hobbies but "dabbles at piano-playing and blowing a euphonium."

Merritt F. Auman has been returned to the Mid-Atlantic District presidency for a second term. A veteran COTS faculty member, Auman is the executive vice president and treasurer of a banking institution in private life. Merritt has held positions of responsibility at both chapter and district level. He resides with his wife, Joan, and two daughters in Shillington, Pa. and is a member of the Lebanon, Pa. Chapter.

Another repeater, Richard J. O'Connell, is at the helm of the Northeastern District. "Dick" is a senior cost analyst and a fourteen-year Barbershopper. A member of the Concord, Mass. Chapter, O'Connell enjoys "puttering on my half-acre estate"



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"Jack" is

with his two children. An active Society admini-
c and wife Patti make their home in Framingham,
Roy) Cunningham has been elected president of
District for 1975. He is a telephone company
anager and a camping, fishing and hunting enthusi-
shopper since 1961, "Roy" has held both chapter
offices since that time. The Cunninghams have
and reside in Scarborough, Ont. Roy is a member
rk, Ont. Chapter.

for a second term as president of the Pioneer
nald F. Funk, who is president and general
office systems company. A twenty-six year
r, Funk belongs to the Lansing, Mich. Chapter.
involved in many aspects of district work and
ntion chairman for four years. He, his wife,
three children live in East Lansing, Mich.
d technical writer, J. Bedford Wooley, Jr., will
a Land District as president during 1975.
ear member and enjoys boating, photography,

fishing and singing (Bach Choral Society and church choir)
when not barbershopping. A member of the Binghamton, N.Y.
Chapter, Jack, his wife Margaret and two sons make their
home in Vestal, N.Y.

An engineer for a power and light company, Elvis Miller, is
the new Southwestern District president. A member since
1965, Miller has served on several district committees and has
been active in many areas of administration. An avid golfer
(claims a hole-in-one), Miller is a member of the Sherman, Tex.
Chapter. He and wife Nancy have one daughter.

A retired air force colonel will head up the administrative
team for the Sunshine District. Steward H. Nichols is presently
employed as a management analyst and has been a Barber-
shopper since 1966. When time is available, "Stew" enjoys
playing tennis, boating and golfing. He has served both the
chapter and district in administrative capacity and was once
chapter bulletin editor. A member of the Greater Canaveral,
Fla. Chapter, the Nichols (wife "Dot," two sons and a
daughter) live in Satellite Beach.

1974 DISTRICT

- (1) BLUEGRASS STUDENT UNION (Louisville, Ky. — Cardinal) Allen Hatton, tenor; Kenny Hatton, lead; Rick Staab, bass; Dan Burgess, bari. Contact: Allen Hatton, 2002 Stretthmoor Blvd., Louisville, Ky. 40205. Phone: (502) 451-4531.
- (2) MORNING TIMES (Kansas City, Mo. — Central Stetes) Dave Snook, tenor; Roger Odell, lead; Stan Grossman, bass; Stephen Leone, bari. Contact: Steve Leone, 9434 Newton Dr., Kansas City, Mo. 64134. Phone: (816) 765-7067.
- (3) GOOD TIME SINGERS (Atlanta, Ga. — Dixie) Charlie Rittenhouse, lead; Bob Snelling, bari; Tom Schlinkert, bass; Bill Schreiner, tenor (seated). Contact Bob Snelling, 6161 Shallow Wood Lane, Douglasville, Ga. 30234. Phone: (404) 942-1328.
- (4) BRIGHT SIDE (Portland, Ore. — Evergreen) Bob Lorenz, tenor; Bob Swanson, lead; Gene Haworth, bari; Bud Roberts, bass. Contact: Bob Swanson, 111 S.W. Harrison No. 16A, Portland, Ore. 97201. Phone: (503) 223-9932.
- (5) COMMAND PERFORMANCE (Phoenix, Ariz. — Far Western) Ted Bradshaw, lead; Greg Dodge, bass; Dean Voss, tenor; Galen McClain, bari. Contact: Ted Bradshaw, 115 W. Fairmont Dr., Tempe, Ariz. 85282. Phone: (602) 967-3104.



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5

QUARTET CHAMPS



- (6) **PIPERS** (Arlington Heights, Ill. — Illinois) (Clockwise) Ed Clark, bari; Paul Gulder, bass; Bob Hunt, tenor; David Smith, lead. Contact: Ed Clark, 21 Bergmann Ct., Apt. 11, Forest Park, Ill. 60130. Phone: (312) 369-6273.
- (7) **LIMELIGHTERS** (Stark Co., O. — Johnny Appleseed) (Bottom to Top) Dave Schmidt, lead; Dick Middaugh, bass; Tom Remark, tenor; Darryl Filnn, bari. Contact: Tom Remark, 8255 Erie Avenue, N.W., Canal Fulton, O. 44614. Phone: (216) 854-2628.
- (8) **CORPORATE IMAGE** (Gtr. St. Paul and Minneapolis, Minn. — Land O'Lakes) Ken Agre, tenor; Rich Slind, lead; Bill Westerhoff, bari; Jerry Helgren, bass. Contact: Jerry Helgren, 830 Windjammer Lane, Mound, Minn. 55364. Phone: (612) 472-3164.
- (9) **REIGN-BEAUS' END** (Anne Arundel and Dundalk, Md. — Mid-Atlantic) Dick Webber, tenor; Larry Duggan, lead; David Deibel, bass; Joe Pollio, bari. Contact: Joe Pollio, 2000 Hillcroft Dr., Forest Hill, Md. 21050. Phone: (301) 557-7816.
- (10) **FOUR-N-AIRES** (Saratoga Springs, N.Y. — Northeastern) Archie Steen, tenor; Gary Glidden, lead; Dave White, bass; Gary Wetherby, bari. Contact: Gary Wetherby, Mountain View Dr., Cambridge, N.Y. 12816. Phone: (518) 677-2427.

