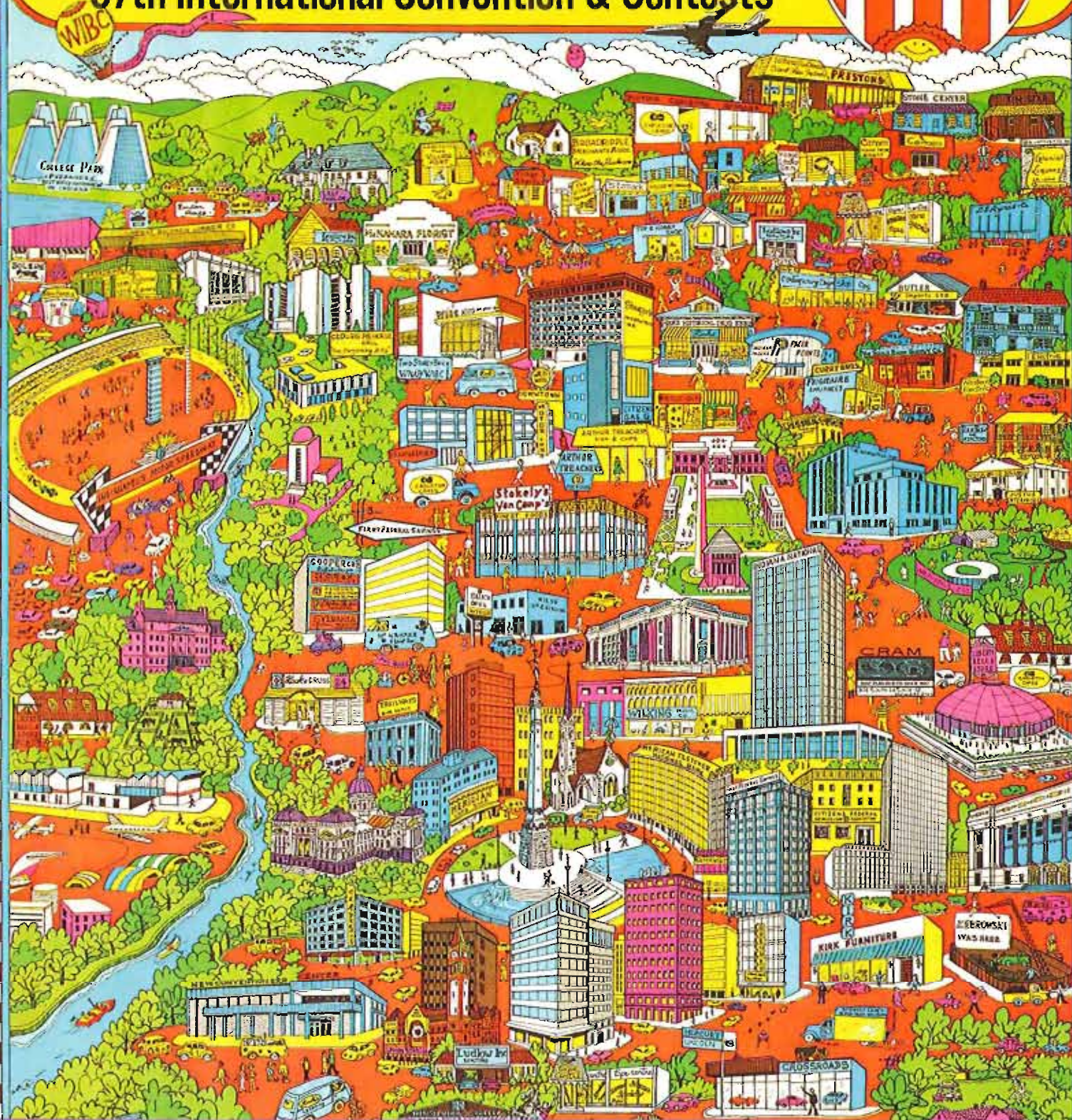


INDIANAPOLIS

37th International Convention & Contests

JUNE 23-28 '75



THE

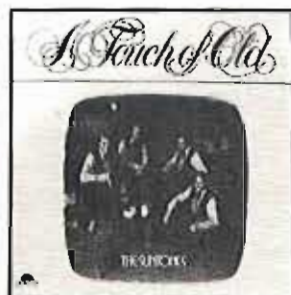
MARCH • APRIL 1975

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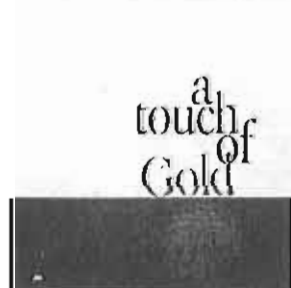
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DEVOTED TO THE INTERESTS OF BARBERSHOP QUARTET HARMONY
MARCH • APRIL 1975 • VOL. XXXV • NO. 2

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Dick Ellenberger ... Shelley Herman ... Hugh Ingraham ... Bob Johnson ... Sam Kennedy ... Bill Lay ... Ken McKee ... Gene Newcombe ... Warren Spinner ... Dave Stevens ... Dave Wilt

THE HARMONIZER is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. It is published in the months of January, March, May, July, September and November at 6315 - 3rd Avenue, Kenosha, Wisconsin 53141, second-class postage paid at Kenosha, Wisconsin. Editorial and Advertising offices are at the International Office. Notice of change of address should be submitted to the editorial offices of THE HARMONIZER, 6315 THIRD AVE., KENOSHA, WISCONSIN 53141, at least thirty days before the next publication date. Subscription price is \$2.50 yearly and \$.75 an issue.

future conventions

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

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"Indy" Convention to Feature Race

By Gene S. Newcombe,
Cardinal District President,
10510 Hussey Lane, Carmel, Ind. 46032

Many years ago there was no place in the middle of Indiana to host an international barbershop convention. Some far-sighted pioneers and singing politicians changed that situation back in 1821 when they chose Indianapolis as the Hoosier Capital. Our forefathers kept working and spinning their wheels and, lo, there came to "Indy" men of speed and song. The great quartet of Fisher, Allison, Wheeler and Newby built the famous racing oval and called it "The Speedway." Later, in 1971, the fabulous Indiana Convention Center was completed. Now we're ready for the Society's 37th annual international convention to be held in our fair city June 23 through June 28, 1975.

Activity-packed Week

Convention Chairman Tom Genung and his chair people have a great week planned for all Barbershoppers, their wives and families. You'll be wise to plan on spending the entire convention week in Indianapolis to enjoy the festivities. Hoosier hospitality is one of the first things you'll notice upon your arrival in Indianapolis. You may as well get used to it — it's just one of the many things you'll remember about this year's convention.

The week's activities will "kick off" on Monday with a tour to the Nashville area of Brown County. One of the most

beautiful, scenic areas in the midwest, with its rolling hills, forests, charming shops, art exhibits and craftsmen displaying their wares, this tour will be one of the week's highlights. Our tour will take most of the afternoon and extend into the early evening hours. Nashville is a wonderful hill community in quiet, southern Indiana, yet bustling with activity and interest. The evening meal will be enjoyed at the romantic Nashville House. The dress will be casual to enjoy this first day of Hoosier hospitality and fun.

Our destination on Tuesday will be the Conner Prairie Pioneer Settlement of Noblesville, a functioning replica of an early American community of 1810 to 1840 — a living outdoor restoration. In the last several years, this beautiful settlement of fifteen historic buildings has fascinated thousands of visitors. Pottery is being thrown, iron is being wrought, all of the old, historic ways of life are being portrayed. You will enjoy an old-fashioned Hoosier cookout prepared over an open fire: bar-b-qued chicken, corn-on-the-cob, and, of course, a wonderful Hoosier dessert. This activity will start late in the morning and be over about mid-afternoon. Wednesday, the day of THE GREAT RACE!

Yes, we'll have a race at the Indianapolis 500-Mile Speedway exclusively for Barbershoppers, complete in every detail including the Indy big cars. This will be a replica of the real race day. We will have the releasing of balloons, singing of *Back Home Again in Indiana* by the 1961 champion "Suntones," the big cars warming up, the starting of the race; through all this, Barbershoppers will have exclusive seats on the "pit" side of the track so that they can actually see the pit stops and the drivers as they maneuver for pole position and into first position going around the track. These cars frequently reach a speed of 240 mph on the straightaway and approximately 175 mph on the curves. We will witness first-hand what attracts 400,000 people to Indianapolis each Memorial Day. We are hopeful that Barbershoppers will give this activity their enthusiastic support. There will be an opportunity to tour the track, either in our own cars or in a mini-bus, which in itself is a once-in-a-lifetime thrill. Race day activities also includes a visit to the museum where great old cars will bring to mind fleeting moments of racing history.

Wednesday evening will bring the incomparable parade of international champion quartets featuring many of the gold medal greats of our Society. This great show will be held in Convention Center, site of all the singing competitions and where the Chorditorium will be located. The Convention Center has been accepted as one of the finest structures of its kind and has unparalleled facilities for choruses, quartets and, of course, for the listening audience. You'll love it!

Activities for our ladies will climax on Thursday at a special ladies' brunch featuring entertainment by the international champion "Regents" quartet and a variety of surprises that will have the women talking for months. Other special ladies' activities will include tours of the Indianapolis Museum of Art,

(Continued on page 29)

INDIANAPOLIS CONVENTION REGISTRATION ORDER BLANK

Date _____

International Office, S.P.E.B.S.O.S.A., Inc.
Box 676, Kenosha, Wisconsin 53141

Gentlemen:

Enclosed is check for \$ _____ for which please issue:
____ Adult Registration @ \$20.00 aa. ____ 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.

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CHAPTER _____

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The 1975 Mid-Winter saw approximately 600 Barber-shoppers and their families enjoying balmy weather (some rain) in Honolulu and the Hawaiian Islands and a fine Saturday evening show featuring the Sandwich Island (Aloha Chapter) Chorus, "Tiki Tones" (Honolulu), second place medalist "Pacifaires" and, as headliners, our current champion "Regents." All this entertainment, combined with tours, shopping and sightseeing, made for a delightful convention. When the Disneyland "Dapper Dans" could not appear on Saturday's show because of last-minute unforeseen circumstances, the "Collector's Item" quartet (Whittier and South Bay, Cal.), which was also attending the convention, graciously filled in.

The international executive committee met all day Wednesday and Thursday morning in the headquarters Ilikai Hotel. They then joined the rest of the conventioners for a trip to the

600 Enjoy Mid-Winter in Hawaii

Polynesian Cultural Center (dampened somewhat by intermittent rains), where a buffet dinner and an outstanding evening show was presented by more than 200 Polynesian youths of the Brigham Young University Hawaii Campus.

BOARD MEETING PRODUCTIVE

The international board of directors met all day Friday (until 7 p.m.) in a very busy and productive meeting. In a review of 1974, Imm. Past Int'l Pres. Leon S. Avakian reported that the Society's program of INVOLVEMENT had brought about another all-time year-end membership high of 35,508 members (417 ahead of 1973). The Young Men in Harmony program continued to gain strength and our Logopedics SERVICE PROJECT reached a new high in yearly contributions of \$216,560.62 (an increase of \$20,008.94, or 9% over last year). In expressing his appreciation to his committees and the international board for its deep involvement in the '74 program, Leon also shared concern about some matters.

He touched on four specific areas: continuing and expanded efforts to create and maintain a sound financial stability in an inflationary and recessionary climate; expanded work by the Development Committee with regard to the direction and programs of our Society; increased emphasis on membership recruitment, particularly by existing chapters; and concern for protecting the barbershop style.

ENRICHMENT . . . Through Barbershop Harmony

Pres. F. Richard Ellenberger reviewed with the board its specific duties and responsibilities as policy makers for the Society as a whole. In outlining specific functions, he asked

board members to place strong emphasis on communications. In the "enrichment" of our Society and the lives of our individual Barbershoppers and their families, emphasis will be continued in 1975 on the area counselor program, Young Men in Harmony, Auditions for Admissions, Logopedics and chapter PROTECTION. Dick named six new committees to deal specifically with the following: Society growth, associate status chapters, protection of the barbershop style, commercialism, Society services, and community service.

International district achievement award winners for 1974 were announced as follows: first place, Johnny Appleseed; second place, Far Western and third place, Ontario.

BOARD ACTION

Contest and Judging

A new C&J code of ethics was adopted as proposed by the international C&J Committee.



Pres. Ellenberger seemed to enjoy this display of Hawaiian hospitality.

The C&J Committee reported the certification of three new judges: Ernie Fruhner, Balance and Blend (Sunshine); Gordon Loy, Harmony Accuracy (Sunshine); William Hafley, Stage Presence (Dixie).

The position of an Assistant Contest and Judging Chairman, separate from the category specialists, was created.

The board turned down a proposal providing expenses for judges serving on international contest panels.

A policy was adopted prohibiting the use of recordings in clinics or critiques at contest sites.

A Far Western District resolution which would allow each district to establish rates for reimbursement of judge travel expenses was not approved.

A proposal to grant a "bye" to international medalist quartets in the spring international preliminary contest was disapproved. A proposal from former Illinois board member Tom Watts, whereby medalist quartets would compete in the international prelims., but if they qualified the district would be entitled to an additional quartet in the international competition, was referred to the executive committee for further study and recommendation to the board.

Administrative

A proposed schedule for the creation of a profit-making corporation as a wholly owned subsidiary of the Society was adopted.

To alleviate the overcrowded conditions at the International Office, the purchase of an additional building in

(Continued on next page)

MID-WINTER CONVENTION — (from page 3)

Kenosha, containing approximately 24,000 square feet, was approved with the proviso that a lessee (for the 15,000 square feet to be leased out) is obtained by May 1, 1975 and financing is available at a maximum of 9% interest. The remaining 9,400 square feet would be utilized by the Society's accounting and order, member services, stockroom and shipping, and printing departments.

