

# WASHINGTON, D.C.

## Mid-Winter Convention

### Jan. 30-31, 1976



THE

SEPTEMBER • OCTOBER 1975



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I HEARD THE BELLS ON CHRISTMAS DAY  
\* I'LL BE HOME FOR CHRISTMAS  
IT CAME UPON A MIDNIGHT CLEAR  
\* IT'S BEGINNING TO LOOK LIKE CHRISTMAS

JINGLE BELLS  
\* LET'S HAVE AN OLD FASHIONED CHRISTMAS  
LO, HOW A ROSE E'ER BLOOMING  
O CHRISTMAS TREE  
O COME, ALL YE FAITHFUL  
O HOLY NIGHT  
O LITTLE TOWN OF BETHLEHEM  
SILENT NIGHT  
\* SILVER BELLS  
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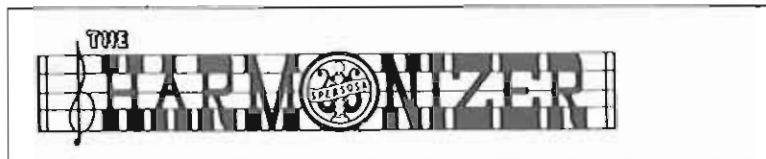
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DEVOTED TO THE INTERESTS OF BARBERSHOP QUARTET HARMONY  
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## future conventions

### INTERNATIONAL

1976 San Francisco, Cal.	July 6-10
1977 Philadelphia, Pa.	July 4-9
1978 Cincinnati, O.	July 3-8
1979 Minneapolis, Minn.	July 2-7

### MID-WINTER

1976 Washington, D.C.	Jan. 30-31
1977 Orlando, Fla.	Jan. 28-29

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**Washington, D.C. –**

**the Place to be!**

**(for the Mid-Winter Convention)**

**Jan. 30-31, 1976)**



By Terry Porter, D.C. Bulletin Editor,  
213 East Franklin Ave., Silver Spring, Md. 20901

It started as an attempt to provide a little family entertainment for the international board of directors after their tiring Mid-Winter meeting. But when the curtain (figuratively) goes up in the Nation's Capital next January 31 at the Concert Hall of the John F. Kennedy Center for the Performing Arts, nearly 3000 Barbershoppers will be indulging themselves in one of our Society's most spectacular events to date. In addition to the more or less standard (I) appearances by the International Champion "Happiness Emporium" and the 1975 runner-up "Innsiders," the 200-man "Chorus of the Potomac" will present the world premiere of the Society's Bicentennial production, "Salute to America."

That the Mid-Winter Convention should be returning to Washington, D. C. – it was last held here in 1950 – seems particularly appropriate for the American Revolution Bicentennial Year. In fact, much of the Society seems to be already on hand, as the Riverside Area around Washington has eight active chapters with a combined membership of almost 600 men, all preparing to be your hosts for this gala event.

As a city the District of Columbia dates almost back to the American Revolution. George Washington himself selected the site, Maryland and Virginia donated some land, the cornerstone of the Capitol was laid in 1793 and Congress and President Adams took up residence in 1800. The city was nearly destroyed by fire in the War of 1812 and barely escaped in the Civil War, but since World War I it has become the center of the world's political and economic focus.

For those who will be looking for something besides business in Washington next January, and of course that's everyone except the board, the attraction of D. C. is that it is the seat of the federal government. One must be careful, though, not to consider that point too narrowly. Naturally, you will want to attend a session of Congress, tour the White House and perhaps drop in on the Supreme Court. Of course, the *cognoscenti* will also check the morning paper for the daily listing of open Congressional hearings, for that's where the action is, and will also arrange for a White House tour through their Congressmen, which covers more than the standard tour and saves some waiting in line. But there is more to it than that.

#### CITY LOADED WITH CULTURAL ATTRACTIONS

First of all, as the seat of government, Washington is the repository for most of our national treasures, and the string of museums and galleries along the mall, the National Gallery of Art, the Hirschhorn Museum and Sculpture Garden, the Museum of Natural History, the Museum of History and Technology, and the Air and Space Museum, to name only a few, comprise the most impressive array of cultural attractions this writer has yet to come upon in one area. There is something in this Smithsonian Museum complex for every taste, including the famous collection of First Ladies' gowns, the flag that flew over Ft. McHenry that night in 1814, and a lunar rover, complete with moon rock. Then, down at the other end of the mall are the Lincoln Memorial, Jefferson Memorial and Washington Monument. But there is bad news for the health faddists – you have to take the elevator to the top of the Washington Monument now; the stairway is closed.

Also in the "federal enclave" you will find it worthwhile to visit almost any major governmental agency. For example, in the Interior Department you can browse in the Indian Craft Shop or pick up the latest travel information from the National Park Service. At the Commerce Department you will find the National Aquarium. Over at the Justice Department there is an FBI tour, concluded with a marksmanship demonstration, that is a must for the "younger" set. At the U.S. Postal Service philatelists can stock up on many back issues not available in local post offices. The Library of Congress has a copy of almost everything in print, with many important documents on display.

The headquarters hotel of the Convention is the Statler-Hilton, one of the city's largest, and of those by far the most centrally located, just north of the White House. If you are coming by air, airport limousines will drop you off at the door from any of the three airports serving the area, National, Dulles, or Baltimore-Washington. Our temperatures in late January average in the high 30s to the low 40s, and, of course, rain is always possible. However, substantial snow falls haven't been too frequent in recent years, and if a storm does come up, the downtown area usually returns to normal in only a day or so.

## FRIDAY NIGHT SHOW SPECIAL ATTRACTION

As I mentioned earlier, '75's top two quartets will be on the show card on Saturday. But don't the top five usually appear, you ask? Yes, but with all this talent, the other three, along with the champion area chorus from this fall's Mid-Atlantic district contest, have been slated for a Friday night show in the ballroom of the Statler-Hilton. Obviously this should be an extra incentive for early registration, since Friday tickets will be very scarce.

The Kennedy Center, scene of the Saturday night show, which, incidentally, has been designated as an official Bicentennial event, is one of the nation's newest and finest cultural centers. In addition to the Concert Hall, it contains the Opera House for opera, dance and musical comedy, the Eisenhower Theater for legitimate theater, a film theater, several restaurants and a roof-top balcony that offers a panoramic view of Washington's skyline.



**JOHN F. KENNEDY CENTER** — The nation's newest memorial, a white marble structure, is 600 feet long and soars 135 feet above Washington's Potomac River.

**KENNEDY CENTER CONCERT HALL** — Simple elegance is the keynote for the spectacular 2,700-seat Concert Hall in the John F. Kennedy Center for the Performing Arts, where "Salute to America," our special Bicentennial show, will premiere January 31, 1976.



I am almost at the end of this recital, and you may have been wondering why, among the tourist sights, there has been no mention, for example, of the National Zoo, where the pandas frolic, the block after block of shoppes in Georgetown, the parade of embassies along stylish Embassy Row, Arlington Cemetery with the Tomb of the Unknown Soldier just across the Potomac, or nearby Mt. Vernon, plantation home of George Washington. Such attractions will more than fill up your whole week in Washington if you can make it. The reason is that by design I mentioned earlier only stops that are both free of charge and within reasonable walking distance of the headquarters hotel. And how often can a Mid-Winter host city make that claim. So leave your check book behind and come on over in January to join the fun.

## Registration Form

TO: Dee Paris  
13110 Holdridge Rd.  
Silver Spring, Md. 20906

Enclosed is a check for \_\_\_\_\_ to cover the cost of \_\_\_\_\_ registration(s) at \$2.50 each for the Mid-Winter Convention of S.P.E.B.S.Q.S.A. in Washington, D. C., Jan. 30 and 31, 1976; \_\_\_\_\_ tickets to the Saturday night Bicentennial show at \$8 each; and \_\_\_\_\_ tickets to the special Friday night show at \$4 each. I understand that by paying my registration fee prior to December 1, I will receive preferential seating at the Saturday night show and first chance for Friday night show tickets. It is also understood that the \$2.50 registration fee entitles me to my convention badge and free admission to the afterglow. All tickets will be held for pick up in the registration area at the Statler-Hilton Hotel. For those who wish to register and pay for their tickets individually, forms will appear in the Nov.-Dec. HARMONIZER. After Dec. 1, 1975, slightly less desirable seats (\$6 and \$7) will also be available for the Saturday night show.

NAME \_\_\_\_\_

STREET \_\_\_\_\_

CITY \_\_\_\_\_ STATE/PROV. \_\_\_\_\_ ZIP \_\_\_\_\_

## Room Reservation Request

To: SPEBSQSA Winter Meeting  
The Statler Hilton  
16th and K Streets, N. W.  
Washington, D. C. 20036

### ROOM RATES:

Singles	Twins or Doubles	Additional Person	Suite
\$24	\$34	\$12	\$94 (and up)

Please reserve \_\_\_\_\_ room(s) at \_\_\_\_\_ dollars.

### NAME OF OCCUPANTS

NAME ADDRESS CITY, STATE/PROV

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Arrival date \_\_\_\_\_ a.m.  
Hour \_\_\_\_\_ p.m.

Departure date \_\_\_\_\_ a.m.  
Hour \_\_\_\_\_ p.m.

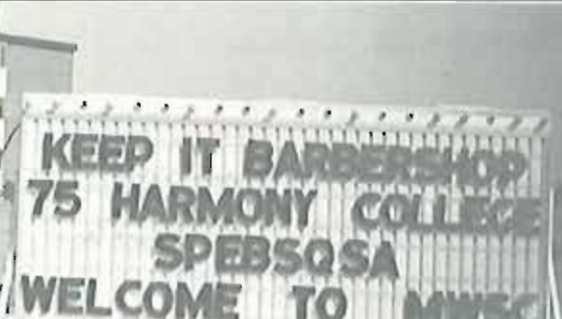
Reservations must be received no later than January 15, 1976. Rooms will only be held until 6:00 p.m. on the date of arrival unless otherwise advised. Checkout time is 1:00 p.m. All rates subject to 6% D. C. Sales tax.

PLEASE SEND THIS FORM DIRECTLY TO THE HOTEL





Registration



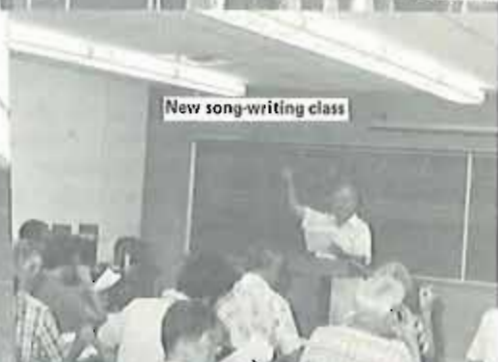
The chow line



Ye Olde Professor



Script writers



New song-writing class

# HARMONY College, '75



Backstage workers



Media coverage was great: TV, wire service and "National Observer"



Riegler's "puppets"



"One-two-three"



Arrangers at work



England's "Cluck" Odom sings one







# AIC Seeks Scholarship Applicants

In addition to the countless musical thrills our champion quartets have provided over the years, the Association of International Champions (AIC) is making a major contribution to the field of vocal music by funding a scholarship program which, in time, will become a vast living memorial to the musical accomplishments of our great champion foursomes.

Though the scholarship awards program has been in effect the past two years, the idea for the project was conceived at AIC's annual meeting during the New Orleans convention in 1971. It was the brainchild of "Suntones" Gene Cokeroff and Bob Franklin, who proposed that AIC establish a scholarship program to provide financial aid to deserving young Barbershoppers or sons of Barbershoppers. A committee was appointed by then AIC President Dick Chacos ("Four Statesmen") to give the proposal further study.

In 1973, the so-called "Portland Plan," whereby one-fourth of the net proceeds of the Parade of Champions and Barbershop Showcase shows held at each international convention would supply the AIC scholarship funds, was agreed upon by the Society's international board and AIC's board of directors.

A committee appointed by AIC President Franklin Spears ("Mark Four") drew up the scholarship policy document in the fall of 1973, which was approved by the Society's executive committee at the Mid-Winter meeting in January of 1974. Chaired by Jerry Fairchild ("Sidewinders"), the committee included Jack Elder ("Town and Country Four"), Carlton Wright ("Lads of Enchantment"), Paul Schmitt ("Schmitt Brothers") and Pres Evans ("Evans Quartet") as members.

