



*Do
"Thoroughbreds"
Have Secret
Formula?*

See Story Page 2

THE

HARMONIZER



MAY • JUNE 1975

The SOUNDS of the SUNTONES



Theme From Godfather · Memories · Sunrise Sunset · Matchmaker · Fiddler on the Roof · If I Were A Rich Man · Yankee Doodle Dandy · Danny Boy · May Each Day · Down The Lane of Memory · Show Me Where The Good Times Are · If They Wrote'em in The Good Old Days · I Want To Hear A Yankee Doodle Tune ·



Old Songs Medley · Sweet Adeline · Let Me Call You Sweetheart · Bicycle Built for Two · Annie Rooney, The Band Played On · Carolina Moon · 'Till We Meet Again · Wedding Bells, Heart of My Heart, Story of a Rose · Meet Me Tonight in Dreamland · My Gal Sal · Harrigan, Mary's a Grand Old Name · Moon Medley ·



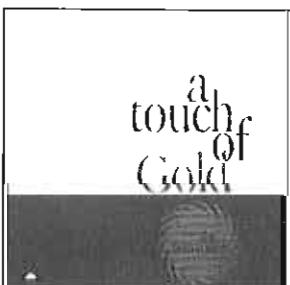
Bye, Bye, Blues · They Didn't Believe Me · Tennessee Waltz · No, No, Nora · My Buddy · I'm Going Back to Carolina · A Little Street Where Friends Meet · Just A Bundle of Old Love Letters · West Side Story ·



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



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



The Chord Busters March · I Had The Craziest Dream · Lazy Bones · Mother Machree · I'm Confessin' That I Love You · Oh, Teacher · That Old Black Magic · The Little Boy That Santa Claus Forgot · Doin' The Raccoon · Mighty Lak A Rose · For All We Know · America ·



Special This unique Autographed 8 x 10 Suntones caricature on Relic Gold Parchment paper is yours free with any combination of eight albums \$25.00; Any combination of eight 8-track or cassette tape \$35.00; one address only. Available separately for \$2.50.

Buy Several and Save — Single album \$6; any two \$11; any three \$15; each additional album \$3.00. Single tape \$7; any two \$13; additional tapes \$5.

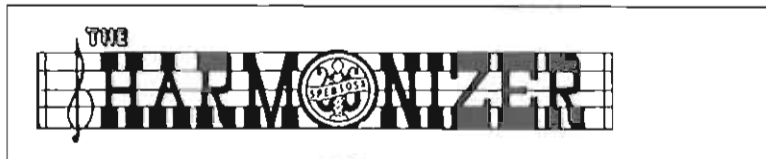
Make checks payable to; **SUNRISE RECORDS P.O. Box 15736, West Palm Beach, Florida 33406.** Canadian orders — add \$1.50 - 3 to 5 week delivery. "Touch of Old Songbook" - \$5.00



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



Bless This House · Winter Wonderland · 12th Street Rag · Zip-A-Dee-Doo-Dah · Sound of Music · Strike up the Band · You Tell Me Your Dream · Spaghetti Rag · Dear Hearts · Moonlight Bay · Mame · Can't Say No ·



DEVOTED TO THE INTERESTS OF BARBERSHOP QUARTET HARMONY
MAY • JUNE 1975 • VOL. XXXV • NO. 3

features

<i>All It Takes Is "Heart-Power!"</i>	2
<i>"Sounds of Concord" First to Participate in Bicentennial</i>	6
<i>Copyright and the Music User</i>	8
<i>Institute Has Adult Rehabilitation Program</i>	10
<i>"Thank You, S.P.E.B.S.Q.S.A."</i>	12
<i>Your Chapter Can Have a Radio Show</i>	13
<i>State Fair Bonanza for Nebraska Chapters</i>	14
<i>Dinner-Theatres — New Concept for Shows</i>	16
<i>Harmony in the Feed Lot</i>	20
<i>Johnny Appleseed District Wins Achievement Award</i>	22

comment

<i>Richard's Ramblings</i>	11
<i>The Way I See It</i>	18

departments

<i>News About Quartets</i>	24
<i>I See From the Bulletins</i>	26
<i>Mail Call From Harmony Hall</i>	31

miscellaneous

<i>Indianapolis Convention Events Schedule/Registration Form</i>	5
<i>Century Club/Logopedics Contributions</i>	23
<i>Coming Events/New Chapters</i>	30

contributors

Bob Arnold ... Ken Covey ... Dick Ellenberger ... Ralph Fuller ... Billy Hultz ... Don Loose ... Bob Nance ... "Chuck" Northup ... Don Richardson ... Bill Wheatley

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

1975 Indianapolis, Ind.	June 23-28
1976 San Francisco, Cal.	July 5-10
1977 Philadelphia, Pa.	July 4-9
1978 Cincinnati, O.	July 3-8

MID-WINTER

1976 Washington, D.C.	Jan. 30-31
-----------------------	------------

International Officers

President, F. Richard Ellenberger, 2476 Poersch Ct., Schenectady, New York 12309
Immediate Past President, Leon S. Avakian, P.O. Box 689, Asbury Park, New Jersey 07712
Vice President, Plummer Collins, 216 Conewango Ave., Warren, Pennsylvania 16365
Vice President, Samuel Aramian, 4436 W. Tierra Buena Lane, Glendale, Arizona 85301
Vice President-Treasurer, Roger J. Thomas, 3720 St. Andrews Blvd., Racine, Wisconsin 53405
Executive Director, Barrie Best, 6315 Third Avenue, Kenosha, Wisconsin 53141

Board Members

Cardinal, Robert C. Martin, 410 N. Morton St., Fairmount, Indiana 46928
Central States, William M. McLatchie, P.O. Box 153, Durant, Iowa 52747
Dixie, Neil Bruce, 116 Stoneview Road, Birmingham, Alabama 35210
Evergreen, Ray D. Greaves, P.O. Box 66B, Coquille, Oregon 97423
Far Western, Lynn Britton, 231 Ridge Estates Road, Nevada City, California 95959
Illinois, William J. Everitt, 135 E. Ash Street, Lombard, Illinois 60148
Johnny Appleseed, Louis D. Sisk, 537 Decatur Ave., Pittsburgh, Pennsylvania 15221
Land O'Lakes, Remi Grones, 12109 Robin Circle, Minnetonka, Minnesota 55343
Mid-Atlantic, Leslie Hesketh, Jr., 7467 Clifton Road, Clifton, Virginia 22024
Northeastern, Richard R. Pierpont, 39 Ballard Street, Tewksbury, Massachusetts 01876
Ontario, Elmer Down, 894 Florell Drive, Oshawa, Ontario, Canada L1H 6W2
Pioneer, William C. Warner, 23531 Meadowlark, Oak Park, Michigan 48237
Seneca Land, James Steedman, 616 Delaware Road, Kenmore, New York 14223
Southwestern, Ernie Hills, Box 66 Medford, Oklahoma 73759
Sunshine, Dr. Henry Vomacka, 1881 Rose Street, Sarasota, Florida 33579

And Past International Presidents

Ralph Ribble, P.O. Box 30037, Dallas, Texas 75230
Richard deMontmollin, 4664 Oakwood Road, Columbia, South Carolina 29206
Charles E. Abernathy, 231 Cordelia Street, S.W., No. Canton, Ohio 44720



Executive Director

BARRIE BEST
Music Education and Services
ROBERT D. JOHNSON, Director
Music Services Assistants
MALCOLM L. HUFF
DAVID M. STEVENS
Communications
HUGH A. INGRAHAM, Director
Field Representatives
THOMAS P. COGAN
SAMUEL K. KENNEDY
LLOYD B. STEINKAMP
Communications Assistant
D. WILLIAM FITZGERALD
Editor

LEO W. FOBART
Finance and Administration
DALLAS A. LEMMEN, Director
Manager, Membership Services
ROBERT J. MEYER
International Office
6315 Third Avenue
Kenosha, Wisconsin 53141
414-654-9111



All It Takes Is "Heart-Power!"

By Billy Hultz, Bulletin Editor,
2602 Brown Lane, Louisville, Ky. 40220

How do they do it?

How do the "Thoroughbreds" keep on winning contests? How do they manage to "stay up" all the time? How do they keep the chapter interest level intact while "sitting out" for two years at a time? What's their secret?

Well, of course, there is no secret. The answer could be written in one word. Or it could be written in a book of words. Or it could be told in several different ways with several different approaches. Some of the words you've heard before. But then some of them deserve repetition so —

The answer that the Thoroughbreds themselves hear the most? It goes like this. You simply hire 90 professional qualified musician-singers, train them in basic barbershop, add one highly-paid director, mix in a coaching staff with a degree in "sound" engineering, bribe all of them with full stage dress and travel wardrobes, pay all their expenses on trips all around the country, bring slowly to a blood-bath boil once every three years and there you have it. See? Simple, and easy, no secret at all! Believe it or not, that's the story we keep hearing; so please, let's dispel it once and for all.

Now then, what is the real answer? It is true that there is no secret. The only thing we won't tell you is what we haven't discovered ourselves yet. Reducing the entire scope of the question to its simplest term, it would be nice to answer with one word — pride. Or a series of one words. Thoroughbred-ism. Horsepower. Desire. Tradition. Planning. Goals. Activities. Discipline. Challenge. Coaches. Craft. Dedication. Sincerity. Competition. Spirit. Willpower. But you pick the word, any word, and when you get completely through with the Thoroughbred interpretation, the result will be winning, or championship.

Following is a three-phase explanation endeavoring to reveal all. Activity — with heavy emphasis on planned programs, or vice versa. Competition/Rewards and Support.

Names will not be named simply because they are incidental to the role that the individual plays as a Thoroughbred. Well, maybe Jim Miller might be mentioned and perhaps one more, maybe not. But all of us are really just like you — Joe Barbershopper. We have holes in our shorts — that's how we got them on, and we put our trousers on just like you do, too.

Phase 1: ACTIVITY

At the start, you gotta have heart. Ah, now there's a good word. At the heart of Louisville's calendar watch is a tightly wound main spring, releasing thoughts and plans almost daily.

Each week there materializes a planned rehearsal and an executed schedule phase. More often than not, each week there is a special pony-chorus rehearsal; a major committee meeting is held; some prime objective is reached; a chapter appearance or some representative chorus action is evident. The monthly clock includes an always full agenda for the board of directors meetings, where plans, actions and events are discussed from two days to two years in advance.

So, Activity with a capital "A" keynotes the regular rehearsal syndrome. There is simply no time for drinking or socializing. As a matter of fact, one criticism of our rehearsals is that there is no time left for woodshedding or for quartetting.

An annual craft school is mandatory with monthly review sessions and surprise quiz/surveys highlighting the efforts to stay "racing sharp." The weekly get-togethers always provide a segment to execute the plans and practice the all-important basic fundamentals. Necessary? You better believe it. How else can we hope to "keep a neck out in front" when our own head trainer is traveling all over the country telling everyone in all chapters just exactly what the Louisville program is and how it works. Of course, he can only tell them what we have done, not what we are going to do next. A stellar staff instructor of the Society's HEP (Harmony Education Program) and COT (Chapter Officer Training) schools, TOPS (Take Off Pounds Sensibly?) colleges and the like, Mr. Miller is quite an imposing figure. He quite naturally and adequately lets us partake of his knowledge and up-to-date schemes.

New and recent members get special attention in accomplishing the full Thoroughbred repertoire. Continuous cassette tape up-dates with all four voice parts unbalanced, strive towards this goal also, as well as accelerating big commitments like an annual show or special recording session.

PARTICIPATION KEYS ACTIVITY

The keynote of activity, of course, is participation. Our chapter's "turnover" rate is about thirty percent annually. So we must operate on the premise that the "more the merrier," or "there's something for everyone — keep busy." There might be a small secret here: if people are going to quit or get disgruntled and drop out, make sure you keep an ample supply of that "really good guy." He can be a veteran, or a new joiner of less than a year, but the kind that makes you say, "I'm glad I joined the chapter, just to get to know him." "He's simply a good guy to be around." "He would do anything for you or for the chapter." "I wish I could be more like him." "Man, what a heart!" Isn't that what it's all about?

Planned activity? Yeah. One former president, with the

active membership standing at 81, had a significant task assigned to 77 of them and then decreed that the last four people (the newest members) were to be the "quartet development team." There is something available for you to actively participate in at all times and plenty of people actively encouraging you to do so.

Any organization, of course, asks for a commitment from the very beginning. The Thoroughbreds commitment is honored a little bit more simply because it gets a whole lot more play. Every meeting night there is mention made of pride and commitment, honor and obligation, Thoroughbred-ism and goals. The impact of the chapter program is under your own control — individual responsibility. The results that follow correlate favorably to the competition challenge — success!

Before we go any further, let's dispel another rampant rumor. The one that says that there is never any trouble in the



There's four-fifths of our musical leadership team — the "Citations" — with Bill Myers in charge.

Thoroughbred stable — nothing causes a problem. Just a series of battles and powder keg explosions, that's all!

A typical rehearsal. We usually start with about 50 percent on time. Our coffee breaks never conclude on time. Guys throw cups on the floor and stamp out their cigarette butts on the risers.

Guys talk when they should be singing, talk while the director is talking, talk when they should be listening and then talk some more. We curse and get cursed. Guys go at one another chin to chin and some even get "invited outside."

BOTH UNDER — AND OVER — ORGANIZED

We've been over-organized. Ask anyone who went to Atlanta and you will be told of 44 things we did wrong — besides not singing very well. But at the following fall convention, we simply said, "Be there and sing" and the men were men, and it provided a district title by over 150 points — on a single judge panel!

We've been under-organized. Ask any Board of director member who attends a four-hour meeting where only twenty minutes worth of business is discussed and the secretary's minutes can be read in two sentences!

We've had every kind of leader and administrator — from the "all talk, but no act" to "do nothing, but ask all." But between all the good and bad extremes of both leaders and

followers — there lies that happy medium. And he is the happy, average chapter member, the Thoroughbred that keeps you going, the one that enables chapter survival throughout all the stormy sessions. Troubles? You bet. Plenty of them.

Why was our European trip cancelled? Again you'll probably hear many reasons. But at the heart of them all was pride. An insecure feeling of not having a "representative" chorus would not allow our pride to compromise.

But the good examples are abundant, too. And these are the examples that are contagious. And as any athlete can tell you, "fifty-one percent" will win — think about it. The same rehearsal hall surrounds you with men who just love what they're doing. The younger teenager who has sneaked away from his job on his lunch hour. The veteran who must use the wheelchair on stage. The guys who drive anywhere from 40 to 90 miles (one way) — and are always on time. Boy, do they have heart.

Some men are always building and working; some always planning and preparing; some always doing the paper work or handling the risers; some do nothing but learn notes and words quickly and then put the music away. Boy, where would we be without them? But they are *doing*, and it is contagious. You just can't refuse doing some menial task when the guy who asks you performs a half dozen very significantly functional jobs.

Phase 2: COMPETITION/REWARDS

How do we do it? Competition. Everything we do has a competitive aspect about it. Why do we do it? Winning. Somewhere along the line the chapter decided to be a competitive chorus so our gears are stuck into racing forward. It is an acknowledged premise that in competing there are only two places to finish — first and last!

Each chapter must make its own choice regarding competition, but once it does, there is no middle ground. Granted, our way of doing some things might not be the best way for your chapter. But our highest calibre mainstays, the true-blue Thoroughbreds, always manage to keep the total dedicated program turned in that direction.

Being our own worst critics, we must depend on the pride and unified effort of those setting the example. Naturally, not all of us want to do the same thing all the time. But in some cases, one man (not always the same man, either) wants the goal badly enough and when we achieve it, all of us are similarly proud and very humbly thankful.

Now then what are the rewards? Well, championship trophies and international publicity are not things from which you shy away. The medals and certificates and recognition (like the "lead" story in the HARMONIZER) go well with any diet. It's interesting, too, to see just how that next show M.C. is going to introduce you.

But what really turns us on? Well, have you ever sung before 10,000 people who paid \$10 per seat to get in to hear you sing at the Mississippi Arts Festival? How about being invited to Grossinger's Resort in the Catskill Mountains and being received into their Hall of Fame? Or staying in the homes of families in Mason City, Ia. or St. Paul, Minn.?

More? Some like the police escorts from the airport into the city; the song requests from restaurant patrons; helping to dedicate a church building; sing for nursing homes during

(Continued on next page)

LOUISVILLE'S STORY — (from page 3)

holidays; making television appearances for charity. And to be identified as the champions of the championship cause — the Institute of Logopedics.

CALL US "KENTUCKY" HAMS

Spotlights? We love 'em. No matter the building, the stage, the city, or the sound system. The people and their warm hearts. Ah, there's that word again. Rewards you say? Have you ever received applause for blowing a pitch pipe? I kid you not! And the hard-nosed old battle warrior who seems to always sit in the second row; and just when you finish that tender love ballad; when the entire auditorium is quiet, you hear his response in a big, deep bass voice, "beautiful!"

Standing ovations? Love 'em. We've gone to rating them by how much effort is given to climbing over the seats and heading towards the stage. And that one we get from the judges' pit when we "sing" away the trophy. It's a good thing we're not being scored then in stage presence (with all the moistness around the eyes).

Stage presence, they say, is from the neck up. And remember that part includes the mind, which is directly linked to the heart. Being hams, we like to shine just as much for an audience of one (we've actually done it) as for an SRO crowd. Well, have you seen 80 guys all vie for the attention of just one pair of eyes?



A St. Louis waitress was the "audience" as Bob Netherton (with outstretched arm) said: "Let us entertain you!"

And speaking of stage presence. Have you seen how much bigger our chest size is at the afterglows — say, like the one at St. Louis recently? There they sit, these beautiful women, smiling at you like they're giving you lessons. You just automatically reflect a mirror image and say, "Let us entertain you." As a matter of fact, one guy got so carried away he decided to look at this gorgeous girl's face every morning — rather than his own in the mirror — so he married her and moved her to Louisville!

And speaking of St. Louis, how often do you get to go to St. Louis — from Louisville? I mean, there are two cities that you hear about: "There is no good way from here to there." You get to stay up 24 to 30 straight hours with no sleep on the bus. You get home tired and throat-weary, and have you ever heard the "Citations" sing at 5:30 in the morning? Wow!