(Continued on next page)

DISTRICT QUARTET CHAMPS

(from page 23)

(11) A FAIR EXCHANGE (Ottawa, Ont. — Ontario) Gus Hartmann, tenor; Jim Whitehead, lead; Bill North, bass; Joe Murray, bari. Contact: Jim Whitehead, 312 First Avenue, Apt. 2, Ottawa, Ont. K1S 2G8. Phone: (613) 235-9014.

(12) FOUR "D" MINORS (Battle Creek, Mich. — Pioneer) Dean Burrill, tenor; Dick Spear, lead; Don Burill, bass; Dorn Burrill, bari. Contact: Howard "Dick" Spear, 8040 Seven Mile Rd., Battle Creek, Mich. 49017

(13) EMPIRE EXPRESS (Amherst and Buffalo, N.Y. — Seneca Lend) Angelo Cervi, tenor; Al Baker, bass; Ron Mason, bari; Peter McDonnell, lead (seated). Contact: Ron Mason, 307 Robin Hill Dr., Williamsville, N.Y. 14221. Phone: (716) 688-6303.

(14) SOUND ASSOCIATION (San Antonio, Tex. — Southwestern) Tommie Young, tenor; Mike McCord, bass; Rick Sonntag, lead; B.D. Harrington, bari. Contact: Rick Sonntag, 2213 Lotus Blossom, San Antonio, Tex. 78247. Phone: (512) 494-2213.

(15) NEW EDITION (Polk Co., Fla. — Sunshine) Barry Porter, tenor; Bill Bell, lead; Irv Wells, bass; Bill Stehl, bari. Contact: Irv Wells, 904-15th St., NE, Winter Haven, Fla. 33880. Phone: (813) 293-8371.



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Sevenths Satisfy

Singing Soldiers

By Capt. Bob A. Balderson, Vice President, PROBE (East),
Quarters: 3064-B, Stony Lonesome,
West Point, N. Y. 10996

"No Fun Without Music; No Music Without Fun," sounds like it ought to be the motto of our Society. But instead it belongs to another singing group — a most renowned group of young men — The West Point Cadet Glee Club.

What barbershop chorus director wouldn't like to have a crack at directing these 150 hand-picked men in their first experience at singing the barbershop style? The honor fell to our own Director of Musical Education and Services, Bob Johnson, who was at West Point recently to provide cadets with an "educational experience" — singing barbershop harmony! And what an experience it was!

To say that the cadets enjoyed themselves would be an understatement, and Bob was given a standing ovation on completion of the hour-long presentation. The group learned fast and was singing *Winter Wonderland* and *I'll be Home for Christmas* in an hour. Those who may have heard the Glee Club perform at the Christmas Tree lighting ceremony in West Palm Beach in early December will undoubtedly recall *I'll be Home for Christmas* and *Silent Night* from *Yuletide Favorites*. What a thrill to hear the West Point Glee Club singing barbershop! Undoubtedly this will help to carry our style of music across the land, since the Glee Club is heard by thousands of people each year, if you include television appearances.

Barbershop harmony was the order of the day as Bob Johnson taught the West Point Cadet Glee Club songs from the Society's Christmas folio, "Yuletide Favorites." (U. S. Army photograph)

The Cadet Glee Club first came into existence as an officially recognized organization in 1908 with the presentation of two concerts at West Point that year. Records of informal gatherings of cadets in song (woodshedding?) go back as far as 1870 (the time's right!); however, it probably can be assumed that the Glee Club got its start in Benny Haven's legendary tavern outside the gates at West Point in the early 1920s (probably an afterglow!). Between 1909 and 1919, the original organization lapsed as a cadet activity, but in 1919 the office of the Commandant approved its official existence, and it has continued without interruption since that date.

The Varsity Club consists of approximately 150 members of the upper three classes. A plebe (Freshman) Glee Club is also active and provides a yearly input of fresh singers when the seniors graduate. Bob had the opportunity to work with both groups.

The concert schedule is quite demanding with approximately 20 concerts being presented each year from West Point. Only two concerts are conducted at the Academy. The Club has traveled all over the United States and has appeared in such notable locations as Carnegie Hall, Constitution Hall in Washington, D. C., the Hollywood Bowl, and Symphony Hall in Boston. Television appearances are also on the agenda and have included the Bell Telephone Hour, the Perry Como Show, the Ed Sullivan Show and an annual appearance on the Mike Douglas Show.

