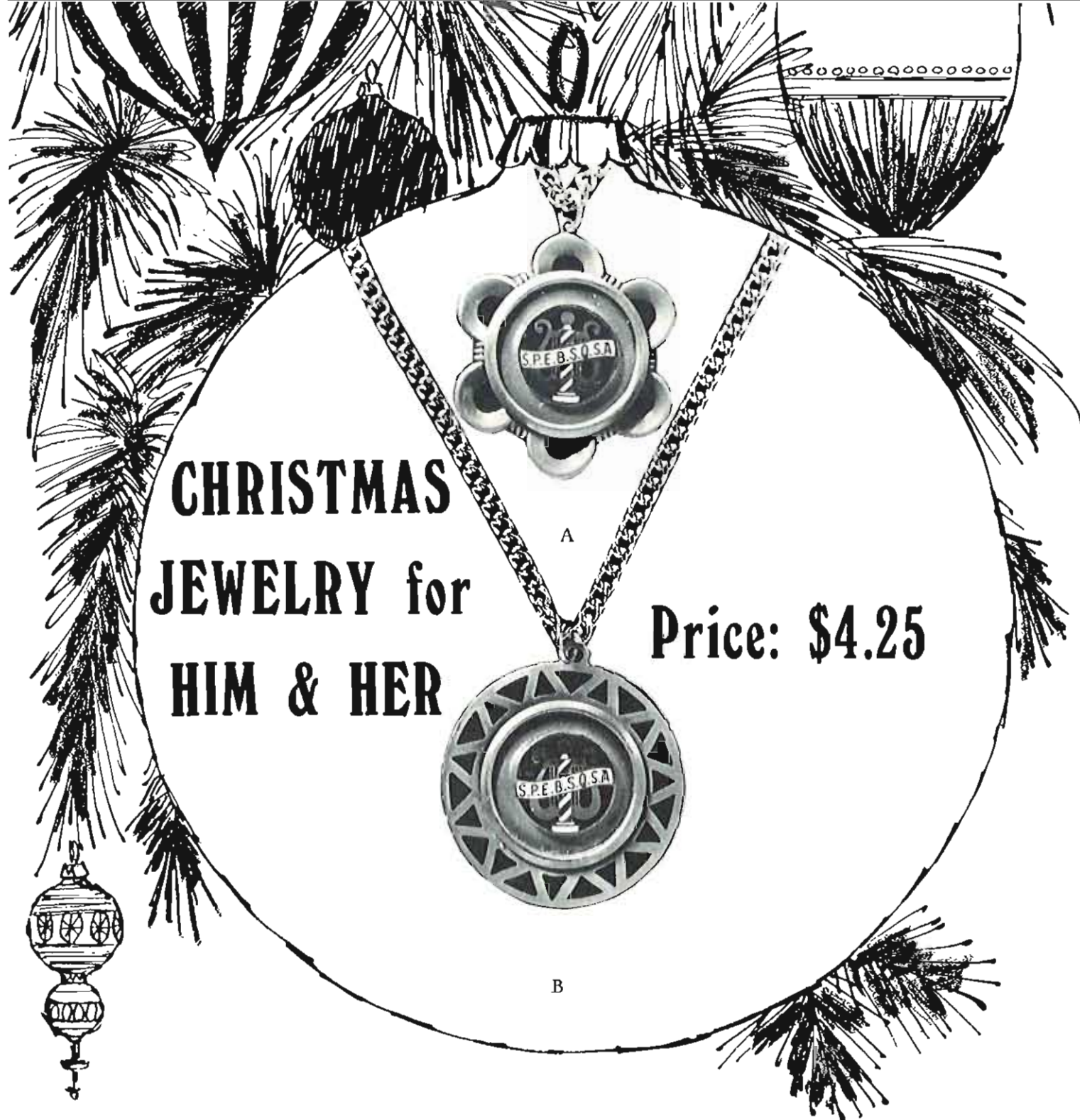


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*from the Children
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DEVOTED TO THE INTERESTS OF BARBERSHOP QUARTET HARMONY
NOVEMBER • DECEMBER 1975 • VOL. XXXV • NO. 6

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features

<i>Institute's Year 'Round Program Meets Special Needs</i>	2
<i>Barbershoppers Are Never . . . SPEBSQSA'd</i>	4
<i>200-Man Chorus Readies for Mid-Winter</i>	6
<i>Barbershop Song: Vehicle for Journey Toward Musical Excellence</i>	8
<i>Meet Your Staff</i>	10
<i>Suntones Newsletter</i>	12
<i>Barbershoppers: Last of the Great Lovers</i>	16
<i>1975 Christmas Gift Catalog</i>	17
<i>25 Years With the "Schmitts" — Our Championship Year</i>	22
<i>What About Your Commitment?</i>	28

comment

<i>Richard's Ramblings</i>	14
<i>The Way I See It</i>	26

departments

<i>Share the Wealth</i>	24
<i>I See From the Bulletins</i>	30
<i>Mail Call From Harmony Hall</i>	36

miscellaneous

<i>Century Club</i>	27
<i>Barbershoppers' Bargain Basement</i>	33
<i>Our New Chapters</i>	35
<i>Publisher's Statement</i>	35
<i>Logopedics Contributions</i>	35

contributors

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future conventions

INTERNATIONAL

1976 San Francisco, Cal.	July 5-10
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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Barbershoppers Are Never...

SPEBSQSAted

By Bill Marvel, St. Joseph, Mo.

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There are certain sounds that have the power to send a prickly chill skittering up the back of my neck. The tinny clatter of geese flying south. A train in the night. Surf. And, for several weeks now, a barbershop quartet in full cry.

Barbershop? The very word is an image problem. Here they are, four gents in straw boaters, candy-striped jackets, and false mustachios, their grease-slicked hair parted dead center, pouring their hearts out on some lumbering old mastodon of a song. "Sweet Adeline," "Down by the Old Mill Stream" — how can anyone under 87 be driven to goose bumps by that?

The answer is, *that* is not barbershop. Whatever barbershop harmony is — and barbershoppers themselves sometimes don't seem to be sure — the boaters and waxed mustaches are a caricature, some cartoonist's libel. Real barbershop is . . . is something else, as I learned at Harmony College here. I had come prepared to snicker. I went away charmed. This is a love song to real barbershop.

Harmony College is not a real college, though it is held on the Missouri Western State College campus. It is a yearly, week-long crash course and revival meeting for hard-core barbershop fanatics, sponsored by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (SPEBSQSA). The fanatics come from all over the United States and Canada (and, this year, from England) just to arrange, compose, direct, and most of all, to sing in the barbershop idiom.

They sing it morning, evening, and long into the night. Little knots of them harmonize in the hallways, serenade in the stair wells. Heads bowed in sweet song, they file along the sidewalks toward lunch, a strange monkish order.

"It is a monastic kind of life here," an officer of the society agrees. No women, except for the cafeteria servers. Not enough hard spirits to warm the throat of a canary. If barbershoppers have a vice, it is probably ice cream, which they consume by great heaping bowlfuls.