While disapproving the proposal to assign the responsibility of awarding international conventions to the executive committee, the board did adopt a policy eliminating the presentations by bidders at international board meetings. Participation of the bidding chapters or districts will be limited to questions (from board members) and answers.

Although the executive committee sincerely appreciated the concern and thoughtfulness of the Southwestern District Board for proposing that executive committee members be reimbursed for expense incurred while attending international convention meetings, the executive committee recommendation to not provide such a policy was approved by the board.

To fill the unexpired term of Past Int'l Pres. Robert D. Gall, who has resigned as a Harmony Foundation Trustee, the board elected Past Int'l Pres. Richard H. deMontmollin.

Financial Matters

The 1975 International Office work plan proposal and budget of \$1,295,200 was adopted providing for the addition

of a new chorus directors training program (in conjunction with Chapter Officer Training Schools) and a projected income over expenses of \$6,000.

As requested by the district presidents, the Chapter Blanket Position (Fidelity) Bond was increased from \$5,000 to \$10,000 at an additional cost of \$1 per year per chapter.

A policy regarding minimum insurance coverages for chapter-owned buildings was adopted as follows:

"A comprehensive general liability policy with limits of \$100,000/\$300,000 bodily injury, \$50,000 property damage \$1,000 per person/\$10,000 each accident medical payments. The Society and the district should be added as an additional insured. Also, an Umbrella Policy in the amount of \$1,000,000 with the same additional insureds should be purchased.

"If any part of the building is leased on a partial or full-time basis, the International Office should be notified. All lessees must name the chapter, district and SPEBSQSA, Inc., as their interests may appear, in a 'save harmless' clause.

"Whenever Society units are required, or desire, to obtain coverages beyond the limits of the Society blanket liability policy, the district and Society must be named as additional insureds."

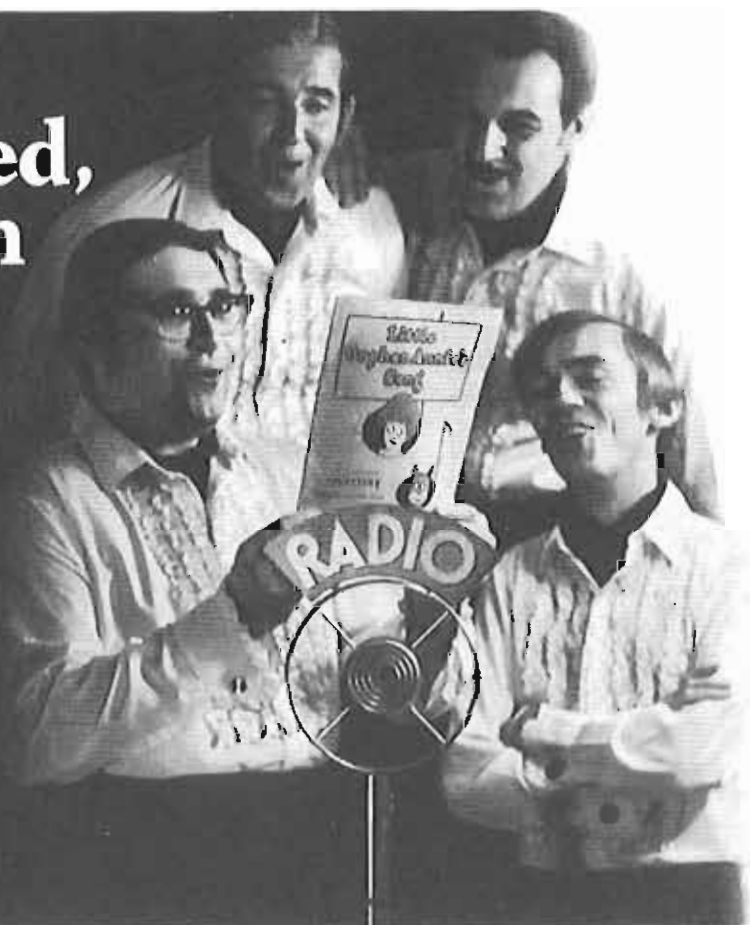
An increase in the 1976 San Francisco international convention registration fee to \$25 for adults (from \$20) and to \$15 for youths (from \$10), to include the cost of transportation between the headquarters hotel and the auditorium (Cow Palace) for all contest events, was approved.

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



International Preliminary Schedule

CARDINAL	Evansville, Indiana	April 4-6
Joe Rich, 200 Montclair Ct., Evansville, Indiana 477 15		
CENTRAL STATES	St. Joseph, Missouri	May 9-11
Paul E. Allen, 2214 South 28th St., St. Joseph, Mo. 64502		
DIXIE	Tuscaloosa, Alabama	March 21-23
David K. Brennan, P.O. Box 146, University of Alabama, Tuscaloosa, Alabama 35486		
EVERGREEN	Victoria, British Columbia	March 21-23
Allan Watson, 2790 Dufferin Ave., Victoria, British Columbia		
FAR WESTERN	Ventura, California	March 14-16
George Campbell, 346 No. Saticoy Ave., Ventura, California 93003		
ILLINOIS	Lombard, Illinois	April 18-20
Leigh Sherman, 21W456 Park Ave., Lombard, Illinois 60148		
JOHNNY APPLESEED	Defiance, Ohio	March 14-16
Jim Huffman, 720 Jefferson St., Defiance, Ohio 43512		
LAND O'LAKES	Duluth, Minnesota	May 2-4
Ronald Hanson, 31 S. 41st Ave. W., Duluth, Minnesota 55807		
MID-ATLANTIC	Scranton, Pennsylvania	March 7-9
Ray Devereaux, 1653 Capouse Ave., Scranton, Pennsylvania 18509		
NORTHEASTERN	Pittsfield, Massachusetts	May 2-4
Dick Arndt, 5 Martha Lane, Lenox, Massachusetts 01240		
ONTARIO	Toronto, Ontario	April 18-20
Rod Shepherd, 2497 Renzoni Drive, Mississauga, Ontario		
PIONEER	Midland, Michigan	April 25-27
Eric Meldrum, 1203 Oak St., Essexville, Michigan 48732		
SENECA LAND	Rochester, New York	April 11-13
George Stothard, 1488 Schlegel Rd., Webster, New York 14580		
SOUTHWESTERN	El Paso, Texas	March 21-23
Fred Witt, 5730 Box Elder Rd., El Paso, Tex. 79932		
SUNSHINE	Pensacola, Florida	April 11-13
Bruce Spurlock, 7725 LaNain Drive, Pensacola, Florida 32504		

problem, for we already knew that song. When the NFL and NBC were finally satisfied with the sound, we were free to go.

It was getting late and there was a last-minute scramble to get the tux out of the cleaners and visit the barber. Red carnations had to be ordered to match our bow ties, and there were still phone calls to be made to friends and relatives reminding them to watch our international television debut.

At 1 a.m. Sunday the rain began to fall. We all prayed that when we awoke later in the morning, New Orleans would be high and dry. It didn't happen, though. Not only was it still raining, but that beautiful 65 degrees of yesterday had dwindled to a mere 40 degrees, an unusually low temperature for New Orleans at this time of year.

Through the courtesy of Tulane University, special parking on campus was arranged for the chorus. We had to show our tuxedos to the guard at the gate in order to gain entry to our prized parking spaces. At ten we met once again for a final run-through before actually going over to the stadium to test the equipment. Because the weather was still bad, we remained in the warm and dry Student Center.

The NFL provided us with box lunches. After lunch, special game passes were handed out to our wives. Our tuxedos would be our passes.

At one the call came; we were wanted at the stadium. By this time the rain had stopped and the temperature had risen

to 46 degrees.

As we walked into the stadium, the first sight to greet our eyes was the brilliant green of the artificial turf. You couldn't help but be aware of the 80,000 people milling about, all trying to get settled. They were purchasing hot dogs, peanuts and passing the flask around. Beer vendors, naturally, were doing a booming business.

In seemingly only a few moments the players were introduced, the risers were quickly moved into position on the 30-yard line and we inconspicuously took our places. Then came the "man of the hour," Director Saul Schneider.

The colors were presented and as the red, white and blue bunting which adorned the stadium flapped in the breeze, Charlie Jones approached the mike and the rest is now history. Yes, 120 million people from all corners of the world saw and heard, for the first time, the "Star Spangled Banner," barbershop-style.

Special thanks go to Dr. Val Hicks for his tremendous arrangement of the song, and to the National Football League for asking us to sing and for their generous contribution to the Institute of Logopedics. Special thanks, also, to the late OWEN CLIFTON CASH and RUPERT I. HALL, the beloved founders of our great Society, without whom this tremendous honor and privilege would never have been possible.

"By Your Pupils, You Are Taught"

This phrase sums up the philosophy of the Special Music Education Fellowship Program funded by Harmony Foundation since 1973. Two graduate students, while completing their class work for their Master's degrees at Wichita State University, teach under the supervision of Mrs. Marilyn Pirtle in the music program at the Institute of Logopedics. Each graduate student has expressed a feeling that they have learned far more from their teaching experiences with the children than they have gained from their own class work.

The Special Music Education Program at Wichita State University, offering the Bachelor's and Master's degree in Special Education Music, is the only such program certified in the United States. The program was developed from research studies sponsored by Harmony Foundation into areas of music as a teaching tool for handicapped children.

The program emphasis is on music education with Logopedics as a major study area. The program prepares students for guiding the learning experiences of communicatively handicapped youngsters. The student learns about the development of the exceptional child while also developing expertise and increasing his musicianship.

For the child who cannot speak, music is often another avenue for expression. For the child with learning disabilities, structured musical experiences include awareness of time and rhythmic patterns, spatial relationships and form. For a hearing-impaired child, music can be the motivational device for listening as well as developing whatever residual hearing the child may possess.

It is through the interest of Barber-shoppers that the fellowship program at the Institute of Logopedics has been developed. Two recipients have already received their Master's degrees and are now teaching in other programs. This program will have far reaching effects as



Laura Hodges (above), 1974 graduate in the Special Education Music program, has received her Master's Degree and now teaches in Illinois. With a child, she demonstrates with shapes the forms of a musical theme pattern. The child learns to listen and organize her reactions.

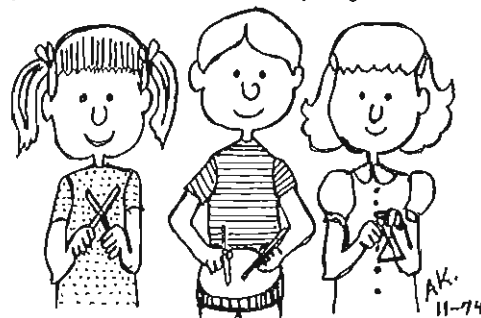


Carol Finch, currently enrolled in the program, plans a research program to further the study of reactions of communicatively handicapped children to music.

the teachers move into other areas of the country expressing the philosophy of learning through music.

For further information about the Special Music Education Program and the fellowships offered for music in special education, contact: Dr. William E. Mathis, Coordinator, Graduate Music Studies, Div. of Music, Wichita State University, Wichita, Kans. 67208; or write: The Institute of Logopedics, 2400 Jardine Dr., Wichita, Kans. 67219.

Drawing done by Mrs. Ann Krone to highlight a presentation on music and the young child.



Music is an important part of each child's program at the Institute of Logopedics. The annual Christmas Program is always the culmination of months of planning and rehearsing.



Orientation: Who Needs it?

By Sam Kennedy, Soc. Field Representative

"The Society is made up of singing barbers." "Who ever heard of a quartet called the "International Board of Directors?" "Logopedics is a Euell Gibbons tree disease." "The HARMONIZER is a new kind of solar vibrator." How about that, folks! The new or prospective member would believe anything we tell him, 'cause he's usually five feet off the ground having discovered for the first time the thrill of being part of a ringing chord. He'd believe it, alright — if we told him; but there's no need to tell him, is there? Why not let him find out about the Society the way you did? He's really not interested in anything but singing right now anyway.

And that's where we make our first mistake. Right at that point is where we should take the time to properly indoctrinate the new man. It's those first crucial hours of his barbershop life that become so important later on. It's at that point in time that we should properly ORIENT the new man in order to make him a GREAT Barbershopper, not just a good one!

Orientation — it's a whole new idea spreading through the Society these days. For the first time in the Society's history we are finally realizing the importance of establishing a solid indoctrination procedure for prospective members. Let's be truthful, in the past we have usually invited the new man into our ranks by stating something like "Singing is a ball . . . it's all fun and games" . . . or in most cases selling him "a pig in a poke" by not telling him the commitments he is required to make to the local chapter.

Don't you agree the proper method of selling the Society is to tell each man exactly what is expected of him before he joins? Shouldn't we tell him the real values he will receive because of his membership?

DID YOU RECEIVE PROPER ORIENTATION?

Now let's be completely honest. Can you raise your right hand and say truthfully that you were oriented properly when you joined the Society? Did someone take you aside privately and tell you about the Society, its history and accomplishments, your district and its background, the local chapter and its success story? When you became a member, did anyone take the time to involve you with singing in a quartet? My guess says that most of our current members joined because they were attracted by the barbershop sound from across the footlights, or from a recording. Or perhaps the friendliness of some of our members brought the man to our midst.

We have counselled a number of chapters which have admitted that proper orientation procedures were often set aside because of other priorities such as a coming show or contest. Consequently, many times we find that the new member has been shoved into the third row on his second visit to the chapter. Next thing you know he is memorizing the baritone part to "Mardi Gras March" and "South Rampart Street Parade," right? Did this happen to you? Thank God you're still with us — you certainly deserved better.