Barbershopping is not really new at West Point. In 1964, a quartet was active with Bob Johnson, Jr. (1964 USMA Graduate) in the bass spot. This year, there are a number of active quartets that hope to be part of the Club's public concerts. Several cadets have had previous experience in singing barbershop in high school, and apparently "Young Men in Harmony" is starting to have its positive influence on high school students. Approximately six cadets entering last summer had sung barbershop harmony before either in a high school quartet or in a local chapter. Hopefully, this number will increase from year to year.

There can be no doubt that Bob Johnson's influence on the West Point Glee Club will prove beneficial to our Society. These young men who love to sing, and who will travel throughout a lifetime of service in the Army, will undoubtedly remember that the motto, "No Fun Without Music; No Music Without Fun," does not have to be left at West Point upon graduation, but can be found in numerous other places throughout the world — barbershop chapters!



from the PODIUM

By Dave Stevens

By Mac Huff

MUSIC IN YOUR HARMONIZER

You may recall that in 1971 our international board asked that the "free" music (previously sent to chapter secretaries for distribution to members) be included in five issues of the HARMONIZER each year. This method of music distribution started with the July-August, 1971 issue and the first song used was *Sweet and Lovely, That's What You Are to Me*, by Norman Starks, an Evansville, Ind. Barbershopper.

Since then, original songs by Barbershoppers have included *I'd Give the World to be in My Hometown*, by Einar Pederson from New Orleans; *Vo-De-O-Do*, by Paul Barnhart from Chester, West Va.; *Back in Those Days Gone By* and *What Ever Happened to Mary?*, by Mike Senter from Hollywood, Cal.; *Trick or Treat*, by Dick Floersheimer from Florham Park, N.J.; *Give Me That Barbershop Style and Come With Me*, by Dave Stevens of the international staff; *Have a Happy Day*, by Mac Huff, also of the international staff; and *Just One More Chance*, by Jerry Bockus of New Ulm, Minn.

In this issue, we welcome to the ever increasing list of Barbershoppers who have contributed to the Society's music publishing program, Charles Stahl from Camillus, N. Y. His song is *Call It Nostalgia*. You'll enjoy singing this one — a verse that speaks of "remembering the past" and "memories we set aside," leading into a nice bouncy chorus that recalls the "blues," "riverboat queens" and a few girls named "Irene, Rose and Sue." It winds up with a tag that takes all the breath the tenor can muster! Bring this one with you to the next chapter meeting so the whole gang can sing it. (Incidentally, add a "dot" to the last quarter note in the last measure of the first line on page 3. That will correct a proof-reading error.)

Just a word about composer/arranger "Charley" Stahl, who didn't become a Society member until 1964, even though he has been intrigued with three and four-part harmony since he was about ten years old. Lessons on the trumpet began about the same age and music activities (orchestra and chorus) continued through high school and college. After graduating from Ohio State University, Stahl set up practice as an optometrist in a small town in northern New York, where he first sang in a quartet, though he still hadn't heard of the Society. It was at this time that he first tried his hand at arranging and composing, mostly novelty songs ("Pizza Pie in the Sky" — about flying saucers — and a calypso thing called "Bwana, Bwana Save De Rubber Tree"). A move to Port Charlotte, Fla. led to his first encounter with barbershopping. He returned to New York a year later and was involved with barbershopping at Jamestown, Watertown and Binghamton, N. Y. before moving to Syracuse, where he is presently a chapter member and also sings with a quartet called the "Chairmen of the Chord." Charley credits the Society arranging schools and knowledge gained from men like Val Hicks for improving his arranging technique.

A WORD ABOUT QUARTETS

How long has it been since you've been involved in a "fun" quartet? Did you know that for every registered foursome in the Society there are at least two or three non-registered quartets? This is surely an indication that there is a place in quartetting for all who enjoy four-part singing but do not wish (or cannot afford) to devote the necessary time to become a member of a competing quartet.

We do not mean to imply, however, that we are fostering poor quartet singing. We simply feel that there should be other quartet opportunities for those who enjoy singing in close harmony with three other guys. The techniques you learn at chapter meetings should adequately provide you with the tools to sing in a fun quartet.

1975 — THE YEAR OF THE QUARTET

Throughout this year, there will be additional opportunities available to all who aspire to get in some quartet singing time. A Quartet Jamboree Program has been designed as a novice quartet contest activity which will hopefully encourage more quartetting at the chapter and area levels.

This new activity will be implemented by the chapter quartet activity chairman and should be conducted in accordance with the overall chapter program under the general supervision of the program vice president. Participating quartets may be formed either by personal choice of the individuals themselves, or through appointment by the chapter quartet activity chairman. Only one rule will be adhered to in the formation of quartets: no quartet shall have more than one member who is actively involved in a registered quartet. No one, of course, will be forced to participate in this activity.