Until you can answer all the preceding questions in the

affirmative, don't ask us about "rewards." But join the Thoroughbreds and see the United States ain't too far from wrong.

Phase 3: SUPPORT

Yes, we do it with support. Not necessarily the kind you've always heard about — breath, money, the director's time — but yours. Yes, yours! Well, you are a part of the Society aren't you?

Are you fully aware of everything the Society makes available to you? Have you read what the S.P.E.B.S.Q.S.A. International Office has to say about the Thoroughbreds on the back of the Hymns for Men album? Have you read the letters from the contest judges that come from the *heart*? Personal letters from our hosting friends and commercially professional people whom we've entertained? And they thank us!

The very item that is responsible for our success is our sound. And that sound was given to us in the form of the barbershop chord — very substantial support.

Yet, it is our privilege to record the Society's albums; it is our honor to be hosted and befriended; it is our pleasure and joy to entertain; it is our goal to successfully answer the competition's next challenging call. So we thank *you*!

Support? You bet we have it. We have it from all our wives. They are not just wives, they are Thoroughbred wives! Oh, they don't hold too many candy or cookie sales. They don't all dress alike or wave too many flags. But they have become just as much a part of our tradition as winning. Some women complain about being eight-hour golf widows. Well, remember the 24-hour St. Louis trip? Now, that's support. And it is very typically indicative of our always full, always active program.

We get support from guys like Coach Ed Gentry who only lives 124 miles away, but elects to give us his time and talents. We get support from one another — remember the guy who drives 90 miles; the guy who provides you with music and tapes; the guy who planned your rehearsal who probably only put in 30 hours of barbershopping this week. And Jim Miller, after rehearsals — standing there, sweating — always with you, always striving for the ultimate in results. Always humbly reminding everyone that the chapter really has five music directors — Joe Wise and members of the "Citations" quartet, Bob Netherton, Bill Myers, Ken Buckner and Jim Miller.

The support of prayer. Have you ever been with us in prayer? We are one. One big Thoroughbred heart. It's prayer before every show and after every rehearsal. There we are, every one giving and receiving support! Remember the guy who cursed you; the guy who wouldn't stop talking; the guy who won't do anything. But he's there, and he's a part of you because you are Thoroughbreds and you are unified in your fondness.

Our goal is support. The goal that says every time we sing we want to sing better than the time before. Competitively, on a contest stage, we want to sing the best in the world as of that minute. And as one brother put it, "We don't ever have the right not to sing well." We represent you, the Society, at every outing — as champions!

How do we win? Personally, it would be tougher to figure out how we manage to lose. Our 1977 plans began in our Kansas City dressing room.

What's the secret? You pick the word. But whatever you call it, all it takes is heart-power!

INDIANAPOLIS CONVENTION FUNCTION SCHEDULE (All times are Eastern Standard)

MONDAY, JUNE 23

Registration Opens - Noon - Royal Centre and West
Ladies Hospitality Opens - 2 p.m. - Monument
Executive Committee - 1 p.m. - Parlor C
Brown County Tour - Busses leave the Hilton at 2:30 p.m.

TUESDAY, JUNE 24

Executive Committee - 9 a.m. - Parlor C
District Presidents Conference - 9 a.m. - Festival Centre
Barberteens Open - 10 a.m. - 928 & 932
Conner Prairie Village Tour - Busses leave Hilton at 10:30 a.m.
District Presidents Luncheon - Noon - Festival Centre
San Francisco Convention Registration Opens - Noon - Royal Centre and West
Harmony Foundation Meeting - 2 p.m. - Parlor B
Presidents Ball - 9:30 p.m. - Ballroom - Columbia Club

WEDNESDAY, JUNE 25

International Board Meeting - 9 a.m. - Ballroom East
Indianapolis Historical Tour No. 1 - Busses leave Hilton at 9 a.m.
International Board Luncheon - Noon - Festival East
Tour and Race at Indy 500 Speedway - Busses leave Hilton at 1:30 p.m.
Barberteens Get Acquainted Party - 7:30 p.m.
Parade of International Champions - 8 p.m. - Indiana Convention Center
Chorditorium - 11 p.m. - Ballroom, Indiana Convention Center

THURSDAY, JUNE 26

PROBE (Workshop Sessions) 9 a.m. - Festival Centre and East
Contest & Judging Meeting - 8:30 a.m. - Room 125 at Indiana Convention Center
Ladies Luncheon - 10:30 a.m. - Columbia Club
Barberteens at Indiana Beach - Busses leave Hilton at 9 a.m.
Judges Luncheon - 11 a.m. - Room 224, Indiana Convention Center

Quartet Quarter Finals No. 1 - 1 p.m. - Indiana Convention Center
Quartet Quarter Finals No. 2 - 8 p.m. - Indiana Convention Center
Quartet Jamboree - 11 p.m. - Ballroom, Indiana Convention Center

FRIDAY, JUNE 27

Golf Tournament - Tee off times between 8 a.m. and Noon - Speedway Course
District Associate C&J Meeting - 8:15 a.m. - Parlor C
PROBE Meeting - 8:15 a.m. - Ballroom East
A.I.C. Breakfast & Meeting - 8:30 a.m. - Festival East
Indianapolis Historical Tour No. 2 - Busses leave Hilton at 9 a.m.
Decrepits Meeting - 10 a.m. - Festival Centre
Decrepits Brunch - 11 a.m. - Festival Centre
Massed Sing - Noon - Monument Circle
Barbershop Showcase - 1:30 p.m. - Indiana Convention Center
Barberteens "United Skates of America" - Busses leave Hilton at 2 p.m.
AICC Meeting - 4 p.m. - Ballroom East
Barberteens Pool Party - 7:30 p.m. - Hilton Pool Deck
Quartet Semi Finals - 8 p.m. - Indiana Convention Center
Quartet Jamboree - 11 p.m. - Ballroom, Indiana Convention Center

SATURDAY, JUNE 28

Logopadics Breakfast - 9 a.m. - Columbia Club
Chorus Contest - 1 p.m. - Indiana Convention Center
Quartet Finals - 8 p.m. - Indiana Convention Center
Barberteens Afterglow - 11 p.m. - 928 & 932
Chorditorium - 11 p.m. - Ballroom, Indiana Convention Center

SUNDAY, JUNE 29

Interdenominational Church Service - 9 a.m. - Royal Centre and West
Farewell Coffee - 9 a.m. - Monument Room

You're Not Going to the Convention?

No need for you to miss all the contest results. A special phone number is available for those who want to keep track of their favorite foursome. The number: A/Code 317-639-1865 (not a toll-free number). That number will be in use from after the contest on Thursday night through Sunday night. So, if you can't attend the convention and want to learn the results, you can call the number shown above. Please bear in mind, though, that only one line will be used, and you may get a busy signal on your first attempt.

Naturally, we'd rather have you at the convention. It's not too late to make your plans now. Rooms and tickets are still available. Send in the registration on this page and we'll see you in Indianapolis.

INDIANAPOLIS CONVENTION REGISTRATION ORDER BLANK

Date _____

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

Gentlemen:

Enclosed is check for \$ _____ for which please issue: _____ Adult Registration @ \$20.00 ea, _____ Junior Registration @ \$10.00 (18 and under) for myself and my party for the 37th Annual Convention and International Contests at Indianapolis, Indiana on June 24-29, 1975. I understand that the registration fee includes admission to official events, a reserved seat at Quarter-Finals No. 1 and 2, the Semi-Finals, the Chorus Contest and the Finals Contest; a registration badge and a souvenir program. I clearly understand that registrations are transferable but not redeemable.

PLEASE
PRINT
DISTINCTLY

NAME _____

ADDRESS _____

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

CHAPTER _____

Make check payable to "SPEBSQSA"

"Sounds of Concord" First to Participate in Bicentennial Celebration

By Ken Covey, Public Relations Officer,
70 Maple Street,
Acton, Mass. 01720

The focus for the 1975 Bicentennial was centered on Concord and Lexington, Mass. where, in 1775, events that shaped our history had their beginning. On the morning of April 19, 1775, the Minutemen from Concord, Acton, Lincoln and other surrounding towns, confronted the British in the first organized attack upon the troops of King George III at the North Bridge in Concord. Many Minutemen and Red Coats died that day, and the British troops, repelled, retreated back to Boston through a long, bloody day. This was the beginning of the revolution to bring about political being to the United States of America. This day and the North Bridge of Concord were later eulogized by Emerson's Concord Hymn:

By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood
And fired the shot heard round the world.

The foe long since in silence slept;
Alike the conqueror silent sleeps;
And time the ruined bridge has swept
Down the dark stream which seaward creeps.

On this green bank, by this soft stream,
We set today a votive stone;
That memory may their deed redeem
When, like our sires, our sons are gone.

Spirit, that made those heroes dare
To die, and leave their children free,
Bid time and nature gently spare
The shaft we raise to them and thee.

CHORUS ACTIVE IN CELEBRATION

The "Sounds of Concord" barbershop chorus, based in Concord, Mass., was invited to participate in two major events in conjunction with this 200th year celebration. The Subcommittee on Literary and Performing Arts for the Concord activities arranged for the "Sounds" chorus and two of its quartets, "The Last Hurrah" (1974 District Champions) and "The Village Squires," to perform at the Concord Academy April 17th. This Bicentennial Concert, appropriately titled "This Land Is Your Land," was narrated by a well known radio personality of WBZ-Boston, Carl DeSuz. Arrangements for this show and the Patriots' Day celebration were aided by Cliff Bean, Sounds of Concord emcee and also a member of the Bicentennial planning committee. The reception for this patriotic show was overwhelming. Many new barbershop converts were won that night, and the Society's exposure has been enhanced by this "once-in-a-lifetime" opportunity.

April 19, 1975, Patriot's Day in Massachusetts, was a day to remember. Concord is normally a quiet, historical community of about 12,000 people. Concord and nearby Lexington were the scenes of the first major battles of the Revolutionary War. On the 19th they were reluctant hosts for the first major events of the nation's Bicentennial. The crowd was estimated to be 200,000 upwards for each community. Concord hired 400 auxiliary policemen to ring the town and cut off access roads effective midnight April 18, and 200 regular policemen were recruited from surrounding towns to hold back the crowds. The Coast Guard patrolled the Concord River with small boats; military helicopters hovered overhead to watch traffic and keep ground patrols posted. All this for a small town celebration they themselves did not advertise.

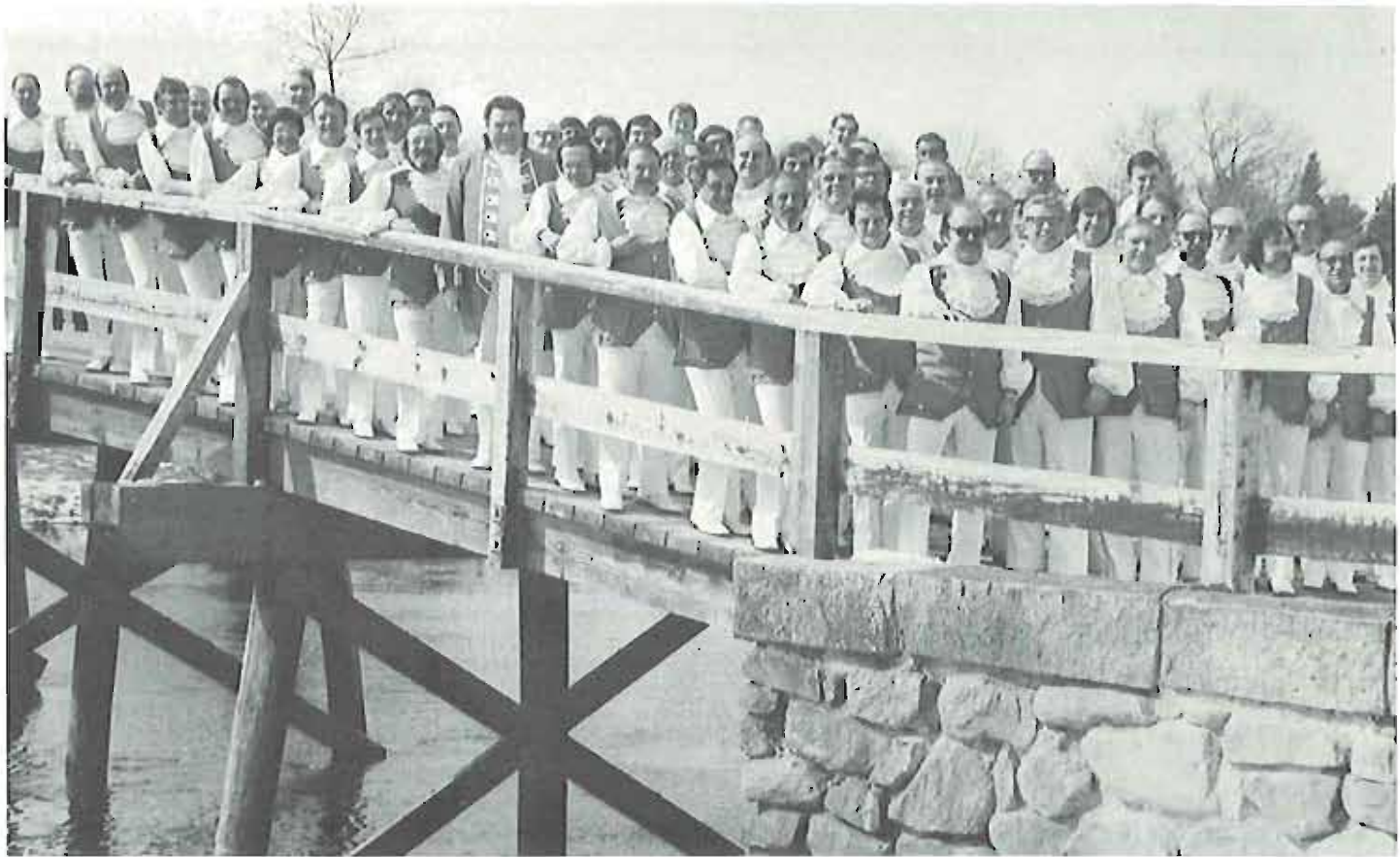
Concord was established in 1635, not many years after the pilgrims landed at Plymouth, and the locale for Ralph Waldo Emerson, Henry David Thoreau, Louisa M. Alcott and Nathaniel Hawthorne... all now buried on Authors' Hill, Sleepy Hollow Cemetery, Concord.

HUGE CROWD IN MARCH

Between 20,000 and 25,000 marched from the nearby town of Acton by way of the Isaac Davis Trail to the North Bridge in the early morning. This is an annual event.

However, the number participating in this Bicentennial year far surpassed any ever known before. In 1775, Captain Isaac Davis and the Minutemen of Acton marched this same trail in the early morn of April 19 to meet with the other famous patriots in their confrontation with the British shortly after dawn. Isaac Davis was the first American officer killed in the Revolution. (The author is partial to Acton as it is his home town and that of many other members of the Sounds of Concord.)

The Concord community and guests were highly honored to have the President of the United States, Gerald Ford, in attendance on this memorable occasion. This indeed was a day to remember in 1975 as well as 1775. Other dignitaries from United States and England were present for this auspicious event, including Senators Kennedy and Brooke, along with Governor Dukakis of Massachusetts, plus many others. The reviewing stand was situated diagonally opposite the raised balcony of St. Bernard's church, where the Sounds of Concord chorus provided a stirring 45-minute performance immediately prior to the beginning of the Bicentennial parade. It was estimated that 15,000 were crowded into the Concord Common, or the so-called Old Mill Dam area in the center of the village. The audience was very receptive to the barbershop renditions. Minutemen companies from all over New England, with fife and drum and marching units from throughout the



The "Sounds of Concord," that "revolutionary" chorus from Concord, Mass., at famous Old North Bridge, "the Rude Bridge that arched the flood," where our American Freedom had its beginning. That's Director Bob Long, left center.

U.S., including Concord, Calif. participated in the big parade which extended for miles. It was said that this Bicentennial parade surpassed that of the Inauguration in Washington. Never in our time can there be a reenactment of this memorable event and the opportunity for Barbershoppers to reach so many people with barbershop harmony.

WHAT ABOUT CONCORD CHORUS?

Who are these Sounds of Concord? Many of our S.P.E.B.S.Q.S.A. fraternity may never have heard of this chapter from New England, but they surely will! This very young group was organized in early 1970 by a nucleus of seasoned Barbershoppers who had a goal of forming a chorus dedicated to medalist class competition — not just a fun chorus alone. Bob Long, of Framingham, Mass., accepted the directorship. Arrangements were made for the use of the Fenn Boys' School of Concord for rehearsals and the chapter was on its way. In their first district competition, October, 1970 in Lake Placid, N.Y., they took second place. In 1971, their second year of competition, this enthusiastic chorus earned first place at Providence, R.I., and repeated in 1972 at Montreal, Que. The Sounds of Concord placed second in 1973 and recaptured first again in 1974 in Boston. Having won these district championships, they were able to compete in international competition in 1972 at Atlanta and in 1973 in Portland. They placed seventh each time and will compete in Indianapolis in June.

How does one account for this enviable record? It's dedication and desire by every member of the Sounds of Concord. They rehearse diligently, strive for perfection and fortunately are blessed with many talented musicians — all of whom share these same goals. Bob Long is a tireless, devoted and dynamic musical director of the barbershop art form. Bob also directs the Marlboro Sweet Adelines, his church choir and "on the side" has a full time position as a machine designer. Chapter President Earle "Buzz" Buzzell lives in Saco, Me., but

makes the rehearsals, special meetings and shows like everyone else — it's 110 miles each way from Saco to Concord.

Every member has a job, not only to sing, but also to perform intra-chapter service — grounds for success. They are also well endowed by having an excellent musician/lawyer, Ray Taylor, as associate director and arranger, plus three assistant directors well groomed for four-part harmony instruction. The *esprit de corps* is unbelievable. Energetic Northeastern District President Dick O'Connell, is also a member of this chorus.

CHAPTER CONTINUES GROWTH

The "Sounds" have expanded to 73 members and are still growing. It is unlikely they will ever achieve the century level, though, as competition for good barbershop talent in Eastern Massachusetts is very keen. Of the 72 choruses in the Northeastern District, 19 are concentrated into the Eastern portion of this small state. Our chapter draws members from 41 cities and towns of the area; three ardent members are from Nashua, N.H.