The lunchroom is a cacophony of tenors, leads, baritones, and basses as Bob Johnson, the society's director of music education, reaches for an image to describe the Harmony College experience. Finally he has it: St. Paul on the road to Damascus, St. John at the Jordan's side. "It's like a conversion," he says, "like dipping somebody in hot oil — hot barbershop."

Johnson is one of 30 full-time employees at the society's Kenosha, Wis. headquarters, and one of the 500 or so music professionals — mostly music educators — in the society's ranks. The remainder of SPEBSQSA's 36,000 members are enthusiastically, even militantly, amateur.

"I found this is the only way to really enjoy music," says Johnson. "It's the total expression of amateurism in music. I have this dumb philosophy of amateurism. You see, the

French root of the word is 'to love.' An amateur singer is a person who pursues singing because of his love for it."

"Look around," says barbershopper Wallace De Pue, a professor of music at Bowling Green (Ohio) State University. "If this had been a group of professional singers singing here all week, by now they would have lost their voices."

'Shape the Sounds'

After lunch, everyone returns to the auditorium for the afternoon classes. Mac Huff, of the society's music staff, is in charge.

"Shape the sounds," he shouts from the stage, and 500 voices shape the sounds: "Pearls — please — pretty — Penelope —"

"Let the little puff come," exhorts Huff.

"God — gives — good — gifts — gracefully . . . Let's — make — love — mean — more — my — Nel . . ."

"Energize the M!" commands Huff. Meanwhile, tape recorders whir, catching all this for use back home at chapter meetings. The tape recorder is the barbershopper's ubiquitous companion, like the Japanese tourist's camera. When there is no one else to harmonize with, a barbershopper with a pair of tape recorders can sing all four parts, recording and rerecording until he has created a one-man quartet or a whole chorus.

Huff is into his windup now, a little pep talk on communicating the message of a song. "You pass a song in front of an audience. It may take you two or three minutes. They may never have heard it before. If in those few moments you do not get an emotional response from the audience, you have failed."

Rather Like Sex

He leads them through Irving Berlin's "All By Myself." "Would you look a little sadder, please?" he calls out as they near the punch line:

I'd like to rest my weary head on somebody's shoulder, I hate to grow older . . . (very softly now) . . . all by myself . . .

They draw it out and the sound gathers, the vibrations of 500 male voices reinforcing each other until there is another sound above and beyond what is being sung: The chord *blooms*. That bloom is the point of it all; barbershoppers call it ringing a chord, and they speak of it in terms reserved only for the most intense experiences. "The only thing I can compare it to is sex," says Charles O'Dom, of Brighton, England. "It has a physical quality you can actually feel, right here in the throat."

Anyway, it is very moving. As the last echoes die away, the singers applaud themselves. Barbershoppers applaud everyone — themselves, when they've sung particularly well; other barbershoppers; their directors; their audiences; even me, for being here to write about them.

A Slide-Rule Approach

Then they file out to classes, in search of The Bloom. There is a scientific explanation for ringing a chord, it turns out, and Jim Richards, a barbershopper and a physicist with the 3M Company in St. Paul, has that explanation. Something about the natural vibrations of sound waves and the resonances of voices reinforcing each other at the same time, if I read my notes right. Richards has devised a slide rule that enables barbershoppers to calculate exactly what notes will produce a chord that rings. Slide rules, charts, oscilloscopes, and tape recorders litter the workbench in the classroom where Richards is teaching a course on the physics of sound. The talk is all of frequencies, energies, amplification, sine waves, harmonics, and phonetics. I escape to a class in beginning directing.

Here, Ray Danley of Toronto is teaching Frank Layne of Omaha, Neb., how to conduct a barbershop chorus through "My Gal Sal." A songbook is pressed into my hand and I suddenly find myself singing lead (the melody). This is no hobby for introverts.

Levitation and Corn

Barbershop directing leans toward the athletic. Chorus directors have been known to actually leave the ground, to levitate, during particularly vigorous numbers, such as "Alexander's Ragtime Band." But Danley is only trying to get Layne to plead with his forehead as he leads us through a second number, "Why Did You Say Good-bye?" Layne scrunches up his brow.

*Why did you say good-bye?
Why did you choose to part?
You were so happy beside me,
Mine was a loving heart . . .*

The lyrics are quintessentially barbershop, of course. No other form of music would touch them, but barbershop revels in such stuff. "They have to be down-to-earth lyrics," says Dave Stevens, head of the society's music-publishing program. "Mother, home, God." He quotes an example: "'A little lane without a turning, on the way to home, sweet home . . . ' Now *that's* a damn good barbershop lyric. Sentimental, a little corny."

Stevens is the author of the society's official definition of barbershop harmony, and it is a definition he polices with vigilance. "It's only in the past four or five years, when we've been making a desperate attempt to save the style, that we've been asking what that style is," Stevens says. "The secret of barbershopping can be traced back to the fact that it started as a strictly by-ear approach. Guys with pretty good ears could woodshed (improvise). There should be four voices, or levels of manipulation. If a song doesn't need manipulation, it isn't barbershop."

Almost invariably, the lead carries the melody, with the tenor harmonizing above, the bass below, and the baritone filling in wherever he sounds best. "The implied harmony of a barbershop song should be readily apparent to the ear and it should be varied," Stevens continues. "There ought to be room for mutual embellishment. We don't go right out to a bar line, like Bach did. We think a song should have empty spaces to do things with. We call them tiddlies. Handel had his frills, pianists have their cadenzas. That's their tiddly."

A Fanatic Is Born

The golden age of barbershop lasted from the 1890s until the deployment of the Marconi wireless in parlors across

America. Suddenly people gave up standing around a piano and singing and took up sitting around a radio and listening. Ever since, barbershop has been a rescue operation. Which explains Stevens' worries about the purity of the idiom. (Posted all over walls, bumpers, luggage, and notebooks at Harmony College is a sticker with the stern admonition: KEEP IT BARBERSHOP.)

Fortunately, barbershop can be manufactured as well as reconstructed. All barbershoppers genuflect toward Meredith Willson, who in the 1950s created a classic barbershop number, "Lida Rose," for *The Music Man*. So begins the strange story of Leigh D. Soufas, a tall, thin, somewhat gangly youth with peach-fuzz cheeks, from Columbia, S.C.

Indelibly etched in Soufas' memory is the afternoon he sat in a movie theater watching *The Music Man*. There is a line in "Lida Rose" where the tenor is required to sustain, for five full seconds, a note so high that theretofore only angels had attempted it. During the movie, at the moment the tenor of the legendary Buffalo Bills quartet reached for, and took hold of, that line, a fanatic was born.

Resplendent Threads

Ever afterwards, Soufas lived for just one thing: to sing "Lida Rose." His chances came the year his high school selected *The Music Man* as the school musical. "There were tryouts," he recalls blissfully. "I was the only one who could sustain falsetto tenor on high A." He has been a Barbershopper and a regular at Harmony College ever since. He is clearly mad.