Under the policy document, a deserving awardee is selected from each district each year by a committee selected by the district president. The amount of each scholarship is determined by the AIC board of directors based upon available funds from the proceeds of the annual Parade of Champions and Barbershop Showcase shows.

Though the initial AIC scholarship awards were for fifteen scholarships of \$200 each (awarded at the 1974 international convention in Kansas City), the amount of each scholarship was increased to \$400 at AIC's annual meeting held during the recent Indianapolis convention.

The following detailed information will be of interest to those who may wish to apply for scholarships to be awarded next year:

## 1. Criteria for selection:

### Recipients must:

- Be a son of an active Barbershopper, or
- have been an active Barbershopper himself for at least six months prior to application.
- Be between the ages of sixteen and twenty-four and have been accepted by at least one regionally accredited college or university.

## 2. Number of recipients: There shall be one recipient from each district.

## 3. Methods and mechanics of application and selection:

- Applications shall include the following: Completed application blank; letter from applicant, and letter from a Barbershopper unrelated to the applicant.
- Applications will be accepted by the scholarship committee from Sept. 15 to Jan. 15;
- on the basis of the information presented in the applications and the accompanying letters, the scholarship committees shall

select recipients.

## 4. Limitations of use of scholarship monies:

- All scholarship monies shall be used for tuition fees;
- receipt therefore shall be sent to the scholarship committee chairman.

## 5. Methods of presentation:

- Announcement of scholarship winner shall be made at the international preliminary contest in each district;
- recipients need not be present.

## 6. Administration and recordkeeping:

- Scholarship committees shall be composed of three members from each district, selected by the district president. One member of the committee shall be a district officer, and the AIC members should be appointed as the two other members to the extent possible.
- The Scholarship Fund will be financed by the AIC (25%) of the proceeds of the previous year's Parade of Champions and Barbershop Showcase shows and record sales thereof.
- These monies shall be deposited in a special account by the AIC treasurer for disbursement directly to the college or universities selected, and in the names of the recipients.

Winners of scholarships this year, the districts they represent and the schools they will attend are as follows:

District	Name	College
Cardinal	John Katzenberger, Indianapolis, Ind.	Indiana Central
Central States	David Boyd Mason City, Ia.	Univ. of Northern Iowa
Dixie	Brent Warner Charlotte, N.C.	Appalachian State Univ.
Evergreen	John Vawter, Jr. Lebanon, Ore.	Oregon College of Education
Far Western	Gary Steinkamp Phoenix, Ariz.	Arizona State University
Illinois	William Kuhn River Forest, Ill.	Concordia Teachers
Johnny Appleseed	Patrick Bashaw Reynoldsburg, O.	Harding
Land O'Lakes	Kirk Grones Bloomington, Minn.	St. Cloud State
Mid-Atlantic	Stephen Kania Carbondale, Pa.	Marywood
Northeastern	Robert DeSautelle Milford, Conn.	Western Conn. State
Ontario	Raymond Danley Toronto, Ont.	Univ. of Toronto
Pioneer	Deniel Sullivan Traverse City, Mich.	Olivet
Southwestern	(No applications received)	
Seneca Land	Clyfton Bourne, Jr. Beldwinsville, N.Y.	School of Music, Ithaca College
Sunshine	Leslie DeWitt Cox Apopka, Fla.	Valencia Community

*Those interested in applying for scholarships may do so by using the application which appears on the next page. Mail this form to your district secretary by no later than January 15, 1976.*

AIC is justifiably proud of its scholarship program, the opportunities it offers to the young, aspiring Barbershopper and its encouragement of barbershop quartet singing. AIC can be equally proud of the financial contribution it makes (proceeds of annual champions' shows) to the Harmony Foundation and to the Society itself.

It may truly be said of the AIC: "Once a champion, always a champion."



Look out, the Top Hats are . . .

**CRAZY!**

On purpose, of course. Audiences from Nova Scotia to California have roared with laughter at the warm-hearted brand of musical lunacy these four oafs put out. Nutty gags, fractured lyrics, whacked-out routines. (p.s. Solid sound too.) Put some happy insanity into your next show. Call . . .

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CONTACT: ALEX VAUGHN • STONELEIGH KNOLL • OLD LYME, CT. 06371 • PHONE (203)434-5008

A.I.C. SCHOLARSHIP APPLICATION

NAME \_\_\_\_\_ AGE \_\_\_\_\_  
(Last) (First) (Middle)

ADDRESS \_\_\_\_\_  
(Number and Street) (City)  
TELEPHONE \_\_\_\_\_  
(State) (ZIP)

CHAPTER TO WHICH YOU AND/OR YOUR FATHER BELONGS \_\_\_\_\_ HOW LONG \_\_\_\_\_  
FATHER'S NAME \_\_\_\_\_  
(Name) (City)

LAST YEAR'S GRADE POINT AVERAGE \_\_\_\_\_  
QUARTET EXPERIENCE: YES \_\_\_\_\_ NO \_\_\_\_\_ IF YES, HOW MUCH \_\_\_\_\_

ADDITIONAL MUSICAL ACTIVITIES:  
VOCAL \_\_\_\_\_  
INSTRUMENTAL \_\_\_\_\_  
FORMAL MUSIC TRAINING \_\_\_\_\_  
OTHER \_\_\_\_\_

COLLEGE OR UNIVERSITY YOU WISH TO ATTEND IF SCHOLARSHIP GRANTED:  
FIRST CHOICE \_\_\_\_\_  
SECOND CHOICE \_\_\_\_\_

Please attach a letter stating your personal goals and musical aspirations. Your letter should be brief, but should furnish any information which would be helpful in selecting the recipient of this award. Also, please attach a letter of nomination from a Barbershopper unrelated to you.

DATE: \_\_\_\_\_

\_\_\_\_\_  
Signature of Applicant

# The Gift of Hearing

By Ken Christianson, Bulletin Editor,  
1000 W. County Road D, Apt. 306,  
New Brighton, Minn. 55112

From time to time, those of us close to the Society hear from those at a distance how a chapter, or a quartet, places themselves in positions of aloofness; or that there are some men in our organization who will perform only for the highest bidder.

In all too many ways, we Barbershoppers do less than a good job of informing the public of the abundance of time and energy our members give to community service work, shut-ins and the disabled. Quartets, especially, have schedules a chorus would find impossible to follow.

A short time ago, I had personal touch with a beautiful gesture made by busy Barbershoppers. While on one of my infrequent visits to the old hometown, I unexpectedly bumped into an old friend while visiting my mother in the hospital. This woman and her husband had owned and operated a cafe where we used to hang out as high school kids. "Tuck's" had been, and would remain, the meeting place for most everyone for 30 odd years, until Jim and Irene were forced to give it up due to the advanced stages of Jim's illness — multiple sclerosis. This was back in the 50s. Though I knew Jim was bedridden, not liking to dwell upon that which is unpleasant, I seldom did much other than inquire, "What ever happened to Jim and Irene?"

In renewing old acquaintances, I learned Jim had had another bad spell and was in the hospital. For the last eight years he was completely paralyzed except for his head and the forefinger of his left hand. He could only whisper a few short sentences at a time — with long rests between sentences. This appeared to be the extent of living for Jim. However, his hearing was unaffected. His mind was sharp as ever, his eyes would focus for short bursts, and his memory bordered upon total recall. Jim remained a highly intelligent person, even though he was physically a vegetable who whispered a few short, measured words, heard everything inside and outside his home, and visually could see people clearly for only short periods of time.

How sympathetic and helpless I felt . . . until Irene asked me, "Could you get some barbershop records? He listens to music a lot, and he just asked me if anyone played barbershop anymore. You remember he sang with the quartet all those years." Although Irene continued talking, my mind began to recall high school activities of all too long ago.

I remembered that Jim sang bass in the first live barbershop quartet I ever heard. For one winter and summer, as a kid, I sang bass with Jim in the church choir. He had a barbershop quartet for all of his adult years, starting back in the 30s. It was many years before there were barbershop chapters. When Jim's diaphragm would no longer support sound, he stopped singing. Funny thing, he could sing long after speech became

broken and difficult. When the Lawrence Welk Show first appeared on T.V., the hometown folks would say, "That Larry Hooper is a pretty good singer. You know, I think he's almost as good as Jim. He may even be as good."

The next day I gave Irene a couple of barbershop records I just happened to have in the car. She played them right away. Jim listened, and when the "Oriole Four" sang *Danny Boy*, tears appeared in Jim's eyes, but his smile just grew bigger and bigger. I didn't see Irene wipe those tears away. I had to leave the room — I couldn't see.

When I regained my composure, we talked about what the Society was today and of the many fine people that made barbershopping a growing, healthy, vibrant organization. Jim was all ears. He never belonged to a chapter; the nearest chapter was 100 miles away.

That night back home, I wrote three letters: one to the "Four Statesmen," one to the "Gentlemen's Agreement" and one to the "Suntones." I pretty much reiterated my experience of that day. I ordered a couple records from each and asked if they would mind including a short written note with the order relating that they were aware of Jim's fondness for barbershop harmony.

A few weeks later I was back in town and one of my first stops was at Jim's home. There were records all over the place! Letters, pictures — the quartets had responded beyond my wildest hopes! The "Suntones" sent every record they made (seven). The letters to Jim were warm and folksy. Irene was all bubbles. "Look what came in the mail, just look!" she exclaimed.

Later I visited Jim at the hospital. He was all joy and smiling. I shook that portion of his feeling hand and he whispered, "Thank you, thank you, thank you!" I asked him if he heard anything he liked. He became extremely excited and in a burst of dormant energy — a voice silent for so many years — actually said, almost loud and clear, "Boy, can they sing bass! Can they sing bass!"

Only exhaustion stopped the sound. Only barbershop harmony brought life to that big, booming voice, silent for eleven years, even if for just a few seconds.

I seem to make it to the hometown more often now. While there, barbershop harmony seems to play an ever increasing role in my day.

Right now I'm wondering how many Jims there are in this country, and why we can't make an effort to keep these people supplied with our music. Why not?

There's much to be done and much we can do. Let's start right in our own chapters. I'm sure there are many close to home whose days can be brightened with our help and our music. This should be a priority assignment. Let's not delay.



# Lend us your ears.

We have a whole lot of music in us that we want to share with you whether it be on your annual show (and it's our goal to sing for every chapter in the Society before we even think of retiring) or through our recordings in your own living room.

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## Chorus Medalists

Second Place

### PHOENICIANS

Lou Laurel, Director

Phoenix, Arizona

Far Western District

*All Alone; Gee, But I Hate to Go Home  
Alone*



Third Place

### DAPPER DANS OF HARMONY

Dave Mittelstadt, Director

Livingston, New Jersey

Mid-Atlantic District

*You Ain't Heard Nothin' Yet; No, No,  
Nora*

Fourth Place

### CASCADE CHORDSMEN

Glenn Gibson, Director

Elyria, Ohio

Johnny Appleseed District

*Cottage Small (By a Waterfall); If You  
Knew Susie/Sweet Sue Medley*



Fifth Place

### ARLINGTONES

Doug Miller, Director

Arlington Heights, Illinois

Illinois District

*Are You From Dixie Medley; Dancing  
Down in Dixie*

THE HARMONIZER



### PONY EXPRESSMEN

Byron Myers, Director  
St. Joseph, Missouri  
Central States District  
*In the Heart of a City That Has No Heart;  
When You Wore a Tulip (and I Wore a Big  
Red Rose)*



### DAIRY STATESMEN

Dr. James Curry, Director  
Racine, Wisconsin  
Land O'Lakes District  
*Goodbye My Coney Island Baby; You  
Can Have Every Light on Broadway*



### SPEED CAPITAL CHORUS

Bob Weiss, Director  
Indianapolis, Indiana  
Cardinal District  
*When the Song and Dance Man Came to  
Town; Can't Get Indiana Off My Mind*



### SOUTHERNTIERSMEN

Bill Monroe, Director  
Binghamton, New York  
Seneca Land District  
*If There'd Never Been An Ireland; If You  
Knew Susie/Sweet Sue Medley*