You will hear more and more from this barbershop organization as dedication is its watchword. The oft heard "you ain't heard nothin' yet" will ring wherever the Sounds of Concord have the good fortune of entertaining or competing.

Barbershopping has gained many new friends through the opportunity granted to the Sounds of Concord in their first appearances at the Bicentennial events of April 17-19, 1975. The thousands of people, many of whom may have had their first exposure to our truly American art form, will be our goodwill "salesman." International President Dick Ellenberger's desire for ENRICHMENT is being carried out by the Sounds of Concord.

The Bicentennial and Society ENRICHMENT began here — in Concord, Mass., April, 1975. Let's continue to spread barbershopping throughout the country during 1975 and 1976 with a barbershop "Salute to America."

COPYRIGHT

and the

MUSIC USER

By "Chuck" Northup,
850 Russell Ave. I-10
Santa Rosa, Cal. 95401

Many men in our organization are curious about the Copyright Law and how it concerns us, the users of copyrighted material. In an effort to bring some light to the situation, this article is presented by a layman, in lay language, by a concerned user of music. It is not intended as a treatise on Copyright Law, in fact nothing is included that doesn't relate directly to our subject — published music. The extracts are from *The Law of Copyright Under the Universal Convention by Arpad Bogsch — 1964*. It will be noted that much is omitted, again because only those portions dealing with *published* music have been selected.

Some background is in order. It was recognized long before the invention of printing that an author or composer had certain rights to protect his works from theft. European nations created laws to this effect so that the author or composer could control the copying or performing of his material and thereby receive compensation for his labors. These concepts carried forth in our country from its very beginning in the form of Common Law. The U.S. Constitution gave Congress the power to determine Copyright Laws, but not until 1909 was the major Statutory Law created. This (as well as the Common Law) is the law now in effect, and with its numerous amendments and interpretations forms the basis of the rules by which we conduct ourselves with respect to Copyrighted material. The following is an extract showing the scope of this article.

PROTECTED WORKS

UNDER THE FEDERAL STATUTE

"All the writings of an author" are susceptible of statutory copyright protection. The word "writing" has a much broader meaning than it has in its everyday use. It is not limited to works expressed in the form of written words, as will be seen below. "Author," too, has a broad meaning: essentially, one who creates a work without copying is an author.

For the purposes of registration, the statute distinguishes thirteen classes of works but provides that these "specifications shall not be held to limit the subject matter of copyright."

(1) "Musical compositions." This class includes "musical compositions in the form of visible notation (other than dramatico-musical compositions), with or without words, as well as new versions of musical compositions, such as adaptations or arrangements, and editing when such editing is the writing of an author."

(It should be obvious that the other twelve classes of works aren't shown here, nor are the provisions of the Common Law.)

The following excerpt covers the rights which are protected under Statutory Law (only those directly related to our subject).

PROTECTED RIGHTS

ECONOMIC RIGHTS UNDER THE FEDERAL STATUTE

Copyright includes a number of exclusive rights of authorization and one right to remuneration ("legal license").

The exclusive rights of authorization, as provided in the somewhat clumsy language of the statute, are the following:

(i) "To print, reprint, publish, copy and vend the copyrighted work," i.e., work of any class or description which is capable of copyright protection and in which copyright has been secured. To print or reprint is necessarily included in "to copy." Copying does not only mean literal repetition or exact duplication but also the various modes in which the work may be substantially reproduced by imitation, paraphrasing or colorable alteration. Copying exists even if only part of the original work is copied or if the copy is not reproducing exactly the original. Producing the substance of a copyrighted work in the same medium, or generally even in a different medium, is "copying." For example, it was held that the making of toys in the semblance of cartoons constitutes copying of the artist's conception as expressed in pictorial form. The right "to vend" is generally considered as limited to and exhausted by the first sale.

(vi) "To arrange or adapt it if it be a musical work."

(XV) "To perform the copyrighted work publicly for profit if it be a musical composition," but "the reproduction or rendition of a musical composition by or upon coin-operated machines ["juke boxes"] shall not be deemed public performance for profit unless a fee is charged for admission to the place where such reproduction or rendition occurs." Roughly stated, musical compositions are protected against unauthorized public performance for profit, except if the performance is by juke box (unless an admission fee is charged). Public performance includes performance in concert halls, theatres, cabarets, dance halls, and other public places. The charging of admission fees is not a criterion of "for profit." Broadcasting is generally considered public performance for profit, and so is the making available of the received broadcast to guests in the public rooms of the hotel or in the individual bedrooms of the guests. Performance of the music incorporated in the sound track of a motion picture is public performance for profit, but usually does not give rise to a separate collection by the owner of the musical performance right since U.S. courts have, for anti-trust reasons, forced the two largest American performance rights societies to include the right of such performance in the sale of the right to use the music in a motion picture.

(xvi) "To make any arrangement or setting of it [i.e., of the musical composition] or of the melody of it in any system of notation . . . in which the thought of the author may be recorded and from which it may be read for the purpose of public performance for profit, and for the purposes set forth in subsection (a) hereof [i.e., for the purposes of printing, reprinting, publishing, copying or vending]."

(xvii) "To make any arrangement or setting of it [i.e., of a musical composition] or of the melody of it in . . . any form or record . . . from which it may be . . . reproduced for

the purpose of public performance for profit, and for the purposes set forth in subsection (a) hereof [i.e., for the purposes of printing, reprinting, publishing, copying or vending].” However, once the owner of a musical copyright has used or permitted or knowingly acquiesced in the making of sound recordings, he loses the exclusive right of authorization and “any other person may make similar use of the copyrighted work upon the payment to the copyright proprietor of a royalty of two cents [of a U.S. dollar]” on each record manufactured, “to be paid by the manufacturer thereof.” In other words, the right of sound recording becomes subject to a legal license.

You may recall that at all of our shows and contests an announcement is made prohibiting the use of recording devices. The last paragraph may help explain this prohibition.

The following portion dealing with “fair use” has been the area of greatest interpretation and therefore the most misunderstood. After reading it you may rightly ask “What constitutes ‘fair use’?” There is no pat answer — only the courts can decide.

LIMITATIONS UNDER THE FEDERAL STATUTE

The federal statute does not provide for limitations beyond the qualifications already referred to in the discussion of the rights. Nevertheless, the courts have established what is usually called the “fair use doctrine” according to which certain uses, within certain limits, are lawful even if done without the authorization of the copyright owner and without the payment of any remuneration to him. It is well-nigh impossible to give a definition of “fair use” or to enumerate the cases in which free uses are considered as lawful. The circumstances of each case determine when this “rule of reason” becomes applicable.

The factors which are usually taken into consideration are: (i) the quantity and value of the portion of the work which is used without authorization, (ii) the extent to which such use is likely to interfere with the sale or other exploitation of the work (so-called harmful competitive effect), (iii) the purpose of the use, (iv) the nature of the work.

Many questions arise concerning the number of years of protection by Copyright to determine whether a work can be copied without violating the law. This section should clear up most questions about dates. One major item should be pointed out: the second term of Copyright has been extended by Congress up to the present day for those works renewed between September 1934 and December 1937. In other words, any work which was Copyrighted from 1906 on and which was renewed is still protected by Copyright even though the 56-year term of protection has run out. Congress is debating changes in the law now as it has been doing so for many years. During this debate Congress has consistently extended the expiration dates of Copyrights, and there is no reason to believe that they won’t continue to do so.

TERM OF PROTECTION

UNDER THE FEDERAL STATUTE

The statute provides for two successive copyright terms totalling fifty-six years. Each term is twenty-eight years.

The second term of twenty-eight years is computed from the expiration of the first term. But only those works enjoy copyright for the second term for which “renewal” has been effected through an application deposited in the U.S. Copyright Office. The application must be received by the Copyright Office during the last (twenty-eight) year of the first term: neither before, nor after. The application is written on a form furnished free of charge by the Copyright Office. It must be accompanied by a fee of \$2.00. If the renewal is not so applied for within the stated year, the work enters into the public domain.

This final excerpt is self-explanatory.

INFRINGEMENTS

UNDER THE FEDERAL STATUTE

Injunction and Impounding. — The court in its discretion may enjoin the infringement. The court may order the impounding, during the pendency of the action, of all articles alleged to be infringing, and may order the destruction of all infringing copies and devices for making them. Plural copies and copies bearing false copyright notices may be seized when their importation is attempted.

Civil Remedies. — The infringer is liable for actual damages suffered by the copyright owner, as well as the infringer’s profits. Or, in lieu of a smaller sum of actual damages or profits, the court is to award “statutory damages” (i.e., damages within the limits fixed in the federal statute) it deems just; this amount, with certain exceptions, is to be not less than \$250 and not more than \$5,000. Civil actions cannot be maintained unless commenced within three years after the claim accrued.

Penal Sanctions. — Willful infringements for profit are punishable by imprisonment or fine. The unlawful use, removal with fraudulent intent, or altering of the copyright notice is punishable with fine. So is the sale or importation of articles if the seller or importer knows that they bear a copyright notice although they are in public domain. Criminal actions can be maintained only if commenced within three years of the commission of the criminal act.

There are organizations which are clearing houses for the collecting of fees allowed under the economic rights of the Copyright Law. Their members are authors, composers and publishers in various fields of writing, music and drama. It is through these societies that the creators of works receive compensation for their labors. By themselves, composers would find it nearly impossible to protect their rights. Their work could be easily stolen (i.e. copied, performed, etc., without payment). However, by banding together, composers can protect their rights more easily and if necessary carry that organizational power into court actions. The two best known such organizations are BMI and ASCAP. The latter (American Society of Composers, Authors and Publishers) is the one best known to us. It was formed in 1914 by Victor Herbert and has a colorful history of court actions creating a great body of interpretations of our Copyright Law.

We apply to them for permission to perform music owned by their members. They ordinarily grant this permission for a fee which covers the entire program of music in a show. Fees are charged for these licenses, and these fees are distributed to the composers or other rightful persons. We have an excellent working relationship with ASCAP — thanks to our International Office. (In fact our organization has been so sincere about fee payments that ASCAP has allowed us to manage our own collections and has reduced the fees greatly.)

We now have a fine program (see the HARMONIZER Mar.-Apr., 1974) for obtaining permission to arrange copyrighted works in the barbershop style — although permission is not always granted. These new agreements with holders of Copyrights permit us to make a limited number of copies at a very reasonable fee. We already have access to hundreds of old arrangements and a perpetual supply of new ones at extremely low prices through our Society’s Music Publication Department.

With this lay explanation of Copyright Law it is hoped that all music users can more easily understand how a composer earns a living, and how he can have that living protected by Federal Statute and a professional organization.

Each piece of music surreptitiously copied is like stealing fruit from a farmer’s orchard — don’t be surprised when the buckshot starts flying — and the price of fruit goes up in the market.

Institute Has Adult Rehabilitation Program

When you think of the Institute of Logopedics, do you automatically think of children — handicapped youngsters receiving the habilitation that they need to function at their maximum potential. Yes, the international SERVICE PROJECT located in Wichita, Kan. is dedicated to helping children, but it is also dedicated to serving the adult as well.

Programs and services for adults are varied and based upon the needs of individuals with communicative disorders. Services include: audiological (hearing) evaluation, recommending and fitting appropriate hearing aids, aural rehabilitation for adults who may have acquired hearing impairments later in life, communication and language training, teaching speech to those who have had their larynx removed and the Adult Communicative Training-Rehabilitation program (ACT-R).

The Institute has expanded the adult rehabilitation services to meet, in a more comprehensive way, individual communicative rehabilitative needs resulting from strokes or other cerebral insults. The program combines the services of speech pathologists and educational specialists experienced in adult rehabilitation procedures. As needed, the physical and occupational therapists of the Institute are included on the rehabilitation team.

Individual needs determine the type of program tailored for the adult client. Major areas of emphasis center around speech and language training, conversational speech, written communication, reading comprehension and mathematics for everyday living. Other activities may include typing, sewing, family record keeping and discussion of current events.

The class is designed to provide the setting and opportunity for the individual to regain self-confidence as well as the actual ability for communications and interaction with relatives, friends and associates. The group finds, through their friendships with other members of the class, the type of understanding support that will help them to re-establish other relationships.

Benni (see photos) has benefitted directly from this sharing within the class. At 28, Benni is now relearning many of the routines that she performed so automatically before her stroke, like counting change, remembering the letters of the alphabet, and housekeeping activities. She found that she could not peel potatoes for her family, because she has little feeling in her hands due to poor circulation. This is further complicated by the fact that she must take anti-coagulant medication to prevent (further) clotting, so that if she has even a minor finger cut it can be quite serious. She reported that her family was tired of baked potatoes.

The next day Annette, a classmate who has difficulty expressing herself verbally, demonstrated different methods



Socialization is an important part of rehabilitation. Often the class will invite their families or other staff members to join them for a coffee-break. This provides an opportunity for communication and sharing of experiences.



Relearning the alphabet can be frustrating, but also rewarding when the task is accomplished. The search for the right word to express oneself is never easy, but it is even more difficult for the adult who struggles to remember a vocabulary that was almost automatic before a stroke.

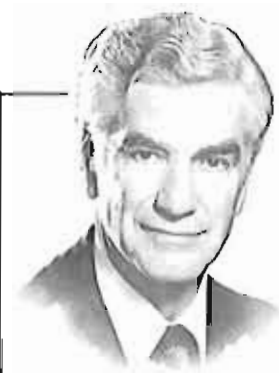
Benni, an adult stroke patient, must relearn tasks such as methods for counting change and other daily living tasks if she is to function independently in the community. Institute specialists have developed an individualized program to meet her needs.



for boiling the potatoes in their jackets and then slipping the peelings off to create mashed potatoes or other varieties. Because she could not find the words to explain the method, she literally showed Benni the possibilities.

This, then, is the purpose of the ACT-R Program — to open up the possibilities and potential for leading a full, creative life to adult stroke patients and their families.

Barbershoppers, through their support, help to create an atmosphere for developing the human potential... "THAT THEY SHALL SPEAK."



EN-RICHARD'S RAMBLINGS

MENT - Through Barbershop Harmony

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

I strongly believe that every chapter in our Society should have an annual show or parade. Though the vast majority of chapters do produce annual shows, we frequently hear of chapters which don't.

Reasons for not having a show are varied: the chapter is too small; the available auditorium seating capacity is insufficient; or the chapter can't afford to bring in top-flight guest quartets. Let's look at some of the ways available to overcome these difficulties.

Any chapter chorus, regardless of size, should be able to present a good musical performance to the public. District and international music education programs are available to improve our singing. Every chapter should make full use of the Basic Barbershop Craft Manual and the Chorus Director's Manual, both excellent educational Society publications. There really isn't any valid reason why every chapter shouldn't be able to present a good musical product.

Perhaps on rare occasions a special situation — such as the unavailability of tenors — may make a chorus performance impossible. We'd bet that a call for help to another chapter would result in assistance. We've heard of cases where chapters have used their entire chorus to help another chapter in need.

CHOOSE AUDITORIUM CAREFULLY

Auditoriums used for chapter shows are normally constructed to accommodate the population of the area they serve. Many chapters make the mistake of using auditoriums larger than they can fill, rather than using a smaller facility and filling it to capacity. A two-night show (or an afternoon and night show) is an obvious way of doubling the number of seats available.

Don't forget, seats that might go unused could well be occupied by providing complimentary tickets to senior citizens, local disadvantaged groups, the press and high school music teachers.

The most serious problem is not the small auditorium, but an expense budget too large for the size of the auditorium. Your chapter president has a manual which contains useful information for the chapter show committee. In addition, the Show Production Manual available from our International Office (Order No. 4081 — price: \$2.50), is loaded with useful information. Good financial planning and control are essential.

A perfectly good show can be presented by using the chapter's chorus and quartets. Outside quartets are naturally in demand and should be used to the extent that your chapter can afford them. Ways to control this expense include the following:

1. Use the Information Request for Chapter Show Appearance form (order No. 3013) available from the International Office.
2. Schedule your show in conjunction with a nearby chapter so that both can use the same quartets on the same weekend.
3. Reveal any budget limitations to potential guest quartets. No quartet wants to create a financial problem for a chapter. Quartets appreciate cooperative and business-like procedures.
4. Enlist the aid of quartets from chapters located near yours.

Illustrating the latter point, I shall never forget a great weekend my quartet and our wives experienced about a year ago. A small chapter in our area had not held an annual show for several years — having an adverse effect on their membership. They decided it was time to change, and even though the only available auditorium was quite small, they were able to obtain the services of a "name" guest quartet and still stay within their limited budget. However, they only had one chapter quartet and needed additional quartet entertainment to fill out their show. My quartet was one of three from nearby chapters invited to appear on a "no-fee" basis. We were, however, provided with lodging and meals (wives included) at the homes of chapter members.

It turned out to be a fine show which helped improve the host chapter's membership and public image. In addition, it was one of the most enjoyable barbershopping events I have ever attended. I heartily recommend that other chapters in the same situation consider a similar procedure. It's a great way to "taste" the unique fellowship which exists within our Society.

QUARTET FEES NEED NOT BE A PROBLEM

We noted a listing of maximum performance fees for quartets in a recent issue of "Timbre," the Evergreen District's fine publication. This seems like a sensible method of publicizing the availability of quartets and their fees which should prove beneficial to both quartets and chapters. It gives the chapter a chance to choose a quartet within its budget limitations, while affording quartets the opportunity to "advertise" and "market" their services. Perhaps other districts should give some thought to working out a similar arrangement with their quartets.

Chapter shows are somewhat like the proverbial chicken-and-egg cycle. Periodic high quality barbershop appearances by a chorus are necessary to promote and encourage public appreciation of our music — and, very importantly, to attract men to join us. At the same time, new members are essential to our survival and growth so we can continue to present our wares to the public.

We feel certain your chapter's annual show is an essential means of achieving ENRICHMENT — through barbershop harmony — for ourselves and our public.

"Thank You, S.P.E.B.S.Q.S.A."

By Don Loose,
1287 S. Central Ave.,
Fairborn, O. 45324

With the passing of my father, Bob Loose, I have experienced a confused array of emotions and memories. I have been reviewing his life, trying to translate my memories of him as a parent into an understanding of him as an adult. Most vivid in my memory is the great happiness he, and consequently his family, experienced while barbershopping. He truly loved our singing hobby more than anything except his family. I would like to attempt to put into words how barbershop harmony so enriched our family life, and to communicate to other, perhaps newer Barbershoppers, what makes this Society so very, very special.