But no more so than most of those gathered in the audience for Saturday night's show, the culmination of the week's work (and a prototype of shows to be presented next year by many of the society's 700 local chapters). Here, the pick of the quartets and a chorus of Harmony students sing the melodies of Irving Berlin. One after another they parade to the front of the stage — the Empire Songsters, the Calling Chords, the Diamond Tones. And such threads! No tacky straw boaters here. Barbershop quartets dress resplendently; velvet vests, silk bow ties, cream-colored suits with white piping, white patent-leather boots.

Then the Happiness Emporium comes on, four men from Minneapolis-St. Paul who last June clambered over 44 other quartets to be judged the greatest barbershop quartet in the entire universe, the international champions. They arrived at Harmony College earlier Saturday, gold medals dangling around their necks, and their appearance sent a pulse of electricity across the campus. Everybody wanted to shake their hands, touch the hem of their garments.

It is soon apparent why. As Emporium member Bob Dowma explains, "What we strive for is a four-part singable chord on every single note in a song." When they sing "My Lady Loves to Dance," not only is there a chord on each note, but there is a bloom on each chord, a rich resonance that reminds one of train whistles on foggy nights.

After this the program ends. After all, what could anyone do for an encore?

One Last Song

A stranger would expect a rush for the door. But no, every man remains in place for one last song, "Keep America Singing," the society's official theme. The sound of 493 voices (somebody counted) swells until the hall becomes a giant sounding board. Pure music reverberates, blooms, spills out into the night. The very universe sings.

(Continued on page 34)

200-Man Chorus Readies for Mid-Winter

Breathes there a Barbershopper with soul so dead who wouldn't like to be in Washington on January 31 when an over 200-man chorus premieres the Society's Bicentennial show, "Salute to America?" We realize, of course, that all of you can't be on hand at the John F. Kennedy concert hall that night, but all indications are that many of you will be. Without question, this will be the biggest mid-winter ever. Which is another way of saying, "better get your ticket reservations and registration in right now." You see, that concert hall seats only 2,700. When those seats are gone, there just aren't any more.

Not that the Saturday night show is the only thing going on at the convention (we'll tell you about some more of the goodies in a moment), but it's a biggie. Members from the Riverside Area chapters (who are hosting the mid-winter) have been rehearsing for two months as a massed chorus under Dundalk's (Md.) resident genius, Fred King. Society Music Education and Services Director Robert D. Johnson is also making a couple of trips into the area for special rehearsals, and will direct the group on stage for the show on January 31st.

TICKET AND TOUR ORDER FORM

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

Enclosed is a check for _____ to cover the cost of the following:

_____ Afterglow tickets at \$2.50

_____ Friday night show tickets at \$4.00

_____ Saturday night show tickets at \$8 _____; \$7 _____; \$6 _____

NOTE If you have already filled out and sent in a registration form (see form on next page) which included an order for tickets, do not duplicate above. Also, if you have sent in your \$2.50 registration fee, you have free admission to the afterglow.

_____ Friday city tour tickets at \$3.00

_____ Saturday Arlington Cemetery and Mt. Vernon tour tickets at \$4.00

NAME _____

STREET _____

CITY _____ STATE/PROV. _____ ZIP _____

All tickets will be held for pick up at the Statler Hilton hotel.

"Salute to America" is but one part of the Saturday-night package. The international champion "Happiness Emporium" will be on hand with their special brand of fine music and entertainment as well as the second place medalist "Innsiders." What a show!

Still not satisfied? Well, how about another show on Friday night? That's just what's scheduled, this time featuring the third through fifth place medalists: "Grandma's Boys," the "Boston Common" and the "Vagabonds." The Friday-night show will take place in the hotel ballroom. This seats only about 1,300 so once again, better get your seats now.

The Convention itself starts on Friday, January 30, with the international board meeting at the headquarters Statler Hilton hotel. But while the decision makers are busy, Convention Chairman John Cullen and his committee have arranged for some interesting tours of the historic capital city. On Friday, there will be a city tour which includes the Capitol, national archives, famous monuments and memorials, government buildings and a short run through a residential area. On Saturday, another tour will take Barbershoppers and their families to Arlington Cemetery and Mt. Vernon.

Sounds like a great mid-winter convention. Right? Don't be disappointed then; get your registration in now. Remember, seats are assigned on the basis of when registrations are received; first registrations get the best seats. And on December 1, seats will go on sale to the general public. Up until that time, Barbershoppers will get preference.

One last thing before you put that registration form and money for tickets in the mail. If you're flying in, be sure to get a flight to Washington National airport rather than Dulles. Limmo service from National to the hotel is far better, and it's a much shorter distance.

See you at the mid-winter.

SCHEDULE OF EVENTS

Friday, January 30

Registration — 9 a.m. to 8 p.m. — Statler Hilton Hotel; International Board Meeting — 9 a.m. — South American Room; Hospitality Room — 10 a.m. to 5 p.m. — Pan American Room; City tour — Leave at 12:30 p.m. and arrive back at 4:30; Friday night show — 8 p.m. — Presidential and Congressional rooms.

Saturday, January 31

Registration — 9 a.m. to 5 p.m. — Statler Hilton; Hospitality Room — 10 a.m. to 5 p.m.; Harmony Foundation Meeting — 10:30 a.m. — Ohio Room; Arlington Cemetery and Mt. Vernon tour — leaves at 10 a.m. and returns at 2 p.m.; "Salute to America" show — 8:30 p.m. — Concert Hall, John F. Kennedy Center; Afterglow — Presidential and Congressional Rooms, Statler Hilton.

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:

<u>Singles</u>	<u>Twins or Doubles</u>	<u>Additional Person</u>	<u>Suite</u>
\$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

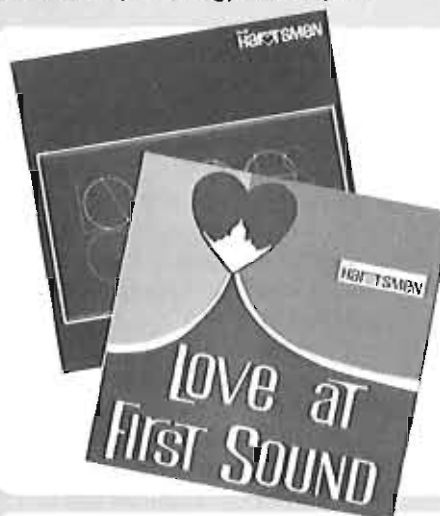
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The distribution, sale or advertising of unofficial recordings is not a representation that the contents of such recordings are appropriate for contest use.

BARBERSHOP SONG: Vehicle for Journey Toward Musical Excellence

By Val Hicks, Arrangement Category Specialist,
6053 N. Flora, Fresno, Calif. 93710

Styles of music are characterized by certain features which distinguish one style from another. A stylistic feature, when taken individually — such as unaccompanied singing — is not unique. But when various features are considered collectively, a musical style is created.