In analyzing those chapters which appear to enjoy continued successes both numerically and musically, we have discovered each has a well-organized orientation procedure for

handling prospective members. A suggested "package" can be compiled quite easily by your chapter's administrative vice president (AVP). However, he must make the decision regarding the process of handling prospective members from the first time they enter the chapter meeting hall. Regardless of what method he chooses, it is his responsibility to see that the following questions can be answered affirmatively.

1. Has the guest received special GUEST MATERIALS (including guest song book) and been introduced "up front" at the chapter meeting?
2. Was he personally introduced to the chapter president and musical director?
3. Has he been voice-placed?
4. Has he attended enough meetings to be considered for membership?
5. Has he attended orientation sessions?
6. Has the prospective member received a copy of the chapter by-laws?
7. Has he been made aware of what this commitment to the chapter will be?
8. Has he been helped musically by a section leader?
9. Has the chapter board of directors approved the prospective member's application?

BASIC GUIDELINES NOT DIFFICULT

After deciding exactly upon a format, and then implementing it with the aid of two helpers, the AVP should then guide every new member prospect over the MOST important period of his Society affiliation — the first through fourth week of his association with the chapter. We suggest the following basic guidelines be offered to EVERY chapter in the Society. We simply ask the administrative vice president to make sure every new guest receives "It's Great To Be A Barbershopper," a special guest kit, upon his first visitation to a chapter meeting. (This kit contains numerous well-known barbershop songs as well as a complete introduction to the Society and the Society's service project — the Institute of Logopedics.)

Upon returning the second week, the prospective member should be given a more personalized orientation package. This package should include a letter (compiled by the AVP) outlining briefly the chapter's training program and what he might expect during the next few weeks. The letter should be accompanied by the chapter's code of regulations or chorus policy, plus the Society's NEW MEMBER ORIENTATION CASSETTE TAPE (in his particular voice part). These cassettes provide accurate information about the Society, district, chapter and the inherent popularity of, barbershop quartet singing as an American art form. As the guest listens, he is taught his particular voice part to three easily learned songs ("The Old Songs," "We Sing That They Shall Speak" and "Keep America Singing"), which he should be able to sing right away. These songs are skillfully sung by the 1974 international champion *Regents* quartet, and provide the novice an opportunity to sing along with the champs. (Cassettes are available from the International Office at a cost

(Continued on page 29)

from the PODIUM

EDUCATION LEADS TO ENRICHMENT

(By Bob Johnson)

The story is the same yesterday, today and tomorrow — singing is a lot of fun. However, improving your singing improves your fun. Your attitude as a barbershop singer should be one of anticipation. The next time you sing (at a chapter meeting, sing out, annual show or contest) is your best opportunity to sing better than you've ever sung before. Everything you have learned up until now, and every singing experience you have ever had, is only valuable to you if it is used to make your next singing experience the best it can be.

The nicest thing about singing is that it is a constantly growing and rewarding experience. If you are not conscientiously making an effort to improve, you are denying yourself fulfillment.

This is all part of a process called education. The Society provides many sources from which you can develop your own particular skills to whatever degree you desire. You can attend one of Mus. Services Ass't Mac Huff's sessions and design for yourself a program of vocal techniques which will enable you to produce at will, and with reasonable ease, a tone on pitch possessing good quality and volume. Along with three other men (and an educated listener), you can probably create a sound that can become immortal in the minds of listeners. Incidentally, you will probably create your finest sounds when singing good, pure barbershop harmony arrangements. It's amazing that quartets and choruses don't realize how their sound suffers when they sing non-barbershop music. This is true even of our top groups.

You could attend one of Dave Stevens' (another of the Society's Mus. Services Assistants) sessions and learn how to develop a program of creativity in the field of arranging. A study of barbershop arranging will give you a healthier respect for the barbershop style. We believe it is as challenging as any other vocal style.

I want to attend the 1975 Harmony College at Missouri Western College, in St. Joseph, Mo., August 3-10, 1975. (Check one) ☐ I enclose my check for \$120 in full payment. ☐ I enclose my check for \$10 (or more) as partial payment. I agree to pay the balance on August 3 or before.

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Both Dave and Mac will be visiting all districts in 1975. You will be enriched if you get to one of their sessions.

You could even go "all out" and attend Harmony College next August 3-10 at Missouri Western State College in St. Joseph, Mo. The cost is \$120 per man, which covers everything. (except towels) and is a wise investment for any chapter or Barbershopper. (See registration form on this page and back cover for complete curriculum.) Many late registrants could not be accommodated last year, so we advise you to make your plans early and get your registration in as soon as possible.

SPECIAL BICENTENNIAL SHOW AVAILABLE

The Bicentennial show script, "Salute to America," has been sent to each United States chapter president, along with an order blank for music. The international board has requested that chapters not do the show before January 1976.

This is an exciting show and traces United States history through music for 200 years. It is not necessarily an easy show and will require many months of preparation. Hopefully, chapters may be able to combine their efforts and assist each other.

The show provides several quartet spots in order to give the chorus time to catch its breath. Do you have a soloist or two in your midst? There are several fine spots for solos also. It is hoped that "Salute to America" will be performed throughout the U.S.A. during 1976. Order the music now and begin working on it as soon as your 1975 show is finished. The show will be performed for the first time at the 1976 Mid-Winter Convention (Jan. 30-31) in Washington, D. C. by choruses and quartets from the "D. C." area.

ABOUT THAT SONG IN YOUR MAGAZINE

(By Dave Stevens)

In 1956, during the administration of Past Int'l President Arthur Merrill, the international board of directors decreed "that the Society will publish a continuing series of public domain songs (those written prior to 1906) arranged in barbershop quartet style, the same to be called *Harmony Heritage Songs*." This action was taken to preserve songs of a by-gone era, "songs which speak of love, sweethearts, mother, home — blessings about which men mostly have sung."

The series was inaugurated in January 1956, with the release of Phil Embury's arrangement of *When You Were Sweet Sixteen*. Since then we have published sixty-eight more; the latest, included in this issue, is No. 70: *I Guess I'll Take the Train Back Home*.

Burt Szabo, the arranger, called a year ago asking if we had this song in our Old Songs Library. We found a copy and here's a great new song as a result. Burt heard famous comedian George Burns sing it on the Johnny Carson Show and recognized that the refrain (chorus) would make a fine barbershop vehicle. Realizing the original verse was going to cause trouble, Burt wrote a new melody to go with the words of the verse which we're sure you'll like. Just because a song is

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

SING IN A QUARTET!

This is a rather trite statement to make to any member of the Society for the Preservation and Encouragement of *Barbershop Quartet Singing* in America! However, if my own private survey is anywhere near correct, only about one out of five of us receives the enjoyment, fulfillment and Enrichment that comes with singing in a quartet, even if only occasionally.

If you are one of the majority who doesn't, make a belated new year's resolution to give it a try - I bet you'll like it!

You don't have to be registered, you don't have to have championship ambitions, just get together with three other members who, perhaps like yourself, may think they don't have the ability and see what fun it is to ring a few.

Chorus singing is great fun, and our choruses are the backbones of our chapters. Our chorus contests reveal the musical excellence that can be achieved by men from all walks of life when properly trained and directed. We shouldn't forget, however, that chorus singing is also a good training ground for singing barbershop harmony in a *quartet*.

Ray Miller wrote a great article in the January-February HARMONIZER. He gave 18 ways to become a quartet member. I'd like to add a 19th - become a Barberpole Cat! Sing Barberpole Cat songs with your chorus, sing them with an octet, then sing them with three other guys and you've got a quartet started!

Set aside one night a week for quartet rehearsal. I'm as busy as the next guy, but I wouldn't trade the fun I get from my weekly quartet rehearsals for any other activity if I can help it.

Arrange through your chapter to get the cassette tapes of the Barberpole Cat songs with each of the four parts emphasized in turn. Polish up a song with help from a fifth man and enter the Quartet Jamboree that your chapter and area will sponsor this year.

Even if your efforts don't eventually lead to your becoming a district champ or a Society medalist, it might at least lead to your singing as a quartet at chapter singouts and other community functions. You will then be a full-fledged SPEBSQSA member and will be afforded the full Enrichment to which you are entitled as a member of our Society.



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Sound Advice on Sound

By Shelley Herman,
1644 N. Cherokee Ave.
Hollywood, Cal. 90028

Editor's note: The author has been in the "sound" business professionally for over 20 years and has been involved in all phases of audio: consumer products, sound reinforcement and recordings. A 24-year Barbershopper, he is presently chairman of the Los Angeles section of the Audio Engineering Society. Editorial assistance was provided by Barbershoppers Mort Burt (Whittier) and Bob Cathaway (Reseda).

For too many years barbershop performances have been spoiled by bad sound. We hope this article will help correct this situation.

Barbershop harmony is probably the most difficult of all vocal music to reproduce for the following reasons: 1) The dynamics (louds and softs) are extremely wide. This necessitates a sound system that will pick up and reproduce soft sounds without audible noise or hum, and yet will not overload when one of our really loud quartets blasts out with an ear-splitting tag. 2) The close harmonies and overtones are electrically very complex. In order to reproduce them, the system must be of very high quality. 3) Because they are singing "ear" harmony, and tune to one another, all members of the quartet should hear each other naturally, yet they must also hear the sound system in order to adjust their performance to the ambient sound. 4) Because even a very loud barbershop quartet is relatively quiet by today's standards of loud instruments and singers swallowing the microphone, the sound system coverage must be very good to allow people to hear the quartet at sound levels to which they have become accustomed.

This article should help you select or specify the components of a suitable sound reinforcing system, if you are planning to buy or rent a system, and how it can be used most effectively at performances.

EQUIPMENT SELECTION

The basic components of a sound reinforcing system are microphones, amplifier, loudspeakers, interconnecting cables and mounting hardware (stands, booms, etc.).

The most important consideration when choosing sound equipment is *quality*! All the equipment in the world won't produce good sound if it is not quality equipment. With certain exceptions, the "made in USA" mark is a good guide. Most of the better equipment is made here, and an awful lot of junk comes in by boat.

Microphones

The types of microphones used with high quality sound systems fall into three basic categories: 1) Ribbon (also known as velocity); 2) Condenser (capacitor) and 3) Dynamic.

The *ribbon* microphone is absolutely the best for *acappella* voices, but its disadvantages are fragility and sensitivity to wind noise. It is therefore useless outdoors, and can also be wrecked by someone blowing into it.

The *condenser* microphone is the best sounding of the three types and is used almost exclusively in recording studios because of its clarity and dynamic range. However, the good models are very expensive, fragile, require an external source of power (or a battery) and in high humidity conditions they tend to get noisy. They are best left to the professionals. (A

word of caution — the new ELECTRET-type condenser microphones do not have sufficient dynamic range for barbershop music.)

The *dynamic* microphone is probably the most commonly used sound reinforcing microphone, and is the best compromise for general use. They sound good; they're rugged, inexpensive and available in many configurations.

The "pick-up" (ability to pick up sound) of the microphone is definitely related to quality. A cheap microphone will not maintain its pick-up pattern at all frequencies. As a result, if a voice is at one side of the microphone it will appear to be louder and softer as it goes up and down the scale unbalancing the quartet. Also, cheap microphones may not have the same pattern from unit to unit; if you have two or three of them, they may not be alike, and none of them may be as advertised.

Omnidirectional microphone (see figure 1). These microphones pick up sound more or less evenly from all directions. They should be used for close talking and for hanging over the chorus.

Bidirectional microphone (see figure 2). These microphones pick up sound from front and back while suppressing sound from sides, top and bottom. This pattern is available only in ribbon and condenser microphones and is not used too often for our type of show.

Cardioid microphone (see figure 3). These microphones pick up sound mainly from the front, while suppressing sound

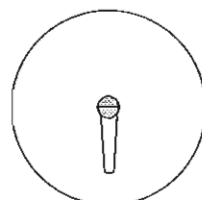


FIGURE 1.
OMNIDIRECTIONAL
MICROPHONE
PATTERN

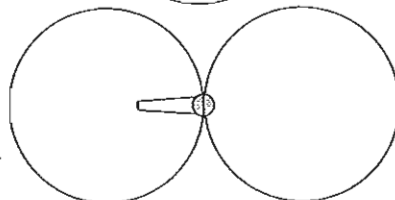


FIGURE 2.
BI-DIRECTIONAL
MICROPHONE
PATTERN

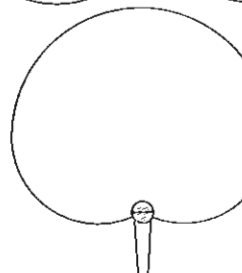


FIGURE 3.
CARDIOID
MICROPHONE
PATTERN

and noise coming from the back. The pattern will suppress at least 70% of rear sounds while picking up front sound over a broad area. Sounds 120 to 180 degrees off axis are almost entirely suppressed.

To help you picture the pattern of a Cardioid microphone, imagine that you have a huge apple, and could insert the microphone where the stem is. The shape of the apple pretty much conforms to the shape of the cardioid pickup pattern.

A variation on the cardioid pattern is the supercardioid microphone. In this category fit all of the so called "shotgun" microphones and almost any microphone that has a row of openings somewhere along its side. The supercardioid has roughly a banana-shaped pattern, and will pick out the middle two voices of a quartet every time. These microphones are frequently used in auditoriums because they're great for individual performers and because they help control "feedback." But Barbershoppers, stay away from them!

To get down to specific names and numbers, the absolute best microphone made for barbershop harmony, in my opinion, is the RCA 77DX (figure 4). This is a very large,

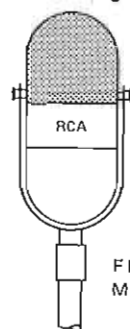


FIGURE 4. RCA 77DX MICROPHONE

expensive (over \$300) ribbon microphone that costs \$45 to repair every time someone blows into it! If you are fortunate enough to have one of these available, use it by all means, but treat it with care.