Briefly, the contest rules are as follows. Each quartet will perform one song of its choice. However, it must be a barbershop arrangement selected from the thirteen Barberpole Cat songs, songs from the "Strictly Barbershop" song book (with the exception of "America, the Beautiful"), and the following single sheet arrangements: *Hello, My Baby*; *Back in Those Days Gone By*; *Ida, Sweet As Apple Cider*; *Let Me See You Smile*; *Lorena*; *Steamin' Down the River*; *Vo-De-O-Do*; *Waltz Me Around, Willie*; and *What Ever Happened to Mary?*

If certified or candidate judges are available, a single panel may use the present contest and judging rules to determine the winners. The chorus director plus four section leaders could also make up a judging panel. You might be forced to use audience applause to determine winners, or perhaps wives in the audience could act as judges. The judging method used is not as important as getting men involved in quartet singing.

Colored ribbons will be awarded to the first, second and third place quartets at either chapter or area level. Also, a white ribbon will be available for all participants.

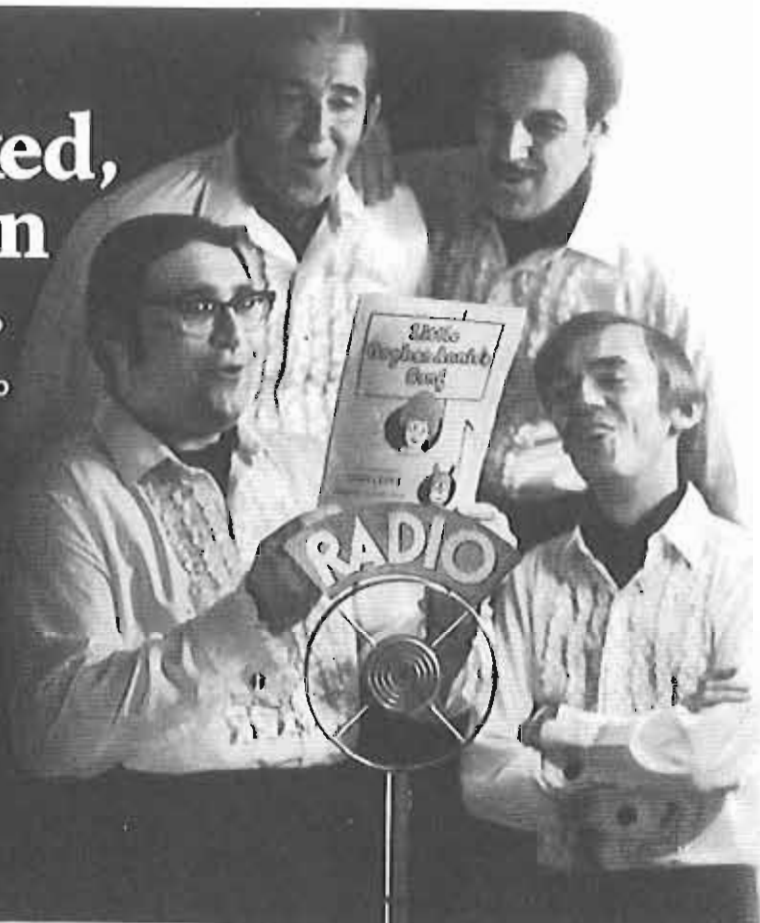
Complete details on the contests will be made available to each chapter through the district quartet activity chairman.

If the Suntones are already booked, the Skipjacks can make your show.

We don't have "Fiddler on the Roof", but we do have Jack Armstrong, The Andrews Sisters and lots of other memories from the Golden Days of Radio. We have nostalgia, good music and even a chuckle or two that we'd love to share with your audience. Why not drop us a line? (But please don't wait too long, because we'd hate to be already booked, too.)

skipjacks

Contact
Lee Plaskoff,
6340 S.W. 62nd Terr.,
Miami, Florida 33143



Area contests will be administered by area counselors.

BARBERPOLE CAT PROGRAM ADDS NEW FEATURE

The Barberpole Cat program will be continued during this year, as it has been found that it has been highly successful where it has been used. It has proved to be an excellent means of creating singing activity on an individual and group basis (quartet and double quartet). New members have become involved in singing much faster because of the simplicity of the songs and arrangements used. The Barberpole Cat songs are excellent examples of our style in its purest form and, for that reason alone, should be a permanent part of each chapter's repertoire.

CASSETTE TAPES TO HELP LEARNING PROCESS

Included in the Barberpole Cat Program for 1975 are four cassette tapes, each one highlighting a different voice part. These tapes should be used in learning individual parts of the Barberpole Cat songs. Recorded by the "Friends of Yesterday" quartet (Mid-Atlantic District - Gene O'Dell, tenor; Dick Bentz, lead; Gene Jackson, bari and Paul Kline, bass), one side of each tape has one voice predominant; that part is deleted on the reverse side of the tape so the member may practice that part along with the other three parts. The tapes are available at the International Office (\$3.50 per voice part or all four tapes for \$12.95).

The awards for this program will remain the same as they have in the past and full information pertaining to the program may be obtained by writing the music department at the International Office.