For instance, what is the name of the style which has the following features?

- a. Unaccompanied male singing.
- b. Single texture of vocal line (unison).
- c. Latin, religious texts.
- d. Melodies are often florid (two or more notes per syllable).
- e. Worship music, not concert music.
- f. Melodies organized around tonal centers called modes.
- g. Melodic range usually less than an octave.

You're correct if you answered Gregorian chant. You probably noticed that each stylistic component taken separately is not unique, but when all seven are combined into a set of features, a style emerges.

We could define in the same way Ragtime, Dixieland or Progressive Jazz. However, for the present purpose, let's take a look at that style of music we call barbershop harmony.

1. Four-part vocal texture sung unaccompanied.
2. At least one harmony part above the melody; sometimes two.
3. Avoids non-harmonic tones and minor 2nds or major 7ths (intervals).
4. Uses an unusually high percentage of barbershop 7th chords (35% to 60% per song).
5. Chords are usually in root position or 2nd inversion for optimum acoustical reinforcement of overtones and difference tones.
6. Chords resolve primarily on the circle of 5ths.
7. Arranging devices ("swipes" and "echos") are used to fill in rhythm space.
8. The songs used in this style have certain characteristics:
 - a. The melodies tend to be "Sol to Sol" rather than "Do to Do."
 - b. The harmonies implied by the melody are conducive to a barbershop setting. (See Nos. 4, 5 and 6 above.)
 - c. The meter is usually in three-quarter, four-four or "cut" time, and offers opportunities for *interpretive license*. We avoid triplets, polyrhythms and strong jazz-swing syncopation.
 - d. The lyric generally speaks of simpler days and former ways, emphasizing nostalgia and reminiscence.

- e. The song-form reveals a balance between factors of unity and factors of contrast. The most common form (AABA) reveals this balance. (The A's create unity and the B, contrast.) The forms AAAA or ABCD lack this balance. (See "Form" in Barbershop Music, pg. 12, May-June, 1974 HARMONIZER.)

The above features, then, are the components of the barbershop style.

BARBERSHOP A MUSICAL SPLIT-PERSONALITY?

One of the interesting, unique and in some ways unfortunate facts about barbershop is our stylistic duality, so noticeable between "show" barbershop music and "contest" barbershop music. We have developed musical schizophrenia, a musical split-personality, arising from the tug-of-war between forces of tradition and the forces of innovation in our Society.

Just as politics is the art of compromise, so is our present dichotomy of "show" versus "contest" songs/arrangements a compromise. The Society's Arrangement Judges, International Office staff and current and past international officers form the forces of tradition and conservatism, while certain past international champion quartets, along with various medalist quartets, chorus directors and coaches, form the liberal wing. The Arrangement Judges have remained strict in enforcing the "preservation" part of our hobby, so the liberals give vent to their innovative urges by using psuedo-barbershop songs, non-barbershop songs and novelty songs on shows and other public performances.

Show arrangements have more solo passages and are often thinner in musical texture (unison, two-parts and/or three-parts). They are frequently arranged and performed in a psuedo-commercial style using devices heard on records, T.V. and in night clubs. These show arrangements utilize songs which are more contemporary in mood and sound. Often these songs have to be manipulated to fit the barbershop style. This "manipulation" involves "engineering" or "bulldozing" as defined thusly:

FOUR LEVELS OF ARRANGING SONGS

- | | |
|--------------------------|---|
| Level one — Harmonizing: | A simple four-part harmonic setting of a melody without fancy arranging devices. |
| Level Two — Arranging: | Creating a Musical vehicle out of a song by the use of intros., tags, swipes, key changes, etc., keeping intact the song's elements, (melody, rhythm, harmony, lyrics and |

- Level Three — Engineering: form). Slight or moderate alteration of one or more of the song's elements.
- Level Four — Bulldozing: Severe alteration of the song's elements. This technique, often used by liberal arrangers, involves manipulation of the song's basic structure. The song has to be forced into our style.

Level 2 (Arranging) tries to adapt a song without manipulating its elements. This is, of course, the real challenge of arranging: to keep intact the composer's basic song.

You see, the liberals view the barbershop as a way of harmonizing and voicing the chords of a song. The liberals apply this style (harmony part(s) above the melody, four-part texture, chords in root position or 2nd inversion, etc.) to many songs. Often, though, this application becomes imposition. That is, the style is *imposed* on a song, somewhat akin to the fat lady squeezing into a girdle. Often the liberal manipulates one or more of the song's five basic elements (melody, rhythm, harmony, lyrics and form) by altering them to more readily accommodate the style.

The liberal applies the style to folk songs, Broadway tunes, Hollywood songs and current favorites from the Top Forty charts, while the conservative claims the song should *invite* or *beckon* the arranger's skills, rather than having a style imposed on it. Songs that "beckon" the arranger usually have most of the attributes described earlier.

LISTENER HAS BECOME CONFUSED

Our Society has an advantage when it comes to defining our musical style, for "Barbershop" can be whatever we want it to be: We (the Society) decide its definition, development and evolution. For a quarter of a century we have tolerated this musical split-personality in order to placate the various creative people in barbershopping. But now, caught in the cross current of innovation merging with tradition, should we be so tolerant in the face of a *blurred public image* of our style?

Perhaps it is time to face up to this musical schizophrenia, for how long can we go on proclaiming to "preserve" and "encourage" a certain musical style, when in reality many of our quartets and choruses are barren of any stylistic identity? Just as we cannot subsist on a steady diet of woodshed tiddlies, novelty songs and bulldozed arrangements, so we cannot continue confusing our listeners with a potpourri of non-barbershop or pseudo-barbershop songs!

Ultimately, our public image and our internal musical health depend on the quality of our singing and of our musical repertory. The first step in up-grading our repertory is *converting* present members to the beauty and potential of the barbershop song. We need to find, arrange and perform songs which have lovely melodies and rich harmonic possibilities; songs which open memory's veil and sometimes bring a tear; songs which beckon the arranger to apply his skills, rather than songs upon which a style is imposed.

We would all feel more pride as Barbershoppers if we knew there was *one* stylistic identity which we all promote, rather than two or three; for in the long run that unique species called the barbershop song will prove to be the most reliable vehicle on the long journey toward musical excellence.

THE GOOD OLD DAYS WERE NEVER LIKE THIS

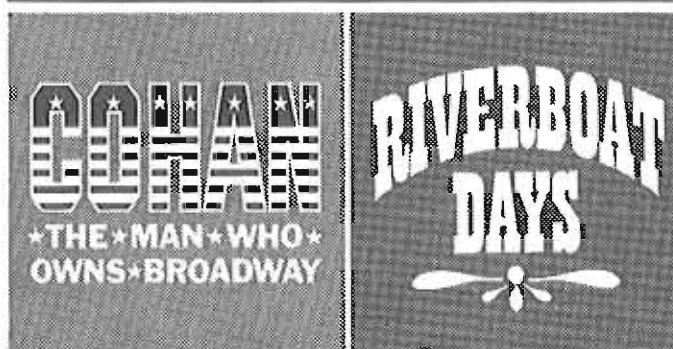
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You've probably had correspondence with Bob Meyer dozens of times and have often wondered what he looks like and just what his responsibilities entail at the International Office. Or is it Bill FitzGerald, the man who always seems to have the right answers to your phone queries, that you'd like to know more about? Maybe you've never had an opportunity to meet Executive Director Barrie Best and would like to know just what kind of man heads up the entire operation of the International Office and the Society.