SEPTEMBER-OCTOBER, 1975



## Chorus Competitors

### COASTMEN CHORUS

Harlan Wilson, Director  
Palm Beach County, Florida  
Sunshine District

*If There's Never Been An Ireland; Con-  
gratulate Me*



### THE SOUND OF CONCORD

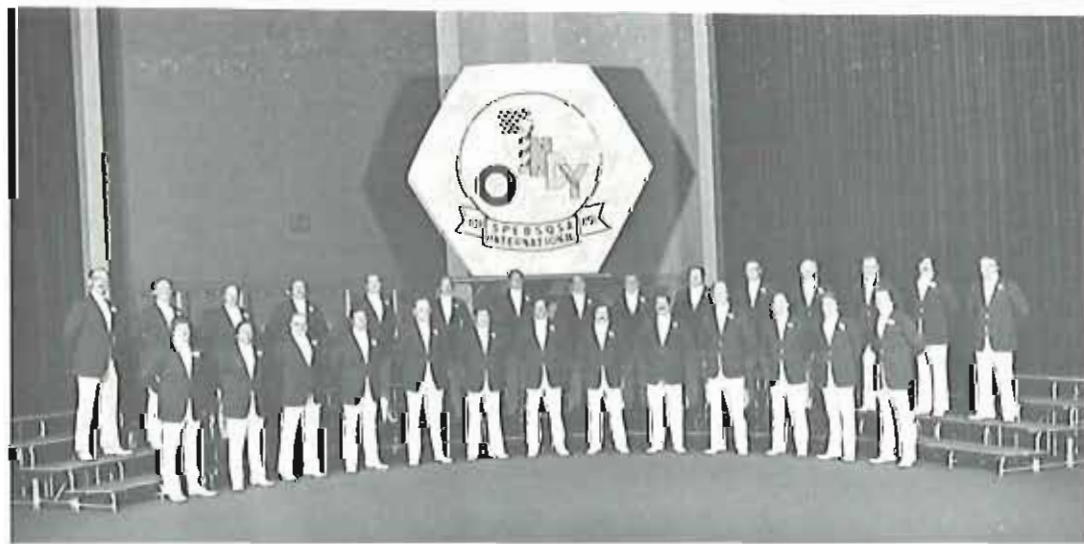
Bob Long, Director  
Concord, Massachusetts  
Northeastern District

*San Francisco Medley; If All My Dreams  
Were Made of Gold*

### EAST YORK BARBERSHOPPERS

George Shields, Director  
East York, Ontario  
Ontario District

*Camptown Races/Pony Boy Medley; Girl  
of My Dreams*



### LAKE WASHINGTON SKIPPERS

Jack Lyon, Director  
Lake Washington, Washington  
Evergreen District

*How's Every Little Thing in Dixie; You  
Can Have Every Light on Broadway*

THE HARMONIZER





### WONDERLAND CHORUS

Gordon Limburg, Director  
Wayne, Michigan  
Pioneer District  
*It's a Great Day for the Irish; That Old Irish Mother of Mine*

### PEACHTREE CHORUS

Mark Rusch, Director  
Atlanta, Georgia  
Dixie District  
*You're Welcome in Dixieland; Rockabye to Sleep in Dixie*



## 1975 District Convention Schedule

CARDINAL	Merrillville, Indiana	October 3-5
Ed Baltensberger, 10914 Whitcomb, Crown Point, Indiana 46307		
CENTRAL STATES	Wichita, Kansas	October 3-5
Marlin Brown, 606 Marguerite Parkway, Derby, Kansas 67037		
DIXIE	Raleigh, North Carolina	October 17-19
Paul E. Sharpe, 4112 Winsor Place, Raleigh, North Carolina 27609		
EVERGREEN	Portland, Oregon	October 17-19
Paul A. Extrom, 12670 Southwest Camellia St., Beaverton, Oregon 97005		
FAR WESTERN	Sacramento, California	October 10-12
Bill Bennett, 2727 - 27th Street, Sacramento, California 95818		
ILLINOIS	Peoria, Illinois	September 26-28
Leo Blaschek, 2507 W. Manor Pkwy., Peoria, Illinois 61604		
JOHNNY APPLESEED	Youngstown, Ohio	October 17-19
Frank Riddick, 8266 Glenwood Avenue, Boardman, Ohio 44512		
LAND O'LAKES	Racine, Wisconsin	October 24-26
John Albrecht, 611 12th Avenue, Union Grove, Wisconsin 53182		
MID-ATLANTIC	Richmond, Virginia	October 10-12
Bill Merrill, P.O. Box 3436, Richmond, Virginia 23234		
NORTHEASTERN	Montreal, Quebec	October 24-26
Graham Fagan, 662 Victoria Avenue, Westmount, Quebec		
ONTARIO	Toronto, Ontario	October 17-19
John N. Anderson, 9 Thomas Kinnear Cr., Markham, Ontario		
PIONEER	Grand Rapids, Michigan	October 10-12
Jack Sidor, 1483 Three Mile Road, N.E., Grand Rapids, Michigan 49505		
SENECA LAND	Watertown, New York	September 26-28
Edward Petrillo, 173 Green Street, Watertown, New York 13601		
SOUTHWESTERN	Abilene, Texas	Oct. 31 - Nov. 2
Bruce Clark, 3141 S. 21st, Abilene, Texas		
SUNSHINE	Miami, Florida	October 24-26
Brett White, 1596 S. Dixie, Coral Gables, Florida 33146		

# CAMP LOGOS IS FUN

"Camp was fun . . . really fun," sums up the definition of a week at Camp Logos described by a four-year-old hearing-impaired boy who is just learning to combine words into meaningful phrases at the Institute of Logopedics, S.P.E.B.-S.Q.S.A.'s Service Project in Wichita, Kans.

Despite high waters that have washed out the boat dock three times this year, and many days of rain, all children from the Institute of Logopedics participated in the 1975 summer day camp program at Camp Logos, located fifteen miles east of Wichita. With volunteer assistance and an experienced staff, all children, including those in wheelchairs, were able to participate in swimming, fishing, boating, nature hikes and crafts.

The camp experience provided many opportunities for developing vocabulary, communication and socialization. All children on training at the Institute have communicative disorders which is their primary handicapping condition, but many also have other problems as well.

The camping program started June 9 and was completed on August 8th. Each week different classes from the Institute participated in activities appropriate for their age and abilities.

Special education teachers, who accompanied the children to camp, found that there are many opportunities for socialization and learning experiences that are not possible within the classroom. Mrs. Irene McCaslin, Camp Director for the past three years, pointed out that fun is an important motivating device. For example, children who may have been



afraid of water learned to overcome their fears as they joined their splashing classmates in the swimming pool or in boating activities.

Yes, camping is fun, but it also is an integral part of the therapy and educational programs offered including efforts to normalize the experiences of children at the Institute of Logopedics.





# EN-RICHARD'S RAMBLINGS

## MENT - Through Barbershop Harmony

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

As with many things in our lives, I think it is important to maintain a reasonable *balance* between the various demands and opportunities of barbershopping.

Many of us find it easy to get absorbed in the many facets of our unique Society. In some cases I think we may even get overly engrossed. Family responsibilities and other activities should receive some priority, too.

Our top quartets are in demand for chapter shows most every weekend between September and April. Some of them, even international champions, have adopted the practice of accepting no more than two out-of-town bookings a month. I think they are wise.

I applaud the recent decision of our great 1970 champions, the "Oriole Four," to retire from the chapter show circuit, except for functions in their own chapter and immediate area. They made this decision, while still singing in championship form, to avoid coming home and finding their children had completely grown while they were traveling.

It is fortunate that our chapter, district and international organizations sponsor activities that involve our families. They provide us with additional enrichment while at the same time helping maintain a proper balance.

Our most successful chapters maintain a good balance in their weekly meetings. They offer a proper mix of chorus singing — warmup, barbershop craft, Barberpole Cat songs, new and old songs, not exceeding 75 minutes total — and at least an hour of quartetting, woodshedding and other planned activities. Administrative activities occupy little time, if any, at their chapter meetings. They have something that appeals to the old, new and potential members alike.

I think about one chapter singout a month, on the average, is about the right balance for this important chapter activity.

One critical issue in our Society is maintaining proper balance in competition. Each chapter, of course, must decide for itself how much emphasis it wants to place on chorus competition. I hasten to add that, in my opinion, all chapters should at least compete in their division chorus contests. However, I don't think that all chapters should necessarily aspire to becoming international chorus champs.

I have visited chapter meetings during which the chorus, often made up of screened members, stood on risers for two to three hours straight rehearsing two songs for an upcoming contest. Maybe this appeals to some of our members, but it doesn't happen to be my cup of tea. Chapters which rehearse like this for weeks on end, and often with extra rehearsals on another night of the week, might eventually make it to the top

of the competition ladder — but is it really worth it?

What happens when a chapter makes a total commitment to chorus competition? It can bloom for a while and then fold. I've seen this happen a number of times.

I have also had the opportunity to visit a chapter whose chorus has won the international contest more than once. Amazingly, I found that they limited their chorus rehearsal and saved ample time for quartet singing and other interesting meeting activities.

The siren song of competition should also be held in proper balance by quartets. I love to listen to a top quartet and have envied those select members who make it to the international quartet contest. On the other hand, I don't think it's the right balance for a quartet to maintain chapter affiliation in name only, seldom attending chapter meetings from one year to the next, just to maintain their quartet registration in order to compete or travel the show circuit. Significantly, this rarely seems to be the case with our champion quartets. Most of these men are active members who participate actively and regularly in their chapter and district affairs. I admire and respect these men.

Competition should provide us with the incentive to improve our singing. I think it should, however, be kept in balance with the many other opportunities for enrichment afforded by membership in our Society.

### SAN FRANCISCO 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 @ \$25.00 ea. \_\_\_\_ Junior Registration @ \$15.00 (18 and under) for myself and my party for the 38th Annual Convention and International Contests at San Francisco, California on July 6-10, 1976. I understand that the registration fee includes admission to official events; a reserved seat at all contest sessions; a registration badge and a souvenir program; free shuttle bus service between the headquarters hotel and the contest site. I clearly understand that registrations are transferable but not redeemable.

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The early bird got seats on the red carpeted floor at the intersection of the Grand Foyer and the South Gallery, just outside the Concert Hall, in the Kennedy Center in Washington, D.C. on a sunny spring afternoon. It was near the end of a weeklong Spring Festival, "A Salute to America's Musical Heritage," which constituted the opening of the Bicentennial Celebration in that famous performing arts structure. The Festival was presented by the McDonald Corporation, and the cost of the twenty-five events was \$50,000, we heard — actually a most reasonable budget for all the talent which flowed across the several stages during the week. (A *Washington Post* staffer headed his full-length coverage of the Festival: "Even Music Comes In a Sesame Seed Roll.")

As we arrived, several Barbershoppers already were seated, cross-legged, on that red carpet, and other local chapter members were busily erecting tripods and cameras, checking focus and calculating distances and exposures. Why this gathering of the true and faithful among the great unwashed?

Of course! It was only appropriate that a barbershop quartet, the "Nova Chords" of the Alexandria, Va. Chapter, should be featured on a program of musical Americana, "Twenty-Five Scenes from America's Rich Musical Heritage." For barbershop harmony is fast becoming better known as one of four musical idioms which are native to our country —

## As American as a Hamburger and Fries

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



The "Nova Chords" are shown above and left as they performed in Kennedy Center in Washington, D. C.

along with the cowboy ballad, jazz and the black spiritual — and the educational and entertaining qualities of this fine quartet quickly would be recognized by the crowd, which was to number almost 1,000 before this 40-minute program would be completed. It would be the first barbershop harmony sung in the beautiful, crystal-chandeliered hall.

Ranked as ninth place finalists in the recent Indianapolis competition, the "Nova Chords" did a classy singing and public relations job for our Society that afternoon. Between songs, they spoke briefly about the history of this thrilling musical style, about the make-up of a barbershop quartet and about the songs they were presenting. Kids sat in their mothers' laps, a housewife sat on the floor and sketched, and everyone, young and old alike, enjoyed the entire presentation.

A red-coated usher told us this was the first program all week during which all who came sat quietly, motionless, and did not go away before the end of the singing. He was clearly impressed with the harmonies of the "Nova Chords."

We asked him about the earlier programs. "They were all great," he replied, "There were country blues, mountain ballads, handbell ringing, Revolutionary War songs by white-wigged singers accompanied by a pianoforte, and even a series of Indian dances. The week started off with the U. S. Marine Band playing rousing marches, and the final concert will be by the National Gallery Orchestra, with Aaron Copland conducting his own work, "Appalachian Spring." In between, we have had ragtime, gospel music and even Joe Glazer singing work songs."