The most universally used microphones are those in the Shure Unidyne II series. They carry model numbers 545, 565 or 585 followed by assorted letters indicating various mechanical features. It would probably be best to get the models with ball windscreens; these reduce "popping" when someone talks into them too closely and they absorb some of the shock when they're accidentally dropped. I also suggest selecting the models with the letters "CA" on the end. These letters indicate a more rugged connector which will mate with most sound systems.

Amplifier

When choosing an amplifier you should look for quality, power and desired features. If you go down to your nearby consumer radio store to buy a sound reinforcement amplifier, you will probably get an imported piece of junk. A commercial sound equipment company will probably be much better able to advise you. Satisfactory brands for our purposes include Altec, J. B. Lansing, McMartin, Bogen (not Challenger series) and the better lines of Newcomb and University. If you are not paying \$250 or more for an amplifier, you are probably not getting quality equipment. (There is a fictitious list price on much of this equipment, so make sure you are buying at the net price.)

Seventy-five watts is the minimum power output for reproducing barbershop harmony, and any more than 200 watts is a waste of money (unless you want to spend a lot of time and money replacing blown out loudspeakers).

Given equal quality, much money can be spent on additional features. The amplifier should have at least four microphone inputs. Each input should have the option of plugging in a low impedance transformer. These transformers should be purchased and installed. If this is not done, your microphone cables (cables from microphone to amplifier) cannot be longer than 20 feet. If someone tries to tell you his amplifier is low impedance without transformers, he may be right, but the transformers are what eliminate the noise from all of the other equipment around the stage. The amplifier should have tone controls, an auxiliary input or two so a pre-taped program can be fed in, a "tape out" connector (for recording), a master gain control and multi-impedance taps for the loudspeaker(s).

Many other features are available. If you'll use them, buy them; they're great conveniences. The only accessory that is not recommended for our kind of music is a compressor (also known as a limiter, automatic control, level lock, etc.). This little gadget is great for speech, but it will louse up the dynamics of a quartet. One feature that is not necessary, but a great help, are the XL-3-style microphone connectors.

Loudspeakers

There are basically two kinds of loudspeakers, those that are "column speakers" and those that are not. With some extremely sophisticated exceptions, a high-quality sound reinforcement loudspeaker will be large and heavy. The small bookshelf "hi fi" speakers, no matter how high their quality, are not satisfactory. The way to get a lot of sound into a big room is to move a lot of air at the front of the loudspeaker. If a speaker is small, it hasn't got enough front. (This is over simplification, but I hope it gets the point across.)

Again, quality is extremely important, and quantity won't make up for it. If you use 16 cheap speakers, all 16 will distort at once. A good rule of thumb is that each speaker system should cost about two thirds as much as the amplifier.

For a given size and cost you get more speaker for the money, and you can usually place them more easily. We recommend column speakers and suggest the best compromise of sound, weight, ruggedness and cost is the University CSO-4G. If by chance you can get some of the old CS-4 wood case units, grab them — they sound even better than the new equipment.

Interconnecting Cables

Always use rubber or neoprene covered cable for both microphones and loudspeakers. The grey or colored plastic product looks very nice, but it kinks, cracks and tangles, so stay away from it. Generally XL-3-type connectors are the best.

Mounting Hardware

Microphone and loudspeaker stands should hold the device (microphone) where you want it without it falling over or rattling. There are all kinds of this type of equipment. A study of a manufacturer's catalog will acquaint you with what's available. The decisions are reasonably easy. I recommend that you do not get the "automatic clutch release" or any other "trick" release microphone stand. Most performers can't figure out how to use them, and it distracts from their performance.

All-In-One Systems

These units (Shure Vocal Master, Altec 1200, etc.) are generally not as high in quality as the equipment previously described, but they can be satisfactory. If you are considering

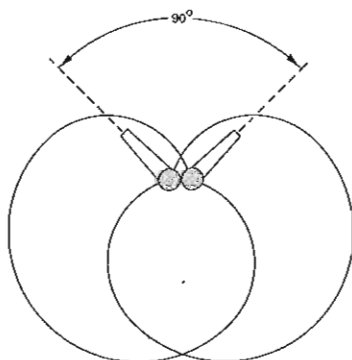
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one of these systems, price it against the individual components. An All-In-One System may have more features than you need, and you may be paying for them needlessly. Also, be sure the unit you are considering has the microphone input transformers described earlier. Many of them do not.

SYSTEM SET-UP AND OPERATION

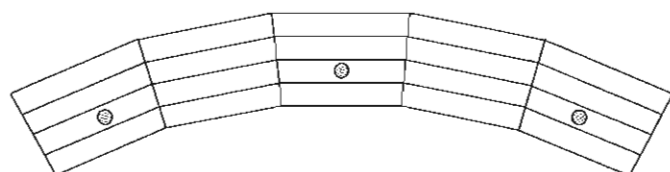
Microphones (for quartets). If the RCA 77DX is used, a single microphone on a stand in front of the quartet will suffice. If the Shure Unidyne II is used, one microphone will do the job, but two mounted as described below will do the best job. If you are stuck with supercardioids, get them as close together as possible (a bar that will mount two microphones on one stand is available in most places that sell microphones), and face the microphone 90 degrees toward each other (see figure 5). If they are faced outward, there will be places from which the sound is louder, and certain frequencies will be louder or softer. If one of the microphone cables is hooked up wrong (a common occurrence), there will be no sound picked up from between the microphones, and pick-up from the area near the microphones will sound like you're listening to short-wave radio.

FIGURE 5. PROPER PLACEMENT FOR TWO MICROPHONES



For choruses one or two microphones out front will do a good job. Make sure they are equally spaced far enough away to avoid picking up individual front-row voices and out of the way of the director. They should either be on stands at least four feet from the stage floor, or used on special stands that hold them right down against the floor — no where in between. An even better job can be done with three omnidirectional microphones hung overhead about three feet above the highest man. With this arrangement there should still be at least one microphone out front to pick up the sibilants and hard vowels. If you are on curved risers, make certain that the side microphones are forward over the ends and the center microphone is back over the arch (see figure 6).

FIGURE 6. MICROPHONE PLACEMENT OVER RISERS



Four-Microphone Techniques — This technique is not recommended for most quartets for the following important reasons:

1. A stage monitor (speaker on stage to allow for the performers to hear themselves) is an *absolute must*. Most sound systems do not have these.
2. This technique takes a tremendous amount of rehearsal to perfect. How you hold the microphone and your mouth, maintaining balance with other parts, etc., are all brand new problems to be solved when using this technique.
3. The use of four microphones for sound is not enough of an improvement unless the visual presentation is modified to take full advantage of the physical freedom allowed.

We tend to imitate what the popular groups are doing. The multi-microphone technique is seen daily on television. But remember, these are all professional groups which rehearse for hours every day. They can command enough money to have expensive rehearsal equipment. They are also able to hire the necessary technical people to assist them.

Loudspeakers — The sound radiation pattern of a vertical column speaker is 120 degrees wide and about 22 degrees high. If you can get the speakers six feet above the microphones, at the sides of the stage and closer to the audience than the microphone, you're home free. This arrangement is ideal; try to approach it. One trick to try with columns — if you are in a situation where the speakers must be level with — and close to — the microphones, turn the speakers horizontal, but keep them at least four feet off the floor. (Excellent results may also be achieved with cone-type speakers, but I would recommend professional help for those situations.)

Existing Systems — Here are some general rules for using built-in sound systems. (Most of these tips apply just as well after you've set up your own system.) Try the sound system at rehearsal — don't let the stage crew say, "It'll be all right." Get it set up as it will be for the show and get some of your people with "good ears" out in the auditorium to *listen*. Have them listen for coverage. Can they hear all over the auditorium? What about quality? Is the reproduced sound crisp and clear or is it muddy and fuzzy? If it sounds like a tissue paper and comb (this is called distortion), tell the stage crew to get their system fixed. If they won't, get a rental system. If you're stuck with the existing system, get the performers farther away from the microphones and turn the volume low. It's better to have low volume and no distortion than the other way around.

How does the system respond? Does it sound "tinny" (no low notes) or "tubby" (no high notes)? These effects may be caused by mis-adjusted tone controls, use of the wrong impedance microphones, or defective equipment. (A word on this to the "hi fi" buffs — sound reinforcement systems do not, and must not, have the extremely wide response range of a good hi fi system. Such a system would put far too much wasted energy into the room. A low frequency "roll off" (below 100 Hz.) is almost a necessity for sound reinforcement.

How about "feedback?" — (howling or ringing). This should not happen. Feedback occurs because the microphone and speakers are in the "dead" part of each other's patterns, as far away as possible. Restrict the bass as far as possible from

(Continued on page 29)

I'LL BET THE REASON WHY YOU DON'T HAVE ACCIDENT INSURANCE IS... YOU THINK YOU DON'T NEED IT...



But think about this -- accidents are the leading cause of death for Americans under the age of 45, and the third leading cause of death between the ages of 45 and 65. * Every five minutes someone is killed in an accident. And consider this -- in case of a serious accident, today's sky-high medical costs could wipe you out financially and threaten your family's security. Yet, for just a few cents a day, you can protect yourself and your family against accidental death and dismemberment and permanent total disability.

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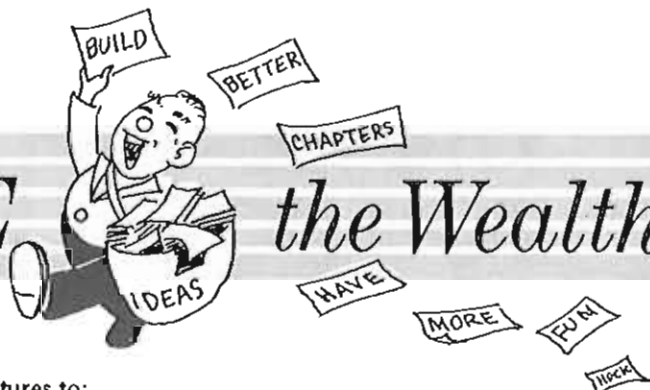
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*Accident Facts - 1974 Edition



SHARE the Wealth



By Ken McKee
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AUDITIONS FOR ADMISSIONS doesn't work; or so many of our chapters believe. It's just a bunch of 'eye-wash' out of the International Office, we've been told; it will not work because our city is too small, or because our city is too big, etc. Four years ago the Peninsula, (Cal.) Chapter had slipped to associate status (we all know what that means . . . less than 25 members). This past summer in Kansas City the second place chorus had 121 members. What was the name of that second place chorus? You guessed it! The "Peninsulaires." How did they do it? AFA!

NEW MEMBER INITIATION . . . shave to sing . . . The Walpole, Mass. Chapter has an intriguing method of welcoming its new members. They seat the man in a barber chair, lather him up with shaving brush and then shave him with a replica of an oversized razor. During the shave, a quartet surrounds the new member, polaroid photos are taken and one is given to the member as a memento. One wonders how many non-Barbershoppers see that photo. . .

THE ALBANY, N.Y. Chapter recently had a FLOREN-TINE night . . . Now picture this . . . each member prepares a pot of spaghetti sauce with meatballs, sausage or both. Then this was brought to the chapter meeting and mixed in a large pot. After much stirring and singing around the pot, the mixture was dished up to be devoured by a hungry bunch of men and women. Your editor is reminded of a similar event the St. Petersburg, Fla. Chapter used to have called a STEW-FOR-TWO party. One of the members, Joe Griffith, owned an old fifty-gallon black pot. The members would each bring enough stew to feed his guests and himself. All this stew was then placed in the large pot which was suspended over an open fire and mixed with an oar. You can make this a great repast by singing with three other fellows as you mix. Try it, you'll like it!

BARBERSHOPPERS ON TV Quiz Shows . . . South Bay, Cal. Chapter members have been seen on TRUTH OR CONSEQUENCES and NAME THAT TUNE. As a result of the chapter's visit to NAME THAT TUNE, two members were contestants. Dick Crockett was on the daytime show and won the following: 14' sailboat, a week for two in Las Vegas, two cases of Tootsie Rolls and \$1,100 in cash. Dave Briner was on the night-time version of the same show and won the following: a grand piano, microwave oven, week for two in Puerto Vallarta, two watches, a stereo, several canned hams and \$2,100 in cash . . . Do you live in a major metropolitan

area? If so there's a chance your chapter could be part of one of these shows. If you don't have a national TV network in your home town, you might try what has been successful for the CHICAGO BARBERSHOP LUNCHEON group. This program is called "NAME THE SONG," which is run two ways according to International Luncheon Chairman Phil Schwimmer. First, carefully prepared music was distributed and sung, lead by the chorus director. The song title was removed, as well as its entire chorus. Only the verse remained. Each person wrote his name and what he thought the titles were. A second version of a similar idea involved listening to a cassette tape of the verse. Again, slips of paper were filled out with the names of the songs. Some of the verses used were from *Meet Me Tonight in Dreamland*, *Sweet Adeline*, *Down By the Old Mill Stream*, *You Tell Me Your Dream*, *When You Wore a Tulip* and *Give My Regards to Broadway*. The toughest recognizable verse was, *I Love You Best of All*. Dick Robbins of the North Shore Chapter won the grand prize. Phil did not elaborate what that prize was (free order of french fries?).

THE ATLANTA PEACHTREE Chapter likes Flea Markets . . . or so Pete Whitman tells us. This year they have had two of these and have cleared over \$1,900 and had a lot of fun in the process. The auxiliary sold over 800 hot dogs and who knows how many soft drinks. Many chapters are having garage sales and no one to date has reported a failure.