With the increased emphasis on quartet activity this year, we will be stressing the use of program ideas to encourage more quartetting at the chapter level as we make field trips throughout the Society. Hope we get to sing one with you.

JOIN P. R. O. B. E.

ASSOCIATION OF
PUBLIC RELATIONS OFFICERS
AND BULLETIN EDITORS

JOIN PROBE NOW AND GET... regular "scoops" on Society news... PROBEMOTER (how-to-do-its by outstanding editors and PR men). DUES ARE ONLY \$2.50 for your PROBE membership. You don't have to be an editor or PR man or even a chapter officer to join. Whether you're a new Barbershopper or an "old-timer" you will be proud to associate with the well-informed PROBE members.

Fill out this enrollment blank and mail to: PROBE, P.O. Box 575, Kenosha, Wisconsin 53141.

(Please Print or Type)

name

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city

state/prov.

chapter

zip/postal code

Enclosed is \$2.50 for my dues. Send me: (check one) ☐ PR Manual ☐ Editor's Manual. I have enclosed \$1.50 to cover cost of either of the above manuals (\$3.00 for both).



Barbershoppers' Shop

By Dave Wilt, Society Administrative Asst

I thought it might be particularly appropriate, in this first column of the new year, to re-introduce you to our Society Uniform Supply Program. Ken McKee's "Share the Wealth" column in the November-December HARMONIZER presented an excellent introduction to the entire matter of uniform selection and purchase, and I would like to continue that discussion by outlining just what services and advantages are offered your chapter or quartet through the Society's Uniform Program.

Ken's article underlines the importance chapters attach to the selection of uniforms, in recognition of which the Society determined during 1972 to establish its own uniform program to provide chapters and quartets a source for uniform supply as well as assistance and advice in their selection. It was our goal from the outset to provide a wide variety of appropriately-styled outfits and costumes with the best combination of price and quality we could find. We've continued this emphasis as we've expanded our uniform offerings, and we can now make available to you a truly outstanding selection of garments to fit every taste and budget. Our full-color catalog, available at no charge from the International Office, depicts some, but by no means all, of the styles we can provide.

PROGRAM HAS DISTINCT ADVANTAGES

Aside from a wide variety of garments geared to the needs and tastes of our quartets and choruses, let's consider some of

the other advantages the Society Uniform Program offers.

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

I would particularly like to emphasize the importance of continuing uniform availability: so many of our chapters have purchased uniforms from a local supplier only to find that, when additional outfits are needed for new members, they are just no longer available. Such circumstances are to be avoided if at all possible and this is why we deal almost exclusively with suppliers which guarantee a two-year availability from date of purchase of any garment in their line (we will, of course, make special note of any of our uniform offerings not so guaranteed). This assurance is critically important for any chapter, particularly one which anticipates growth in the relatively near future.

SERVICE A PRIME COMMITMENT

We also think it is important to remember that, as indicated above, the primary goal of our Uniform Supply Program is service to our chapters; we're not here simply to sell you something, but to assist your chapter in the acquisition of uniforms best suited to your needs, tastes and budget. Further, in any dealings with uniform suppliers, our primary concern is to protect your interests and to see that your uniform orders are filled promptly and faithfully. Such a commitment should be a source of real comfort to chapters, particularly to any of those which might have been victimized in previous dealings with uniform companies.

Finally, in your scheduling of the uniform acquisition, please remember that the clothing industry is and will be facing for the foreseeable future a tight fabric supply situation, resulting in reduced inventories and lengthened delivery times. If you want to have the uniforms for use by a given date, please give us as much advance notice as possible to help us help you avoid disappointment or inconvenience arising from unforeseen uniform availability.

If your chapter is even remotely considering the acquisition of new outfits, we encourage you to investigate the Society's program. If nothing else, our offerings and prices should provide you a standard of comparison as importantly, we are always ready to provide your chapter whatever assistance we can in its uniform deliberations, to answer any questions you might have, and even to recommend alternate uniform sources when we feel it is in your best interest. For further information, just call or write David Wilt at the International Office.

International Service Project (Institute of Logopedics)

District	November - December Contributions	Since July 1, 1964	Since July 1, 1964 Per Member*
CARDINAL	\$ 821	\$ 54,305	\$41.86
CENTRAL STATES ..	1,133	90,423	31.47
DIXIE	429	44,961	32.35
EVERGREEN	2,463	42,874	19.42
FAR WESTERN	15,114	155,244	44.62
ILLINOIS	1,079	93,909	44.03
JOHNNY APPLESEED.	1,244	92,746	35.24
LAND O'LAKES	426	103,260	30.72
PIONEER	2,308	53,193	37.70
MID-ATLANTIC	17,923	202,830	38.63
NORTHEASTERN ...	406	84,117	26.84
ONTARIO†	5,600	44,995	30.65
SENECA LAND	1,051	61,120	46.69
SOUTHWESTERN ...	122	49,083	47.07
SUNSHINE	780	49,885	42.67
HARM. FOUND	—	9,938	
OTHER RECEIPTS ...	2,585	73,458	
TOTAL	53,484	1,306,341	

*Based on December 31, 1973 membership

†Additional contributions held in Canada total \$63,373.96

ROMANIAN TOUR — (from page 6)

Constanta, Romania's largest seaport, which dates back to the 5th century, B.C. Here we not only viewed many Roman relics, but the American "relics" performed on the steps outside for about 150 tourists. Next door was the Orthodox Cathedral built in 1884. You guessed it — we sang hymns there for the other visitors.