Through Dad barbershopping has been with me my whole life. Dad had been active in the Society since before I was born. When I was small we always went as a family to his barbershop shows. From my earliest recollections Barbershoppers were always warm and friendly. And even before my sister was born (when I was four), Dad had me singing three-part harmony with him and Mother. As soon as my sister and I were old enough to travel with them, we went as a family to barbershop conventions. At first my sister and I spent our time exploring the back stairways of the hotels. For us the success of the convention was determined by how many TV stations the city had. Dad wasted no time in taking us around to hospitality rooms and introducing us to other Barbershoppers. Yes, before my sister and I were ten years old we were part of the barbershop night life. Mother and Dad never feared we would be exposed to anything unwholesome. More than that, I remember being treated with much respect by other people, not as a kid who got in the way.

A little later we formed a family quartet and sang at conventions and on shows as a change-of-pace act. Dad was so proud of his family we had to try hard to keep him from becoming a ham — a problem none of his adult groups ever faced.

WARMTH PREVAILED IN ABUNDANCE

It was only natural that Mother would eventually become a Sweet Adeline. She founded a chapter, was an active quartet bass and served as regional president. I now feel as at home among the Sweet Adelines as I do among Society members. Barbershoppers everywhere exhibit the same enthusiasm, the same warmth, the same respect for others.

"Warmth" is perhaps the one word that best explains my memories of Barbershoppers. Our home had Barbershoppers in it several times a week. Such strong, endearing friendships came with them. In the beginning Dad had his own quartet, but as his baritone voice gave out, he decided talking was his best game and became a coach. I remember his hours of very hard work with quartets interspersed with warm conversation, exuberant laughter, occasional food and always some kind of family involvement. One time Mother commented about how she was hoping to change the living room furniture around and suddenly, with the help from a visiting foursome, it was done.

I remember having pizza parties and corn roasts in our home with quartets.

On weekends Dad would often work with several quartets the same day, and occasionally one would arrive before the other finished. This produced many friendly competitive barbs and some notable octet singing. What I remembered most, however, was all the love and affection exhibited by the men to Mother and Dad. All through childhood and to this day "warmth" is synonymous with "Barbershoppers" to me. Whenever I meet a gracious, giving person I instinctively try to make him a Barbershopper.

THERE WERE BITTER TIMES

The parts of my father's life I remember least are those he shielded from his children: the hard times. There were times of financial crisis; there were times of severe emotional stress (for two years my father lived 400 miles from his family). Shortly thereafter he quietly faced my mother's long illness; and recently there were times of physical stress. Through all those times Dad seemed to be able to handle everything, and through all of those times he was heavily active in barbershopping. I can remember my Mother once commenting that if it weren't for barbershopping Dad wouldn't have been able to take the pressures. Not only was it a source of self-esteem for him, but Barbershoppers proved to be the best possible friends. This has only become really apparent to me recently. I can't express the amount of encouragement and support given Dad during his hospital stays or how much it meant to him.

Perhaps the greatest tribute to Barbershoppers, though, came after my Mother's death. Her viewing was almost a mini-convention. Everyone remembered the great times they had had together with her and, yes, there was some singing. Afterwards the management of the funeral home, who have been in the business for three generations, said that this was the warmest gathering they had ever witnessed.

HE GAVE MUCH OF HIMSELF

I believe Dad got so much from barbershopping because he gave so much of himself. Dad's philosophy about his hobby was evidenced by his actions. Only after health problems limited his activity did he become selective in coaching. Only when he faced retirement did he start charging for his services. For 28 years Dad coached, at no charge, anyone with a desire to learn and a determination to work hard. Although during his career in two districts he developed a reputation for producing champions, he *never* used championship potential as a major criterion for his help. But he expected nothing less than your very best. He was a perfectionist and people would occasionally complain he demanded too much of them for just a hobby. But I firmly believe *that* is what barbershopping is all

(Continued on page 29)

Brand New! Exciting Gift Ideas...

...(you can even get some for yourself)



ALL NEW ITEMS THAT SAY "I'M A BARBERSHOPPER"



INTAGLIO EMBLEM RING – The ultimate in emblematic jewelry for Barbershopper's, this massive 10K gold ring features the Society emblem in a handsome intaglio setting. Please specify size when ordering; allow six weeks for delivery. (5694) \$110 – \$25 with order – balance on delivery.



COASTERS – White ceramic base with emblem; raised metal border. (5814) Set of Four (\$14.95)
FOOTED MUG – Milk glass with three-color quartet. (5849) \$2.50

LUGGAGE TAG – Gold-stamped emblem. (5813) \$1.25
LETTER OPENER – with vinyl case. Gold embossed motto and emblem. (5815) \$2.25



KEY CLIP – Gold with three-color emblem. (5639) \$3.95

RHODIUM TIE TAC – Large (3/4" dia.) (5609) \$1.95

GOLD TIE TAC – Small (1/2" dia.) (5610) \$1.50



HARMONIZE YOUR WALL with these outstanding decorations. The barberpole (5" x 18") and oval quartet plaques (10" x 16") are cast in handsome simulated wood so authentic-looking you'd swear they were hand-carved. The square plaque (10" x 10") is of shiny polished chrome with the Society emblem silk-screened in three brilliant colors.

Barberpole (5811) \$11.95
Quartet Plaque (5812) \$14.95
Chrome Plaque (5404) \$14.95

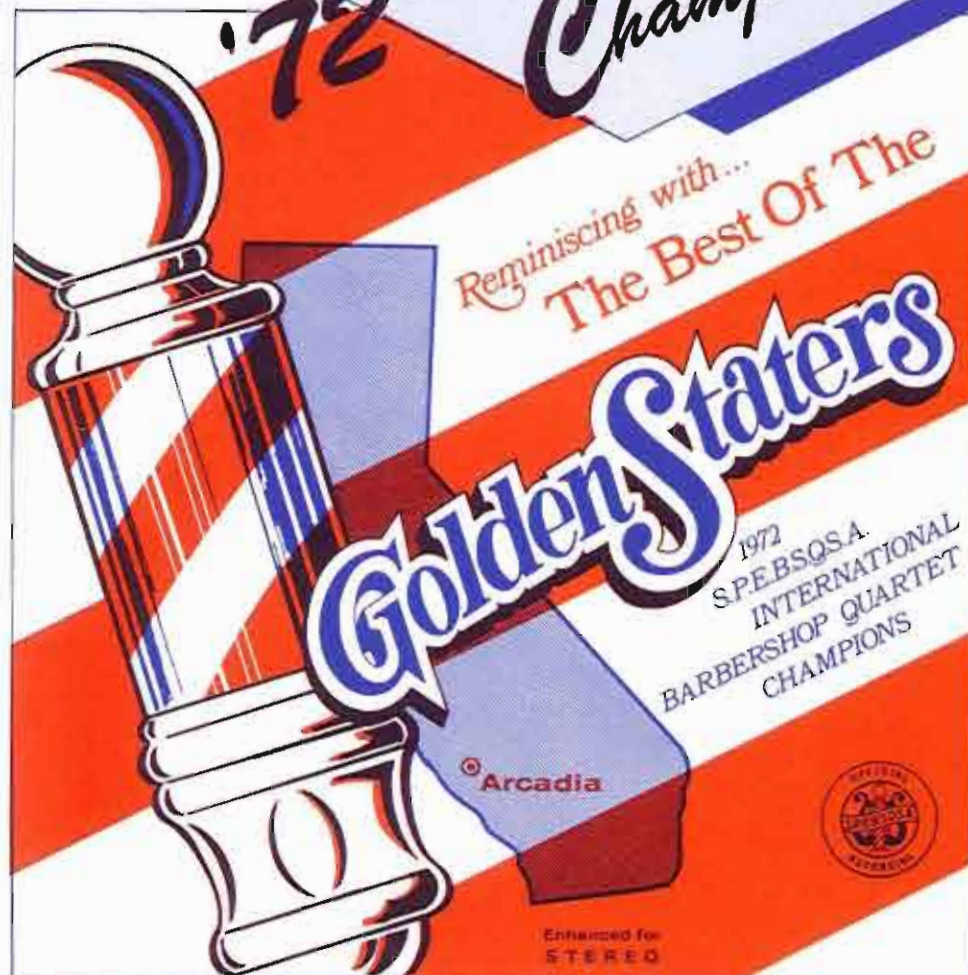


HAPPINESS IS... T-SHIRT – 100% cotton with four-color design. Adult Sizes S, M, L, XL (5906) \$3.25 Youth Sizes XS, S, M, L (5905) \$2.75
HAPPINESS IS... DECAL – (2" x 22") Self-adhesive; for window interior. (5034) \$0.50

U.S. ORDERS ONLY PLUS SHIPPING AND HANDLING

NEW BARBERSHOP RELEASE

Featuring
'72 International Champs



HEAR THE GREAT BARBERSHOP SOUNDS OF THE GOLDEN STATERS IN OUTSTANDING PERFORMANCES OF TWELVE OF THEIR MOST POPULAR NUMBERS. THERE'S NO BETTER BARBERSHOP THAN THE BEST OF THE GOLDEN STATERS SO ORDER TODAY. USE THE HANDY ORDER BLANK. MAKES A GREAT GIFT, TOO!

SIDE I ENHANCED FOR STEREO

1. Oh How We Roared In The 20's
2. Hello, Dolly!
3. Honey Bun
4. So Long, Mother, Kiss Your Boy Goodbye
5. Freckles
6. Keep Your Eye On the Girlie You Love

SIDE II STEREO

1. It Must Be That Look In Her Eyes
2. I'd Love To Live In Loveland (With A Girl Like You)
3. Cinderella
4. Moonlight Medley:
Moonlight Brings Mem'ries Of You
Moonlight and Roses
5. Give My Regards To Broadway
6. Gotta Be On My Way

LP-\$4.95
8-TRACK CARTRIDGE
or CASSETTE \$5.95

CANADA - Add \$.50 ea.

SPEBSOSA, Inc., P. O. Box 575, Kenosha, WI 53141

NAME _____

ADDRESS _____

CITY _____

STATE/PROV _____ ZIP/POSTAL CODE _____

72 International Champs

THE BEST OF THE
GOLDEN STATERS



	QTY	TOTAL
LP's @ \$4.95 No. 4906		
8-TRACK CART. @ \$5.95 No. 4907		
CASSETTE @ \$5.95 No. 4908		
Shpg/Hndlg (U.S. only)		
TOTAL ENCLOSED		

CANADA-Add \$.50 per set

SHIPPING AND HANDLING CHARGES MUST BE ADDED (U.S. ONLY)

Your Chapter CAN Have a Radio Show

By Don Richardson, Phoenix College,
1202 West Thomas Rd.
Phoenix, Ariz. 85013

It really isn't hard; all it takes is work. There are very few chapters in our Society which do not have an educational radio station available; this station is the ideal place for you to be getting free publicity and to be making available your private collection of barbershop recordings to the general public. Let me tell you how you can produce your own radio show by giving you some of the background of "Close Harmony," the program currently heard over KMCR-FM, the 91.5 stereo voice of the Maricopa County (Arizona) Community College District.

I came to Phoenix in August, 1971 as radio laboratory assistant for Phoenix College. My job was at KMCR-FM. Naturally, I was interested in knowing whether anyone in the Phoenix metropolitan market (1.2 million) was broadcasting barbershop music; after all, there are over 30 operating radio stations. But, no, there wasn't.

I quickly drew up a proposal outlining what I hoped to accomplish with the program and presented it to the Phoenix Chapter board. I needed board approval because for the plan to be successful, I had to solicit chapter members for their recordings. The board was unanimously in favor of the program. I then asked the members to loan me their archive recordings on a one-time basis, so I could dub them to stereo tapes as part of the KMCR-FM record and tape library. The chapter bought the current recordings from the International Office getting them (for the station) at a discount. After I had about thirty albums on tape, I prepared a sample program of "Close Harmony" which was to be a half hour in length. Since there are no commercials on KMCR-FM, I had almost a full 30 minutes.

FIRST PROGRAM AN INTRODUCTION

The first program was devoted to an introduction to barbershop harmony and spotlighted the Phoenix "Phoenicians" Chorus, since we were about to win the international chorus contest that summer. I submitted the program to the program director who okayed it for Sunday afternoons. Since that time I have recorded over one hundred programs and dubbed over a hundred and forty records. The chapter has purchased and presented 27 albums to the station. I also have recorded local quartets ("Stage Four," "Canyon Statesmen," "Desert City Four") and use those tapes for programs featuring quartets. The comments from the audience have been favorable, and we've even had some visitors on rehearsal night who heard the program.

Now, how do you go about it? First, I recommend the educational station in your area. They'll be more cooperative because they're not concerned with selling time; they don't have to. If you have to go with a commercial station, though, by all means do.

Have at least twenty or thirty program ideas before you ever begin airing the series. Nothing wears out quicker than a format with no direction. Each program has to have a direction; if the program is going to feature the 1974 international quartet champions, so be it. But if that's the way you're going to go, then you're limited by the number of recordings you have available. You can figure on one album per half-hour program. Then you're forced to be creative; combine quartets and choruses; present a retrospection of your chapter's singing history; that's especially revealing with the "Phoenicians" as we went from dead last in the Far Western District to international champions. ALWAYS have more material than you need. Also, try to add elements to your program to spice it up a bit; slip in a Groucho Marx routine or a Dr. Tim Stivers story in every program. Don't get carried away by the novelties, however; remember, people are listening for barbershop harmony.

PREPARED SCRIPT NECESSARY

I teach radio broadcasting at Phoenix College now, and I have found that no student likes to prepare the script; I don't like to do it, but it's absolutely necessary. You wouldn't think of putting on an annual show without a script; well, every one of these programs has to be a mini-annual show. Type your script. If you don't know now to begin the script, let me know and I'll send you a sample of one of mine. Or check with the continuity director at your radio station.

Keep an alphabetical card file of the quartets and choruses you're using. After you get more than ten tapes or records, it's handy to be able to go to the specific tapes and records to find every year that the "Nighthawks," say, competed and finished in the top ten.

After you've gotten the program on the air, cut back on the talk. The reason people are listening is to hear the music, not you. If Tim Stivers is going to tell a story, let him. Don't take more than ten seconds to introduce him. ALWAYS know what you're going to say. That's why it's best to prepare a script. On my weekly programs, I allow from 27 to 28 minutes for music and related recordings; the remainder of the half-hour is devoted to talk, or better, continuity. The only purpose I serve is as the emcee of an annual show — to get from one segment to another smoothly.

The chapter can get recordings at a discount from the International Office for radio stations; explore that. You might try interviewing a few of the chapter members or officers for the program; I did, but it didn't work out. Once you've got the program on the air, be sure that it gets publicized. Get the program mentioned in EVERY chapter bulletin; send pictures and stories to the district bulletin; let

(Continued on page 29)

State Fair Bonanza

for

Nebraska Chapters

By Bill Wheatley, Bulletin Editor,
1825 No. Happy Hollow Blvd.,
Omaha, Nebr. 68104

How would you like to tell thousands of people about your favorite hobby and have a grand time doing it? Well, that's exactly what happened when the Nebraska Chapters took a booth at the State Fair in Lincoln for a ten-day run last Aug. 30th.

This novice venture was the brain child of Lincoln's Dwight Hammer (then Lincoln president), who, being somewhat unsure of the support it would receive, first consulted Omaha Barbershoppers about his idea. We sent him away telling him that he had come up with the greatest single public relations venture ever to hit barbershopping in this state.

With the guarantee of support from Omaha, he next contacted the state fair board about space for the booth. They jumped at the chance and offered a 20 x 30 foot space (the equivalent of three ordinary booths), and free of charge! WOW! Not knowing how we would occupy all that space, we decided to settle for a regular size booth.

After determining that the main thrust of our efforts would be an attempt to educate the public about barbershopping, and develop lists of prospective members for the existing chapters in the state, our choice of display material was made accordingly.

We contacted the International Office and obtained reams of hand-out material — "What is SPEBSQSA?," the Society fact sheet and thousands of Logopedics leaflets. Since we wanted names of potential singers, we decided to hold a drawing. Prizes consisted of ten Society championship recordings, one album for each day of the Fair. Men registering



This booth at the Nebraska State Fair proved to be an outstanding public relations venture. New extension sites and member prospects were the direct result of the exposure.

were asked three short questions on the bottom of the sign-up slip: "Do you like to sing?" "Have you ever heard of the SPEBSQSA?" "Would you like to know more about SPEBSQSA?"

WE NEEDED ATTENTION-GETTERS

Still looking for something that would attract attention to the booth, Lincoln Barbershoppers Harold Vant and Frank Layne collaborated on a booth sound system. Harold loaned part of his tape collection (15 reels) to be played on Frank's big stereo equipment. This proved to be quite a drawing card when we turned up the volume. As it turned out, the acoustics in the old Industrial Arts Building, a triangular-shaped structure, were such that we had listeners in several locations in the building. (One guy came to the booth saying he'd been trying to trace the sound for thirty minutes.)

When we were in Kansas City for the international convention, we talked to Dr. Roy Ray, Institute director, about a small Logopedics display for the booth. Though their slide units were in use, they provided loads of hand-out material — "The History of the Institute," "Communications is the Key," etc.

Lincoln's Bob Furman and Bob Torell came through with another booth attention-getter. Furman, who works for KOLN-TV, made a video tape of the 1972 Atlanta international convention film and arranged for the loan of a video tape unit. Bob Torell was able to borrow a color television set and we were all set to show movies.

When opening day came the booth was quickly decorated in

an attractive red, white and blue background with the letters SPEBSQSA standing out distinctively across the top. It was equipped with a large size Society emblem and a half dozen pictures of the kids at the Institute and our choruses. The record albums were displayed on the back wall of the booth and highlighted by some turn-of-the-century vintage sheet music.

THERE WERE SOME PROBLEMS

The tapes were running as we broadcast the most thrilling sounds known to Barbershoppers; the TV was showing the film — and people were passing us by like we had the plague! After studying the problem, we decided to borrow a trick from the boys on the midway: we stepped out into the aisle and started "hawkin'." We soon found that it took a special breed of cat to walk that fence. Have you ever been given the cold shoulder, glaring looks, spat upon, stepped on and stiff-armed all in the space of 30 seconds? Well, we decided to put the first string in and we mean to tell you that Bob Torell can sell ice cubes to Eskimos — and if they wouldn't buy, Frank Cotten would fix them up with bikinis. Those guys could stop anybody who passed. During the run of the Fair, over 40 men worked in the booth.