KEN SEYMOUR OF THE SAN DIEGO, CAL. CHAPTER has a record for ticket sales which makes him the envy of every man in the chapter. How does he do it? He usually starts by "talking up" the show at least six months in advance. In fact, he believes in selling barbershopping the whole year round; then when it comes time to sell tickets, the groundwork has already been laid. Ken's friends eagerly await the shows each year, and all he does is provide the date, theme and find out how many tickets they want. He firmly believes in positive thinking and a positive attitude. "I am convinced that this brings positive results. I set a goal for myself, see it as accomplished and then go to work to make it a reality." Several years ago he started by writing down a list of 30 to 40 names of friends and acquaintances, their addresses and phone numbers. As time goes on this list constantly grows. Then when tickets are ready he has a good list to call on. He calls five or six each day, and before too long he has gone through the entire list. Remember, "think success and success is yours."

The Way I See It

"I disagree with what you say, but I shall defend to the death your right to say it"
Attributed to Voltaire, 1694-1778

COMES THE REVOLUTION!

By Bill Lay, Bulletin Editor, Denver Chapter,
1211 So. Gaylord St., Denver, Colo. 80210

In the beginning there were woodshed quartets, the pure pleasure of extemporaneous harmonizing. Next came gang singing with a couple dozen men, still woodshedding. Following, in the inevitable evolution of barbershopping, came organization of quartets and the use of the printed arrangements, the beginning of perfection vs. fishing for chord combinations. Herein the beginning of dependence on written arrangements.

Contests between quartets followed this continuing evolution, at first as off the cuff woodshedding, then written down and perfected arrangements. The Society began chorus competition and everyone became *chorus competition conscious*.

Is this what the average Barbershopper wants? Is appearing on stage in competition for *five minutes* worth the heartache and frustration, plus the great expense? *We say no!*

Willard and Marguerite Beecher, in their book *"Beyond Success and Failure"* comment on competition:

"Competition enslaves and degrades the mind. It is one of the most prevalent and certainly the most destructive of all the many forms of psychological dependence. Eventually, if not overcome, it produces a dull, imitative, insensitive group, devoid of initiative, imagination, originality and spontaneity . . .

"Competition is a process or variety of habitual behavior that grows out of a habit of mind. It originates from our need to imitate others during early childhood. But it is a sign of persisting infantilism if it is still dominating us after adolescence . . . We are trapped in imitation."

What should we do about it? Before the constant endeavor to become a perfectionist choral Society stifles us, we should examine alternatives.

One of the most beautiful of these alternatives could be the diverting of thousands of dollars now spent transporting choruses to competition to the Institute of Logopedics in Wichita. We now give this Institute only a token of our financial contribution potential.

As a part of this revolutionary approach, and a very important part, why not utilize our choruses in extensive civic appearances throughout barbershop-land? Why not become known in each home area as a *Singing Service Club*? Why not really *sell our stuff* locally instead of wasting it in what, more often than not, turns out to be futile, aggravating competition in a far off area?

We build up chapter treasuries for the prime purpose of financing transportation to chorus competition. Why not spend some of these funds on local advertising of our Society and its aims? Why not devote our time, money and enthusiasm in really selling the Institute of Logopedics? Instead of making occasional donations, why not set out to *finance the Institute's entire operation*?

With extensive appearances of both quartets and choruses in every local area, we would not only build up our image in every area, we would stimulate a desire to participate on the part of the male public that could result in doubling our membership in a very short time.

Competition has put us in a bind. Allowed to continue its inexorable march of deterioration it can cause irreparable damage.

"The way I see it," *we need a change!* Let us hope a revitalizing program such as we have outlined here will give our Society the shot in the arm it badly needs.

Let us sing (for pleasure) . . . that *more* shall speak!

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about *QUARTETS*



The "Schmitts" posed with Milt Detjen (left), early coach and arranger, who was among notables present at a surprise honor night held for our 1951 champs.

Four brothers . . . Jim, Joe, Fran and Paul . . . most often recognized as the famous 1951 international champion Schmitt Brothers were very late getting home to mom and the kids one night last October. Lured to the Lincoln Park Fieldhouse in Manitowoc, Wis. under not entirely untrue pretenses (to act as judges for an area octet contest), the famed foursome found the judges' tables turned on them forty-five minutes into the evening. Asked to "sing a song or two in a fitting climax to a great contest," the Schmitts turned to face an audience which had swelled upwards of one hun-

dred fifty Barbershoppers. They sang their two songs. Then, as the applause was fading, a familiar voice was heard over the loudspeaker: "I remember . . ." and Ray Schmitt, brother and quartet manager, appeared. He was followed in order by Milt Kitzerow, former coach; Milt Detjen, long-time coach and arranger; Del Hansen, former Manitowoc Chapter President and Land O'Lakes District Officer; and Seymour Alton, long-time friend and reporter who accompanied the "boys" to Toledo in 1951 and recorded their victory for Manitowoc County via the *Two Rivers Reporter*.

From left, "Innsiders" wives Betty Devine, Shirley McShan, Jennifer Cox and Glorie Pearson enjoy breakfast at the Grand Hotel Costa Rica.



And how these guys can rise to the occasion. Joe always finds the right words, and the four of them always seem to be able to leave their audience wanting more. They were humble and appreciative this night, acknowledging that the plans for celebrating the anniversary had been one of the best kept secrets of all time. While the memory lingers on, not only for our 1951 champions, but for all those who had the good fortune to be part of their special night, Manitowoc County and the rest of the Society is proud of the Two Rivers, Wis. Schmitt Brothers. They'll always be "champs" in everyone's book!

At the invitation of former Houston, Tex. Tideland Bob Wilson, the Innsiders presented a two-night show in Bob's present home town, San Jose, Costa Rica. Besides a lot of sightseeing, the quartet sang for the San Jose Children's Hospital, taped a program for the American Embassy and appeared on the "Club Phillips Show" which is telecast on Channel 7 to Costa Rica, Panama and Nicaragua. The Innsiders two-night show took place at the North American Cultural Center, where the audience consisted of Americans and bilingual Costa Ricans. Since the Innsiders had to put on

Theatre Guadalupe, where "Club Phillips" TV show was aired. Notice all the microphones? Only one worked!





Prof. Johannes Riedel, music department faculty — University of Minnesota, is enjoying the "Roadrunners" quartet during a program in the American Popular Music series produced by the university's media resources and shown on public television. "Roadrunners" (from left) are Ron Thomley, tenor; Ron Strong, lead; Norm Wolfe, bass and Dwight Mennenga, baritone.

nearly the entire show, they filled part of the time teaching "I Love You Truly" to their audience (see photos). Our thanks to Insiders Bass Tom Pearson for sending along the item and the pictures.

We don't know of any place where rumors fly faster than within the Society... and when they're not true, it's difficult to get them stopped. Let's hope we can put the lid on the rumor that Brian Beck has left the Dealer's Choice. That bit of gossip finally reached Brian, who wrote us quickly to let us know that there is not an iota of truth or sense to the rumor. The Dealer's Choice is very much alive and well, and plan to be so for several years to come. They have booked about 20 shows in 1975 and love the pace of it all, meeting lots of great people and just enjoying being champions.

Our current international champions, the Regents, make a suggestion which they asked us to pass on to other quartets which have made recordings. After their "Love and Memories" album was sold by Herm Zwick in the Logopedics booth at the Mid-Atlantic District Fall convention, the current champions Regents were able to present a check for \$240, proceeds from the album sales, to the Institute of Logopedics. We have also learned that the Regents, on several other occasions, have presented checks from benefit performances to our favorite charity. We thank them for sending along the suggestion and hope that other quartets will consider

sharing some of the receipts with the Institute.

We only wish that space permitted detailing the many behind-the-scenes stories involving quartets' and choruses' efforts to get to international competition each year. One of these stories came to us from the Evergreen District, where all the quartets representing their district ran into serious physical problems which became a matter of great concern as the date for the Kansas City competition grew closer. When it finally became quite apparent that at least one of the three qualifying quartets would not be able to make the competition, the Most Happy Fellows decided it was essential that the alternate quartet, the Lion's Share, go to Kansas City so that they might be ready to step in at the last moment. Three members of the alternate foursome were already in the Lake Washington Skippers chorus, the only problem was with the fourth member, who neither felt he could afford the time nor the money to make the trip. At that point, the Most Happy Fellows insisted on contributing \$150 of their quartet funds to help meet this man's expenses. All this transpired during the last four days before the contest and, fortunately, the three representatives from Evergreen District were able to compete.

Ed Minahan, bass of the 1974 international quarter-finalist Road Show has found it necessary to retire from active singing because of the press of personal business. Ed's place has been taken by

Larry Brown, from the Alle-Kiski, Pa. Chapter. Larry is former bass of the Point Four, 1968 Johnny Appleseed District champions and 1968-1969 quarter-finalist. Leo Sisk will remain as quartet contact man for the group (590 Dorseyville Road, Pittsburgh, Pa. 15238 — Phone: 412-963-8381).

Just received a postcard from the OK-4 which read as follows: "Been hearing rumors about OK-4 break up. It's news to us; we are still very much in business singing a heavy schedule in 1975 and '76 and intend to continue until we either expire or are no longer wanted. Please help 'scotch' the rumor." 'Nuff said!

Though the 1969 international champion Mark IV is no longer singing together, the guys got together just a short time ago for a very important event — Allan Koberstein's marriage. Society columnist for a San Antonio paper reported the incident as follows: "The last bachelor left with the famous Mark IV barbershop quartet, Allan Lee Koberstein, tied the knot Friday... she is

(Continued on next page)



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NEWS ABOUT QUARTETS — (from page 21)

Sharon Shawn Dunker Koberstein... it was an interesting and melodious ceremony with Judge Franklin Spears, quartet tenor, performing the ceremony, baritone Dale Deiser acting as best man and C.O. Crawford, bass for the quartet, giving the bride away. Everything ended on a happy note. "Our congratulations to the newlyweds!"

The new Cardinal District champions, the Blue Grass Student Union, are wondering if they might be the youngest quartet to win a district champion. They just might have a legitimate claim with the oldest member of the foursome being only 20 years old and the other three just 18.

An interesting note from Jim Whitehead, contact man for the new Ontario District champion A Fair Exchange, explains how the new champions got their start. Shortly after the Bytown Ringers disbanded in October, 1973, the Ontario District sponsored an intra-chapter novice quartet competition to be followed by an eastern Ontario division competition. The new Ontario District champions won both competitions, acquired a new tenor, changed their name from the Four Gone Conclusion to the present name and the rest is history.

Here's a last minute "scoop" of good news! Just had Carl Hancuff on the phone concerning the return to activity of a great comedy foursome, the Salt Flats. It didn't take long for the quartet to get back together again after Milt Christensen returned to Salt Lake City. Though we didn't learn who their contact man is, we understand they are accepting show dates.

The "Four-N-Aires" made the trip from Saratoga Springs, N.Y. to Burlington, Vt. to honor and "roast" their ex-tenor, Rev. Richard Sears (holding quartet caricature). After eleven years in the quartet, Sears had to leave to accept a ministerial position in Essex Junction, Vt.



The Southwestern District quartet champion, the Sound Association is playing the numbers game. Having been organized just ten weeks prior to the contest, the Sound Association boast of eight championships behind them. Bass Mike McCord has chalked up his fourth Southwestern championship; B.D. Harrington, baritone, has won the Southwestern District title twice, once as a lead and now as a baritone; Rick Sonntag, lead, has won the top district title in two districts — Land O'Lakes in 1970 and now Southwestern. Tenor Tommy Young also holds a number; he had never sung in a barbershop quartet until joining the Society ten months ago!

Harry Williamson, contact man for the 1974 International Champion Regents, wrote the following regarding a performance the quartet made after appearing on the Waterbury, Conn. show:

"We were standing in the lobby following the show autographing programs, etc., when a couple walked up to us and asked us to autograph our album. When we asked for their names they replied... 'the Piccolo family.' We soon learned they were relatives of the late Brian Piccolo, after whom 'Brian's Song' was

written. They asked if we sang 'Brian's Song' (*The Hands Of Time*); we indicated that we did, but did not ordinarily include it in our regular show format, but that sometimes we did sing it at afterglows. When they indicated they could not stay for the afterglow we volunteered to sing the song for them right there. To say the very least, it was an honor and a pleasure to sing for those who had been so close to Brian."

Here's the latest of our "it's a small world after all" stories. When Linda Panczner, a security guard at Hughes West Air Terminal in Los Angeles, discovered the passengers she was checking through were Barbershoppers, she told them about her father who had recently joined the Society in Toledo, and asked them if they would please perform for her. Having heard the "magic words," these four Barbershoppers whipped out a pitch pipe and sang two songs attracting a rather sizeable audience in the process. Then they stopped to jot down a note to her father which read: "On our way to a Twin Falls, Ida. show; our best to all of the fine Toledo Barbershoppers." The note was signed Rudy Wissler, Al Mau, Bill Fritz and Fred Dregne, whom everybody quickly recognizes as the Pacificaires, second place international medalists.



Looking more like duck salesmen than our 1961 champions, the "Suntones" are shown left after receiving a surprise gift of Long Island ducks from the Hamptons (Sag Harbor, N.Y.) Chapter during an afterglow. Chapter PR-man George Finckenor, who supplied the photo, says it's their chapter's way of giving visiting show quartets "the bird." Looks like the gift might have broken up the famous foursome for a moment.