We hope the following biographical sketches and pictures of staff employees will give you a closer look at some of the people working for you. Hopefully, at some later date, we'll be able to take you on a photo tour of Harmony Hall, so that you may become acquainted with the various departments and the people who work each day providing the membership with a wide variety of services. Until that time, though, we hope the information which follows will give you a better insight into the International Office operation and serve as a means of introducing some of your staff to you.

STAFF DIRECTORS

Barrie Best, Executive Director of the Society, is responsible for the day-to-day operation of both the International Office and each of the individual chapter units in the U.S. and Canada. Barrie is a long-time Barbershopper. A former Canadian, he first became exposed to quartetting in Winnipeg, Man. and was a charter member of that chapter in 1948. The sunny climes of California soon called, however, and Barrie moved to Temple City where he became deeply involved in the Society both as a singer and as an administrator. He has served on many international study groups, was co-chairman of the expansion fund committee, and is a past president of the Far Western District. In 1963 he was appointed executive director and moved to Kenosha. As a singer, many Barbershoppers will remember him as the tenor in the "West Coasters," 1957 second place medalists. Barrie has also directed choruses in San Gabriel and South Bay, Cal. and in Kenosha. Fortunately his wife Mary Anne is also a true devotee of barbershop harmony (they met through barbershopping). The Bests have two daughters, Leigh Anne and Karen Lyn and one son Richard Barrie. Deeply involved in church work, he is a Bishop in the Church of Jesus Christ of Latter-Day Saints.

The Society's Director of Communications is Hugh A. Ingraham who is in charge of international conventions, public relations and the Society's officer training and extension programs. Ingraham moved to Wisconsin in 1963 from

Columbus, O., where he had spent a year as the Society's administrative field representative in the Johnny Appleseed District. A Canadian, Ingraham first joined SPEBSQSA in Calgary, Alta. in 1949. He has been an active singer and administrator ever since. He has sung in the Stampede City Chorus (Calgary); the Winnipeg Chorus; The Singing Buckeyes (Columbus); and the "Mountain Echoes," "Fore-sights," "Assiniboys" and "Staff Chords" quartets. Prior to joining the Society on a full-time basis, he served as chapter secretary and president; area counselor; district secretary and international board member. A graduate of Acadia University in Nova Scotia with a Bachelor of Arts degree, Ingraham's pre-barbershop career includes agency work, public relations and radio. He is an accredited member of the Public Relations Society of America. He is married and has four children.

Robert D. Johnson is the Society's Director of Music Education and Services. A former director of the 1961 International Chorus champions, "The Chorus of the Chesapeake" from the Dundalk, Md. Chapter, he left his post as chairman of the music department of Patterson High School in Baltimore in 1962 to assume his new duties at Harmony Hall. Johnson has studied all musical instruments, plays the piano and has done some arranging and composing. A graduate of State Teachers College, Indiana, Pa., he holds a Bachelor of Science Degree in public school music. He earned his Master's Degree in Education at Allegheny College, Meadville, Pa., and served as assistant professor of music at that college for five years. He received an honorary Doctor of Music degree in 1970 from Dominican College, Racine, Wis. In his present position, he is responsible for the Society's music education program which encompasses not only the preparation of singable arrangements for quartets and choruses, but the scheduling and staffing of harmony education schools and seminars at key geographical points in the Society as well as individual demonstrations at chapters throughout the United States and Canada. Much of Bob's time at present is spent making presentations to state and local groups of MENC (Music Educators National Conference). He has been in the forefront of bringing barbershop harmony to the high schools through the current festival system and is constantly working with music educators to promote more barbershop music in their programs. Johnson and his wife reside in Kenosha. They have two married children.

In charge of personnel, office management and all financial matters is Dallas A. Lemmen, Director of Finance and Administration. Dallas came to the Society in 1969 after a



lengthy business career in Michigan and Indiana. Born in Michigan, he holds B.B.A. and M.B.S. degrees from the University of Michigan, with majors in accounting and finance. He served in the European theatre during the Second World War and was wounded in action. He now counts barber-shopping as a hobby, having joined the Kenosha chapter in 1969, but he still finds time for golf, fishing, home remodeling and repair, and camping. He is also active in his church and in scouting. Dallas lives in Kenosha with his wife Millie and one of their four children.

COMMUNICATIONS DEPT.

Tom Cogan is the Society's newest field representative. Cogan works mainly in two areas: starting new chapters in communities where there are none and counselling existing chapters, districts and their officers. His territory comprises the Pioneer, Cardinal, Illinois, Land O'Lakes and Central States Districts. Cogan is well qualified for his position. He first joined the Society in 1958, and prior to going to work for the organization in June, 1974, he held nearly all chapter and district offices. In addition, he is a veteran quartet singer and chorus director. He holds a B.A. degree from the University of Vermont, and prior to becoming a full-time staff member he taught mathematics at a private school in Albany, N. Y. Cogan is married and lives in Kenosha with his wife and five children.

Handling much of the detail work and correspondence involved in the Society's administrative field program and chapter and district services is D. William (Bill) FitzGerald, a Communications Assistant. FitzGerald joined the Society in 1947, and since that time has held almost all chapter, district and international offices. He is a past president and secretary of the Northeastern District, and prior to his appointment to the international staff in 1966, he was an international board member and international vice president. A singer as well as an administrator, FitzGerald has sung bass with the "Melodiers," "Harmony 4" and "Notebusters" quartets. He is married, and he and wife Teddy have three children, two boys and a girl. Prior to starting work with the Society, FitzGerald had a long history of successful selling in the New England area.

Leo W. Fobart has been Editor of the HARMONIZER since 1964, and as such is responsible for its production and advertising operations. He came to the Society as associate editor in December, 1961 from his position as assistant production manager of a publishing company at Stevens Point, Wis. Prior to this he had served in an executive capacity for 19 years with the Soo Line Railroad. A member since 1953, when

he organized the Stevens Point Chapter of the Society, he has served as chapter president, area counselor, district treasurer and district president. He has coached several quartets and played clarinet, violin and piano as a high school student. Singing-wise he is a note-reading bari and a woodshedding tenor. Leo resides in Kenosha with his wife Mary and their three children, one boy and two girls.