We did far more than run interference for barbershopping, though. We entertained the folks. Dwight Hammer arranged for a free barbershop show in the open-air auditorium for the Labor Day weekend crowd. All the choruses in the state were invited to make up the largest single barbershop chorus ever to perform in Nebraska.

On Sunday afternoon, Sept. 1, over 175 guys met in the Industrial Arts Building to rehearse and, in fact, sing together for the first time. Since rehearsal halls are unheard of on the Fair Grounds, we went to the balcony of the Industrial Arts building and sang up a storm. All the traffic stopped in the aisles and eyes turned up toward those crazy guys singing in the balcony. Every song was answered with applause. (Before we had finished the rehearsal, a skillet salesman came up to complain that we had drowned out his loudspeaker.)

SHOW PROVIDED UNEXPECTED DIVIDENDS

Then we moved to the auditorium for the show, which was to be video-taped for broadcast throughout Nebraska the following Saturday (thanks to Barbershopper Bob Furman). The director's chores were divided between John Peterson (Lincoln), Fran Wilson (Kearney), Roger Brodd (Omaha) and Jerry Leslie (Fremont), who threw in some gymnastics to keep us all interested. Quartets on the show included the "Shamrocks" (Kearney) and the "Classic Collection" (Hastings), both did fine jobs. The capacity crowd loved our entertainment. We didn't know until we'd finished singing, that in addition to cutting a video tape, we had been on a live telecast. It was great exposure and double what we had bargained for! Terrific!

Many, many people stopped at the booth. We lost count at about 3,000. They came from Alaska, California, New Jersey, Minnesota, Kansas, Missouri, Iowa and Colorado. We know that the Minneapolis and Los Angeles Chapters will have new members as a result of the booth. Every interested man was told where to find the chapter nearest his home.

Many of those who stopped were ladies who couldn't resist answering the questions on the sign-up slip. One gal answered "yes" to all the questions and then added "Would love to sing with you but I'm not a man."



The Atlanta Convention film attracted many viewers. Pictures of kids at the Institute were on display.



The back wall of the booth was artistically decorated with colorful sheet music covers and barbershop album jackets.



From left, Bob Lang (Lincoln) and Bill Wheatley (Omaha) take a shift in the booth. Both are past chapter officers.

The Logopedics hand-out material provided us with one of the most gratifying experiences of our stay. We talked to at least a dozen people who either had a member of their family, or knew someone who could possibly use the services of the Institute. They were given an address to write for more specific information. Believe me, when a man's voice breaks

(Continued on page 29)

Dinner-Theatres – New Concept for Shows

By Bob Arnold
6412-A Oriole Dr.
Dallas, Texas 75209

How many times during the past few years has your chapter geared up all its energy, talents and financial resources to produce and sell your annual show? How many times have you seen your membership literally fade in numbers and enthusiasm from the sheer exhaustion of this one large spectacular?

The Dallas Metropolitan Chapter, a relatively new group (though comprised of a number of experienced Barbershoppers), believed that the financial and personnel responsibilities of producing and selling a big annual show were just too much for as small a group as ours was when we first organized. So we searched around for smaller facilities in the metropolitan area, where we could try out our "wings" in the entertainment field and still make a decent profit. We didn't want to commit ourselves to the big cash outlay needed to fund a 1,500-to 2,000-seat theatre show. And we didn't have enough members to sell a large number of tickets to a large production show. That was when we stumbled onto the dinner-theatre concept.

This concept is actually not that new to barbershopping. Many chapters have held "cabaret"-style shows as kind of fun evenings with a few hundred of their friends invited. The San Antonio "Chordsmen" have been hosting similar shows at the Pearl Beer Warehouse for years; and the Houston "Tidelanders" do their "thing" at the Busch Beer Gardens. Our chapter has had outstanding success with this concept. We've recently completed a series of seven "Good Time Music Shows" to packed houses at two different dinner-theatres in Dallas. We'd like to pass along some (hopefully) helpful suggestions for chapters which might want to attempt this truly FUN-way to give your members musical exposure and raise funds.

FIND DINNER-THEATRE OR BALLROOM

First of all, find out if there is a dinner-theatre in or near your area. If not, you might find a night club or ballroom that is closed down at least one night a week – any night will do. We are fortunate to have a number of dinner-theatres in Dallas, and we found one that was interested in giving our show a whirl. We offered ticket buyers all the soft drinks they could consume, all the pretzels and popcorn they wanted, a great lineup of entertainment and the honor of being served by the chorus members themselves.

It sounded to us like one heckuva entertainment package for \$5! But could our guys psychologically gear themselves up to sell a \$5 ticket when they had been used to seeing barbershop shows in the past for a maximum of \$3.50? The

answer to that question was laid to rest the night of our first show in the spring of 1973. It was standing room only!

Out of that \$5 ticket price, we gave the dinner-theatre people \$2 per occupied seat up to a maximum of \$688. Even though many of our members thought this was too large a chunk of the profits to pay for the small theatre, we still netted about \$1,200.

Just as important – both the audience and our chorus members had an absolute "blast" at the show! During the three refreshment breaks in the evening's entertainment, our chorus members filled up the patrons' glasses and pretzel bowls. And, by mingling with the audience during the breaks, each patron had an opportunity to meet and COMPLIMENT our chorus members. This was a thrill for us, the quartets and the patrons.

The closeness of the audience to the performers in the dinner-theatre arrangement was another favorable aspect. There was no "separation" between the audience and performers as there usually is with a normal proscenium stage.

By the time the "Vocal Majority" (the name of our performing chorus) had won the Southwestern District Championship, and the "Dealer's Choice" (the name of one of our better-known chapter quartets) had won the international title, we had completed two dinner-theatre shows. With our championship trophies and collective big heads, we set out to raise the price of our tickets to \$6. "Horrors," said some of our doubting chapter members, "A \$6 ticket will NEVER sell!" Then we hit them with an even larger hurdle: No tickets would be given out to members to sell; there must be cash in advance before anyone got a ticket!

Needless to say, the chapter administration had some doubts of their own as the first night of ticket sales approached. But all doubts soon vanished. After that first night of "cash-on-the-barrelhead" sales, there were only 90 tickets left. Four days later there were none. With two weeks until the show, all tickets were completely gone!

There are doubtless some chapters in the Society which annually sell out even large auditoriums prior to show date – some for mammoth two-night affairs. They've been doing it for years, and making a bundle of money each year... and have a blast doing it. The point I'm trying to make is that they may be the EXCEPTIONS. Many chapters struggle putting together an extravaganza for the home folks that nets them (hopefully) enough funds to operate for most of the next year.

(Continued on page 29)

if you think you're
never going to be
hospitalized
don't read this... but



most of us are hospitalized at one time or another and with today's rising medical and hospital expenses many hospital insurance programs just don't cover all of your confinement costs. You end up paying the difference at a time when you're least prepared to do so. A good Cash In Hospital Plan helps fill the "protection gap" that exists between your present coverage and all of the expenses that occur when you're hospitalized. With your Society's Hospital Indemnity Plan you receive from \$20 to \$100 a day in benefits for each day you spend in the hospital for up to 500 days.

- Benefits are paid directly to YOU -- only YOU can assign these benefits. There is no deductible and benefits are paid regardless of any other insurance you have.
- Your dependent children may be insured for \$20 or \$30 per day. One premium covers all your children.
- All benefits are payable for each day of hospital confinement up to 500 days.
- AND, if you're placed in intensive care for a minimum of 24 hours, your benefits increase 50%. For example, a benefit of \$100 per day would increase to \$150 per day.

Yes, I would like complete information on the S.P.E.B.S.Q.S.A. \$100 per day Hospital Indemnity Plan.

Name _____ Date of Birth _____

Address _____

City _____ State _____ Zip _____

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

- | | |
|-------------------------------------------------------|--------------------------------------------------------------------|
| <input type="checkbox"/> Life Insurance | <input type="checkbox"/> Major Medical Insurance |
| <input type="checkbox"/> Disability Income Protection | <input type="checkbox"/> Excess Major Medical Insurance |
| <input type="checkbox"/> Group Cancer Insurance | <input type="checkbox"/> Accidental Death, Dismemberment Insurance |

Mail to:

James
Group Service, Inc.

S.P.E.B.S.Q.S.A. Insurance Administrators
230 West Monroe Street, Chicago, Illinois 60606

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

DOES WOODSHEDDING CAUSE "UNSYMPATHETIC" EARS?

By Ralph Fuller, No. 1-132,
1775 Diamond St.,
San Diego, Cal. 92109

Another minority group has been making itself heard recently, predicting disaster and ruination unless everyone adopts the way of life they prescribe. Yet, an unbiased analysis of the current situation clearly shows the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America is alive, well and growing. If we are dying — how come we feel so good?

Articles published recently on this subject would have us believe that the Society will die unless we "get back to" singing without "organization"; and that the art of woodshedding is dying out. This writer feels that the art is not dying, but perhaps the percentage of woodshedders is becoming smaller as our total membership increases.

Let's see what has happened in recent years Society-wise. We can use the accompanying chart of century chapters (those with 100 or more members) as an indicator.

TOTAL CENTURY CHAPTERS IN THE SOCIETY

1957	21	1966	11
1958	14	1967	13
1959	11	1968	13
1960	16	1969	14
1961	13	1970	15
1962	15	1971	24
1963	10	1972	28
1964	8	1973	24
1965	10	1974	39

Notice that back in 1957, when the precision of singing and the expanded sound we now enjoy was only heard from a few of the very best, we had 21 century chapters. This number dropped steadily until, in 1964, we had only eight. Yet all this time the art of woodshed singing was popular and active.

A CHANGE IN DIRECTION

Then the trend reversed, and a steady increase in membership in the successful chapters gave us, in 1974, thirty-nine century chapters, chapters with choruses which were better than average and which were organized and singing with precision and improved sound. By some strange coincidence, during those ten years, the Society and its chapters became better organized, and the art of singing barbershop harmony was developed to a high degree. Music educators became interested; more of our guests joined because they liked what they heard, and total membership increased.

How could this have possibly happened when "woodshed-

ding" was not our prime objective, when we encouraged the use of prepared written arrangements, and meetings were more organized?

Could it be that more of our members like to sing the beautiful prepared arrangements rather than make their own as they listen to a melody sung? Could it be that more of our members like chorus singing better? Could it be that more satisfaction is obtained, by most members, from the pride of being a part of a smartly-dressed, well-prepared chorus singing songs well, and receiving the acclamation of an audience? How often has a group of woodshedders received a standing ovation?

Yes, the trend reversed in 1964. It was in that year that International President Dan Waselchuk wrote about 1964 being "a year of great decision." In an article in the *HARMONIZER* he quoted Dr. Cyril O. Houle, a noted authority on voluntary associations as follows: "The root of our retention problems lies in a lack of a single, all inclusive bond between our members. We need a deeper tie than just singing together once a week to hold the hearts and minds of our members over a period of years."

It was in 1964 that we adopted the Institute of Logopedics as our *UNIFIED SERVICE PROJECT*; Barrie Best began his first full year as executive director; Hugh Ingraham was made director of public relations. And, leading up to 1964 were such events as the first large H.E.P. (Harmony Education Program) school in 1961; the establishment of the position of director of musical activities in 1962, with Bob Johnson filling the position. The following year, in 1963, International VP William FitzGerald, then Balance and Blend Category Specialist, wrote about "producing good music with the true barbershop sound," quoting and clarifying the category description in the *C&J Handbook*. Morris Rector had, in his quartet coaching classes a couple of years previously, used the expression "Let's Quit Honkin'."

SINGING SHOWED IMPROVEMENT

Yes, the trend had reversed, and new members began to come to us attracted by the improved sound, the precision of our singing and the fine appearance of our quartets and choruses. But woodshedding still was a practised art, and always will be by those who enjoy it. It is a different branch of the art of barbershopping, and no branch should ever try to wave the tree.

The word "woodshedding" seems to have more than one meaning, because it is frequently used to describe the singing of songs on an impromptu basis, but with known arrangements. The true woodshedder thinks of it as the art of creating chords spontaneously to a given melody. Anyone who has listened to the average true woodshedders in action must realize this form of singing is different. The timing of the songs is affected by the length of time required to "tune" to the melody note in a "vacant" spot in the chord structure. The chord itself is frequently in doubt until this "settling" of the parts is resolved.

True woodshedding is indeed an art, and calls for a high degree of skill and the ability to "hear" the four parts of a chord BEFORE the melody note is sung. How many of us can do this? Woodshedding is obviously practiced by many who cannot, and the results are often appreciated only by the participants. Even with highly skilled participants, woodshedding is better performed where Canon 6 of our Code of Ethics, "We shall refrain from forcing our songs upon unsympathetic ears," is not violated.

BEAUTY IN "EAR" OF BEHOLDER

There is a place for all forms of art, and we of all people should never say ours is better than another, even if we like it best. It may be different, but beauty is in the eye (in this case the "ear") of the beholder. Everyone, strange as it may seem to us, does not think barbershop harmony is the greatest. And everyone in our Society does not want to participate in woodshedding. The love of it cannot be forced nor legislated. So, woodshedders, encourage members to participate if you wish, but stop trying to make the chapter and the Society change to help you.

Here in San Diego we have provided a room, separate from the chorus rehearsal room, where woodshedding and quartetting can be done without interfering with the chorus or vice versa.

Inside, enjoying the chorus work, are the big majority of the membership. They are the men who have made ours a century chapter, who joined after hearing our chorus sing in championship style. Look at our history. Back in 1970, with forty-one men on stage, we placed first in the Southern California preliminary chorus contest. By October our membership had increased to where we had 74 men on stage to win the district championship. Then in the following June, in New Orleans, 86 proud men gave a great performance to place second in international competition.

DOES WOODSHEDDING ATTRACT NEW MEMBERS?

Did all these men join because they heard some woodshedding in the halls or washrooms? Or did they join because they liked what they saw and heard when our fine chorus was performing? Why not ask them?

One of our recent national surveys revealed that "respondents with musical backgrounds held a low opinion of barbershop harmony as a serious musical art form." They certainly did not form this opinion from hearing our top quartets and choruses which display our art form as we teach it. Could they have heard some of our pick-up quartets, or some woodshedders, performing in a public place, perhaps singing the same tag twenty-seven times?

"The way I see it," we cannot "force" people to become "sympathetic," and this we must realize as we "refrain from forcing our songs upon unsympathetic ears."

GAY 90's

Never

Won a



Contest. . . Never Lost

a Show

Contact: Dick Larson
127 Summit Ave.,
Montevideo, Minn. 56265
Phone: (612) 269-7475.

THEY'VE
DONE
IT !!

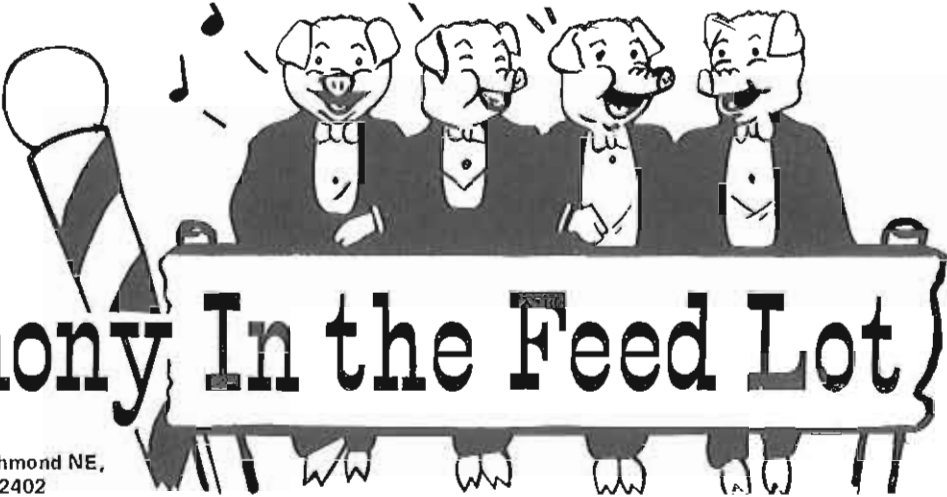


The ORIOLE FOUR have finally recorded the songs which have made them one of the Society's most popular show quartets and best loved Champions.

On the record you'll hear:
MEMORIES OF YOU—OLD FOLKS—
ANYWHERE I WANDER—SOMEWHERE—
JEEPERS CREEPERS—MARGIE—
and many more favorites!

Send check or money order for \$5.50 (please add 50¢ to Canadian orders) payable to: the ORIOLE FOUR c/o Jim Grant, 501 Luther Rd., Glen Burnie, Maryland 21061.

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



Harmony In the Feed Lot

By Bob Nance, 4011 Richmond NE,
Cedar Rapids, Ia. 52402

What's a "feedlot" you say? Read on friend, and you'll soon have the answer. An advertising agency, searching for a slogan to go with an insignia showing four tuxedoed pigs standing near a barberpole, came up with the "Harmony in the Feedlot" slogan way back in the 1930s. Their client, Vigortone Products of Cedar Rapids, Ia., manufactures livestock pre-mixes (major minerals, trace minerals, vitamins and live-cell yeast) which farmers and livestock feeders use in feeding livestock before they are shipped to market. Special fenced-in areas where this feeding process takes place are called "feedlots."

To say the "Harmony-in-the Feedlot" idea caught on is an understatement. Now in its 63rd year, Vigortone Products has more than doubled its business every two and a half years since 1960. The now-famous barbershop "four pigs" are seen on billboards, television and heard on radio spot advertisements throughout much of the livestock feeding section of the country.

It wasn't until about 1957 that Robert Davis, founding father and long-time secretary of the Cedar Rapids, Ia. Chapter, posed a question to Vigortone President Arthur Swarzenruber: "Why don't you put those four singing pigs on your billboards into action?" Swarzenruber agreed, and that's how Vigortone Products began its long association with barbershop quartet singing.

The company allowed a quartet to use the name, "Vigortones," bought them uniforms and paid them a pittance (\$10 per sing-out) every time they performed. The quartet was not required to make any further commitments — no singing commercials or commercial announcements of any kind.