"But none of these," the usher insisted, "have surpassed the 'Nova Chords'." (We quickly asked him if he liked to sing, and we think he may become a member of one of the nearby Mid-Atlantic chapters.)

The performers were all from the local area, and were recruited by Gillian Anderson, a musicologist who specializes in songs of colonial America, and by Wayne Shirley, a reference specialist at the Library of Congress. "We sat down and thought about all the kinds of American music there were," Ms. Anderson said while waiting for the program to begin. "The only limit we had was budgetary — it would have been nice to have had a Civil War brass band, playing instruments which are in the Smithsonian, but that event alone would have cost \$10,000."

The Kennedy Center management was obviously elated at the turnout, and a music critic quoted a representative of the Center at the conclusion of the Festival: "We're always hearing that this building is just for the elite, but shows like these prove that it isn't."

As the Friday program drew to a close, the Festival manager rushed through the crowd to meet the "Nova Chords," coming off stage amid heavy applause, to compliment them on their performance. As he turned away, we reminded him that on January 31, 1976, at the conclusion of the Society's Mid-Winter Convention, throngs of Barbershoppers and their patrons will be walking over the same red carpet, moving into the same Concert Hall, to hear a 250-man chorus sing the premiere performance of "A Salute to America," our Society's specially-arranged collection of Bicentennial music.

Turning to us with widened eyes and evident interest, the manager remarked, "Now there — there should be quite a sound. I just might come."

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# 58 Men Make SOUND Investment

By Harry Neuwirth, Certified Sound Judge,  
1109 Maple St., Silverton, Ore. 97381.

What could possibly motivate 58 grown men to go back to school without pay, with no prospect of a financial return, with every prospect of hard work, much anxiety and with the certainty of more work and concern upon successful completion of that schooling. Add to that the necessity of withdrawing from family and friends for four days, convening in sultry classrooms for hours on end (after passing within earshot of a tantalizing swimming pool on the way to class), and you would reasonably conclude that those who had been foolish enough to enlist in the first place would go AWOL.

Not true, though, with the Society SOUND school held near Indianapolis immediately prior to the recent international convention. Not only did these 58 adhere to the rigorous schedule at Marion College, but they were the survivors of a demanding program of pre-testing and study to determine who should be eligible to attend the school in the first place. And before you conclude that this was a small crowd of academics, or "other" types, be advised that the roster was a segment of anybody's "Who's Who" of our Society: Al Mau, of the "Western Continentals" and "Pacifiques"; Ken Buckner, of the "Citations" and an assistant director of the champion Louisville Thoroughbred chorus; Harry Williamson of the



Emmett Bossing had little difficulty getting the attention of the SOUND class.

"Regents"; Wes Meier, Past International President; "Oz" Newgard, second lowest bass in the world.

These are the guys who've been there; they've already got their gold medals and past president pins. How do you get people like these to *volunteer* to work like apprentices to earn the right to work some more.

Or Dan Barnick, of Oviedo, Fla. You've probably never heard of him, but you almost surely will if you hang around awhile. Don's new to contest and judging, but he has an ear like a concert violinist and barbershop harmony flows from his mind and his mouth like warm honey. He's such a young man, for a judge, as is Rudy Partin, of Raleigh, N.C. These are the real heroes of this article, the young guys who are still seeking

their gold medals and their V.I.P. status. These are the men who will "keep America singing" in the 80s and 90s, and they were there, working and sweating, along with a bulging roomful of grandpas.

"Listen for the expanded sound; that's what we score. If it's not there, note the lack of uniform word sound, or improper volume relationships, or poor precision, or maybe out of pitch singing. Now score these ten taped quartets... How many scored quartet No. 1 above 75? Below 45? You fellas below 45; what did you hear wrong that we didn't? How about those scores above 75? Were they really that good? Did any of you hear a consistent tremolo in the bari voice? Let's listen to it again. We've got to narrow the spread between our scores!

"Score these ten choruses... Who had No. 5 in the medalist bracket? Anybody below 50? You had 40? Most of us heard a 60 chorus; what did you hear to score them so low? We've got to narrow that spread between our scores."

And on and on. Friendly, firm, businesslike, and unstated was the realization that if your spread didn't narrow into the group composite, you would fail.

Mus. Services Ass't Mac Huff was there and displayed his usual command of vocal technique as he expounded on tone production, vowel migration and modification, proper breathing; all that easy stuff we try too hard to forget between Huff chapter visits.

Soc. Music department head Bob Johnson and another assistant, Dave Stevens, were there, too, but they were bit-players on this show because most of the classwork was handled by the Society's greatest group of amateurs, the SOUND Committee. That's not a quartet, but a group of five hardworking, dedicated Barbershoppers who spent over two years creating, and wrapping themselves around, the new SOUND Category of our contest and judging system. The "reindeer" who pulled that SOUND "sleigh" for over two years and rang all the bells at four days of school-in-June were Billy Ball, Emmett Bossing, Don Clause, Don Flom and Hank Vomacka. You *have* heard of these gentlemen and you will certainly hear of them again because they never sleep; a more dedicated, sincere, capable group of men there ain't.

All 36,000 of us owe a deep debt of gratitude to these five, plus one more yoeman who served on the SOUND Committee in its final months and, with his academic credentials as a Ph. D. in physics, kept the committee's nomenclatures scientifically accurate. Imm. Past Dist. Pres. Jim Richards (LOL) shared the teacher's role with his session on the "Physics of Sound," and the students' anxieties, as he scored 'em and sweat with the rest of the class.

Well, then, what motivates such a diverse crew: old, young, successes and neophytes from all parts of North America?

# Ride 'Em Cowboy...Wahoo!

By Norm Hillstrom,  
3423 — 1st St. NW,  
Calgary, Alta. T2K0W5

Barbershopping and brahma bull-riding? Barbershopping and bronco-busting? Barbershopping and calf-roping? Barbershoppers sharing a stage with a mini three-ring circus complete with live elephants? You're durn tootin' it's possible, and the Stampede City Chorus from Calgary, Alta. did all that and more at the 1975 edition of the Calgary Exhibition and Stampede from July 3 to 12.

Fifty-three members accepted an invitation from the Calgary Exhibition and Stampede Board to be a part of the nightly grandstand show, along with Calgary's famous "Young Canadians," Artie Johnson of "Laugh-In" fame, a couple of acts from Las Vegas, a former star of the Metropolitan Opera and a host of other entertainers.

There's a lot of ham in all of us, and the chorus had a ball performing each night in front of a live audience of approximately 20,000. Exposing barbershop harmony to 200,000 people from all corners of the world had to make many of them supporters of our hobby. This was evident from the many compliments our fellows received from the Stampede patrons. To quote from one of the local papers — "Great highlights were . . . Don Welden's superb Stampede City Barbershop Choir . . . I am not a barbershop fan, but this choir, singing without music, was absolutely stunning, visually and

vocally, and I was totally captured, as were those seated around me (notably Bobby Hull seated in front of me)."

We will forgive the reviewer for labeling us as a "choir," because when you're drinking champagne, one little fly in the bottle doesn't make that much difference. Also, being a part of a 200-voice choir in the finale, a salute to Calgary's 100th birthday (climaxed by a 50-gun salute from the Princess Patricia's Canadian Light Infantry), was a thrilling experience for all of us. This literally lifted the white stetson hats right off our heads.

Considering the schedule demanded that we be on stage as late as 11:00 p.m. each night, and excepting those few who were fortunate enough to be on vacation, we all had to put in our normal job duties the next day. It was a demanding and rigorous schedule for ten days, but to a man, none of us regret having had the opportunity to be a part of The Greatest Outdoor Show On Earth — The Calgary Exhibition and Stampede.

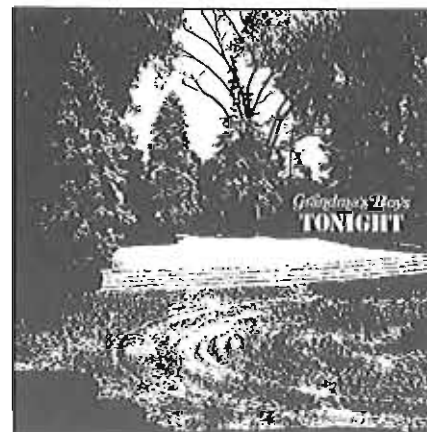
Our next stop? A part of the half-time entertainment in Canada's National Football Classic — The Grey Cup — to be televised across Canada and on many stations in the United States on November 23rd. Watch for us — we'll be sending a big WAHOO your way!

How do you maintain the momentum while planning and battling to amalgamate two disciplines into a training program necessary to bring it into existence? Why should Harry Williamson and Wes Meier and Don Barnick and 55 others gather in hot classrooms day after day to chase the elusive flag of success, in the sure knowledge that such success will assure them of being the butt of practically every contest M.C.'s jokes for as long as they stay on the circuit?

Success, of course, is one motivation, and pride and the challenge of a new mountain to climb. Out of nearly 200 men who initially sought the goal, why should two men from the same quartet leap the same hurdles, side by side? Darryl Flinn and Dave Schmidt of the "Limelighters" quartet (Canton, O.) stuck through it together and were both certified. Dedication may serve as a motivation there, or pursuit of beauty: we can do it better if we understand it better.

And ego. God never made a Barbershopper without ego, and most of us carry ours pretty high up on the pole; let none cast stones at a healthy, honest ego!

Obviously no one can pinpoint the motivations of the 58, but you can be sure it's a virus of the same strain that brought our Society into existence and has "preserved" and "encouraged" it these 38 years. It's the same stuff that keeps the Williamsons and the Meiers and the Barnicks in pursuit of a richer, ever more musical barbershop idiom. It's the quixotic twist that runs tears down your cheeks during the finale of the Ponca City chapter show. So long as we've got that something, we will continue to glory in consonant, four-part harmony. If we ever lose it we'll have to do an obituary on the Barbershop Society.



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# 25 Years With the "Schmitts"



TOLEDO:

## 'the End of the Beginning'

By Joe Schmitt, tenor, 1951 Int'l Champion "Schmitt Brothers,"  
2831 - 35th St., Two Rivers, Wis. 54241

*(This is the first of five installments covering the highlights and experiences of our oldest active international champion foursome, the "Schmitt Brothers," 1951 champions.)*

Twenty-five years! Can't be! Seems like yesterday: June 9, 1951, Toledo, O.

For 25 years the "Schmitt Brothers" have sung together and yet have never had the opportunity to tell people the great thrill of winning. The explosion of friendship that follows winning an international crown is a thrill that belies description.

In September of 1949, Fran, Joe, Paul, Jim and Ray gathered with the other members of St. Luke's Choir for the fall reorganization. No one was more surprised than the Schmitt Brothers when we found we were no longer welcomed in the church choir (because of a problem, seemingly significant at the time, but in retrospect not even worthy of repeating).

Together we walked down the hill, home to mother, to commiserate what we felt was an impossible situation. Ray sat down at the piano and started to play some four-part music he'd found, and together we began to sing it. It was kind of fun to have just one voice sing each part. We decided that we didn't need the choir to sing a song, and at that moment, decided we ought to practice more; it helped us to forget that impossible hurt we had suffered an hour before, and therein was born the Schmitt Brothers Quartet.

As we look back now and think and know about how hard it is to organize a quartet, our birth was really a blessing. Two years previous, Fran, wife Cleo and three small children, had moved back to Two Rivers, Wis. from Bay City, Mich. He was busy developing a new dairy business in Two Rivers.

Joe was at Marquette University completing his senior year, and had just married Toni. Paul and Audrey had been married

the previous June. Jim was only 18 and a student at St. Norbert College (still not having made up his mind about Mary Ann).

### OUR FIRST APPEARANCE

In December of 1949, the Business and Professional Women of Manitowoc County invited the quartet to its first public performance at the Manitowoc Motor Hotel. Past Int'l Pres. O. H. "King" Cole, then a Manitowoc businessman (now residing in Palm Springs, Calif.), was living at the hotel. While he was in the lobby he heard four-part harmony coming from the dining room. He waited for us, and after telling us who he was, asked if we were Barbershoppers. When we said no, he reached into his pocket and pulled out a membership application, and told us that the chapter was meeting Tuesday evening at WOMT, our local radio station.