Century Club

(As of January 31, 1975)

Society	Total
Rank	Members

Far Western

- | | | |
|-----|---------------------------------|-----|
| 2. | San Diego, California | 144 |
| 4. | Phoenix, Arizona | 137 |
| 6. | Riverside, California | 127 |
| 7. | Whittier, California | 120 |
| 8. | Reseda, California | 117 |
| 9. | Peninsula, California | 115 |
| 25. | Salt Lake City, Utah | 100 |

Mid-Atlantic

- | | | |
|-----|-------------------------------------|-----|
| 1. | Dundalk, Maryland | 184 |
| 5. | Westchester Co., New York | 134 |
| 10. | Livingston, New Jersey | 114 |
| 13. | Fairfax, Virginia | 113 |
| 14. | Montclair, New Jersey | 113 |
| 22. | Allentown-Bethlehem, Pa. | 104 |
| 26. | Alexandria, Virginia | 100 |

Pioneer

- | | | |
|-----|-----------------------------------|-----|
| 11. | Oakland Co., Michigan | 114 |
| 23. | Grosse Pointe, Michigan | 104 |
| 24. | Wayne, Michigan | 101 |

Illinois

- | | | |
|-----|---------------------------------------|-----|
| 15. | Arlington Heights, Illinois | 113 |
| 20. | Lombard, Illinois | 107 |

Johnny Appleseed

- | | | |
|-----|------------------------|-----|
| 12. | Warren, Ohio | 114 |
| 19. | Elyria, Ohio | 108 |

Land O'Lakes

- | | | |
|-----|----------------------------------|-----|
| 3. | Minneapolis, Minnesota | 138 |
| 21. | Racine, Wisconsin | 106 |

Cardinal

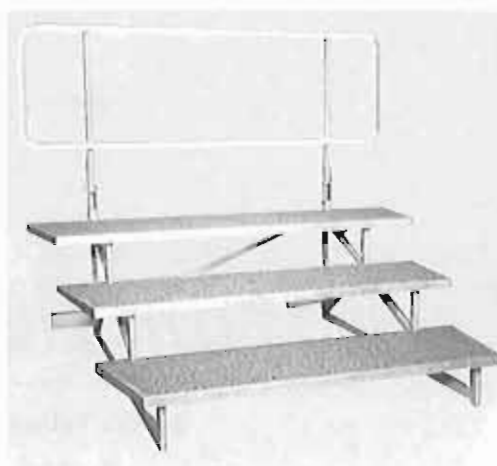
- | | | |
|-----|--------------------------------|-----|
| 18. | Louisville, Kentucky | 110 |
|-----|--------------------------------|-----|

Central States

- | | | |
|-----|---------------------------------|-----|
| 17. | Kansas City, Missouri | 111 |
|-----|---------------------------------|-----|

Southwestern

- | | | |
|-----|--------------------------|-----|
| 16. | Houston, Texas | 113 |
|-----|--------------------------|-----|



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I see from the bulletins...

By Leo Fobart, Editor

WE NEED CHAPTER BULLETINS!

Even though the new PROTECTION scoring system eliminates the need for sending copies of your bulletin to the International Office, we strongly urge you to keep us on your mailing list. Remember, we only need one copy of each issue, but please be sure that we do receive that one copy, even though it is no longer necessary to provide proof that you are publishing a regular bulletin. As always, bulletins provide much information which may be shared with your fellow members, as well as being the source for feature articles. It doesn't make any difference who your bulletin is sent to, just so we get at least ONE copy

of each issue here at the International Office.

A PLEA FROM ARRANGEMENT JUDGES

The change to a new Arrangement Category in 1971 was intended to improve the quality of our contest arrangements. We're certain that most would agree that this has been the case. Now, more than ever before, quartets and chorus directors are mailing arrangements to Arrangement Judges for opinions on contest suitability. This is as it should be, and we're also certain that Arrangement Judges welcome the opportunity to exercise this influence.

Because of more than a few unfortunate experiences in the recent past, Arrangement Judges are now making the following request of all who would like to have their arrangements evaluated. (1) Enclose a copy of the sheet music of the song. This is not essential in all cases, but contest rules require, in general, that the melodic, harmonic and lyrical intent of the composer be followed by the arranger. The Arrangement Judge may be unfamiliar with the song, and it's essential that he has the original for reference. (2) Make sure that bar lines are correctly placed, that the time and key signatures are correctly indicated and that accidentals at least follow some consistent pattern. (3) Number the measures and indicate where the principle parts of the arrangement start (for example, intro, verse, chorus, tag, etc.). (4) Do not send dim, faded or otherwise illegible copies to the judge. (5) Include a stamped, addressed envelope.

PHONE LISTING IMPORTANT

Barbershoppers visiting in the southeast Michigan area can get all the necessary information concerning up-coming barbershop activities by phoning

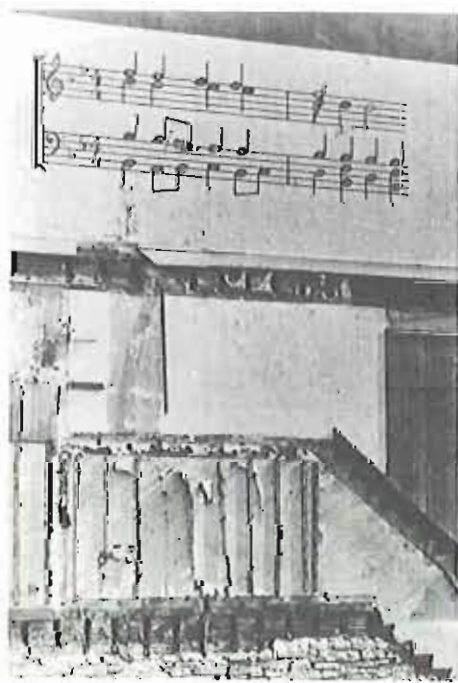


Generation gap? Not in the Town North (of Dallas), Tex. Chapter, where Ken Lunday (left) and Jim Herriman were initiated into the same chapter recently. Ken is 13 years old and Jim, 66, pretty well demonstrating the universal appeal of barbershop harmony.

313-525-0370, telephone number of the Wayne Chapter which appears in three different places in the most recent phone book. Listed under "Fraternal Organizations," the phone is located in the home of Bob Miquelon, Public Relations Officer for the Wayne Chapter. Bob says they've been getting calls from people looking for information concerning area shows and trying to engage a quartet or chorus for some anniversary or other social event.

"We feel that it is timely and appropriate to let other chapters know through our Society publications that this service is available and can be used as an information service for the benefit, public relations-wise, of our Society and our Unified Service Project," Bob wrote. As a matter of general interest, their listing has already resulted in a special public relations benefit through exposure in the *Detroit News*, and on *Detroit* station WOMC. It has also enabled visiting Barbershoppers from Virginia, Louisville, Cincinnati, St. Paul, etc. to locate Detroit area chapters while they are visiting in our vicinity. Naturally, the visitors were pleased to learn of the service and delighted to be able to have the opportunity to visit with other Barbershoppers.

We agree, Bob, that it's a great idea



SWAN SONG — The tornado that struck Xenia, O. nearly a year ago all but wiped out the chapter's meeting rooms. Member "Chuck" Thomas provided the photo of what remains. Though barely visible, each note on the wall displayed a chapter member's name and what part he sang. (Photo courtesy Xenia Daily Gazette)



This shot of Jack Carpenter, director of the "An-O-Chords" Chorus (Anacortes, Wash.), won a prize for the editor of the Anacortes "American" in a statewide Better Newspaper contest.

and let's hope that others will follow your example. Remember, the results of our external survey showed that most people wanting to get information about our Society would first look into the pages of their telephone directory. Let's not disappoint anyone. Why not inquire about this service in your locality.

"ENCOURAGING WORDS"

Fred Steinkamp's list of comments you can make to quartets as they leave the stage immediately following a contest is beginning to show up in bulletins across the Society. Fred's "encouraging" words, as they originally appeared in his Westchester, N.Y. "Golden Notes" bulletin, follow: "My wife loved you!" . . . "Your uniforms were great!" . . . "Never heard you sound better!" . . . "What a sound!"

This next comment requires a bit of the thespian. As you spy the group, assume a wry cat-that-swallowed-the-canary smile, wink a little, walk toward the quartet as you make a series of short, choppy, pointing motions in their general direction, nod knowingly as you say: "you guys, — you guys —" or another variation using the same basic gestures, varied to suit your own taste: "I give you guys about two more years —."

Then he has list No. 2 to be used immediately after the publication of the scores: "I had you guys right up there!" . . . "I wanna tell ya — ya sure scared a lotta people!" . . . "We're gonna have to do something about this judging system!" . . . "Under the new scoring system, you

would have walked away with it!" . . . "Under the old scoring system, you would have walked away with it!"

MC CASLIN RECALLS "FIRST"

George McCaslin, tenor of the Society's first international champion quartet, the "Bartlesville Barflies," devoted his entire department in the August 11 issue of the "Oklahoma Ranch and Farm World" (George has been a contributing editor for the past six years) to coverage of our recent international convention in Kansas City. Under the by-line "By George!," he wrote as follows concerning that first contest:

"A dark horse quartet from Bartlesville, the 'Bartlesville Barflies,' came to Tulsa in March, 1939, unknown, unsung and unlikely to win.

"According to the Tulsa 'World' and Tulsa 'Tribune,' it was the 'Capitol City



Livingston, N. J. Pres. Frank Dederbeck started "Operation Chackered Flag" as he opened a campaign to lead the "Dapper Dans" chorus on its quest for a third International championship.

Four' from Springfield, Ill. and the 'Flat Foot Four' who were a shoo-in to take the number one and two positions. The 'Barflies' won anyway.

"And whilst Harry Hall, our little native Englishman lead (who always sang from the 'hawt,' with a lilt in his voice) and Herm Kaiser, our shimmy-shakin' bass, are both gone. Bob Durand, baritone, and I are still around, much to the surprise of the newer generations who have read about us.

"Bob was not able to make the international convention at Kansas City this July, but I managed to be there thanks to

the incurable infectious 'barbershop quartet virus' that I still carry about after all these years.

"To be represented at this long-handle-bar mustachiod gathering was a thrill. Finally, after 36 years, the mustaches are real!"

INCLUDES WOMEN'S VIEWPOINT

We think Editor Al Giessen's ("Fox Tales" — Geneva, Ill.) idea to solicit written material for his chapter bulletin from one of the member's wives was a good one. Mrs. John Evans wrote "Some Kind of Singin' Society" as the lead article for their August issue, and we have a feeling she may be asked to share her literary talents with chapter members again. It's interesting to learn the feminine viewpoint and it's probably an idea that many of our chapter bulletin editors could put to good use. We don't necessarily mean that a certain portion of each issue should be used in this manner. We do think, though, that it wouldn't hurt to include an occasional message from time to time from our ladies. If it keeps them happy (and that'll make our singing better), why not give it a try?

LEAVE THE STING OUT OF CRITICISM

Everyone of us has received criticism in our lives. Some of it is good and some is not so good. There is constructive criticism and there is destructive criticism. Most of the destructive kind has a "sting" in it. Instead of being helpful it is more apt to degrade the recipient and leave him with a poor opinion of the advice and a poorer opinion of the advisor. Be careful when you criticize anyone. Let's face it, no one likes to receive criticism, even your best friend.

(Continued on next page)



"Molly Reagan (center) shows fellow-arrangers Jack Baird (left) and Dave Stevens, Soc. Mus. Services Ass't, the plaque he received in Kansas City last summer from the Int'l contest and judging committee.



The Dallas Metropolitan "Vocal Majority" Chorus and the 1973 champion "Dealer's Choice" are shown above as they combined their talents to entertain 2,000 top business and civic leaders at the Dallas United Way kick-off luncheon.

I SEE FROM THE BULLETINS — (from page 25)

Take care that the remark is not made in haste and that you are using a pleasant tone of voice. A thoughtless remark even to a good friend is hurting to him and costly to you. You may think that you are helping someone by criticizing them. True enough, but when he is already trying hard to do something and probably wishing that he could do it better, it hurts to get a sharp comment for his efforts. That criticism does not do much good.

If you want to help someone by criticizing him, be absolutely sure that it is for his benefit, not yours. The reason advice is so cheap is that there is such a big supply and so little demand. Give thoughtful criticism at the right time. **JUST BE SURE THE STING IS LEFT OUT!** Those words written by Bob McComb in the "Quaker Quartetter" (Whittier, Calif.) bulletin contained a message which you just might want to take the time to go back and read over once more. With new administrative personnel heading up the chapters throughout the Society, the temptation to offer "friendly criticism" is pretty strong. Per-

haps we should take time to think, before we pass on any words of advice, about the message we've just read. Maybe it would be just as well if we didn't offer our criticism.

THEE OR THE OR THUGH?

One of the most used and simplest words in the English language seems to present some real pronunciation problems to Barbershoppers. That's right... the word is "the." The problem is there are two different ways to pronounce this word depending upon whether the word following begins with a vowel or vowel sound or a consonant.

The rule to follow so you won't make a mistake is this: when the word following the word "the" starts with a vowel (a, e, i, o, u) or a vowel sound as in "you" (eyou) or yule log, the proper pronunciation is "thee." For example: *thee* Old Songs; *thee* Eyes of Texas are Upon You.

When the word following the word "the" starts with a consonant, then "the" is pronounced "thugh." Examples: *thugh* Way You Roll Your Eyes; *thugh* Last

A paid singout at three in the morning? That's what the Lexington, Ky. "Kentuckians" Chorus pulled off just before Christmas. In what could be a Society first, the chorus made four appearances in less than 33 hours when they entertained all three shifts of employees at a local industry. Thirty-one bleary-eyed "Kentuckians" were on hand for the 3 a.m. affair.



Time I Saw Paris; *thugh* Rose of Tralee.

"Thugh" reason I devote this craft column to dwelling on "thugh" word "the" is to eliminate half "thugh" chorus singing "thugh" while "thee" other half sings "thee" on "thugh" same word and note. Thimble? (From an article by Howard Jones in the Seattle, Wash. "Sea Chords.")

CHRISTMAS CAROLS AT TEN PACES!