In that first foursome were Davis, bass; Jim Logan, baritone; Len Bjella, lead and Ken Vogel, tenor. Davis' health forced him to retire from the quartet in 1959 and Bob Nance took his place. Two years later, Logan suffered a fatal heart attack, and there was a period of about a year when men and voices were shuffled a bit. The foursome of Vogel, Dick Leighton, Bjella and Nance emerged for the Central States District contest in the Fall of 1961. Since then, Leighton and Vogel switched voice parts so that the quartet is now Leighton, Vogel, Bjella and Nance, from top to bottom. Eighteen years, nine international contests and literally thousands of miles and rehearsal hours later, the "Vigortones" are still going strong.

But that's only part of the story. The man behind the scene, Vigortone President Art Swarzenruber, who had sent the "Vigortones" quartet to sing for farmer and feeder meetings throughout the midwest, thought "Why have just one quartet?" Perhaps we could have three or four, or maybe even



Above, the "Vigortones" (from left), Len Bjella, Bob Nance, Ken Vogel and Dick Leighton. The insignias of their sponsor and the Society are proudly displayed wherever the "Vigortones" travel. The man who backs the quartet program, Vigortone Products Pres. Arthur Swarzenruber, is shown right.



a dozen?" That was when the Vigortone Goodwill Entertainment Program got its start.

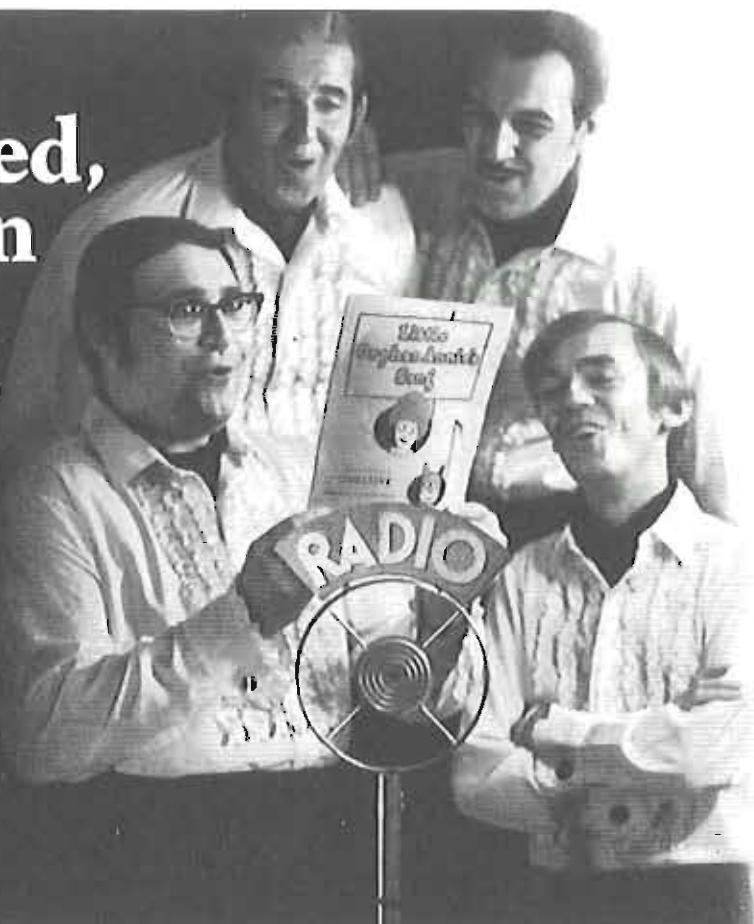
The company offered to provide barbershop quartet entertainment free of charge to any sizeable meeting, banquet or rural audience. Upon receiving a request for a quartet, the company would contact an official Society quartet in the area, ask them to sing for the meeting, then bill the company for

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



their fee and mileage expense. The quartet had no obligation other than presenting a good, clean, entertaining show, a performance that would enhance the Society's image. By 1970, there were four quartets in the "Vig stables." In February of 1973, Swarzentruher hired Bob Nance (this writer), a farm newscaster on WMT-TV in Cedar Rapids, to head up Vigortone's Customer Relations Department, including the Vigortone Goodwill Entertainment Program.

There are now more than 20 quartets which entertain for Vigortone, and the number is growing every year. In 1974, the company-sponsored quartets did a total of 129 appearances, singing before more than 58,000 persons. The size of the meetings ranged from 100 persons up to grandstand audiences of more than 12,000.

For providing this free entertainment, the Vigortone Company asks those requesting the entertainment to arrange for advance publicity and an acknowledgement in the printed program, as well as at the time of the quartet's introduction, that the quartet is provided by the Vigortone Products Company. The quartet is not asked to deliver any commercial messages.

How are these programs received? Quotes from some of the letters of gratitude follow: "The barbershop quartet was great. How can we ever thank you?"... "Thank you so much for sponsoring such an entertaining barbershop quartet; the audience really enjoyed them." One group in Michigan wrote: "Your 'Harmony Hounds' were terrific... thanks for bringing barbershop quartet entertainment to our meeting!" Regarding a "Cavaliers" appearance, one group wrote, "They are a tremendous group and they represented you well at our convention."

Vigortone's feelings about their entertainment program are best reflected in President Swarzentruher's recent statement: "I only wish we were able to do even more of it. It's not only good, high-quality entertainment, but it provides the type of good will we want to leave with rural people."

Estimating conservatively, the Vigortone Goodwill Entertainment Program has brought barbershopping to more than half a million people, most of whom would probably never have been exposed to top-quality barbershop entertainment by any other means. That adds up to a lot of "harmony in the feedlot."

**Great *
Films!**

for
Chapter
Programs
and a great
followup on your
Auditions Night...

1974 KANSAS CITY CONVENTION in Brilliant Sound and Color!

GET YOUR BOOKING IN EARLY! Rental fee -- \$35.

Hugh Ingraham, SPEBSOSA
P.O. Box 575
Kenosha, Wisconsin 53141

Johnny Appleseed Wins Achievement Award

Increased membership and good extension activity vaulted the Johnny Appleseed District from a tenth place last year to the top spot in district achievement award contest for 1974. Good retention and increased membership in existing chapters, coupled with significant gains in newly chartered chapters and licensed groups, did the job for JAD last year. The Far Western District, with the top score in extension activity, made a move from seventh place to a second place finish at the end of 1974; a rather heavy point loss because of associate status chapters (those with less than 25 members) kept FWD from the top spot. Another newcomer to the winners' circle was the Ontario District, which came from eighth place last year to third at the end of 1974. The Ontario District was the only district not penalized because of associate status chapters. Though Land O'Lakes was hit hard by penalties, they managed to retain their fourth position. Eight districts finished with "minus" points this year as compared to six last year. Though we attained a new high in Society membership during 1974, retention problems continue to keep us from making a significant membership gain.

All aspects of membership are taken into account when

determining the final scores. Points are awarded for membership retention, percentage of membership increase, newly chartered chapters and licensed groups; penalty points are deducted for suspended chapters and those on associate status. Chapter bulletins are also included in the contest scoring (five points per percent of chapters publishing bulletins).

Appropriately designed plaques recognizing their outstanding membership achievement during 1974 have been awarded the top three districts.

The 1974 Champion Chapter Award was won by the Greater Little Rock, Ark. Chapter (Dixie District), which accumulated a total of 403 points in the Society-wide PROTECTION contest. (See table below for additional PROTECTION contest results.)

Five chapters, Jackson, Mich.; Nashua, N.H.; Linden, N.J.; Viborg, S.Dak. and Ozaukee County, Wis., will receive special satin banner awards in recognition of their outstanding membership achievement. In addition, officers of these chapters, which retained 100% of their 1973 membership throughout all four quarters of 1974, will each receive a special token of appreciation for their efforts.

MEMBERSHIP ACHIEVEMENT POINTS AWARDED DISTRICTS AFTER PENALTY DEDUCTIONS

District	Total Points	District	Total Points	District	Total Points
JOHNNY APPLESEED	2090	SENECA LAND	475	SOUTHWESTERN	1002
FAR WESTERN	1768	SUNSHINE	410	ILLINOIS	1033
ONTARIO	1642	NORTHEASTERN	193	CARDINAL	2019
LAND O'LAKES	1118	CENTRAL STATES	688	MID-ATLANTIC	2147
EVERGREEN	1087	PIONEER	709	DIXIE	2290

International PROTECTION Winners

PLATEAU ONE (Membership under 30)

Place:	
1st:	Gtr. Little Rock, Arkansas403*
2nd:	Niles-Buchanan, Michigan275
3rd:	Johnstown, Pennsylvania255

PLATEAU TWO (Membership 30-39)

1st:	Wisconsin Rapids, Wisconsin349
2nd:	Greendale, Wisconsin324
3rd:	Winston-Salem, North Carolina287

PLATEAU THREE (Membership 40-49)

1st:	Menomonee Falls, Wisconsin335
2nd:	Champaign Urbana, Illinois333
3rd:	Catonsville, Maryland319

PLATEAU FOUR (Membership 50-74)

Place:	
1st:	Stevens Point, Wisconsin329
2nd:	Las Vegas, Nevada275
3rd:	Southwest Suburban, Illinois268

PLATEAU FIVE (Membership 75-90)

1st:	Racine, Wisconsin294
2nd:	Warren, Ohio266
3rd:	Elyria, Ohio257

PLATEAU SIX (Membership 100 or more)

1st:	Phoenix, Arizona292
2nd:	Livingston, New Jersey286
3rd:	Houston, Texas277

*Champion Chapter-Highest scoring chapter in Society

Century Club

(As of March 31, 1975)

Society Rank	Total Members	Society Rank	Total Members	Society Rank	Total Members
FAR WESTERN				ILLINOIS	
2. San Diego, California	148	30. Alexandria, Virginia	106	11. Arlington Heights, Illinois . . .	120
5. Phoenix, Arizona	140	PIONEER		25. Lombard, Illinois	108
7. Riverside, California	136	8. Grosse Pointe, Michigan	125	LAND O' LAKES	
13. Peninsula, California	120	15. Oakland County, Michigan	119	3. Minneapolis, Minnesota	143
16. Reseda, California	119	24. Detroit, Michigan	108	26. Racine, Wisconsin	108
17. Whittier, California	119	29. Wayne, Michigan	107	SENECA LAND	
22. Honolulu, Hawaii	111	CENTRAL STATES		27. Rochester, New York	108
23. Salt Lake City, Utah	111	14. Kansas City, Missouri	119	37. Binghamton, New York	100
MID-ATLANTIC				SOUTHWESTERN	
1. Dundalk, Maryland	187	32. Denver, Colorado	104	9. Houston, Texas	123
6. Westchester Co., New York	137	34. Des Moines, Iowa	103	33. Chordsmen, Texas	103
10. Fairfax, Virginia	122	JOHNNY APPLESEED		ONTARIO	
12. Livingston, New Jersey	120	18. Warren, Ohio	117	35. East York, Ontario	102
19. Montclair, New Jersey	116	21. Elyria, Ohio	112	SUNSHINE	
28. Allentown-Bethlehem, Pa.	107	31. Columbus (Buckeye), Ohio	104	36. Miami, Florida	101
		CARDINAL			
		4. Gtr. Indianapolis, Indiana	140		
		20. Louisville, Kentucky	115		

International Service Project (Institute of Logopedics)

District	January - February Contributions	Since July 1, 1964	Average Per Member	
			In 1975	7-1-64 To 12-31-74
CARDINAL	\$ 2,483	\$ 67,310	\$2.09	\$44.00
CENTRAL STATES	476	99,587	.16	34.19
DIXIE	1,141	50,369	.83	36.61
EVERGREEN	1,177	44,906	.52	19.13
FAR WESTERN	3,004	169,345	.83	43.05
ILLINOIS	2,885	100,481	1.44	47.03
JOHNNY APPLESEED	1,380	98,209	.50	34.21
LAND O' LAKES	301	111,712	.08	31.80
PIONEER	1,918	56,017	1.36	37.12
MID-ATLANTIC	3,193	213,703	.65	42.11
NORTHEASTERN	2,279	89,607	.73	27.90
†ONTARIO	1,000	45,995	.67	29.35
SENECA LAND	396	64,160	.29	47.02
SOUTHWESTERN	1,092	53,642	.64	30.42
SUNSHINE	1,287	54,253	1.11	44.43
HARMONY FOUNDATION	—	9,938		
OTHER RECEIPTS	262	77,506		
TOTAL	24,274	1,386,740		

†Additional contributions held in Canada total \$71,182.45



TO THE HIGHEST RATED

MUSIC PRINTING

IN THE UNITED STATES
"ASK ANY PUBLISHER"

BOOKS AND LOOSELEAF
ARRANGEMENTS PUBLISHED
BY THE SOCIETY ARE
PRINTED BY...

Rayner

DIVISION OF THE
WALTER M. CARQUEVILLE COMPANY
2200 ESTES, ELK GROVE, ILL. 60007
(A/C 312) 625-3915 or 439-8700



about *QUARTETS*

Did you ever wonder how barbershop harmony would sound as background music for some of today's recording stars? Now you can stop wondering. The Boston Common recently provided back-up music to song writer/singer "Chip" Taylor (brother of "Midnight Cowboy" star Jon Voight) for his latest album, "Some of Us," released by Warner Brothers Records. It seems that Taylor heard the quartet's impromptu singing at an airport and approached them with an offer. "Would the quartet consider singing background music to a few new songs he had written?" The foursome agreed and eventually spent three evenings "woodshedding" a suitable barbershop harmony background. "Not only did we enjoy the experience, but we introduced several unsuspecting musicians to barbershop harmony and located a great recording studio for our own record production," they testified.

The "Common" had another interesting encounter during their travels a short time ago. Recently a fellow traveler recognized the current third place medalists aboard a flight and asked them to sing. The quartet responded with a quick chorus of "Lida Rose." After the plane landed, film and stage star Dick Shawn, who had appreciated the music, approached the quartet and asked where they were performing. "We aren't," was the reply. "We were told by Mel Brooks that this was the only way we could get an audition with you. So here we are!" After a few puzzling glances Shawn mumbled, "Head-of-the-class guy, that Mel... head-of-the-class guy," and sauntered off.

It was barbershop history in the making a short time ago when the Nova Chords (Alexandria, Va.) presented barbershop harmony at the Kennedy Center. A week-long series of 35 free concerts, sponsored by the McDonald Corporation, was presented in the prestigious concert hall. The U.S. Army Band, old-time country music, spirituals and gospel, rag-

We'd like to explain just how "The Winning Hand" managed to sing for President Gerald Ford on Mar. 15, but space doesn't permit. The President laughed audibly throughout the foursome's rendition of "Standing on the Pier Handing Out Doughnuts." Members of the Arlington, Va. foursome (from left) are Al Hollenbeck, Jerry Eiler, Bob Wachter and David Troup. (Photo by David Hume Kennerly-The White House)



time and the blues were all part of "A Salute To America's Musical Heritage." We're proud that barbershop harmony was included in the concert series, and that the "Nova Chords" were given the opportunity to make the presentation.

At an afterglow performance following the Santa Clarita Valley (Calif.) Chapter show, the Manhatters (South Bay, Calif.) closed with one of their "biggies," *Smoke, Smoke, Smoke That Cigarette*. Imagine their surprise when, upon leaving the stage, they were informed that Tex Williams, who wrote the song and made the original million-seller record, was in the audience. To top it off, Tex even offered one of the foursome a cigarette!

It's great to hear that some of our quartets do a truly remarkable job of representing the Society from a public relations standpoint. The sixth place finalist Vagabonds appearance in St. Joseph, Mo. obviously impressed a lot of people. St. Joe chapter president Tom Robinson wrote that they performed admirably on stage and were "even better off stage in relating to John Q. Public and to Joe Barbershopper!" Dem's kind words.

With such dignitaries in the audience as International President Dick Ellenber-

ger, Immediate Past International President Leon Avakian and Vice President Plummer Collins, the 1970 International Champion Oriole Four made their final appearance on the Wilkes-Barre, Pa. Chapter show on March 1st. Formed in 1958, the famous foursome has travelled over 150,000 miles, appeared on more than 350 chapter shows throughout the United States and Canada, plus an additional 65 shows with their home chapter (Dundalk, Md.) and ten years on the international competition trail. Highlight of the evening came when the Dundalk chorus, 102 members in full dress uniform, made their way to the stage to present a special surprise musical tribute to their director, Fred King, and their favorite quartet. The chorus then sang "Little Pay" and "Memories of You," both Oriole Four songs, which naturally brought tears to the eyes of the honored foursome. When 102 men spend both time and money to travel 250 miles one way, it all adds up to a tremendous tribute to one of our fine champion foursomes.

Contact man for the Innsiders (Houston, Tex.) has asked that we publish a change of address. John Devine is now living at 10104 Kempwood No. 1122, Houston, Tex. 77055.

FOR SALE

FORMAL CHORUS UNIFORMS

(never touched by egg or tomato)
80-plus kelly green adjustable trousers, matching jackets with tails and gold buttons . . . gold, pleated cummerbund included. Open stock replacements still available at \$115 per set.

Snap these up at only
\$30 each!

(Worn on special occasions — some wins, some losses — but all special)

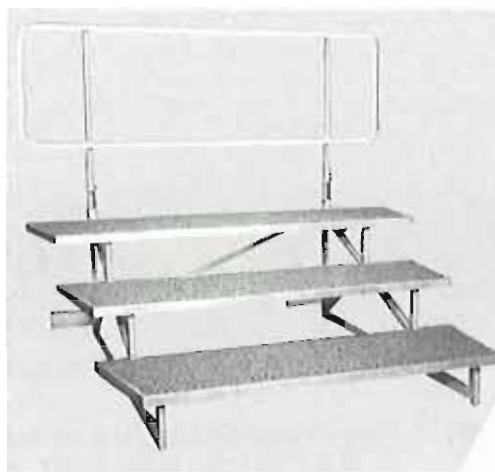
Contact: Jim Ivey
909 S. Fisk St.
Green Bay, Wis. 54304
Phone: (414) 499-0446

DIRECTOR WANTED

The Lake Washington "Skip-pers," Kirkland, Wash., are seeking an experienced director. Re-locate to the beautiful Seattle area. We will help to find a job. Five-time Evergreen District Champions (1956-'58-'64-'73-'74)

Send resume to:

Dave Brasher
12919 SE 29th Pl
Bellevue, Wash. 98005



Wenger's entire family of choral risers is designed to make your chorus look as good as it sounds—quickly and easily. Everyone in the chorus can see the director—your audiences can see and hear you much better, too!