We were there that following Tuesday and were readily accepted as members of the Manitowoc, Wis. Chapter. We don't remember if they sang *You're as Welcome as the Flowers in May*, but we do remember the warmth and the honest friendship with which we were received as we each sat in our particular section to sing. Milt Detjen was the director of the chorus, and the evening went so quickly that it didn't seem possible that the rehearsal was over. Then the chorus wanted us to sing the four songs we knew — none of them in true barbershop style, of course.

### MEANS ADOPTED US

The late John Means, then aspiring to the Society's international presidency, was sitting in the baritone section with Paul. After we finished singing, Johnnie asked us if we would like to learn true four-part harmony — barbershop style.

The second phenomenon of our great singing Society then began to unfold for us.

Johnnie's home soon became our second home and each of us was literally adopted. His time was our time, if we promised to rehearse between our sessions with him.

Now it was 1950, and we heard there was a contest in the fall to choose a district champion. We told Johnnie that we would like to enter and he said, "Why?" "To win!" we answered. "Well," he continued, "You know you have to sing four good arrangements to win." We just retorted: "Will you help us? Where do we get 'em!"

The contest was held in Marquette, Mich. the first weekend in November. Fran and Cleo had just had a baby, and Joe and Toni had just brought Terri into the world. (So we now had five children.) We all packed up in two cars and made the 160-mile trip to Marquette. Joe and Toni had to take Terri along, and the host chapter arranged for a babysitter while we went to the contest.

#### OUR FIRST COMPETITION

We made the "cut" in the afternoon elimination and proceeded to sing in the evening contest. It was a great thrill to be crowned Land O'Lakes District Champions that night. John Means, a transplanted Texan, and the Manitowoc Chapter gave each of us a white Stetson hat as one of the gifts for winning. I think we noticed an immediate change in Johnnie's attitude toward us whenever we wore those Texan hats.

Up to this point the quartet had really not performed more than five times. One of those performances was at our own chapter show the previous March (when they allowed us to go on stage before they opened the curtain to start the show). The other performance took place in the fall of 1950, when our great friends at Sheboygan invited us to their show (for a \$35 fee). We took our wives along, went out to dinner and then bought new ties.

During the winter of 1950, the Manitowoc Chapter bid for and won the right to host the LOL international preliminary contest for the upcoming Toledo international competition. About the same time we met a "peddler" by the name of Rudy Hart, who was soon to become one of the truly great influences in the lives of the quartet. Rudy, John and Milt Detjen put together four arrangements which they felt we could sing at the preliminary. The contest came, we were ready, and we were chosen as one of the four quartets from LOL to compete in Toledo.

Paul and Audrey had had a baby, now giving the quartet a total of six children.

The month between the preliminary and the international contest was the fastest month of our lives. We practiced at least once a day, rehearsed with Johnnie three times a week, learned two more songs and polished our stage presence.

You never saw eight more excited people than the Schmitt Brothers and their wives as we boarded the train at Manitowoc for the first leg of our trip to Toledo. We had to change trains in Chicago, and there was a great fear that we would lose somebody. We laugh now, but it was serious then, and we were extremely relieved to know we were all on board the Nickel-Plate as it left Chicago bound for Toledo.

#### DETERMINED TO DO OUR BEST

We had been coached to do our singing at the contest and not burn ourselves out before we got there. So there was no singing for us on the train. There was only real concentration, as we got ready to do our best at Toledo. As I look back at it

now, we really had great determination. Our wives did not live with us in Toledo. The quartet stayed together, so that we didn't have any influence other than the unity of the quartet before and during the contest.

It was a fantastic experience as we walked on the stage Friday afternoon at about four thirty. The Paramount Theater must have been 120 degrees hot with 150 percent humidity. Those in the audience, who were still around after listening to the previous 39 quartets, were literally "pooped" and a bit on the soggy side. The Schmitt Brothers came on stage completely rested, for we had been playing cards in our dressing room, sitting in our underwear so that we wouldn't wrinkle our trousers.



From left, Jim, Joe, Paul and Fran Schmitt, as they looked when they won the championship in 1951.

When we were introduced we moved on to the stage and, without taking a pitch, Joe intoned a "hello" bell-chord, leading the quartet into Hal Staab's *I Love the Way You Roll Your Eyes*. We had never received applause from a 100 percent barbershop audience before, and the enthusiasm of these hot, tired people was overwhelming. We had been well trained as to what we were to do on stage. We took our bow, Paul blew the pitch at the lowest point of the bow for our second song (*How I Wish That I Could Help the Sandman*). We began to sing even though the audience was still applauding! We hadn't practiced how to acknowledge applause. We had only been concerned about performing. It was a great thrill to make that first cut and now to be one of the fifteen quartets to sing that evening.

During the supper break, John Means came to our room to tell us that we had to remember the audience, and that we must continue to acknowledge their applause until it began to subside and then, by our action of coming together to sing, tell them to stop applauding.

Friday night was exciting. We came on stage and sang *Shine*, then Rudy Hart's arrangement of *Tuck Me to Sleep in My Old Tucky Home*. If ever our friends were praying for us, they were doing it that Friday night. Everything seemed to fall into place, and the judges were hearing the prayers. When we called home late Friday night to tell our mother, brothers and sisters that we had made the cut, and we were one of the five remaining quartets, their reaction was typical of close rela-

(Con't on page 29)

# Barbershopping Thrives at B.G.S.U.

By Peter J. Shea,  
251 Madison Ave.,  
Findley, O. 45840

Students at Bowling Green State University, Bowling Green, O., produced their first barbershop program on June 9, 1975. The program, believed to be the first of its kind at any university in the country, marks another milestone in the history of barbershop singing. It represents the accomplishments of students who received academic credit for their involvement with barbershop music for the duration of the 1974-75 school year at Bowling Green.

Singing began at 8:00 p.m. in Prout Chapel on the university campus. The program consisted of two parts. The first part was the performance of six songs that were either arranged, or composed and arranged, by sophomore, music students. The student arrangements were performed by student quartets, a pickup quartet, and the "Expression Marks," a registered Society quartet from Lima, O. The second part of the program was the performance of repertoire acquired during the spring quarter by seven student quartets — four men's and three women's. Each quartet sang from two to four songs.

The program climaxed the university's first year of involvement with barbershop music. This involvement began last fall when Dr. Wallace DePue, associate professor of composition, introduced his honors sophomore theory class to barbershop harmony. The university made national headlines at that time. (See *The Harmonizer* Jan.-Feb. 1975, p. 12.)

During winter quarter, barbershop singing received additional impetus and encouragement from the university. With another course added to the offerings of the school of music, students could sign up for a barbershop quartet class and receive academic credit for singing in a quartet. During that quarter, only one quartet enrolled and completed the course. That quartet called itself the Quartertones before discovering that a registered Society quartet may still be using that name. Quartet personnel all were freshmen: Mark Hetrick, tenor; Kevin Dobreff, lead; Larry Philippi, bari, and Jay Hawkins, bass. Hetrick and Dobreff were students of music, and Philippi and Hawkins have since decided to change their course of study to music, not without the notice of the chairman of the department of music education.

The barbershop sound apparently fell on favorable ears, because twenty-eight students (seven quartets) registered for the barbershop small ensemble course for spring quarter, and it was these seven quartets that produced the June 9 program.

Student quartets were coached by a Barbershopper, graduate student Pete Shea (this writer), who sings bari with the "Expression Marks" and is studying for a masters degree in music education. Barb Murray, a Sweet Adeline and Bowling Green music student, aided in coaching the women's quartets. Both coaches worked under the supervision of Richard Mathey, a music professor and director of the university men's chorus and the director of the Seaway Commanders barbershop chorus from Maumee, Ohio.

The barbershop involvement at the university received the support of S.P.E.B.S.Q.S.A. Music Services Assistant Dave Stevens, who visited the campus as a guest instructor for Dr.

DePue's class for two days last fall. On May 14, both Dave Stevens and Music Education and Services Director Robert D. Johnson visited campus for a conference of music educators in northwest Ohio, members of the Music Educators National Conference (MENC). Bob Johnson conducted two workshop sessions for the music educators: a morning session on "Barbershop Singing — A New Dimension in Your Choral Program," and an afternoon session on the interpretation of barbershop music. Both were workshop sessions, the first involving boys from the local high school chorus, and the second using the university Men's Chorus. That evening Johnson emceed a program of barbershop music performed by champions such as the Elyria "Cascade Chordsmen," current Johnny Appleseed district champion chorus and 1975 international fourth place medalist chorus; the Seaway City Chapter, Sweet Adelines, Inc., from Toledo; the Four-in-Legion, past JAD champion quartet; the "Limelighters"

The first quartet to receive college credit for singing barbershop harmony, the "Quartertones" enrolled in the "Barbershop Small Ensemble" course for the 1975 winter quarter. They are (from left) Larry Philippi, Kevin Dobreff, Mark Hetrick and Jay Hawkins (standing, rear).



quartet, current JAD champs; and the 1971 international champion quartet, the "Gentlemen's Agreement."

Hopefully, the university's involvement with barbershop will continue and expand. S.P.E.B.S.Q.S.A. has recognized for many years that its future members are presently students in high schools and colleges. If the American art of barbershop singing is to be preserved and encouraged, students should be the target of efforts in that direction. And future teachers of music, such as those involved in the Bowling Green program, are the bull's eye of that target. Soon they will be in positions to influence unlimited numbers of their own students to the obvious advantage of the Society.

Perhaps the Society, or the Johnny Appleseed District, could adopt the Bowling Green barbershop program as an official educational project, much like the Institute of Logopedics in Wichita as an official service project? This educational project could serve as a pilot project and model for similar programs to be initiated at other universities throughout the country.



# "Wagons Eastward Ho"

By Ray Packard, Public Relations Director,  
19054 - 168th Ave. NE, Woodinville, Wash. 98072

When members of the Bicentennial Wagon Train stopped on June 16, 1975 to camp overnight at Kirkland, Wash. they got a good old-fashioned barbershop welcome from the resident Lake Washington Skippers chorus and the "New Found Sound" quartet.

The occasion was a special entertainment package designed to wind up an afternoon and evening of band playing, parades, cut-rate sales events at local stores, and general revelry surrounding the Bicentennial Wagon Train's arrival.

The three horse-drawn Conestoga wagons stopped here just one week after beginning a transcontinental journey scheduled to end 13 months from now in Valley Forge, Pa. at the height of America's 200th anniversary celebration. Representing Washington, Oregon, Idaho and Alaska, the train will shortly hook up with the historic Oregon Trail and follow it eastward across the country. Other similar trains are also enroute along the California, Gila, Mormon, Santa Fe, Old Spanish, Natchez Trace, Wilderness, Old Post and Lancaster Pike trails. All plan to converge at Valley Forge on or before July 4, 1976.

To celebrate the momentous wagon train arrival in Kirkland, local citizens were treated to a lavish two-hour outdoor musical program on the shores of sparkling Lake Washington.

Six college student musicians from Pennsylvania, billed as the "Bicentennial Wagon Train To Pennsylvania Show" (they're travelling with the train), sang and danced their way through a variety of tunes composed especially for the



The Lake Washington "Skippers" Chorus under the direction of Ray Packard entertaining the crowd at the Bicentennial Wagon train celebration in Kirkland, Wash.

Bicentennial event. Their program followed the theme "the re-dedication of ordinary Americans to the principles upon which our nation was founded."

After several speeches and official document signings, the barbershopping began. The "New Found Sound" warmed up the windswept audience by taking them on a tour around America through the medium of four-part harmony. The 1973 Evergreen District quartet champs gave the crowd a generous sample of the kind of music that has taken them to the international semi-finals in 1973 and 1974, and has earned them the right to represent their chapter and district at the competition in Indianapolis this June.

The Skippers, current Evergreen District chorus champs, followed with more of the same. And what a sound! All the singers were still flushed with the excitement of their successful two-night show the week-end before. This, plus the unseasonal 44 degree weather, combined to produce chords that are still ringing along every mile of the Oregon Trail.

So, when the Bicentennial Wagon Train rolls into your town, don't be surprised if the wagonmaster's "Wagon's Eastward Ho" comes out in the key of E<sup>b</sup>, with the outriders joining in the wildest gag you ever heard.