An itinerant choral group from Clemmons (N.C.) Baptist Church started it in complete innocence. The Baptists came into the local Ramada Inn and asked if it would be okay for them to sing a few Christmas carols. They sang very well and everybody enjoyed the carols thoroughly. The choral group was about to move off in a cloud of compliments when one of the men at the tables stood, thanked them for their caroling and asked permission to sing back at them. What could the Baptists do? They had to let them. At that point, people at the man's table stood as if they'd all been pulled by the same string and started singing. They sang as if they were professional Christmas carol singers who had been practicing for weeks just to sing back at the Baptists. It turns out they were all members of the Winston-Salem (N.C.) Barbershop Chapter having their annual installation of officers banquet.

The above account was condensed somewhat from what columnist Roy Thompson wrote under the headline "It Was a Duel... All in the Christmas Spirit" in the December 20 Winston-Salem *Journal*. Our thanks to Area Counselor (Dixie District) Mike Stallings for sending us the clipping.

SECOND BRITISH CONVENTION NOW HISTORY

The "Harmony Grapevine" Chapter bulletin of the Crawley, Sussex, England Chapter (Editor "Deacon" Jones), contained 20 pages of informative news about our barbershopping friends in Britain. Covered in detail were such events as the Monroe, Mich. - Lima, Oh. visit... the second British Convention in Newcastle... the recent meeting of BABS (British Assoc. of BarberShoppers)... the forming of two new Clubs... a "commercial" for the newly-formed Crawley Ladies Auxiliary... and bits of news from several Clubs... Winners of the quartet contest were the "Ring-leaders;" second, the "Beckford Brothers" and third, the "Fivebridge Four."



Barbershoppers' Shop

By Dave Wilt, Society Administrative Ass't

Welcome back to the Barbershoppers' Shop. This month's column comprises a grab-bag of various and sundry merchandise matters, so we should have something for just about everybody.

SAVING YOUR PITCH PIPE

We continually receive inquiries as to how the pitch pipe lettering can be prevented from wearing off quite as quickly as it does — the note indications have an annoying habit of fading into illegibility just about the time you get the pitch pipe broken in. In the interests of our customers, we have brought this problem to the attention of the manufacturer on numerous occasions, with no luck to date. It is still my hope that some means will be found to alter the imprinting process so as to increase the lettering's resistance to wear and fading. Failing that, however, there is an easy, effective way for you to immediately deal with the problem.

All you have to do is to apply some clear protective coating to the lettering when the pitch pipe is first purchased; we recommend a clear acrylic spray (available at any hardware store), but there are several other effective substances: clear nail polish or lacquer or, for really long-lasting protection, a fiberglass compound. With the exception of the last, a re-application of the protective substance may become necessary from time to time to maximize the pipe's effective life.

"HAPPINESS IS... BARBERSHOP SINGING" LP SET

As you probably have observed, collections of re-issued song hits of the past are all the rage in recording circles these days. I'm sure you've seen them advertised — the greatest hits of everybody from Elvis to Mozart — and there is no denying that such collections represent real value for the money. Not to be outdone, the Society has issued its own "Greatest Hits" album, entitled "HAPPINESS IS... BARBERSHOP SINGING," a three-record stereo LP set featuring some of our best quartet and chorus performances from 1969 through '73. You get three LPs and a total of 36 selections, including ballads, up-tempo "blockbusters," hymns, comedy numbers — a pot-pourri with something for everyone. Quartet performances predominate; and we've got some great ones featuring such past international champions as the *Oriole Four*, *Golden Staters* and *Dealer's Choice* along with some outstanding comedy quartets. Six numbers by international championship and medalist choruses add spice to the collection.

With the outstanding songs and performers goes an equally outstanding price — only \$7.95, plus shipping and handling, for the three LPs. That's a heck of a lot of great barbershop for the money, and we're confident that "Happiness Is" will soon become a "must" item to add to every Barbershopper's collection.

A flyer with full details and order blank is included in this issue of the *HARMONIZER*, and another has been sent as part of an every-member mailing package. Just complete the order blank and return it to the International Office along with the appropriate remittance, and we'll do the rest. Of course, as with every item in our merchandising program, your satisfaction is guaranteed or a full refund will be provided.

NEW SOCIETY RING

We're proud to announce the introduction of a second official SPEBSQSA ring featuring the Society logo in an intaglio setting. ("Intaglio?" — that simply means that metal is cut away from the top of the ring to produce a raised carving of the Society logo which is actually recessed into the ring top.) It's an unusual and handsome setting and guaranteed to please any Barbershopper. Constructed of 10-carat gold, the ring is a massive, masculine piece; but it is not expensive. Yet, at \$100, the ring represents an excellent value and will appeal to the discriminating wearer or gift-giver. If you want something that bespeaks your barbershopping affiliation in a unique manner, our new Society ring is for you.

To order, just send your ring size and a \$25 down-payment to the International Office. Please allow approximately six to seven weeks for delivery; we'll bill you for the balance due at that time. Watch for a flyer with a picture and full details in our April every-member mailing. Don't forget our original Society ring is still available at \$70 in 10-carat gold or \$13.95 in sterling silver (plus shipping and handling for the latter).

That should about do it for this issue. In closing, let me reiterate the International Office's commitment to the best possible service we can provide in meeting your merchandise needs; as always, your suggestions are welcome.

The Tiffanys

1973-1974 Queens of Harmony



The Tiffanys present their first album, featuring Lyle Pilcher's "Brokenhearted", Larry Wright's "Old Cape Cod", Jarmela Speta's "Chicago Medley", and "Buzz" Haeger's "If I Ruled the World".

Send Check or Money Order **Jane Walker, 16224 South Park**
\$5.50 each, Postpaid **South Holland, Illinois 60473**

Name _____

Address _____

City, State, Zip _____

In accordance with the by-laws of the Society, our accounts have been audited by Houston, Naegeli & Co., Certified Public Accountants, 2106 - 63rd Street, Kenosha, Wisconsin, for the year ended December 31, 1974.

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

**SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA, INC.
CONDENSED BALANCE SHEET
DECEMBER 31, 1974**

ASSETS

Current Assets:	
Cash on hand and in banks	\$ 71,690.40
Accounts receivable - Less allowance for doubtful accounts	168,208.97
Inventory of music and supplies, at cost	173,047.21
Accrued interest receivable	656.25
Prepaid expense and deferred charges	64,630.15
Total current assets	\$ 478,232.98

Fixed assets, at cost, less accumulated depreciation	63,662.67
---	-----------

Total assets \$ 541,895.65

LIABILITIES AND MEMBERS' EQUITY

Current Liabilities:	
Accounts payable	\$ 101,432.63
District dues payable	15,805.11
Others	16,373.91
Deferred income	195,282.49
Total current liabilities	\$ 328,894.04
Members' equity	213,001.61

**Total liabilities and
members' equity \$ 541,895.65**

**SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA, INC.
CONDENSED STATEMENT OF INCOME AND EXPENSE
FOR THE YEAR ENDED DECEMBER 31, 1974**

Income:	
Finance and administrative department	\$1,042,594.58
Communications department	260,140.15
Music department	46,750.33
Total income	\$1,349,485.06

Direct Cost of Income:	
Finance and administrative department	\$ 419,778.45
Communications department	166,143.33
Music department	49,466.57
Total direct cost of income	635,388.35
Sub-total	\$ 714,096.71

Operating Expense:	
Finance and administrative department	\$ 476,577.91
Communications department	139,456.83
Music department	83,721.73
Total operating expense	699,756.47

**Excess of income over ex-
pense for the year ended
December 31, 1974 \$ 14,340.24**

**HARMONY FOUNDATION, INC.
CONDENSED BALANCE SHEET
DECEMBER 31, 1974**

ASSETS

Current Assets:	
Cash in banks	\$234,255.89
Account receivable	3,446.42
U.S. Treasury bills, at cost	19,650.60
Securities, at cost	7,728.00
Accrued interest receivable	2,435.25
Total current assets	\$267,516.16

Fixed assets, at cost, less accumulated depreciation	77,784.45
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Prepaid expense and deferred charges	4,902.81
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Total assets \$350,203.42

LIABILITIES AND FUND BALANCES

Current Liabilities:	
District and chapter contri- butions payable to the Institute of Logopedics	\$159,471.20

Fund Balances:	
Unappropriated	\$147,314.59
Appropriated	43,417.63
Total fund balances	190,732.22

**Total liabilities and fund
balances \$350,203.42**

**HARMONY FOUNDATION, INC.
CONDENSED STATEMENT OF INCOME AND EXPENSE
FOR THE YEAR ENDED DECEMBER 31, 1974**

Income:	
Rent received	\$ 4,560.00
Interest earned	17,589.20
Dividends received	4.20
Miscellaneous income	84.63
Total income	\$ 22,238.03

Operating expense including insurance, depreciation, etc.	\$ 5,922.40
--	-------------

Grants, awards and contributions	800.00	6,722.40
----------------------------------	--------	----------

**Excess of income over ex-
pense for the year ended
December 31, 1974 \$ 15,515.63**

FROM THE PODIUM — (from page 12)

old doesn't always mean that it is automatically adaptable to the barbershop style, but on the other hand, don't pass up one that's a natural! Be sure to give this one a good go — you'll enjoy it. (By the way, take pencil in hand right now and write a natural sign in front of the last quarter note for baritones in measure No. 63.)

BURT SZABO: BARBERSHOPPER/MUSICIAN

While we're on the subject of Burt Szabo (our current international contest and judging committee chairman), it would seem that everyone knows who he is and what he's done. But just for the record, here are some little known facts about this 27-year Barbershopper.

Burt's introduction to barbershopping came about through a high school quartet back in 1948. Since then he has belonged to chapters in Lansing and Kalamazoo, Mich.; Wellington and Elyria, O.; Erie, Pa. and Orlando, Fla.

A specialist in the Arrangements Category before becoming C&J Chairman this past year, Szabo was first certified in 1957.

A major contributor to the Society's publishing program, Burt's arrangements include *Gold Mine In the Sky*, *Old Covered Bridge*, *Come, Josephine*, *In My Flying Machine*, *On the Mississippi* and *Will You Love Me in December as You Do In May*.

He formerly sang with the "Octave-Aires" (Lansing) and the "Roadrunners" (Elkhart, Ind.) quartets and directed choruses while at Kalamazoo and Erie.

Burt has his doctorate in music and his lifelong training included studies in piano, violin, string bass, music theory, composition, music history, etc. He has written compositions for choruses (male, female and mixed), symphony orchestra, soloists and chamber ensembles of all kinds.

In addition to playing with various jazz groups during his college years, Burt has performed with several symphony orchestras.

A teacher at college level since 1963, Burt taught at Western Michigan University (Kalamazoo), Edinboro State College (Edinboro, Pa.) before coming to Florida Technological University (Orlando). He presently teaches musicianship, composition, orchestration, conducting, music history and other related subjects.

Burt's wife, Pat, is a professional oboist with the Sarasota Symphony Orchestra and teacher of oboe, flute and recorder at Florida Technological University.

ORIENTATION — (from page 11)

of \$2.95 for each voice part, or in a four-part kit, No. 4797 — tenor, lead, baritone, bass, costing \$10.) During his third visit to the chapter, the new member prospect can return his cassette and, would you believe, he'll more than likely be able to sing all three songs in a pick-up quartet (if encouraged, that is).

The principle idea of proper ORIENTATION is to indoctrinate the new man first, rather than voice-placing him and then expecting him to immediately perform with the chorus. Experience has taught us it's much better to tell him exactly what standards he must live up to upon joining the chapter. Believe me, after this short initiation period, you'll find a happier, more involved Barbershopper. Besides, it's just a matter of common courtesy — right?

SOUND ADVICE — (from page 16)

the microphones. Restrict the bass response of the amplifier (with the tone control); watch for reflective surfaces that might bounce speaker sound back into the microphones. The more microphones you have on at once the more chance you have of feeding back.

What about the operator? — If you decide to buy your own system, be sure there are people who know exactly how to use it, and that they are always available when it's being used. Avoid having someone changing controls while the performance is in progress. This confuses both the audience and performers and detracts from the sound.

Maintenance should be a consideration — Be sure the equipment is properly maintained, either by someone competent within your chapter or by a qualified professional.

IN SUMMARY

The basic philosophy of sound reinforcement is to help the sound get to the audience; the sound should always seem to be coming from the performers. As they say about background music in the movies, if no one is aware of its presence, like the presence (or lack) of a sound system, it has done its job! If you follow these guidelines for equipment selection, setup, operation and maintenance, you should be able to achieve this goal.

NOTICE — International Mid-Winter Convention bids now being accepted for the 1978 Mid-Winter Convention. Deadline date for receipt of bids: October 1, 1975. Contact: Hugh A. Ingraham, Director of Communications, SPEBSQSA, Inc., Box 676, Kenosha, Wisconsin 53141.

INDIANAPOLIS READY — (from page 2)

located on the beautiful grounds of the former Lilly Estate — one of the most fresh, vibrant displays of American and world art.

Barberteens Will Be Busy

Our young friends will be kept very busy with several wonderful events, including a trip to Indiana Beach at Monticello, Indiana's answer to Disneyworld. Another treat will be in store for our youngsters at United Skates of America, a new concept of roller skating in a beautiful new building, which should provide a great deal of fun and an opportunity to release a lot of excess energy. There will be a special Speedway Tour for those who don't make the Wednesday race event and they, too, will be allowed to circle the track in their own vehicles or mini-buses. Our young friends will also have a dance and pool party on the lanai deck at the headquarters hotel, the Hilton. Their activities will also include a tour to previously mentioned Conner Prairie Settlement.

What About Housing Accommodations?

Although Indianapolis is not blessed with an abundance of hotels in the downtown area, all the housing facilities being used for our convention are *first-rate* establishments, well-kept properties of famous hotel-chain names.

Once again, we urge everyone who can to drive their cars. There will be shuttle bus service available to and from *all* the properties being used, but your own car offers more flexibility and parking for the whole day beside the Convention Center is only \$1.

So, everything is in readiness . . . all we need now is YOU!