Sam Kennedy, Field Representative for the Society, travels the Mid-Atlantic, Northeastern, Ontario, Seneca Land and Johnny Appleseed Districts, supervising training schools for chapter and district officers, organizing new chapters and counselling current chapter officers on administrative matters. Kennedy is well qualified for the position having served as a chapter officer, area counselor and vice president for the Ontario District. A singer as well as an administrator, he was a member of the "Rumble-Seat Raiders," champions of the Ontario District in 1970 and international competitors in 1971. Prior to taking his present position, he was an engineering sales representative with a miniature zinc die-casting company in Ontario. Born in Belfast, Northern Ireland, Kennedy now lives in Kenosha.

Lloyd B. Steinkamp is a Field Representative for the Society. His territory includes the Dixie, Sunshine, Southwestern, Far Western and Evergreen Districts. He travels this vast area supervising training schools for chapter and district officers and endeavoring to start chapters. Steinkamp is a long-time Barbershopper, having first joined the Society in 1945 in Washington, D.C. Since then he has held most chapter and district administrative posts as well as being a well-known arranger, judge, chorus director and quartet singer. He sings with one of the Society's better known show quartets, the "Desert Knights," 1957 Far Western District champions and international competitors in 1958. In addition, for a four-year period, he performed with the "Copperminors" of Phoenix, a fine comedy quartet. Prior to taking his present position in 1966, he was a partner in a firm of management consultants in Phoenix. A graduate of Columbia University with a Bachelor of Fine Arts degree, Steinkamp also has behind him a very successful and lengthy career in television production at both the local and network level. He is a Navy veteran of both the Second World War and the Korean conflict. He is married and he and his wife have six children. A native of the Bronx, N.Y., Steinkamp and his family now live in Glendale, Ariz.

(Continued on page 34)



Afterglow with the Suntones

VOLUME FOUR

FROM THE LAND OF SUNSHINE

WINTER 1975

(The SUNTONES welcome HARMONIZER readers to the ever-growing list of friends receiving their quarterly newsletter.)

POLLUTION! HELP! (By Bill)

In these days of economic depression, pollution has taken somewhat of a back seat. Yet, we, who are vocally inclined, are still very much concerned about the precious, little bit of fresh air we now and then inhale.

Some of us are fortunate to be able to live, work and play in areas where industry and heavy traffic haven't taken toll. But what about indoors? Regardless of where we live or traverse, we are still confronted with the same smoke-filled rooms. Commercial airplanes now have their non-smoking areas; some states now forbid smoking in close quarters such as elevators and places where food is sold.

There still seems to be one place or room, though, where knives and oxygen masks are almost always necessary in order to enter. Where is this place? The "Afterglow." Unfortunately, it seems that most rooms which are used for this late evening gathering are not only overly crowded but lack proper ventilation. Well, there's no law restricting smoking in these public rooms, but how considerate it would be of those who must indulge, to use the same type facilities they used at the auditorium earlier in the evening, such as the lobby, outer room or the lavatory. Usually, there is sufficient time between the performance of each quartet to converse, run to the watering hole or to indulge. This consideration is not only greatly appreciated by the performing quartets, but also by those fellow enthusiasts sharing the same table.

GENE IS . . . BUSY! BUSY! BUSY! (By Gene)

Yes, we have been. And the singing schedule this year has been so fast and furious we haven't had time to learn very many new tunes. We're all excited about the new seven-minute medley we've just put into the act. "SOUND OF MUSIC" is the latest chart Walter (Latzko) has done for us and it certainly is a beaut! For you folks who've already heard it . . . yes friends, . . . that high, soft B natural on the last note is being sung by OLD GOLDEN THROAT, our rubber-voiced baritone. (Better you than me, Harlan!) Some of the songs in the medley include *My Favorite Things*, *Edelweiss*, *Sixteen Going on Seventeen*, *Climb Every Mountain* and, of course, *Sound of Music*.

I've taken over, once again, as director of the Miamians. Looks as if I have my work cut out for me . . . I'll have to butt heads with Harlan and his Palm Beach County Coastmen. Stand by for a jolt, Wilson! (Is that what you might call a public challenge?)

It's always enjoyable to sing with old and new friends and interesting to see how many folks can sing all the right notes to their part on one of the songs we sing. If you'd like to try and sing a part with the Suntones, for gosh sakes, don't be

(The above space was paid for by the "Suntones" quartet.)

afraid to come up and ask. Especially, if you are a tenor. You have no idea how the other three look forward to that.

ON THE ROAD (By Bob)

I'll attempt to cover some highlights of our appearances during the past six months. We seem to be coming into second generation Suntones friends, and a recent highlight was "hearing," or should I say "watching," young Kim Lefholz (daughter of Donna and Gil Lefholz of Kansas City and International Sweet Adeline and barbershop fame) perform "West Side Story" in perfect pantomime. Words can't describe it.

Many thanks for all of the flattering chapter bulletin articles about the Suntones. Particularly appreciated are kind words by Bob Roberts, Editor of *WESTUNES*, and "Chuck" Weeth of the *ROUNDUP* out Texas-way, naturally.

Why is it that Sweet Adeline Chapters often seem better organized than us Barbershoppers? No nasty notes, please!

We were at the MGM Grand Hotel in Las Vegas in January for the A & W Root Beer folks who were coveting there. We were again mistaken for another quartet. This time by a limousine driver from down South who was just sure that we were the Blackwood Brothers of gospel music fame.

Speaking of gospel music, Terry Franklin (that's my son) is lead singer in one of the finest gospel quartets in the business, the *TRIBUNES*, of Plant City, Fla. They've recorded several albums and travel nationwide on a full-time schedule of concert and church appearances. Gene's son, Bruce, is singing tenor (what else?) in a similar group while at college in Springfield, Mo.

Recently sang on a show with a quartet called "Memories and Madness." Two of the members are Bob Mack and Forry Haynes, tenor and baritone respectively of the "Mid States Four," 1949 international champs.

Our whole gang recently toured aboard a top secret nuclear missile submarine, played Captain Nemo with the periscope and were thoroughly impressed with our U.S. Navy.

We're really looking forward to being a part of "The All Northwest Barbershop Ballad Contest" in Forrest Grove, Ore. It's put on by the Forrest Grova Gleemen and Girls and is a city-wide affair.

Good friend Burt Staffen put another California tour together this last August. We sang for the Sacramento, Oakland and Santa Barbara Chapters and the Arcadia Sweet Adelines. What a great bunch of Barbershoppers out there.

This past Labor Day we toured Minnesota with an appearance in the Twin Cities followed by the annual gathering of Barbershoppers at Leech Lake in Walker, Minn. The details were arranged by good friends Tom Wickenheiser and Otto Ringle. I'll say so long now; we hope to entertain you soon.

Eight great albums—over 4 hours of pure listening pleasure. Here is virtually the entire repertoire of the legendary Suntones. All the songs that have made them favorites on show stages throughout the barbershop world for years. Broadway songs, contemporary songs, toe-tappers and traditional barbershop standards are all here for you to enjoy for years to come. Can you think of a better way to introduce your children and your prospective members to barbershopping? And wait 'til you hear the spectacular "Barbershopping in Brass" by trumpeter Roger Blackburn. It's really super.