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## '73 Chorus Champs Provide New Thrills

By Jean (Mrs. Larry) Findlay,  
310 Charing Cross,  
Cincinnati, O. 45238

Last night in Cincinnati's Music Hall, among the "sold-out" audience of 3,500, I was afforded a new thrill in barbershop entertainment. Why? Because my husband is a long-time Barbershopper, and I'm an avid fan.

As I sat with my son in the silent darkened Music Hall, a smile of joy and pride crept over my face upon hearing the effervescent Erich Kunzel, Cincinnati's Symphony Conductor, introduce "our" chorus. "It's a great pleasure to have as our Symphony's opening guest tonight, the 1973 International Barbershop Champion, the Southern Gateway Chorus. For those of you who are not familiar with barbershop singing, they are going to surprise and please you; so give them a big round of applause — their director, Mr. Thomas Gentil."

As the applause faded, Tom blew the pitch and the harmonious tones of, "Let me tell you the story of the great

and concluding with "Coney Island Baby" was a musically diverse program which was truly something new and impressive for all. The combination is certainly a cultural asset to our city, and it won the hearts of last night's audience immediately.

I can't say their appearance with the Cincinnati Symphony these past two nights was the pinnacle of the chorus' performances, for their "peak" was met on a warm Saturday afternoon in mid-July of 1973, as these words flooded the hall in Portland. "... And our new International Champion — the Southern Gateway Chorus from Cincinnati, Western Hills, Ohio," but it was performed with obvious elation and pride.

The men were impressed and pleased with themselves — also with the symphony and the audience. Of course this is important, and it showed as they left the auditorium



1973 Int'l Chorus Champions, Cincinnati (Western Hills), O.

George M. ... " swelled through the massive acoustically excellent Music Hall; shivers went up and down my spine. I had no doubt heard the chorus perform that song some fifty or sixty times over the past year and a half, but never with the very same aura of pride with which I heard, "The Man Who Owns Broadway," last night. What a thrill! Upon its completion, the applause from the audience denoted that my thrill was not isolated.

Director Gentil then yielded the podium to Conductor Kunzel, and the mellow strains of cello, oboe, drum, trumpet, etc. combined with song and filled the air. It soon became apparent that four-part harmony was very compatible with symphony-type music. The barbershop — symphonic melodies, arranged many years ago for the Washington, D.C. National Symphony Orchestra, that were being presented were familiar to most. The combined harmonic tones of two expert musical groups singing and playing together so beautifully on the immense stage were truly overwhelming. From, "The Old Songs" through, "Way Down Home," "Sweet Roses of Morn"

bustin' a few buttons along with some chords. Thus my son and I were not the only ones pleased with the program. Director Gentil, Conductor Kunzel, the Chorus itself and the entire audience received it with approval and delight. What better way to introduce barbershop harmony to a new segment of music lovers! To all S.P.E.B.S.Q.S.A. members — you, too, were represented well in Cincinnati that night — you would have been proud. If you're not a member, but your husband, father, brother, son or friend is a Barbershopper, I wish you could have been with us to hear that polished performance.

I can't imagine not being a part of this harmonious hobby of my husband's. Maybe my motives are selfish in accompanying him, when possible, on singing engagements with his "Bandwagon" quartet and "Southern Gateway" chorus, but the listening thrills afforded me over the years have been innumerable. Last night a new thrill was added to my experiences. Thanks, Southern Gateway Chorus. And thank you, too, S.P.E.B.S.Q.S.A. — just for being.

# "Music Man" Involves Chapter, Families

By Ruthann Gavitt, wife of Wayne Gavitt, Pres.,  
Columbia-Montour, Pa. Chapter, La Porte, Pa. 18626

Immediate Past President Leon Avakian would have been proud of the way the Columbia-Montour (Pa.) Chapter followed his admonition and got "involved" in a recent college-community production of Meredith Willson's *The Music Man* at Bloomsburg State College. We know it is not uncommon for theatre groups to recruit a quartet from their neighborhood chapter to be featured as the contentious school board members who discover true harmony with the help of Professor Harold Hill. The unique aspect of our chapter's involvement, however, was the *extent* of participation.

The Shortway Sharps, our chapter's most active quartet, was the logical choice to fill the aforementioned assignment, but band director Steve Wallace, their bari (and the Col-Mon Chapter's director, incidentally), had a previous commitment to serve as the director of the orchestra, so the other three Sharps (Dale Thomas, tenor; Ed Burkett, lead; and Doug Ensley, bass), with little difficulty, convinced Chapter President Wayne Gavitt to fill in at bari. The review of the show in the local paper read, in part: "Adding class and fine voices are the Shortway Sharps, a barbershop quartet that is one of the hits of the show. They are well known in the community and leave no doubt that they can sing and enjoy doing it . . . Their rendition of 'Sincere' and their duet with Marian are two of the more lovely numbers."

Besides the quartet and director Wallace, ten additional



Columbia-Montour (Pa) Barbershoppers aboard the Rock Island Express. The "Shortway Sharps" (right) serenaded Marian the Librarian.



chapter members, three of their spouses, and four of their children added their talents to the show in various capacities. Several of the men were featured in the opening Rock Island Railway scene, two of the children, Laurie Thomas and Kathy Miller, shared the role of Amaryllis, and the spouses and other children were part of the singing and dancing ensemble, the orchestra, or the makeup crew.

The long hours spent on the production had many compensations; among them were the thrill of being part of a near-professional level production which received glowing reviews and a standing ovation from each night's audience, and the pleasure of working with dedicated, enthusiastic college kids (no generation gap here) and a talented choreographer and directors who brought out the best of the "ham" in everyone.

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## about QUARTETS

The 1974 International Champion Regents announce that Ralph Childs is now singing tenor, replacing Harry Williamson. Childs formerly sang with the past Mid-Atlantic District champion "Fifth Edition." New contact man for the Regents is Ronald Knickerbocker, P.O. Box 106, Downingtown, Pa. 19335. Phone: (215) 269-0267.

Another new contact man in one of our champion foursomes: Al Kvanli is now contact man for the 1973 international champion Dealer's Choice quartet. Kvanli can be reached at 417 Cambridge, Richardson, Tex. 75080.

We picked up some good news in the Memphis, Tenn. bulletin, "Cotton Pickin' Notes," concerning Bill Busby, baritone of our 1956 champion Confederates. Bill is improving, gaining weight and has returned to his home. This comes as great news to his many friends throughout the Society. Our best wishes to Bill for a continued speedy recovery.

Jay Giallombardo, (bari, Grandma's Boys) was quick to take up the challenge (Mar.-Apr. HARMONIZER News About Quartets) concerning the youngest quartet to ever win a district championship. Jay says he hates to shatter the hopes of the new Cardinal District champs ("Blue Grass Student Union"), but Grandma's Boys were fortunate to win the Illinois District championship in 1968 with two members age 18 and two at age 17. Grandma's Boys have been singing for seven years now, and are still going strong as evidenced by their third place medalist finish in Indianapolis this year.

Another interesting note picked out of a chapter bulletin: the Arcadia, Calif. "Harmonews" reports that Ken Ludwick, a former member of the Golden Staters

Famous accordionist Myron Floren of the "Lawrence Welk Show" gives the downbeat to the current Southwestern District Champion "Sound Association" (San Antonio, Tex.). The quartet was a featured part of the San Antonio Symphony Orchestra's recent "pops" concert and provided four-part harmony to the old German drinking song, "In Himl Gibts Kein Bier."



when they were on their way to the crown, is now on on a European tour with a male chorus. Many of you remember that Ken had a very serious automobile accident several years ago which forced him to leave the "Golden Staters." He has made a remarkable recovery and is now driving his own car again.

Barbershoppers, and especially two pretty well known quartets, our 1967 international champion Four Statesmen and the Adventurers, 1966 Northeastern District champions, had very active roles in a benefit show to support John Rougeau, the young Milford, N.H. man who is paralyzed due to a skiing accident. The two foursomes took part in a special all-barbershop concert which resulted in a \$1,500 check for the Rougeau fund. Once again, Barbershoppers can take credit for a fine community service effort. ("Statesman" Dick Chacos resides in Milford, N.H.)

The excitement of winning the international championship took place all over again on Sunday when the Happiness Emporium, our new champions, arrived back in Minneapolis to find a hero's

welcome awaiting them. In addition to all major radio stations in the Twin City area announcing the results of the contest during each newscast, many of the stations played selections from the quartet's album, "One At A Time," and announced that the quartet would be arriving at the Twin Cities International Airport shortly after 3 p.m. About 300 loyal supporters and friends were on hand when our champions returned home. You can well imagine the mood of intense excitement which filled the air and, in addition to the many placards congratulating the quartet, photographers and reporters from all major television stations in the Twin Cities were present. Sporting their coveted gold medals, signifying dreams come true, they made their way through the crowd, accepting everyone's congratulations. With the handshaking over, the quartet obliged the crowd and media by singing one of their favorite songs, *My Lady Loves to Dance*. Attired in their yellow liesure suits with flowered brown shirts, they looked great in color on the 6 and 10 p.m. television news on Sunday night. Yes, the Minneapolis area and the Land O'Lakes District is indeed proud to have a champion in their midst once again.



Following a May auditions night, twenty-seven new singing members received membership certificates in Peninsula, Calif. Front row, from left, are Adm. VP Jerry Orloff, Chapter Pres., "Rick" Leal, Far Western District Pres. Jack Hines and Chorus Director Sam Gonzales.



## **"Auditions" Still Doing the Job**

You say your chapter has tried the "Auditions for Admissions" member recruitment program and it just hasn't worked? Your chapter had good success with AFA the first time you tried it, but it hasn't done the job for you since? Or is yours one of the chapters that still needs to be convinced the program will work if it's presented properly? If any of these circumstances seem to fit your chapter's situation, perhaps some of the following information will renew your interest in the Society's official membership program.

A recent "Auditions" night held in Peninsula, Calif., where the "Auditions" idea was used for the first time about four years ago, produced a total of 29 new members. Copies of Adm. VP Jerry Orloff's reports to Chapter Pres. "Rick" Leal about their recent effort are as exciting as they were after their initial effort years ago. His reports indicate a lot of chapter involvement and old-fashioned hard work. There were many contacts made, numerous follow-up letters and an equal amount of personal phone calls to prospects. A perennial Century Club chapter since they first pioneered "Auditions for Admission," the Peninsula Chapter, with a current membership of 136, is thoroughly convinced there is no other way to bring in new singing members.

Let's travel to the other side of the country for another

look at "Auditions" at work. The Atlanta, Ga. Chapter, after approaching AFA with some skepticism in the past, decided to make an "all out" effort this past Spring, following the Society's guidelines "to the letter."

How did they do it? Like Peninsula, it took a lot of hard work (those words again) — letter-writing, follow-up, newspaper, radio and television publicity and an added innovation or two.

Atlanta Adm. VP Jim Mount reported that one of Atlanta's strongest appeals for new members was made in conjunction with their annual show. They used a membership booth in the lobby during both performances where the story of barbershopping was told by means of photos, displays of trophies, barbershopping memorabilia, and booklets and brochures provided by the International Office.

Atlanta Pres. Larry Crabb feels that any chapter can be equally successful with its AFA program if they include what he calls the six "P's" for building membership: Prospects, Publicity, Presentation, Personal Involvement, Perseverance and Positive Attitude.

How successful were they? They brought in 37 new singers bringing their chapter total to 127 men as of June 30th. (See photos.)

Twenty-one of Atlanta's new members are shown right after a recent successful auditions night. Adm. VP Jim Mount (front row, extreme left) and Chapter Pres. Larry Crabb (front row, extreme right) were happy to be a part of this picture. Atlanta's membership efforts netted a total of 33 new singing members.





# I see from the bulletins...

By Leo Fobort, Editor

## "COMING EVENTS" HAS HAD IT

No, you're not missing part of your magazine; the "Coming Events" department has been discontinued. Perhaps one of the oldest continuing departments in the HARMONIZER, the need for listing chapter show dates on a Society-wide basis no longer exists. With all but one or two districts providing this information in their publications, and most districts on a monthly schedule, it's an unnecessary duplication of effort to continue listing the dates in the HARMONIZER.