Wenger's **CONCEPT II** risers (shown below with optional acoustical shell) are an ideal choice if your chorus performances include a lot of choreography. They feature strong, steel-rugged construction, store compactly, have quick - and - easy rollaway operation and important safety additions. Carpeting adds attractiveness and comfort.

Wenger MODULAR COMPO- NENT risers

have been the choice of many S.P.E.B.S.Q.S.A. and Sweet Adeline choruses all over the country for years. They're strong, lightweight with aluminum legs and exclusive Syncro-hinge design for easy set-ups.

Choose Wenger **TRAVEL RISERS** if you perform in many different locations. 4-ft., 3-step units accommodate 10-12 singers each—are compact enough to travel in the trunk of a car! Instant set-up by one person!



Many more features to meet your exact requirements...write for **FREE** catalog showing complete Wenger Riser line today!

Wenger
CORPORATION

235A Wenger Bldg., Owatonna, Minnesota 55060
Phone: (507) 451-3010

NAME _____ POSITION _____
ORGANIZATION _____
ADDRESS _____ TELEPHONE _____
CITY _____ STATE _____ ZIP _____

☐ Please send catalog with full line of Wenger equipment.



I see from the bulletins...

By Leo Fobart, Editor

"FROM THE FIRST HELLO, TO THE LAST GOODBYE"

On Monday night, February 24, 1975, an era beloved to many Barbershoppers ended with the closing of the Alvin Hotel in Tulsa, Okla., where the roots of barber-shopping were planted almost thirty-seven years ago. The meeting opened with a reading of the first paragraph of the letter which Founder Owen Cash used to invite men to attend an informal barber-shop song-fest. After singing "The Old Songs" and ten minutes of woodshedding, Kent Cornwell, Tulsa program vice president and Central States District vice president, quoted statistics about the Society's current status and read the code of ethics. Another excerpt from the Owen Cash letter: "What could be sweeter than ten or twelve perfectly synchronized male voices singing *Dear Old Girl!*" was read and followed by Ed Ward, Assistant Music Director, directing the fifty-five assembled voices as they softly sang *Dear Old Girl* — in what was probably the most nostalgic rendition of the evening. The meeting continued with an introduction of eighteen guests, the initiation of three new members by Administrative Vice President Jerry Miller and selections from the "Fun-Da-Mentals," "Second Generation" and "Goodtimes" quartets. The singing of

Keep America Singing under the direction of Music Director Eddie Wright, son of charter member Ed Wright, Sr. (who is still a member), brought the final meeting at the Alvin to a close. Woodshedding and informal quartet singing followed the formal portion of the evening, which was capped off with the "Second Generations" rendition of *From the First Hello To the Last Good Bye* sung near the plaque in the hotel lobby commemorating the birthplace of the Society.

SPECIAL BICENTENNIAL CHORUS FORMED

Barbershoppers from 27 chapters in Massachusetts, Connecticut, Rhode Island, New Hampshire and Maine have formed a special Bicentennial chorus which will be performing for anniversary celebrations throughout 1975 and '76. Rehearsals began last October on an every-other-Friday-night basis. The 50-man chorus, dressed in red, white and blue uniforms, made its first appearance on March 20 at the dedication of the Freedom Train's start on a two-year cross-country tour. They are also planning to take part in the Bicentennial Ecumenical Church service in Arlington, Mass; singing at the dedication of a special Bicentennial Pavilion at Prudential Center in Boston on May 29; and being



Support for our country's Bicentennial was started by the Reading-Wakefield, Mass. Chapter on Jan. 6 of this year when they put in motion the Barbershopper's Bicentennial Block-buster shown above. The red, white and blue "bomb" contains the names of chapter members planning to support this historic event. NED VP Tom Wholley (left) passes the block-buster to Al Drouln, Pres., Lincoln, R. I. Chapter. Hopefully, the bomb will visit some chapters in all of the original 13 states by the end of 1976.

part of a gigantic barbershop show at Prudential Center on July 4th.

"SOUND ADVICE" NOT SO SOUND!

We apologize to Shelley Herman, who provided us with "Sound Advice On Sound" (March-April issue) which we proceeded to mix up so badly that it's now necessary to print the correct information. The "scrambling" took place in the last paragraph on page 16, where the second sentence should read: "Feedback



Three Baltimore County Chapters, Catonsville, Dundalk and Greater Baltimore, joined forces to receive Barbershop Harmony Month proclamations from Baltimore County. Pictured in the County Courthouse receiving the proclamations, from left, are Ted Ventoulis, County Chief Executive; Bob Demmler, Dundalk president; Joe Klingmeyer, Catonsville; Malvin Garner, Gtr. Baltimore president; Elmer Jefferson, Catonsville president; "Bud" Welzenbach, PR VP, Dundalk; Ray Rethman, PR, Catonsville and Jack Brownson, PR, Gtr. Baltimore.

occurs because the microphone can 'hear' the loudspeakers. So to avoid feedback, get the microphones and loudspeakers in the 'dead' part of each other's patterns, get the speakers and microphones separated as much as possible and get the artist as close to the microphone as possible. Restrict..." Shelley says we picked perhaps the most important part of the article to goof up — really the crux of sound system layout, and we had it reading backwards. That's the way we make mistakes, Shelley — always BIG ones! Really, we're sorry about the error.

A.I.C.C. HISTORY NOW IN MAKING

"Bud" Welzenbach, Historian for A.I.C.C. (Association of International Chorus Champions), is putting together a history of the four-year-old organization. Officers serving for 1975 are Tom Grant, Grand Sovereign Holder of the Double Clef, 14 Cherry Place, Nutley, N.J. 07110; Lew Sims, Vice Proponent of the Staff, 7302 Brennon Lane, Chevy Chase, Md. 20015; Denis Brawn, Keeper of the Chords, 5332 Chatelaine Court, Cincinnati, O. 45239; and F. A. Welzenbach, Historian, 2626 Masseth Ave., Baltimore, Md. 21219. Applications for A.I.C.C. membership and requests for their medal should be sent to Denis Brawn.

BARBERSHOP HARMONY MONTH KICKOFF

Oklahoma City's "Singing Sooners" chorus kicked off Barbershop Harmony Month a couple of days early in a joint concert March 29 with the Oklahoma City Symphony Orchestra. Presented in the Civic Center Music Hall, the program was billed as "Symphony in B-Natural," (B-Natural standing for "Barbershop, Naturally"). In addition to a number of old barbershop standards like *Shine On Me*, *My Wild Irish Rose* and *After Dark*, the chorus performed several other numbers with orchestral accompaniment. The "Take Four" quartet and a local Sweet Adeline chorus filled spots on the second half. A reviewer for *The Daily Oklahoman* wrote that the chorus "performed with all the organ-like tones and hall-filling crescendos of the Mormon Tabernacle Choir" and praised also the "magnificent arrangement for chorus and orchestra of *Nearer My God to Thee*."

A few days later Oklahoma City Mayor Patience Latting wished Barbershoppers well in proclaiming April as Harmony Month. Oklahoma Governor David Boren also issued a similar procla-



Under the combined direction of Jim Massey and Dr. Irvin Wagner, the "Singing Sooners" chorus and the Oklahoma City Symphony are shown above as they join in a stirring presentation of Rudy Hart's arrangement of "Nearer My God to Thee." The "pick-up" quartet shown right proved that classical musicians can also sing and enjoy barbershop harmony. Getting together on "My Wild Irish Rose" are (from left) Dr. Irvin Wagner, Oklahoma City Symphony Conductor; Jim Massey, "Sooners" director; Bob Harris, Symphony business manager; and Jack Bagby, "Sooners" PR officer.



mation, extending best wishes to chapters in Oklahoma City, Tulsa, Enid, Chickasha, Lawton, Altus and Duncan (see photos).

DATES SET FOR MIDWEST BARBERSHOP CAMPOUT

The Ottawa, Ill. Chapter is again hosting their annual Midwest Barbershop Campout at Glenwood Farms Camp Grounds in Marseilles, Ill. August 8-10. This is the twelfth year Ottawa has hosted the campout, which last year attracted 135 camping units and over 300 registrants (campers and friends, representing 30 chapters and three districts). Prizes are awarded throughout the course of the weekend with a special award for the first arrival. In the past Barbershoppers have arrived as early as a week to two weeks before the "official" camp opening. All Barbershoppers are welcome and additional information can be obtained by writing Henry Wallem, 536 Catherine St., Ottawa, Ill. 61350, General Chairman for the annual affair. What will it cost? Just a \$1 registration fee in addition to the customary camping costs.

"STROLLIN' DOWN HARMONY LANE"

The free music included with this issue, *Strollin' Down Harmony Lane*, was written by Norm Starks and Music Services Assistant Mac Huff. Most of us have sung another fine song put together by Norm and Mac: *Sweet And Lovely (That's What You Are To Me)* which as published a couple of years ago. *Strollin'*

Down Harmony Lane was recorded by our current international champions, the "Regents" on their album, "Love Memories," and it's one of their favorites. As a member of the International Office Staff, Mac Huff's talents are pretty well known, but what about the talented Norm Starks? Norm and wife Phyllis presently reside in Evansville, Ind., where Norm has been a long-time member of the Evansville "Song Fellows" Chapter. A gifted writer, Norm has written many songs and has authored plays, articles, etc. "His Place," a rehabilitation center for drug addicts which Starks established last year, claims most of his time. Religiously oriented, the Center has served many individuals in the Evansville area both spiritually and physically. Norm is a kind and gentle man and unselfish with his talents. We are fortunate, indeed, to have men like Norm and Mac who so willingly share their talents. We know you'll enjoy *Strollin' Down Harmony Lane*.

(Continued on next page)

FOR SALE RED BLAZERS "NEW CONDITION"

CALL OR WRITE
TOM MESSELT
3605 - 3 Ave. So.
Great Falls, Montana 59405
(406) 453-1458 or 453-6234



The Greater Indianapolis Chorus presented the half-time entertainment of the ABA Western Division play-offs April 12 between the "Indy" Pacers and the San Antonio Spurs. The 80-man chorus thrilled the SRO crowd with the ringing chords of the Hicks' arrangement of our National anthem. Pacers' owner Tom Binford "purchased" the services of the chorus during a week-long auction held to raise money for educational station WFYI-TV. The Pacers are planning to use a tape of the chorus singing the Anthem to start all future home games.

I SEE FROM THE BULLETINS — (from page 27)

THE ELECTIONS ARE OVER!

An editorial in the Corpus Christi, Tex. "Sea Notes" contained the following observations: "Well, elections have come and gone for another year — or have they? Is the election really over after the mechanics of balloting have ended? Why are these men in office — why aren't you there, instead? My fellow Barbershoppers, you are there! These nine men can do nothing by themselves. Without you beside them, they are comparable to an automobile with no engine. Now, we realize that a board meeting with all fifty-two members would be virtually impossible, but the men who represent you will be just as ineffective — unless you tell them how you feel! What goals do you think the chapter should set? What activities are most popular? Why do men drop out? Why don't we have more quartets? These are just a few of the questions that need your thoughts, ideas and suggestions, so that they can do a better job for you. Please, give them all the help you can. Who knows, you may be in their position next year!

We would sure like to credit somebody for the above bit of writing, but unfortunately we were unable to find the name of the bulletin editor.

WHEN CAN WE STOP "SELLING?"

The following article appeared in the November 1974 issue of *Bank Notes* under the title: "Two Million Never Saw An Elephant." Though the article first appeared in an April 1950 advertisement, we feel it's message is as strong today as it was then. We quote the article in part as follows: "We are reminded by Joe E. Wells, editor of the *Coloma Courier* of Coloma, Michigan, that each year when the circus comes to town, with the same old ballyhoo, it meets the same enthusiastic reception it got when we were kids because each year there are 'two million people who never saw an elephant.'

"Each year two million citizens grow up and for the first time experience the thrill of tasting Phil's Famous Hamburgers or Scott's Sundaes . . . of using a safety razor or trying out various shades and flavors of lipstick. So many wonder-

Bargain Basement

FOR SALE: 32 green linen blazers, good condition; assorted sizes; \$15 each or best offer. Contact: Ralph Kessler, 12410 Salem Lane, Bowie, Md. 20715.

WANTED TO BUY: 40-45 used uniforms in good condition and in random sizes. All replies mailed to P.O. Box 186, Detroit Lakes, Minn. 56501

ful things are 'discovered' each year by so many people and at all different age levels.

"Just think! If we who have things to sell stopped telling people about them for even a short three-year period, there would be six million people who would never hear about them and probably many millions more who would forget.

"It is perhaps trite to say that the job of selling is never done, but some of us need the reminder . . .

"None of us have even begun to tell the story, and even when we do tell it to everyone there will still remain those two million new people who each year hear it for the first time."

How long has it been since you tried to "sell" somebody on the benefits of our Society? Our thanks to Roland A. LeClerc, Northeastern District Treasurer, for sending the above.

ANY BASSES TO SPARE?

If you have the problem of having too many basses and not enough tenors in your chorus, you may want to attempt to solve it the way they did in Manitowoc, Wis. As reported in their "Hi-Lites," Director Roger Gottschalt was planning on sending ten men from his bass section to Denmark for "tenorectomies!"

The 1966 NED Champion "Adventurers," helped to rebuild Alvirne High, recently destroyed by fire. Establishing a "first" for the district (and possibly the Society,) the quartet was responsible for raising \$1,200 after presenting a two-hour benefit show by themselves. Clever staging, which included a reproduction of their recording, "Especially For You," a black-light selection and a wide variety of songs, made the evening a success. Celebrating their twelfth year as a quartet, the "Adventurers" are (from left) Ed Chacos, Al Gustafson, Ronnie Menard and Joe Kopka.



DINNER-THEATRE SHOWS — (from page 16)

The proof of any chapter activity should be in each member's enjoyment of that event. Ours has been totally positive toward the theatre shows. Members say these shows have been more of an emotional uplift than anything they've ever done. Audiences say the shows are the best entertainment value in town. "Where has barbershopping been all our lives," you hear them say as you smile slyly.

As far as the dinner-theatre people are concerned, we incurred more publicity and more interest in the theatre than almost anything they had ever done. In fact, we were approached by another facility in town to move our shows to their theatre — which we did in January, 1974. It is much larger, and enabled us to produce five shows and sell more tickets to each one.

In order to spice up each show with more variety, we invited some of the top entertaining quartets in the Southwestern District to perform on some shows. We didn't feel it was fair to keep the thrill of performing for such great audiences to ourselves!

If your chapter members are going through the motions of ruining their healthy attitudes toward barbershopping by generating tremendous amounts of energy for their annual shows — and then falling apart afterwards — the smaller dinner-theatre "fun shows may be just what the doctor ordered.

STATE FAIR BOOTH BONANZA — (from page 15)

while he tells you about his six-year-old's hearing loss, you know he means it when he says thanks for telling me about Logopedics.

Both this writer, who was booth manager, and Dwight Hammer, who worked the booth every day for ten days, came down with cases of the Fair booth "miserics," Hammer taking three weeks to recover. Was it all worth it you ask? Well, let us tell ya!

Before the Fair was over Omaha started having walk-in guests as a result of the booth. Every chapter in the state received a list of prospective singers; Omaha got 70 and Lincoln a fantastic 225 names of interested singers. (Lincoln has already had 25 guests from that group.)

But that's not all.

The most rewarding development to come out of the entire effort were six, yes SIX, possible extension sites for new chapters in the state of Nebraska, everyone of them with lists of potential members and guys who said they would be willing to work at organizing a chapter!

BIG PLANS FOR '75

Well, after all that the logical question would be, "Will you do it again?" You bet! We are already organizing an interchapter committee for next year's effort. We're buzzing with new ideas. This time we'll take the larger space. We will include a quartet shell and, hopefully, a small amount of theater-seating. We found that many people stopped to listen to our guys ring a few in the back of the booth. We'll have nightly appearances by different quartets and mini-shows at scheduled times. We'll invite the Sweet Adelines to have an adjoining booth because we talked to hundreds of women who

also want to sing. We'll expand the Logopedics portion of the booth. Yes, we've got all kinds of ideas.

There's just one more point we'd like to make. There were booths from which people were peddling everything from bible stories and organs, to seed corn, vacuum cleaners and womens lib. We were unique in that we were not trying to gouge a buck out of the public. Many people were amazed that we were giving away records and extending goodwill instead of trying to sell something. We are justifiably proud of that and the friends we made doing it.

GIVE FAIRS A TRY!

We encourage you to try our little experiment in your state. It doesn't have to be your State Fair (but think of the great potential of a State Fair, especially in some of our metropolitan areas). It could be a county fair or your local hobby show. If you are as publicity starved as some of us were, you're ready for something bigger? Be sure you have a good coordinator in charge of things. He doesn't have to be the over enthusiastic type who is always trying to charge everyone up. All he has to do is be interested enough in his hobby to think big, know how to do things right and quietly work behind the scenes to get the job done.

Get yourself a Dwight Hammer and you'll go far. Ask us, we know!

CHAPTER RADIO SHOWS — (from page 13)

The HARMONIZER know you've got a program; get publicity in your local newspapers. Then all you have to do is live up to the publicity.

HELP AVAILABLE

Since I've been on the air for over two years now with a stereo barbershop program, I feel that I am something of a minor authority on this. If I can be of any help, let me know. I have my original program prospectus which I submitted to the program director, and I'll give you a copy of that; I'll be happy to make you a stereo copy and send it for the cost of the tape.

As I pointed out at the beginning, it takes work; you have to try to organize every program so it keeps the listeners' interest from beginning to end. Stagger the quartet and chorus songs so the audience doesn't get bored; above all, be professional. *Don't just play radio!* It's important that you remember you're representing yourself, your chapter, the station and the Society. Don't let anybody down.

For further information, contact Don Richardson, Phoenix College, 1202 W. Thomas Rd., Phoenix, Ariz. 85013.

THANKS, SOCIETY — (from page 12)

about. He took non-musicians, like most of us, and made them perform above what many thought they ever could. Their performance of our art form could rival that of any professional musician. I think Dad died very satisfied with what he had been able to accomplish in our hobby. Teaching and musical perfection were his goals. His rewards were countless beautiful experiences and the best friendships anyone could have.