We also visited Techirghiol, where the Knights sang in open-air theatre. The chorus was under cover, but the audience of 1,000 was not. Shortly after we started our program, it started to rain lightly, and about one-fourth of the crowd got up and left. We thought the rain might end our performance, but lo and behold, the people returned in a few minutes carrying umbrellas. *Nobody left!* Those without rainwear sat through it anyway. (How many of our own barbershop audiences are THAT loyal?) It was really very inspiring and the chorus gave the performance everything they had.

OTHER GROUPS ENTERTAIN

On Friday, July 12, the group visited the winery at Murfatlar where their sweet wines have won numerous gold medals at international competition. Those who did not visit the winery were treated to concerts by a Cedar Ridge, N.J. chorus and the Lexington, Ky. concert singers. (Both happened to be in the area on tours.) At 7:30, we boarded the bus for a special dinner at the White Horse Restaurant with entertainment by folk dancers and singers along with a delicious meal.

On Saturday, July 13, at noon we left for Bucharest. We passed along miles of beautiful farm land with hundreds of acres of sunflowers, sugar beets, corn, wheat and other crops.

We stopped for lunch at the Malu Hotel where we sang for about 200 people. After our arrival in Bucharest, we had an hour for last-minute shopping, then to the Grama Padurea Baneasa Restaurant for our last meal in Romania. Once again we were entertained by folk dancers and singers. When they finished, the Knights gave the 600 patrons at the restaurant a taste of barbershop harmony. At eleven, we left the restaurant and headed for Otopeni International Airport. Here, we said goodbye to our guide, bus driver and his helper. We did our final performance for them outside the terminal. At one, with customs and all behind us, we boarded the Czech airliner and started for home. As on the flight over, we were constantly stuffed with food and drink. Once again we landed in Prague, but only for a short time. Another stop at Gander International Airport in Newfoundland where we sang a few songs for those in the terminal, and we continued to Kennedy Airport and the good old United States of America.

HOME AT LAST

At 8:40 a.m. on July 14, we landed. We were home once more, and happy for it. The trip was beautiful, and the Romanian people exceptional, but as always, it was good to get home. Our one hope is that we successfully carried the Society banner behind the iron curtain and not only sowed some seeds of friendship, but also planted the "barbershop bug" in the hearts of the people. Who knows, in a few years maybe our contests will have someone from Bucharest competing. (Wouldn't that create some fun for the judges?)

The Nittany Knights are happy to have been the first of what hopefully will be a long line of barbershop choruses to go behind the iron curtain as "Ambassadors for Friendship."

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At long last the unique sound of the Boston Common has been captured on wax. *In The Heart Of The City* enchants you with such all time favorites as "Lida Rose/Till There Was You," "Dancing At The Moving Picture Ball," "Imagination," "Sentimental Journey" and six other selections in the group's oft imitated, full-bodied style. It's truly a sound investment and perfect gift for any collector.

To obtain this original stereo release, please send \$5.95 (check or money order) payable to the Boston Common, 111 Summer Street, Hingham, Mass. 02043. Your order will be shipped post paid.

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NAME _____

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The distribution, sale or advertising of unofficial recordings is not a representation that the contents of such recordings are appropriate for contest use.



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 spon-
soring chapter or district. This list includes only
those events reported by district secretaries as
of December 1, 1974.)

Jan. 16 — Mar. 15
CARDINAL
KENTUCKY
Feb. 22 — Bowling Green
23 — Glasgow
CENTRAL STATES
COLORADO
Feb. 22 — Sterling
Feb. 28 & Mar. 1 — Greeley
IOWA
Mar. 8 — Ames
8 — Iowa City
15 — Davenport
15 — Algona
DIXIE
GEORGIA
Feb. 22 — Athens
SOUTH CAROLINA
Mar. 1 — Florence
EVERGREEN
ALBERTA
Feb. 21-22 — Edmonton
MONTANA
Feb. 15 — Helena
WASHINGTON
Mar. 14-15 — Tacoma
FAR WESTERN
ARIZONA
Feb. 21-22 — Phoenix
CALIFORNIA
Jan. 18 — Santa Ana
23&25 — Stockton
25 — Long Beach
Feb. 1 — San Jose
7-8 — Vacaville
14-15 — Pomona Valley

15 — Walnut Creek
21-22 — Fresno
21-22 — Santa Barbara
22 — Dublin
Feb. 28 & Mar. 1 — San Luis Obispo
Feb. 28 & Mar. 1 — Riverside
Mar. 1 — Merced
7-8 — Oakland-East Bay
8 — Porterville
15 — Ventura