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

(All events are concerts unless otherwise specified. Persons planning to attend these events should reconfirm dates with the sponsoring chapter or district. This list includes only those events reported by District Secretaries as of February 1, 1975.)

Mar. 16 — May 15
**CARDINAL
INDIANA**

Mar. 22 — La Porte
Apr. 4-6 — Evansville
(Int'l. Prelims.)
Apr. 26 — Terre Haute
May 2-3 — Columbus

KENTUCKY
Apr. 26 — Northern Kentucky
CENTRAL STATES
COLORADO

Apr. 5 — Pikes Peak
12 — Greeley
19 — Greeley
May 3 — Boulder

IOWA
Apr. 5 — Des Moines
5 — Forest City
12 — Mason City
12 — Ottumwa
12 — Fort Dodge
19 — Cedar Rapids
20 — Burlington

KANSAS
Mar. 16 — Lawrence
Apr. 5 — Hutchinson
12 — Emporia (Flint Hills)
18 — Salina
19 — Cloud County

May 3 — Wichita
MISSOURI

Mar. 22 — Joplin
22 — Kansas City
May 5-9 — St. Joseph
(Int'l. Prelims.)

NEBRASKA
Mar. 22 — McCook
22 — Omaha
Apr. 5 — Fremont

SOUTH DAKOTA
Mar. 21-22 — Mt. Rushmore
DIXIE
ALABAMA

Mar. 21-23 — Tuscaloosa
(Int'l. Prelims.)
Apr. 19 — Birmingham

MISSISSIPPI
May 10 — Jackson
NORTH CAROLINA

Apr. 5 — Greensboro
12 — Hickory
18 — Boone

May 3 — Fayetteville
SOUTH CAROLINA
Apr. 12 — Charleston
18-19 — Hilton Head

May 10 — Winnsboro
EVERGREEN
BRITISH COLUMBIA
Mar. 21-23 — Victoria
(Int'l. Prelims.)

Apr. 19 — Penticton
MONTANA
Apr. 25-26 — Billings
OREGON

Apr. 4-5 — Canby
11-12 — Roseburg
18-19 — Portland
25 — Klamath Falls
May 3 — Cascade
9 — Medford

WASHINGTON
May 2-3 — Seattle
FAR WESTERN
ARIZONA

Apr. 12 — Tucson
CALIFORNIA
Mar. 14-16 — Ventura
(Int'l. Prelims.)

Mar. 21 — Eden Hayward
21-22 — Fullerton
21-22 — Modesto
Apr. 4-5 — Whittier
5 — Bakersfield
11-12 — El Cajon
11-12 — Conejo Valley
19 — Oakland - East Bay

May 2-3 — Napa Valley
2-3 — South Bay
3 — Lompoc
9-10 — San Diego
9-10 — Walnut Creek
9-10 — Peninsula

UTAH
Apr. 25-26 — Utah Valley
ILLINOIS

22 — Herrin
22-23 — Peoria
22-23 — Macomb
Apr. 5 — Kewaunee
5 — Kishwaukee

5 — Danville
12 — Southtown
12 — Pekin
12 — Springfield
18-20 — Lombard
(Int'l. Prelims.)
23 — Sterling-Rock Falls
May 3 — Belleville
3 — Oak Park
9-10 — Elgin
10 — Southwest Suburban
JOHNNY APPLESEED
OHIO

Mar. 14-16 — Defiance
(Int'l. Prelims.)
Apr. 12 — North Olmsted
13 — Darke County
18-19 — Wayne County
19 — Xenia
25-26 — Tri-County

26 — Coshocton
26 — Loganairre
May 10 — Cambridge
10 — Maumee Valley
10 — Fostoria-Lake Plains
PENNSYLVANIA

Apr. 19 — Gtr. Uniontown
25-26 — Pittsburgh
(East Suburban)
May 3 — South Hills
WEST VIRGINIA

Apr. 26 — Fairmont
LAND O'LAKES
MANITOBA

Apr. 5 — Swan River
12 — Brandon
MICHIGAN

Apr. 19 — Ironwood
MINNESOTA

Apr. 5 — LeRoy
5 — Windom
6 — Hanska
13 — Lake Crystal
19 — Faribault-Owatonna
25-26 — Willmar
26 — Minnetonka
26 — Little Falls

May 2-4 — Duluth
(Int'l. Prelims.)

May 10 — Fergus Falls
10 — Silver Bay
NORTH DAKOTA

Apr. 5 — Bismarck-Mandan
SASKATCHEWAN

Mar. 22 — Swift Current
Apr. 12 — Regina
19 — Estevan
26 — Langenburg

WISCONSIN
Mar. 22 — Brillion
Apr. 4 — Appleton
5 — Shawano

5 — Dunn County
 5 — Ripon
 12 — Manitowoc
 12 — Wausau
 19 — Milwaukee
 19 — St. Croix Valley
 26 — LaCrosse

MID-ATLANTIC
MARYLAND
 Mar. 29 — Catonsville
 Apr. 5 — Montgomery County
 5-6 — Frederick
 12 — Anne Arundel
 12 — Hagerstown
 May 10 — Dundalk

NEW JERSEY
 Apr. 19 — Westfield
 26 — Iselin
 26 — Princeton
 May 3 — Ocean County
 3 — Ridgewood

NEW YORK
 Apr. 5 — Nassau-Mid-Island
 12 — Islip

PENNSYLVANIA
 Mar. 7-9 — Scranton
 (Int'l. Prelims.)
 Mar. 21-22 — Abington
 Apr. 5 — Lebanon
 5 — York
 26 — Lansdale
 26 — Stroudsburg
 May 2-3 — State College
 3 — Altoona
 3 — West Chester
 9-10 — Allentown-Bethlehem

VIRGINIA
 Apr. 11-12 — Arlington
 12 — Alexandria
 18-19 — Danville
 19 — Manassas

NORTHEASTERN
CONNECTICUT
 Apr. 5 — New Haven
 11-12 — New London
 19 — Middletown

MAINE
 Apr. 5 — Portland
 12 — Penobscot County
 25-26 — Presque Isle
 26 — Knox County

MASSACHUSETTS
 Apr. 12 — Reading-Wakefield
 19 — Framingham
 26 — New Bedford
 May 10 — Concord
 2-4 — Pittsfield
 (Int'l. Prelims.)

NEW BRUNSWICK
 Mar. 22 — Fredericton
 Apr. 19 — St. John

NEW HAMPSHIRE
 May 10 — Keene

NEW YORK

Apr. 26 — Poughkeepsie
 May 9-10 — Saratoga Springs

VERMONT
 Apr. 19 — Rutland

ONTARIO

Mar. 23 — Stratford
 Apr. 5 — Chatham
 18-20 — Toronto
 (Int'l. Prelims.)
 May 3 — Woodstock
 10 — Dunnville
 10 — Simcoe
 10 — Trenton

PIONEER
MICHIGAN
 Mar. 22 — Battle Creek
 Apr. 5 — Grand Rapids
 12 — Flint
 25-27 — Midland
 (Int'l. Prelims.)

May 3 — Boyne City
 10 — Alpena

ONTARIO
 Apr. 5 — Sault Ste. Marie

SENECA LAND
NEW YORK
 Mar. 22 — Onondaga
 Apr. 5 — Watertown
 11-13 — Rochester
 (Int'l. Prelims.)
 19 — Auburn
 19 — Chautauqua County
 19 — Oswego Valley
 19 — Sullivan County
 26 — Hornell
 26 — Syracuse

May 3 — Ithaca
 10 — Rochester
 10-11 — Binghamton

SOUTHWESTERN
ARKANSAS
 Apr. 26 — Rogers

LOUISIANA
 Apr. 19 — Shreveport

OKLAHOMA

Apr. 19 — Duncan
 19 — Ponca City
 26 — Tulsa
 May 3 — Chickasha

TEXAS
 Mar. 21-23 — El Paso
 (Int'l. Prelims.)

Apr. 4 — Sherman
 12 — Dallas
 19 — Midland
 19 — Lubbock
 25-26 — Houston
 26 — Arlington
 May 9 — Town North



SAN CLEMENTE, CALIFORNIA . . . Far Western District . . . Chartered December 31, 1974 . . . Sponsored by San Diego, California . . . 36 members . . . Joseph J. Desmond, 26471 Paseo San Gabriel, San Juan Capistrano, California 92675, Secretary . . . William C. Long, 1405 Calle Alcazar, San Clemente, California 92672, President.

CLEVELAND, MISSISSIPPI . . . Dixie District . . . Chartered January 20, 1975 . . . Sponsored by Memphis, Tennessee . . . 37 members . . . Paul V. Peloquin, 1013 Bayou Band Drive, Cleveland, Mississippi 38732, Secretary . . . Paul Messer, 1403 Terrace Road, Cleveland, Mississippi 38732, President.

GARDNER, MASSACHUSETTS . . . Northeastern District . . . Chartered February 6, 1975 . . . Sponsored by Framingham, Massachusetts . . . 37 members . . . Donald G. Geoffroy, 38 Winchester St., Baldwinville, Massachusetts 01440, Secretary . . . Charles A. Moon, 144 W. Broadway, Gardner, Massachusetts 01440, President.

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MAIL CALL



from harmony hall

This department of the HARMONIZER is reserved for you, our readers. It contains written expressions regarding your magazine or any other segment of the Society.

As nearly as possible, letters should be limited to 250 words. The HARMONIZER reserves the right to edit all letters and will not publish unsigned letters or letters which may be in poor taste.

REPORT FROM SWEDEN

Stockholm, Sweden

Oct. 20, 1974

It's truly a pleasure to be a Barbershopper, especially a Swedish Barbershopper. That's how I feel about our great singing hobby after our tour to barbershop-land this past summer. It's also a privilege to be the first Barbershoppers in Sweden, and to have the opportunity to spread the idea of this wonderful singing hobby in this country.

When we saw you in Kenosha last summer, we told you about the status of barbershopping in Sweden. I thought that you might be interested in what has happened since then.

Some very positive results have come out of our tour last summer. We learned a lot about singing technique and barbershop singing. Many helpful people made a great effort to teach us how to improve our singing. We are eternally grateful for those kind efforts.

At this moment we are working hard with our barbershop chorus, which has grown to twenty enthusiastic fellows. We are trying to implement our new "know-how." We have already noticed that what we learned during our trip last summer has made it possible to get much better results — and in much shorter time.

We are planning a little Christmas party which will include a barbershop show. We will invite all our musical friends and other interested people.

Last week we were on radio for ten minutes, where we told about barbershop singing and about our chorus and quartet.

We hope to have a similar opportunity to perform on TV, too.

If you'll permit, we'll continue to keep you informed on our progress.

Please extend a bundle of cheerful greetings to the Harmony Hall gang from the Svenska Barbershop-Kvartetten.

Harmoniously,
Hakan Akerstedt

AFTERGLOW INFO APPRECIATED

Denver, Colo.

Dec. 7, 1974

Certainly did enjoy the article, "Afterglows Need Not Be Stepchild," in the Nov.-Dec., 1974 HARMONIZER. Mr. Roth, the writer, has given us a lot to think about in planning future afterglows.

We're certain they'd all be a lot more successful and more enjoyable if they were organized and carried out according to his suggestions.

Well done, Bill!

Nick Kiptyk

HICKS' ARTICLE DRAWS COMMENT

Cleveland, O.

Nov. 22, 1974

Owen Cash was the founder of our great Society, but Val Hicks may well be remembered as the man who spearheaded the drive to save it.

For those of you who missed his most important article ("The Dangers of Sophistication") in the Nov.-Dec., 1974 issue of the HARMONIZER, I have made copies which I will gladly furnish any member upon request.

Brother Hicks closes his column with the question "What are we going to do about it?" I have some thoughts on that subject which I will gladly furnish upon request.

May I suggest that a monument to him (Val Hicks) be erected in the front yard at Harmony Hall!

Tom Neal,
"Village Idiots"

Portland, Ore.

Dec. 10, 1974

I am writing about the Val Hicks article in the Nov.-Dec. magazine — "The Dangers of Sophistication." I strongly endorse his article. He says it so much better than most of us can.

Our Society will go just where our musical leadership takes us.

After all, barbershop harmony is a limited musical form. I think we are attempting to take it beyond its limitations in some respects, and in other respects not realizing its potential for an enjoyable musical experience for the average member.

Shouldn't we make a greater effort to provide some balance to the competitive choral (and quartet) program with a little more *encouragement* for the informal harmonizing of the old barbershop standards? The Society has really done a good job of making these basic songs available (Just Plain Barbershop and Strictly Barbershop, for example), but I rarely hear these songs sung.

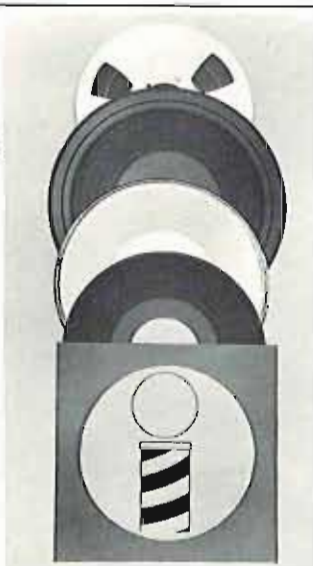
Our informal get-togethers — bus trips, etc — are a lost potential for the barbershop experience because members (especially new members) are exposed only to the more intricate arrangements of less familiar songs. Maybe a lot of lost members would not have "burned out" so soon if their singing diet was better balanced.

Too often we tend to become listeners. The few "ringers," or organized quartets, strut their stuff and the rest just listen. We didn't join to be entertained — we joined to sing!

This is a plea for more *encouragement* of this aspect of our singing. However, it will never come about if the musical leadership of our Society and chapters isn't interested.

CHORD-ially,
Carl Hamilton

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