With Christmas right around the corner, now's the time to order. And, if you really want to please someone this year with the best in barbershopping or with our new "Touch of Old" Song Book, we've made it easy for you with our Gift Labels. Just ask us about it and we'll simplify your gift shopping.

Buy several and save! Any single record album—\$6; any two—\$11; any three—\$15; additional albums—\$3 each. Any single tape—\$7; any two—\$13; additional tapes—\$5 each. Orders are shipped 4th class, please allow 3 to 5 weeks.

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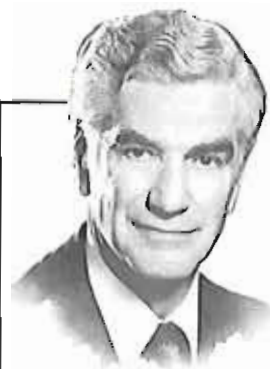
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EN-RICHARD'S RAMBLINGS

MENT - Through Barbershop Harmony

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

A LOOK AHEAD

Looking ahead to the future, I perceive two issues critical to our continued progress. The first is preservation of the barbershop style of music. This was why we were formed and is our basic objective. Barbershop music is an art form we must protect for the valuable jewel it is and not let it slip away from us.

To preserve the barbershop style, we must first understand what it is. As Val Hicks points out in his article on page 8, it has some essential elements but, at the same time, has flexibility and room for innovation. If you don't think that the style has advanced over the years, just listen to recordings from the early days as compared to those we hear now.

It seems to me that we must maintain the correct bounds around the barbershop style while we are preserving and advancing it. On the one hand we must keep its essential elements and not try to imitate other musical styles. Some of our quartets and choruses try to do this at times, but the result is usually disappointing to listeners. We thereby give the public an incorrect impression of what barbershop harmony really is and how great it can be. On the other hand, we shouldn't set overly-restrictive and stereotyped bounds that take away the opportunity to be creative, exciting and entertaining.

The other critical issue is music education. Great strides have been made in this area from which we all benefit. My concern here is that we use it (music education) to increase the barbershop singing abilities of *all* members, and not just those who already are competition caliber singers. Our goal should be to improve the musical performances of all quartets and choruses appearing in public, the vast majority of which are at the local level. The public will then be treated to good barbershop music, and we will get more enjoyment out of our singing.

We should have a great year in 1976 with Plummer Collins at the helm. Plummer's head is screwed on straight, and he is probably the best organized man in the entire Society.

This has been a most enriching year to me. I'll be looking forward to woodshedding a few with you in the future.

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Contact: Hugh A. Ingraham, Director of
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Mathematicians can demonstrate that human perception of successive time intervals is logarithmic. In more simple words this means that time seems to pass more quickly as we get older. At my age this phenomenon is very noticeable, in fact this year it has been noticeable to a ridiculous extent. I can't believe, as I write this, that three quarters of the year is past and it will soon be over.

As I reflect on this unforgettable year in my life, there are certain things that stand out. First, is the vast number of new friends I have made throughout our great Society. There are no friendlier nor finer people in the world than Barbershoppers.

We've had two great conventions in 1975. The mid-winter in Hawaii was unforgettable, and possibly the forerunner of future mid-winters in places where one can combine a vacation with barbershopping. The Indianapolis convention was outstanding. Conventions are getting bigger and better. Washington, D.C. and San Francisco should both be super.

The new Sound category was introduced in 1975, and will continue the improvement that has been underway in our contest and judging system.

Harmony Services, Inc., a wholly owned for-profit corporation, was set up and incorporated. By the time you read this we may be the owner of an additional building in Kenosha which will relieve overcrowding at Harmony Hall and will provide facilities for producing substantial non-dues income.

Progress has been made in music education and in quartet-ting at the chapter level, where it counts most. The Basic Barbershop Craft Manual is being put to good use, and quartet jamborees are providing many members, who never before have sung in a quartet, the opportunity to do so. The addition of Joe Liles to our staff will give our music education program a boost.

The Young Men In Harmony program accelerated during the year. More and more barbershop music is being sung and enjoyed by high school boys.

Participation in our international SERVICE PROJECT, the Institute of Logopedics, continued at a pace 9% higher than last year.

We reached a membership of 36,000 for the first time in our history.

The special program on external public relations has been most effective in getting the word to people who don't know about us. (I'll always treasure the telegram I received from President Gerald Ford at Indianapolis, which was just one result of this program.)

Signature: _____

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Bonanza '74	4980	4.95
Yuletide Favorites	4987	4.95
Barbershop Bonanza '73		
2 LPs	4980	6.95
Hymns For Men	4974	4.95
Curtain Call (4 Renegades)	4977	4.95
23 Years of Harmony		
(Schmitt Brothers)	4970	4.95
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(Golden Staters)	4973	4.95
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the 20's (Golden		
Staters)	4986	4.95
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Bonanza '75		
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STEREO REEL-TO-REEL TAPES

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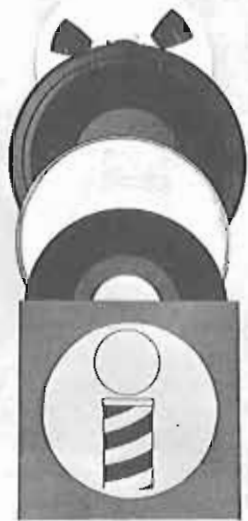
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The Vagabonds
1975 INTERNATIONAL
MEDALISTS

Featuring: Who's In The Strawberry Patch With Sally/If We Can't Be The Same Old Sweethearts (We'll Just Be The Same Old Friends)/Open Your Arms My Alabamy/The Little Boy/Song Of The South/All Aboard For Dixieland/My Baby Just Cares For Me/Do You Really Really Love Me/Time, Time/They Go Wild Simply Wild . . . Ma She's Makin' Eyes At Me Medley/Until It's Time For You To Go/Swing Low — Swing Down.

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Rudy Vallee may well have been their first self-proclaimed fan way back in 1929, when he sang his hit song, "I'm Just A Vagabond Lover." And now (after almost 47 years in the making) Vagabond Lovers everywhere can enjoy the much talked about sound of this quartet on a new stereo album release.

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Please send me, postpaid, _____ copies of the new stereo album, "Just for Vagabond Lovers" at \$6.00 each. (Canadian orders please add \$1.00.)

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Lansing, Michigan 48910

BARBERSHOPPERS:

Last of the Great Lovers

By Bernle Brohaugh,
1034 S. 34th, Lincoln, Neb. 68510

Remember when you fell in love with good ole "what's her name?" You couldn't eat, or sleep, or think of anything but her smile, her voice, her touch and the cute way she wiggled her nose — like the little pet rabbit you gave her for Easter. You were ecstatic and miserable at the same time — and slightly bewildered that others simply found you pathetic or just plain ridiculous. Because the truth — the terrible and wonderful truth, that only *you* seemed aware of — was that you would love this girl forever.