ILLINOIS

Mar. 1 — Collinsville
1 — DuPage Valley
1-2 — Pontiac
8 — Joliet
14-15 — Lombard

JOHNNY APPLESEED

OHIO

Feb. 1 — Mansfield
7-8 — Akron
15 — Lima
14-15 — Stark County
LAND O'LAKES
MANITOBA

Mar. 1 — Neepawa
MINNESOTA
Jan. 25 — Montivideo
SASKATCHEWAN
Mar. 8 — Saskatoon
WISCONSIN

Jan. 18 — Fond du Lac
Feb. 1 — Green Bay
15 — Greendale
22 — Neenah
Mar. 1 — Waukesha
8 — Oshkosh

MID-ATLANTIC DELAWARE

Mar. 15-16 — Wilmington
MARYLAND
Feb. 8 — Bowie

NEW JERSEY

Jan. 24-25 — Parsippany-Troy Hills
Feb. 15-16 — Cherry Hill
21-22 — Montclair
NEW YORK

Feb. 15 — Plainview
PENNSYLVANIA

Feb. 7-8 — Bryn Mawr
Mar. 1 — Wilkes Barre
VIRGINIA

Mar. 14-15 — Fairfax
14-15 — Richmond
NORTHEASTERN
CONNECTICUT

Jan. 18 — Manchester
Mar. 7-8 — Meriden

ONTARIO

Feb. 1 — Owen Sound
7 — Grimsby
Mar. 14-15 — Scarborough

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LET'S HEAR FROM YOU SOON!

PIONEER MICHIGAN

Jan. 18 — Pontiac
Feb. 8 — Monroe
15 — Niles-Buchanan
22 — Windsor, Ont.
Mar. 1 — Oakland County
7-8 — Wayne
8 — Kalamazoo

SOUTHWESTERN LOUISIANA

Mar. 8 — Lake Charles
OKLAHOMA
Feb. 8 — Oklahoma City
TEXAS

Feb. 15 — New Braunfels
Mar. 15 — San Antonio
SUNSHINE

Feb. 14-15 — Gainesville
15 — Ft. Lauderdale
21-22 — Greater Canaveral
22 — Polk County
22 — Ft. Myers Beach
Feb. 28 & Mar. 1 — Miami
Mar. 1 — Panama City
3 — Pompano Beach
7-8 — Palm Beach County
15 — Venice
15 — Orlando



LAKE CHARLES, LOUISIANA... Southwestern District... Chartered October 10, 1974... Sponsored by Port Neches, Texas... 37 members... Oscar E. Welsh, Jr., 4017 Vanderbilt St., Lake Charles, Louisiana 70601, Secretary... James R. Holcomb, Rt. 4, Box 215 DC, Lake Charles, Louisiana 70601, President.

CASA GRANDE, ARIZONA... Far Western District... Chartered December 9, 1974... Sponsored by Phoenix, Arizona... 39 members... Clayton K. Marlowe, 848 E. Viola Drive, Casa Grande, Arizona 85222, Secretary... Gary Gibson, Rt. 1, Box 260, Casa Grande, Arizona 85222, President.

SAYRE, PENNSYLVANIA... Seneca Land District... Chartered December 9, 1974... Sponsored by Binghamton, New York... 35 members... Daniel F. Barton, R. D. No. 1, Box 20, Waverly, New York 14892, Secretary... Henry F. Laman, 206 William Street, Waverly, New York 14892, President.

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(As of November 30, 1974)

Society	Total
Rank	Members
<i>Far Western</i>	
2. San Diego, California	153
3. Phoenix, Arizona	144
6. Riverside, California	127
7. Reseda, California	122
9. Whittier, California	119
12. Peninsula, California	117
18. Salt Lake City, Utah	110
<i>Mid-Atlantic</i>	
1. Dundalk, Maryland	188
5. Westchester Co., New York	129
11. Livingston, New Jersey	118
13. Montclair, New Jersey	116
14. Fairfax, Virginia	115
20. Allentown-Bethlehem, Pa.	107
<i>Johnny Appleseed</i>	
15. Warren, Ohio	114
27. Columbus (Buckeye), Ohio	101
30. Elyria, Ohio	100
<i>Pioneer</i>	
8. Oakland Co., Michigan	122
16. Grosse Pointe, Michigan	114
26. Detroit, Michigan	102
<i>Cardinal</i>	
17. Louisville, Kentucky	113
22. Gtr. Indianapolis, Indiana	106
<i>Land O'Lakes</i>	
4. Minneapolis, Minnesota	135
28. Racine, Wisconsin	101
<i>Seneca Land</i>	
19. Rochester, New York	110
29. Binghamton, New York	101
<i>Southwestern</i>	
10. Houston, Texas	119
23. San Antonio, Texas	106
<i>Central States</i>	
21. Kansas City, Missouri	107
<i>Illinois</i>	
25. Arlington Heights, Illinois	104
<i>Sunshine</i>	
24. Miami, Florida	106

SING IN A QUARTET — (from page 9)

aspirations. You might also meet that baritone you need to get your quartet going. Your increased musical knowledge and skill will help you in your quartet singing, and make you a more valuable person.