## IDAHO BARBERSHOPPERS ENJOY CAMPOUT

Barbershoppers from Pocatello, Burley, Twin Falls, Boise and Nampa, Ida. enjoyed a campout on beautiful Lake Altures in the Stanley basin of central Idaho on July 18-20. Assembling Friday afternoon and Saturday morning were 22 Barbershoppers and their families, making a total of 71 in all. The more hardy of the group went swimming or canoeing in the chilly water trickling down from the snow banks high on the slopes, while others played volley ball, pitched horse

Bob Johnson received a typical Tucson Vigilanty Committee welcome, complete with "hanging" party and "Wanted" posters. All Bob lost was his neck tie (replaced with a Tucson Vigilanty bolo tie). Bob was leading up a "Young Men in Harmony" demonstration for the Tucson schools.



shoes and participated in other games. Ringing chords were much in evidence throughout the weekend, and all agreed to schedule a similar outing next year. Our thanks to Ralph W. Maugham, Burley Chapter President and past bulletin editor, for providing the information.

## ABOUT THOSE MEN OF MUSIC

Because the July-Aug. issue was devoted entirely to the Convention, we did not get to write anything about the man who provided the fine song which you received in that issue. *On a Lovely Day* was written and arranged by Jay Gialombardo, one of the bright, young musicians in the Society. Jay, bari of third place



Chester Lee, only active charter member of the San Antonio "Chordsmen," displayed a former uniform during the chapter's 20th anniversary celebration party. Lee was responsible for preparing the chapter's 20-year history and making arrangements for the celebration.

medalists "Grandma's Boys," has a Bachelor of Music Education degree from Boston Univ. and a Master of Music degree (Composition and Theory) from Northwestern.

He just finished a two-year stint as Music Specialist for the East High School in Waukegan, Ill. and will be working next term as Coordinator of Vocal Music in Woodstock, Ill., where he will direct the acapella choir, swing choir, Madrigal



Winners of the Nassau-Mid-Island (N.Y.) Novice Jamboree quartet contest were the "Last Call 4." From left, they are Phil Duncan, tenor; Bill Fabish, bari; George Ennis, lead and Hal Cruishank, bass.

singers and beginning chorus, as well as coordinating vocal music activities and programs in three elementary schools and two junior highs.

Chorus director in his home chapter (Northshore, Ill.), he also directs the "Melodeers," 1975 region Sweet Adeline champions. Jay served as a quartet coach on the faculty of Harmony College in St. Joseph, Mo. this year.

He has written many songs in the barbershop style, as well as choral music for SATB choir, chamber and orchestral music. Two of his choral works and a piano suite won honorable mentions in the National Federation of Music Clubs Young Composers Competition in 1970 and '71. Originals he's written and arranged are: *Bring Back Good Old Vaudeville*; *Takin' My Gal Out Tonight*; *Going Down to My Hometown in Dixieland*; *A Song for Mary*; *Please Save the Last Dance for Me*; *It's Ragtime (That I Love)*; *You're the Girl I Love*; and *On a Lovely Day*. We're sure you're enjoying the first of his songs to be published by the Society.

An older, but equally gifted, composer and arranger, Einar N. Pedersen, presents



*Back in Dixie Again* in this issue.

A Barbershopper since 1959, Einar is director of the university center at Tulane University, where he has been associated in the field of student activities for the past twenty-six years. A self-made musician whose background includes fifteen years of producing student-directed musical comedies, Einar's composing talents were developed during that period of his life. With no formal training in music, he has learned from others willing to share their knowledge and talents. He can play piano, organ, accordion, banjo, tenor guitar and ukelele, all harmony producing instruments.

An active member of the Crescent City (New Orleans) Chapter, Einar has sung in three quartets, the "Beachcombers," "Special Delivery" and "Minor Alterations." He has served twice as chapter president and has held other chapter offices. He is presently serving as assistant chorus director and coach. Both his and the neighboring Riverside chapter, have often chosen his originals for their annual shows.

Pedersen's list of barbershop compositions is impressive: *Steamin' Down the River; I'd Give the World to Be in My Hometown; Back in Dixie Again; Hold*

That's Stage Presence Category Specialist Jack Hines running the film at the special Stage Presence Category school held at Marion College in Indianapolis just before our recent convention.



*Out Your Hand; I Love to Hear That Old Barbershop Style; Down Around Sugartown; Welcome Back to Dixieland; Now that You're Back in Dixieland; I Left My Heart on a Tree with Mary; Take Me to the Heart of Dixie; If I Could Sing Those Melodies (Just as my Mother Sang to Me); Back in Those Wonderful Days; Down Mem'ry Lane; Shine, Mister Moon; Hear Us Now, Oh God, Our Father; and America, My Own.*

#### YOUR CHAPTER JUST A WORD?

We went to the Huntsville, Ala. Chapter bulletin for our first "from the bulletins" item. A recent issue included the following poem concerning the roles we play in the operation of our chapter:

"You can prepare and help plan it;  
You may never understand it;  
For it's really only you.  
You can secretly disown it;  
You can cry and bemoan it;  
You can sell it out or loan it;  
After, all, it's only you.  
You can hurt and impair it;  
But best remember to take care of it;  
It is really just you.  
You may never use it;  
But like it or refuse it;  
It's always up to you.  
By itself it's just a word;  
Its meaning seldom heard;  
To Webster's book we referred;  
And the chapter, it's composed of you."  
(Con't on next page)

## TWO JOIN STAFF

Margaret A. York has been employed as administrative assistant in the finance and administration department filling the vacancy created when Dave Wilt left at the end of March. Working under the direct supervision of Dallas Lemmen, Director of Finance and Administration, she reported for work on June 16 and received a rather thorough indoctrination as a staff employee during the recent Indianapolis convention.

A member of *Phi Alpha Theta* honorary society while attending Western State College of Colorado, York is a recent graduate of the University of Wisconsin-Parkside with a B.S. degree in business management.

The mother of two school-age children, Margaret is interested in painting, gardening and playing bridge. The Yorks presently make their home in Racine, Wis.

The appointment of Joe E. Liles as the Society's third music services assistant was announced by Director of Music Education and Services Bob Johnson early in July; he will join the International Office staff on Sept. 1, 1975.

A Society member since 1968, Joe has been director of the San Antonio "Chordsmen" chorus since 1969. He is a certified Arrangement judge and has served on the Harmony College faculty for the past three years. Joe will be working in the chorus development program with special emphasis on chorus director training.

Liles holds a B.A. degree from Baylor University, a M. Mus. (theory and composition) from Southern (Louisville) Seminary and has completed thirty hours toward a Doctorate in

#### 25 YEARS WITH THE "SCHMITTS" — (from page 21)

tives: "Did all the others get sick?"

Saturday was a long day, for we had to keep up our enthusiasm, knowing fully well that we were far out of our class as part of the top five in this great contest. Saturday night's contest was moved to the Arena, and with it come those accompanying problems . . . like no way to get on or off stage. (There was little or no stage presence judging.)

We felt like we had done a poor job on Saturday night, and yet we were so thrilled to have had the opportunity to sing with those other four great quartets ("Keystone Quads," 2nd; "Clegg Dwellers," 3rd; "Four Chorders," 4th; "Antlers," 5th) that our anxiety over our poor performance was short-lived. Then for the first time in our lives we heard the retiring champion "Buffalo Bills" singing their farewell songs. We decided we would be lucky if we didn't win, for we were nothing compared to what we were hearing.

And then the impossible happened. The Schmitt Brothers had won the 1951 international championship. And Toledo, although it was the beginning of the championship road, was like most graduations. For it was truly a commencement, and not the beginning of the end . . . but the end of the beginning! Next issue — "Our championship year."

music (conducting-performance emphasis) at the University of Texas.

He has been employed as project manager in the mental health services department of Bexar County Hospital in San Antonio. Joe, wife Kay and three children will be moving to Kenosha during the latter part of August.





## I SEE FROM THE BULLETINS —

(from page 29)

### BARBERPOLE CAT PROGRAM A WINNER

The Livingston, N.J. Chapter has gone for the Barberpole Cat Program "hook, line and sinker." When Bob Houston, one of their most active participants (they call 'em "Dan-Cats"), was temporarily incapacitated earlier this year, he obtained a complete set of the BPC tapes. Bob plans to learn all four parts to the thirteen songs, claiming the activity is great therapy. Bob also found another use for the tapes. When two fellow-"Dan Cats" drop in, he cranks up a BPC tape to provide the missing part, and they have a quartet (that's great therapy for all three). Our thanks to Chapter Secretary Joe O'Brien for letting us in on Bob's ingenious method of doing a little singing, even when you're under the weather.

### THE CHAIN THAT BINDS

This is a "chainy" news item designed to bring relief and happiness to all. We can't credit its origin 'cuz we've seen it repeated in many bulletins. The following

Surely a red-letter day in the Society's history, May 16 will be long remembered as the day the "Boston Common" were guests on the prestigious NBC "Today" show. Millions of viewers heard several selections by the medalist foursome and an interview with bass Terry Clarke. The quartet is shown above as they appeared on camera; then they posed, along with Soc. Exec. Dir. Barrie Best (standing, center), with "Today" show stars (seated) Jim Hartz, Gene Shalit and Lou Wood (far right, background). That was only the beginning of a very long day which included numerous singing performances, along with radio and television interviews. Exec. Dir. Best is shown (right) during a radio interview with WCBS reporter Art Athens, which was followed by a song from the "Boston Common" (lower right).

version came from the Billings, Mont. "Skyline Writings." "Unlike other chain items, it does not involve any 'coin of the realm.' You simply clip this item, send it to six other chapters which are tired of their directors, then bundle up your director and ship him to the chapter at the top of the list, adding your name (chapter) to the bottom of the list. Within one week you should be receiving 748 directors, one of which should be a complete 'dandy.' Keep the faith. One chapter broke the chain and got their old director back again."

### A "FIRST" FOR INDIANAPOLIS

Editor Bob Bereman, in his June "Speed Notes," reports what we feel sure is a Society first. During their recent annual show, which, incidentally, was just two weeks before they hosted the international convention, member Bob Carroll presented girl friend Sheila Anthony with an engagement ring *on stage*! Needless to say, the Indianapolis Chapter has proved to a lot of people that it is comprised of a lot of energetic, imaginative men. So, Bob's (Carroll) action doesn't surprise us as much as we'll bet it did Sheila.

### BY THE WAY . . .

We made a pretty fair-sized goof in the special Convention issue when we misidentified a quartet pictured in the photo coverage of Monday's activities (page 4). One of the first quartets to appear during the convention was a Terre Haute, Ind.



foursome, the "Four Flushers," and not the "Allied Four," as we labeled them. Both quartets, by the way, called our attention to the mistake. Sorry guys.

### THE MAIL DOES COME THROUGH

A letter from Great Britain addressed to "Keep America Singing Preservation Society Barber Shop Quartets, Kansas, U.S.A." finally reached the International Office . . . though we don't really know why. Fortunately, a Central States District official, living in Kansas, directed the Post Office to send the letter to Kenosha. Seems like they do a better job on the "tough" ones.

### CHORUSES JOIN FOR CHURCH SING-OUT

Both the Elkader and Dubuque, Ia. Chapters took part in singing the mass at a Knights of Columbus Diamond Jubilee Celebration, a statewide event. The joint effort came about as a result of the untiring efforts of Elkader Director Steve Waters, who arranged the mass in barber-shop harmony. Dubuque Director was Dale Schulz. Singing in churches during summertime has become an important activity for these choruses and both chapters report good response to this type of activity, from both participants and those in attendance.

## DIRECTOR WANTED

The Arcadia, Calif. Chapter is looking for an enthusiastic Barbershopper who would like to direct a good, medium-sized chorus.

Arcadia is located in Southern California in a beautiful residential suburb just 15 miles northeast of Los Angeles.

For many years, including 1975, the chorus has qualified to compete in the Far Western District contest. Our desire, though, is to be a well-rounded chapter which enjoys all areas of barbershopping.

Interested persons are invited to contact: Bill Roth, Pres., 18747 Milton Drive, Glendora, Calif. 91740. Phone: (213) 336-8980.