May I say "thank you," Society, for everything you've given Dad, me and many other Barbershoppers who have yet to fully appreciate you.

Coming Events

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 April 1, 1975.)

May 16 - July 15

CARDINAL INDIANA

May 17 - Michigan City
31 - Lafayette
June 13-14 - Greater Indianapolis

CENTRAL STATES

COLORADO

May 17 - Durango
June 7 - Denver

WYOMING

May 24 - Cheyenne

DIXIE

NORTH CAROLINA

May 17 - Winston-Salem
23-24 - Raleigh

SOUTH CAROLINA

May 31 - Spartanburg

TENNESSEE

May 21 - Memphis

EVERGREEN

ALBERTA

May 23-24 - Calgary

BRITISH COLUMBIA

May 31 - Nanaimo

June 13-14 - North Vancouver

MONTANA

May 17 - Kalispell

WASHINGTON

June 7 - Sno-King

FAR WESTERN

CALIFORNIA

May 16-17 - Downey
16-17 - Oxnard
16-17 - Walnut Creek
17 - Sacramento
23-24 - Marysville-Yuba City
24 - Hanford
24 - Palomar-Pacific
30-31 - Monterey Peninsula
31 - Long Beach
31 - Marin
June 6-7 - Arcadia
7 - San Francisco

NEVADA

June 6-7 - Reno

ILLINOIS

May 24 - Fox River Valley
JOHNNY APPLESEED

OHIO

May 17 - Ashtabula County
17 - Hillsboro
24 - Warren

June 6-7 - Dayton Suburban
PENNSYLVANIA

May 24 - Washington

LAND O'LAKES WISCONSIN

May 17 - Green County (Monroe)
17 - Kenosha
17 - Plymouth

MID-ATLANTIC

MARYLAND

May 23-24 - Montgomery County
June 14 - Catonsville

NEW JERSEY

May 31 - Musconetcong
June 7 - Asbury Park

NEW YORK

May 17-18 - Brooklyn
31 - North Queens
June 20-21 - Hamptons
20-21 - Riverhead

NORTHEASTERN CONNECTICUT

May 17 - Bridgeport
30 - Danbury
June 7 - Litchfield County

MAINE

May 24 - Kennebunk

MASSACHUSETTS

May 17 - Canton
17 - Haverhill
24 - Beverly
31 - Scituate

June 7 - Pittsfield

NEW YORK

May 17 - Albany
23-24 - Plattsburgh

QUEBEC

June 6 - Montreal

RHODE ISLAND

May 31 - Lincoln

VERMONT

May 16-17 - Burlington
ONTARIO

May 15-16 - Etobicoke
17 - Toronto
24 - Ottawa
31 - Brockville

June 7 - Mississauga

PIONEER

MICHIGAN

May 16 - Holland
31 - Au Sable
June 7 - Traverse City



HICKORY, NORTH CAROLINA... Dixie Dis-
trict...Chartered February 18, 1975...
Sponsored by Greensboro, North Carolina...
36 members...Dolan L. Huffman, 40 21st
Ave. N.W., Hickory, North Carolina 28601,
Secretary...Kenneth H. McDaniel, P.O. Box
807, Newton, North Carolina 28658, President.

MIDLAND, ONTARIO...Ontario District
...Chartered March 11, 1975...Sponsored
by Toronto, Ontario...36 members...
Kenneth J. Donaldson, 747 Birchwood Dr.,
Midland, Ontario, Secretary...Alex Wid-
meyer, 294 Hanly St., Midland, Ontario, Presi-
dent.

MARTIN COUNTY, FLORIDA...Sunshine
District...Chartered March 14, 1975...
Sponsored by Palm Beach County, Florida...
41 members...Joseph J. Stegemann, 392 N.E.
Solida Circle, Port St. Lucie, Florida 33452,
Secretary...Bud Harvey, 8 River Terrace
Lane, Tequesta, Florida 33458, President.

CENTERVILLE, OHIO...Johnny Appleseed
District...Chartered March 19, 1975...
Sponsored by Dayton Suburban, Ohio...38
members...O. J. Gonella, 27 Strader Dr.,
Trotwood, Ohio 45426, Secretary...Robert
L. Satzger, 2337 Fox Run Rd., Dayton, Ohio
45459, President.

HANFORD, CALIFORNIA...Far Western
District...Chartered March 20, 1975...
Sponsored by Fresno, California...35 mem-
bers...James L. Hoekstra, P.O. Box 335,
Laton, California 93242, Secretary...James P.
Hoekstra, P.O. Box 188, Laton, California
93242, President.

INDEPENDENCE, MISSOURI...Central
States District...Chartered April 1,
1975...Sponsored by Kansas City, Missouri
...38 members...Robert L. Fickle, 813
Union Circle, Independence, Missouri 64050,
Secretary...A. W. Coil, Jr., 2521 Ellison Way,
Independence, Missouri 64055, President.

ALTUS AREA, OKLAHOMA...South-
western District...Chartered April 15,
1975...Sponsored by Lawton, Oklahoma
...36 members...James C. Lovett, Box 520,
Mangum, Oklahoma 73554, Secretary...
James L. Brooks, 609 Sky Circle, Altus, Okla-
homa 73521, President.

HILTON HEAD ISLAND, SOUTH CARO-
LINA...Oixle District...Chartered April 15,
1975...Sponsored by Columbia, South Caro-
lina...35 members...H. H. Calhoun, M.D.,
30 Offshore Drive, Hilton Head Island, South
Carolina 29928, Secretary...Edwin M. John-
son, 10 Plantation Drive, Hilton Head Island,
South Carolina 29928, President.

SENECA LAND

NEW YORK

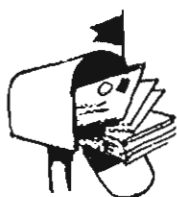
May 17 - Warsaw
24 - East Aurora

SOUTHWESTERN

LOUISIANA

May 24 - Crescent City

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.

WELCOME MAT EXTENDED

Missoula, Mont.

Dec. 24, 1974

It's Christmas eve and things are getting a little quiet at our house after a month of rather hectic activity. Something has happened to our family in the last week that so exemplifies the season, and the lovely comradeship of barbershopping, that I wanted to take some time from this commemorative eve and pass the story on to HARMONIZER readers.

Last April, in preparation for my approaching retirement from the Navy, my wife and I journeyed to Missoula, Mont. to look the city over as a possible retirement home for our family. We saw several stories about the local barbershop chapter in the newspaper, and called one of the men mentioned in a story to let him know our plans and to learn more about the chapter. He invited us to dinner at his house. We later met a great group of Barbershoppers and immediately decided that Missoula would be our home.

As a result of our visit, I began a correspondence with Bulletin Editor Rob Goodman. Rob put a little piece in each bulletin urging us to "hurry up to Montana," and always enclosed a personal note telling me about chapter and quartet events.

I finally retired from the Navy on the 1st of October. After a long delay in selling our home, we headed west on the 12th, arriving on the 16th of December. Our first check-in spot was, of course, with Rob Goodman. He had already gathered up sleeping bags, cots, mattresses and cooking and eating utensils so that our large (nine) family could live in the house until our mover arrived. He had also signed up the entire chapter to get us moved in. On moving day Barbershopper

after Barbershopper showed up to offer assistance, both in word and in deed. Everyone, by the way, dropped off a covered dish for our supper (we didn't have to cook for two days).

On both of the meeting nights I have attended, some one living near me has called to see if I needed a ride to the meeting and has come by to pick me up.

In all of my years in the Navy, and in the many moves we made around the country, our family has never been afforded anything approaching the wonderful, warm and real hospitality we have received from the Barbershoppers of Missoula. We think that's what life is all about.

Jack Fitzpatrick

MORE COMMENT ON HICKS ARTICLE

Evansville, Ind.

Feb. 11, 1975

The general thrust of Val's article (Jan. issue) is to the effect that he is disturbed by several trends developing in barbershop singing, i.e. foppish stage presence, "blatantly apparent" singing techniques, etc., which are moving barbershop away from its traditional simplicity, masculinity, etc., with which sentiments one can readily agree.

May we suggest for Val's consideration:

- (1) Trends in our music are influenced mainly by what our people hear in contests.
- (2) Judges can control what wins in contests by significantly rewarding and/or withholding rewards for various aspects of a performance.
- (3) Judges are ultimately responsible for trends in our music.

Ed Gentry

GREETINGS FROM A CONVERT

Burlington, Ont.

Feb. 13, 1975

Yes, I must admit that I was one of those skeptics who wasn't completely sold on the Auditions for Admissions

program. It sounded pretty good in theory — but would it really work? Well, after returning from a really super COTS in January, full of enthusiasm and all psyched up, I made a momentous decision. Let's try following the plan exactly as it's laid down — no cheating or short cuts.

Ads were placed in the two local weeklies, which also gave us editorial support. The two big city dailies on either side of us used the press release word for word, and four area radio stations gave us plugs — again right off the releases. The ads ran in the two issues preceding the auditions night, and we had posters in every supermarket in town — and sent letters to 30 men.

Did we get results? You'd better believe it. They were lined up at the barbershop before we got there. There was a steady stream of men going through for the full hour. Meanwhile, back at the hall, the members just couldn't believe what they saw as more and more men kept arriving from the auditions. When the dust had settled, I had the pleasant task of introducing 28 guests. We followed the suggested script and by the end of the evening we were singing quite well.

The second week, after the letters to the guests and their wives and the phone call, we had 24 return plus two more. I was asked for applications by some and handed out the orientation forms. This week we had 20 out — but we know that some were sick or had previous engagements as each one had a member assigned to him to make sure he returned.

Enclosed are the first fruits — reporting cards for six new members — and this is only the beginning. I feel confident we'll end up with 16 or 18 new men — and most of them have great voices and can read music.

Now, as it says in the Kit — I'm just sitting back and taking the compliments and looking forward to winning the PRO-TENTION award.

Bill Dinsmore, A.V.P.
(Continued on next page)

ENCOURAGES QUARTET SINGING

Fairfield, Ia.
Feb. 15, 1975

As a member of the Des Moines, Ia. Chapter and the "Countrymen" quartet, I wish to say I was "enriched" by the article written by Ray Miller in the Jan.-Feb., 1975 issue. He really hit the nail on the head and left no real reason why everyone shouldn't at least give quartet singing a try.

I think someone should be appointed in every chapter to listen to all "fun" or unregistered quartets, regardless of how or why they are formed. Most quartets quickly fall by the wayside because they don't receive chapter support.

In the same issue I welcomed the article by Mac Huff concerning the Quartet Jamboree Program. This is the kind of activity chapters need to keep members involved. I hope his Jamboree idea really "takes off"; it's something I'd like to be a part of. Who knows, it just might be the means of finding a champion quartet.

Don McIntyre

(Editor's note: The Ray Miller article on quartet singing has the "troops" talking about singing if nothing else. We can't remember when we've read so many comments about an article, or seen as many reprints of HARMONIZER material. We'd like to thank Ray publicly for contributing a very inspirational bit of writing.)

LIKES FAMILY ATMOSPHERE

Dayton, O.
Feb. 7, 1975

I have a few observations to make after joining the Xenia (Ohio) Chapter.

After attending one meeting, I heard from the Adm. VP who wanted to know if I was enjoying myself.

A short time later I took my father (a holiday visitor) as a guest and he was impressed with the quality of the singing and the fellowship. When he arrived home (in Minnesota) he received a letter thanking him for attending the meeting and inviting him to return on his next visit. He was elated and called long distance to express his thanks to the chapter.

In my fourth week of membership, one of the members had had heart surgery (with complications) and required 115 pints of blood. In groups of four the chapter responded — and then called

nearby chapters to ask if they could provide blood donors.

This is fellowship, the likes of which I've not experienced in some time. Barbershopping in Xenia is like belonging to a family. Here's a group of men — still suffering the effects of a devastating tornado which completely destroyed their meeting place — operating as though nothing has happened. Whatever it is — motive, guts or loyalty, they've really bounced back.

I'm proud to be a member of this chapter and truly feel like I've joined another family.

Keith Klopfenstein

REVOLUTION'S ON!

Plymouth, Minn.
April 10, 1975

After reading *Comes the Revolution*, in the last issue of the HARMONIZER, I feel I must state the other side of the issue in rebuttal.

Evolution of barbershop: I agree that barbershop is evolving, but it's evolving in a very positive way! From the listener's standpoint, quartets and choruses are continually getting better every year. You can hear this delightful evolution on the Society's 25-year album and in the top ten recordings for the last dozen years.

Competition: Rather than producing a "dull, imitative, insensitive group," competition demands hard work and cohesiveness, which results in great personal satisfaction for participants; it rewards through our judging system, "initiative, imagination, and originality!" If competition were truly "imitation," we would sing no better than we did in 1938. Through competition the desire is created to do better than someone else, not to imitate them.

Furthermore, competition is the chief means we have of preserving the barbershop style, via the Arrangement category. Without competition we would have a truly dangerous form of evolution; the style would merely change without getting better.

Lastly, if you don't want to compete — don't! No chapter should require a member who doesn't want to sing in, or prepare for, competition to do so.

Service: I admire your dedication to "finance the Institution's entire operation," but our Society was not designed or intended to function that way. In short, we are not and should not be a "singing service club," but should con-

tinue to be a singing club that "serves."
Dick Treptow

Phoenix, Ariz.
March, 1975

"The way I see it," it takes all kinds of people to make a world, so I'll go along with Voltaire. But having the only world I've got *ruled by a loser*, because of up-side-down logic, is something I can't quite sit still for.

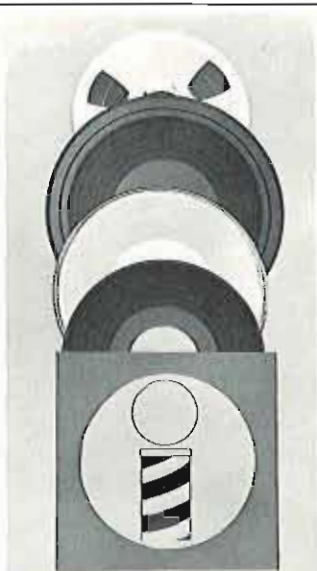
Among the billions of words written recently, that I didn't have time to read, are those of a couple of Beechers, who were quoted in this column as saying, "Competition — degrades the mind." Now history is so replete with examples of the opposite effect of competition, that it seems ludicrous to have to answer such nonsense. But the sad truth is that unanswered nonsense becomes belief. (You know, it makes you feel so corny to state the obvious, when you know the readers are just going to say, "So what else is new?")

It's my duty to say that competition brings out the best in us, improves our performance, increases our enjoyment as we increase our skill, increases our circulation and lengthens our lives and, in fact, actually makes us more alive instead of just walking dead. We learn from our opponents and from our own mistakes. We are inspired to far greater effort to learn and improve than we would be if we had nothing to win or lose. In the ultimate competition (fight to the death) the strong survive, and the weak fall by the wayside, thus improving the species. Without venturing into that taboo, politics, I think I can safely say that the average intelligence of modern man is much greater than it was ten thousand years ago, or a million years ago. And there *has* been a little competition.

I'll concede there are two sides of every question, but I am only disgusted to see two extremists knock the truth further out with every rebuttal. The only fault with competition is when a game competitor is wiped out completely and can not make a comeback. This can happen to handicapped people; that's why we help them. But tell the DAPPER DANS not to worry; the PHABULOUS PHOENICIANS won't kick 'em when they're down. In fact, we'll sing at their waken!

Lew Davenport

From You
To **UNITED SOUND**



To You.

Whatever the requirements, United will give personal attention to your record project. Advanced equipment guarantees faithful processing of tapes to discs, and an experienced, creative staff sees that every master is a masterpiece.

One of the largest custom record manufacturing facilities in the United States, United Sound, Inc. looks forward to serving you.

UNITED SOUND INC.

1811 west magnolia blvd. burbank, california 91506
(213)845-7435



Album includes these Soundtrack favorites—Hello My Baby • I'm Tying The Leaves • Tennessee Birdwalk • Scotch and Soda • Coney Island Baby • If I Ruled The World • Gonna Build A Mountain • Let It Rain • Moonlight Bay • Bonnie & Clyde • It's Impossible • Sam, You Made The Pants Too Long • Time In A Bottle • Hush.

Send \$5.00 check or money order to:
Doug Miller
1108 Shorecrest
Racine, Wis. 53402

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



THE GOOD OLD DAYS WERE NEVER LIKE THIS

Ever try listening to your favorite Barbershop songs on an old wind-up "Victrola?" Leaves a lot to be desired, doesn't it? Well . . .

WELCOME TO THE GOOD OLD DAYS, 1975!

Spoil yourself in stereo with the Dealer's Choice and their new album, "SONGS LIKE DADDY USED TO PLAY"! A full year in the making, it's the finest engineered Barbershop LP ever produced. Strap-on a pair of stereo headphones and hold on for a hair-raising experience of pure, unadulterated Barbershop! We think you'll agree . . . The Good Old Days Were Never Like This!



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

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

Name

Address

City State Zip

Mail check or money order to: **Blackjack Productions, 4130 Hawthorne No. 2, Dallas, Texas 75219. (Canadian Orders Add \$1.50)** Note — all orders are shipped 4th class mail. Please allow 3-5 weeks for delivery.

Harmony College 1975

MISSOURI WESTERN STATE COLLEGE
ST. JOSEPH, MISSOURI



AUGUST 3-10 '75

Offers the following Barbershop Education Curriculum

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

- ✓ Chorus Directing (for new and assistant directors)
- ✓ Chorus Directing (advanced)
- ✓ Barbershop Harmony Theory and Arranging (for beginners)
- ✓ Intermediate Arranging
- ✓ Advanced Arranging
- ✓ Quartet Workshop
- ✓ Quartet Coaching
- ✓ Vocal Techniques (required)
- ✓ Sight-Reading (required)
- ✓ Script Writing and MC'ing
- ✓ Show Production
- ✓ Music Reading
- ✓ Craft
- ✓ Physics of the Barbershop Sound
- ✓ New: Staging a Chorus
- ✓ New: How to Write a Song

SEE MARCH-APRIL
HARMONIZER
FOR COMPLETE DETAILS
AND
REGISTRATION FORMS

***All this, including room, board, tuition and materials,
for just \$120⁰⁰***