13. Be A Leader And Organizer.

Get the men together at your house. Make it easy for your quartet to get started. Take the initiative. No quartet ever got started without someone doing something about it. If you have three likely prospects, arrange a suitable evening for them to meet at your house. You have taken that first step and should be able to guide the progress of your new group. Have music selected and handy so that no time is wasted hunting songs. If there are transportation problems be quick to help. Do what you can to make it all go smoothly. Don't allow little details to hinder your effort. (Sub-suggestion: Be very friendly and sociable, but remember the get-together is for singing. Talking takes time from singing. Drinking is best reserved for after practice.)

14. Manufacture Tenors.

Frequently, the lack of available tenors, or the right tenor for your group, stymies the forward motion of a new quartet. By experimenting you may find that there are several basses or baritones who have a good feel for the tenor harmony. They may surprise the socks off you with their tenor quality. For those who say they can't sing tenor, help them to give it an honest try. Most men have a workable falsetto voice. And most barbershop tenors use falsetto, at least part of the time. Many men will find that they are happier singing tenor than the part they were singing.

15. Be The Man With The Music.

Owning, and having readily available, a good supply of barbershop arrangements is neither difficult nor expensive. However, this supply can be very valuable to you when you are putting together a quartet, be it a pick-up foursome, or on a more permanent basis. It won't hurt, either, to be the man they go to for the music. You've made yourself noticed and valuable again. You'll be considered when the boys are looking for a part in a quartet. Where do you go for all this music? Why not try the Society. Become a member of the music subscription program and you'll get a copy of everything the Society publishes. Just write the music department at the International Office for details.



"BE THE MAN WITH THE MUSIC."

16. Coach A Quartet.

Don't get scared off too readily by this idea. If you are interested in quartet singing, then more than likely you are a good quartet "audience." You needn't know all the technical "ins" and "outs" of music to realize whether you're listening to good singing or bad singing. Most quartets (especially those with no coach) are happy to hear sincere comments and suggestions. You should not have too much difficulty getting a quartet to agree to letting you listen to them and allowing you to express your reactions to their singing. In the course of time, you will learn quite a bit about quartet work. You will be a person sought after to sing in a quartet, and will be more capable of singing when your big moment arrives.

17. Get The Books You Need To Learn More.

There are many good printed sources of information to help you know more about quartetting and singing. Get the Contest and Judging Handbook and the Society's Quartet Coaching Manual and read them. Both are available from the International Office in Kenosha, Wis. You cannot read these two volumes without vastly increasing your barbershop knowledge. And knowledge is power, right? And this will get you singing in a quartet sooner and better, right? There are several other books and related materials available, also. Ask the knowledgeable people in our Society. They can tell you of other sources for study materials.

18. Get A Temporary Quartet Going.

This is really one of the best deals of all. One of the major obstacles to getting a quartet started is the big commitment to other people and the commitment of time plus the trepidation about "Can I hack it?" or "Can he hack it?" It seems that the plunge into several unknown variables is enough to stop the birth of many quartets before they ever get started. All of this is solved in setting up a temporary quartet of some kind. You don't need to worry about how you're going to get along on a long-term basis, or if so-and-so's wife is going to give you a bad time, etc. You just go ahead and sing. Get the experience, and don't worry about having the right combination.

It will be easy to establish a foursome which agrees to sing one or two (designated) songs together each week at the chapter meeting, or for that matter, after choir rehearsal or any other time. Sometimes this has been done on a lunch hour and works out great. The commitment to sing for ten or fifteen minutes is easy to satisfy and can bring a lot of pleasure for the time spent. Often, to fill in a missing part, one of the voices from an organized veteran foursome will fill in for a missing part. These fellows love to sing and most use every chance they get.

I know of (and sang in) one such "meeting-night quartet" which changed leads a couple of times, but recently placed eighth in the international preliminaries in their district. Not bad for a temporary quartet. Needless to say, they do a lot of singing now. You can also make up a quartet on a limited basis (with the attendant advantages) to sing in some upcoming show or contest. Again, everyone feels a lot easier about that kind of commitment (for a couple of weeks, or three or four rehearsals). I know of another quartet thrown together for a package show which sang together for a year, and then disbanded only because the bari moved out of town.

All in all, you can see that there are a great many things you can do for yourself to get into a quartet. Use whatever works best for you. Hopefully, these few suggestions have at least been an inspiration.

**From You
To**

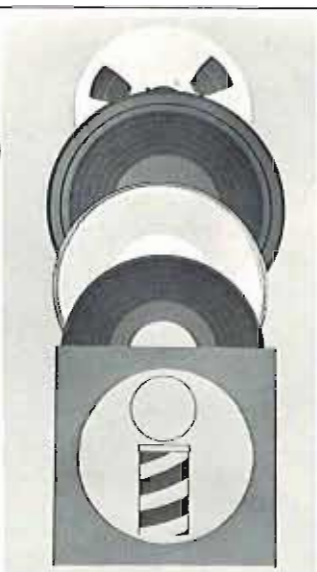
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