## Century Club

(As of July 31, 1975)

Society Rank Total Members

### FAR WESTERN

- 2. Phoenix, Arizona . . . . . 144
- 4. Peninsula, California . . . . . 136
- 6. Riverside, California . . . . . 134
- 7. San Diego, California . . . . . 133
- 15. Whittier, California . . . . . 117
- 21. Honolulu, Hawaii . . . . . 108
- 24. Reseda, California . . . . . 107
- 30. Salt Lake City, Utah . . . . . 103

### MID-ATLANTIC

- 1. Dundalk, Maryland . . . . . 184
- 9. Livingston, New Jersey . . . . . 128
- 10. Westchester Co., New York . . . . . 127
- 13. Fairfax, Virginia . . . . . 117
- 16. Montclair, New Jersey . . . . . 116
- 22. Alexandria, Virginia . . . . . 108
- 23. Allentown-Bethlehem, Pa. . . . . 107

### PIONEER

- 8. Oakland County, Michigan . . . . . 129
- 14. Grosse Pointe, Michigan . . . . . 117
- 25. Detroit, Michigan . . . . . 106
- 33. Wayne, Michigan . . . . . 100

### ILLINOIS

- 11. Arlington Heights, Illinois . . . . . 120
- 17. Lombard, Illinois . . . . . 114
- 27. Bloomington, Illinois . . . . . 105

### CARDINAL

- 5. Gtr. Indianapolis, Indiana . . . . . 135
- 29. Louisville, Kentucky . . . . . 105

### CENTRAL STATES

- 12. Kansas City, Missouri . . . . . 118
- 20. Denver, Colorado . . . . . 109

### JOHNNY APPLESEED

- 26. Warren, Ohio . . . . . 106
- 31. Stark County, Ohio . . . . . 101

### LAND O'LAKES

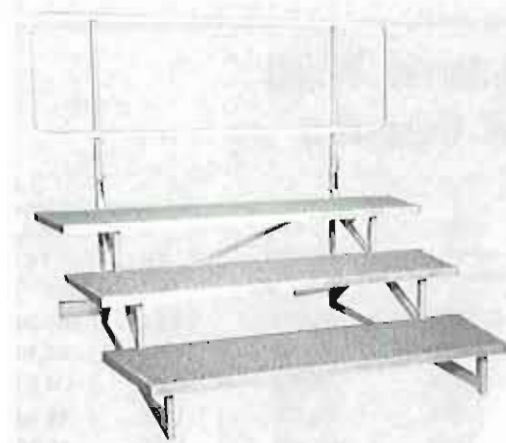
- 3. Minneapolis, Minnesota . . . . . 141
- 32. Racine, Wisconsin . . . . . 100

### SOUTHWESTERN

- 19. Houston, Texas . . . . . 112
- 28. San Antonio, Texas . . . . . 105

### DIXIE

- 18. Atlanta, Georgia . . . . . 113



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			In 1975	7-1-64 To 12-31-74
CARDINAL .....	\$ 1,190	\$ 58,621	\$3.23	\$44.00
CENTRAL STATES .....	1,139	101,252	.71	34.19
DIXIE .....	1,731	52,430	2.15	36.61
EVERGREEN .....	901	46,132	1.03	19.13
FAR WESTERN .....	820	165,744	2.53	43.05
ILLINOIS .....	2,018	103,595	2.81	47.03
JOHNNY APPLESEED .....	2,617	103,275	2.24	34.21
LAND O' LAKES .....	11,005	123,167	3.38	31.80
PIONEER .....	1,420	58,322	2.82	37.12
MID-ATLANTIC .....	4,354	222,111	2.27	42.11
NORTHEASTERN .....	2,716	93,438	1.92	27.50
ONTARIO .....	—	60,079	3.25	29.35
SENECA LAND .....	2,163	68,005	3.05	47.02
SOUTHWESTERN .....	9.09	54,596	1.10	30.42
SUNSHINE .....	1,133	56,219	2.81	44.43
HARMONY FOUNDATION ....	—	9,938		
OTHER RECEIPTS .....	<u>3,798</u>	<u>81,452</u>		
TOTAL .....	37,914	1,448,376		

† Additional contributions held in Canada total \$72,190.67

## Bargain Basement

(YOU CAN DISPOSE OF THOSE OLD UNIFORMS, HATS, CANES, VESTS, ETC. BY PLACING AN AD IN THIS DEPARTMENT. SPACE IS AVAILABLE AT THE LOW RATE OF \$5 PER COLUMN INCH (WITH A \$5 MINIMUM CHARGE). COPY SHOULD BE SUBMITTED BY NO LATER THAN THE 5TH OF THE MONTH PRECEDING DATE OF PUBLICATION (I.e. AUG. 5 FOR SEPT. - OCT. ISSUE).

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

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

**FOR SALE - 35 long sleeve gold satin blousy shirts plus material for about 5 more. \$200 for the lot. Contact: John H. Bassarear, 5275 Calle del Ciervo, Tucson, Ariz. 85718 Phone: (606) 299-9860.**

**FOR SALE - 61 uniforms, tux type gold jackets and gold pants, black trim. Five years old, good condition - \$1000 postpaid. Contact: John H. Bassarear, 5275 Calle Del Ciervo, Tucson, Ariz. 85718, Phone: (602)299-9860.**

**FOR SALE - 40 gold lame jackets, with black collar and lapels (assorted sizes) \$10 each. 40 gold ruffled front shirts (and cuffs), assorted sizes \$2 each. 24 orange jackets with white linen trousers (assorted sizes) \$10 per set. Contact: James Lyttle, 23 Oxford Rd., Wellesley, Mass. 02181.**

**FOR SALE - 60 long sleeve gold sport shirts, Jockey brand, worn once (about 20 never worn). Great casual attire; available in sizes small thru extra large. \$2 each. Contact: L. Fobart, 7817 - 23rd Ave., Kenosha, Wis. 53140. Phone: (414)652-8830 (after 5 p.m.)**

**29605, Secretary ... Grover B. Walters, 14 Berryhill Road, Greenville, South Carolina 29607, President.**

**BURLINGTON, WISCONSIN ... Land O'Lakes District ... Chartered June 16, 1975 ... Sponsored by Kenosha, Wisconsin ... 36 members ... Don Endres, 372 Kane Street, Burlington, Wisconsin 53105, Secretary ... Leroy Norstrom, Rt. 4, Box 14, Burlington, Wisconsin 53105, President.**



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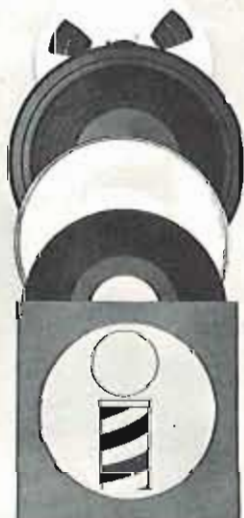
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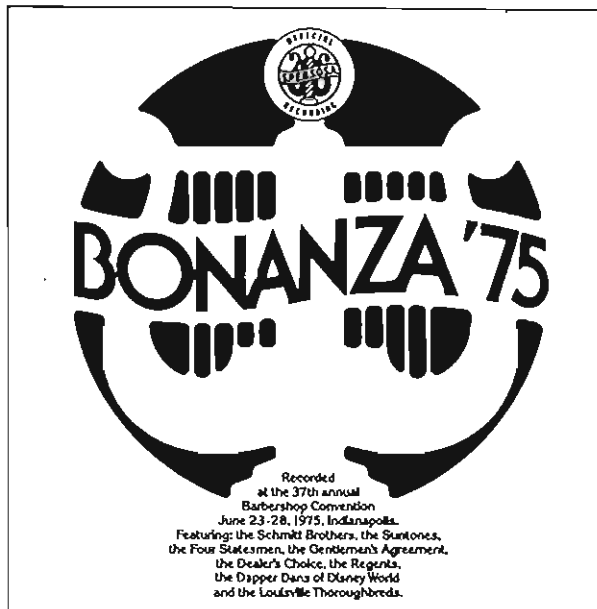
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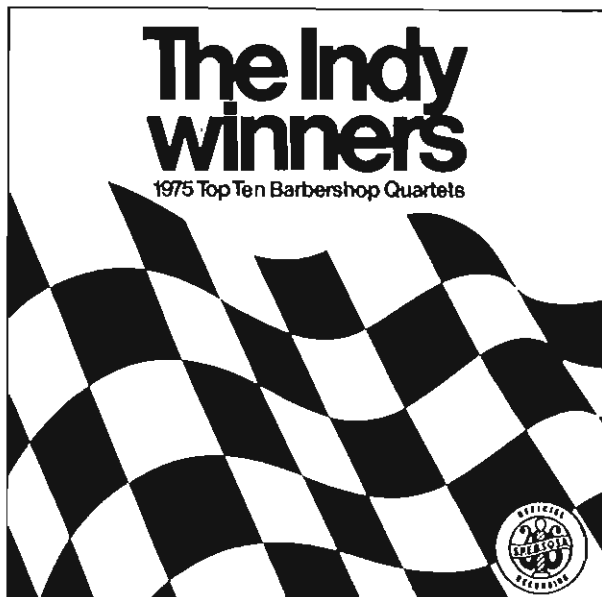
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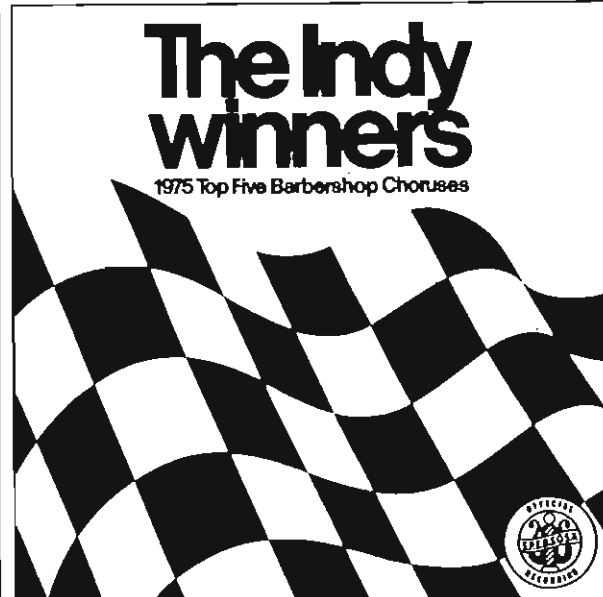
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**GENTLEMEN'S AGREEMENT:** Ring Out The Bells In Dixieland; Mal; Make Believe.  
**FOUR STATESMEN:** You'll Never Go Wrong With A Song; Maggie Blues; You Only Want Me When You're Lonesome.  
**SUN TONES:** Hospitality; A Little Street Where Old Friends Meet; Pass Me By.  
**SCHMITT BROTHERS:** Alabama Jubilee; Keep In The Middle Of The Road; When The Bell In the Light-house Rings Ding, Dong.  
**DAPPER DANS OF WALT DISNEY WORLD:** The Entertainer (Medley) Rock-A-Bye Your Baby With A Dixie Melody; Thank Heaven For Little Girls; When You Start Off Each Day With A Song; Song And Dance Man.  
**THOROUGHBREDS CHORUS:** 'Way Down Yonder In New Orleans; Do You Know What It Means To Miss New Orleans; Hard Hearted Hannah.



**VOCAL MAJORITY:** I Never Knew - You Were Meant For Me (Medley); Who'll Take My Place; Rise 'N Shine.  
**PHOENICIANS:** All Alone - When I Get You Alone Tonight (Medley); Gael But I Hate To Go Home Alone; At The Moving Picture Ball.  
**DAPPER DANS OF HARMONY:** You Ain't Heard Nothing Yet; No, No, Nora.  
**CASCADE CHORDS-MEN:** Just A Cottage Small; If You Knew Susie - Sweet Susie (Medley).  
**ARLINGTONES:** Are You From Dixie? - How's Ev'ry Little Thing In Dixie (Medley); I Want A Girl.

**HAPPINESS EMPORIUM:** It's Good To Know I'm Welcome; On The Way To Home Sweet Home.  
**INNSIDERS:** Susie's Feller; In The Sweet Long Ago.  
**GRANDMA'S BOYS:** When Lindy Comes Home.  
**BOSTON COMMON:** Bring Back Those Good Old Days.  
**VAGABONDS:** Welcome Back To Dixieland.  
**SOUNDTRACKS:** Give Me The Moonlight, Give Me The Girl.  
**COMMAND PERFORMANCE:** In the Little Red School House.  
**OK-4:** You're The Flower Of My Heart.  
**NOVA CHORDS:** In The Land Of Wedding Bells.  
**ROARING 20'S:** As Long As She Loves Me, in Dixieland.

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