And maybe you did. But most likely you pulled yourself together in a month or two, ending temporarily, at least, this poignant and powerful obsession that once seemed unshakable. Chances are, however, you've never forgotten the way you felt. And most likely you never will.

If that is true, and the "you" in this description seems quite familiar, you will appreciate one of the basic traits of the typical Barbershopper: he, too, is obsessed. Although, as a rule, he eats well and sleeps well (except when he finds three fellow songsters to harmonize with half the night), he may frequently be heard humming the old songs or adorning the new ones with swipes and tags and other barbershop embellishments. Allured by a power greater than the collective charms of 50 "what's her names," the Barbershopper does not quickly recover his equilibrium, if he recovers at all. In fact, as the years go by, his condition usually gets worse. To indulge himself fully in his obsession is his notion of perfect bliss, and he could think of no finer way to spend eternity than to sing his part perfectly in the Paradise Chorus of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.

Again, like the lover, the Barbershopper is sentimental. He is nostalgic. He reminisces. If you were never able to forget "what's her name" neither was he — whether he called her Mary, or Rose, or Peggy, or Adeline. Nor can he forget the Oldsmobile he courted her in, or the Sunday picnics in the park, or the old hometown way back when, or any of the other turn-of-the-century Americana that he so often sings about. Even if he was born too late to have known any of these experiences at first hand, he understands that the most important part of a memory is not the event that it came from but the longing that keeps it alive. So, to him, borrowed memories are in no way inferior to those acquired in the normal way.

LOVERS ARE SINGERS

Finally, like all lovers of every description, the Barbershopper knows that in order for his world to be complete, he needs other people. While it takes only two to make love, it takes at least four to sing barbershop harmony; but in both

cases there is the desire to share an experience, to contribute all that one can towards the achievement of an end that is as nearly perfect as possible. There is, moreover, an eagerness to cooperate fully in creating something profoundly beautiful, something that expresses the noblest, most valuable part of man. While today's highly competitive world sets us so frequently at odds with one another, it is heartening to see people working together in an activity that emphasizes above all else their common humanity. Instinctively attuned to a spirit of brotherhood, Barbershoppers are moved strongly to work together for the betterment of themselves and of their world. In the first place, we sing not alone, by ourselves, but together, in choruses of from 25 to 200 members. The bigger the group, the better we like it. Second, our organization — composed of more than 36,000 men in the United States and Canada — will soon include members from Britain, and ultimately, no doubt, other countries of the world. Third, local chapters are often deeply involved in community projects to which they may contribute time, money and talent in order to make life a little brighter for others. In addition, all Barbershoppers everywhere help support the Institute of Logopedics in Wichita and in less than ten years we have raised more than \$1,000,000 for this institution devoted to the treatment of those suffering from serious speech problems.

WE'RE SOLID CITIZENS

Last, Barbershoppers usually make excellent husbands and fathers (most wives don't really mind if their husbands spend an occasional night out with the boys — do they?), as well as considerate neighbors and concerned citizens of their communities and of the world. This is most important, for right now, above all else, we need good citizens of the world. At a time when the craze for material gain has isolated too many of us in personal selfishness and greed; at a time when we are obtrusively and dangerously ignorant of ourselves and, consequently, of others; at a time when our admiration for technology is exceeded only by our careless indifference towards ethics, religion and the arts — there are people, including many Barbershoppers, who still understand the meaning of mutual respect and good will. There are people who may love beauty for its own sake, and who may pursue it for no other reward than the indescribable joy — and pain — that it alone can bring, people who can be at peace with the world because they have learned to be at peace with themselves. This, in fact, is what living is all about, and no one knows it better or feels it more keenly than a Barbershopper. The harmony he cherishes, then, is the harmony of life . . . and beauty . . . and love. Yes, Barbershoppers are indeed the last of the great lovers.



Santa's Sing-Out

BARBERSHOPPERS' PRESENTS



MUGS FOR ALL SEASONS (A, B, C)

A hearty trio perfect for drinks, gift-giving or decoration. **COFFEE MUG (A)**. With its man-sized handle and 3-color Society emblem, it's great for coffee breaks. **STEIN (B)**. Handsome, 20 oz. white ceramic stein with three-color, dishwasher-proof, fired Society emblem will quench the biggest thirst. The stein also makes an eye-catching addition to your trophy shelf. **SHAVING MUG (C)**. This modern version of the old-time shaving mug sports a 3-color Society emblem. Ideal for the big coffee drinker. (A) (5866) \$2.25; (B) (5838) \$4.50; (C) (5836) \$3.75

FOOTED MUG

Well equipped to handle any drink order. Here's a mug, made of quality milk glass that would make any Barbershopper proud.

5849 \$2.50



HARMONIZE YOUR WALL

The barberpole (5" x 18") and oval quartet plaque (10" x 16") are cast in handsome simulated wood, so authentic-looking you'd swear they were hand-carved. Beautiful wall decorations for any room.

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



**CROSS-
THE
BEST**

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

Gold (5858) \$28.50
Chrome (5859) \$16.50

GREAT WEARABLES



A. SPEBSQSA WINDBREAKER

Handsome, unlined warm-up jacket. Raglan sleeves, full snap-button front, slash pockets, drawstring waist and elastic push-up sleeves, 100% nylon, soil resistant. S, M, L, XL (5892) Navy (5893) Red (5894) Orange \$10.50

B. MY GRAND DAD T-SHIRT (Child)

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

C. MY DAD T-SHIRT (Child and Adult)

What kid (or adult) could resist this color-trimmed 100% cotton t-shirt with its proud announcement. Youth sizes: XS (2-4), S (6-8), M (10-12), L (14-16). (5887) \$2.50. NOW AVAILABLE in ADULT sizes S, M, L. Trimmed in orange. (5904) \$3.25.

D. SWEATER

Luxurious long sleeve, V-neck sweater of 50% creslan acrylic-50% rayon. Light touch; soft feel. Rich, non-fading colors last through countless washings. S, M, L, XL. (5888) Navy (5889) Red (5890) Green (5891) Electric Blue. \$7.95

E. KEEP AMERICA SINGING SWEATSHIRT (Adult)

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

F. MY DAD'S SWEATSHIRT (Child)

This short-sleeve raglan model will provide long wear in a warm cotton/acrylic blend. Sizes: S (6-8), M (10-12), L (14-16). (5807) Navy (5808) Powder Blue \$4.25

G. KEEP AMERICA SINGING SWEATSHIRT (Child)

The kids will love this long-sleeve raglan sweatshirt in a rugged, warm cotton/acrylic blend. Youth sizes: XS (2-4), S (6-8), M (10-12), L (14-16) (5886) White (5874) Orange (No XS available in Orange) \$4.50

SOCIETY TIES

No Barbershopper's wardrobe is complete without one or more of these handsome 3-1/2 inch wide Society ties. This Quilanna tie has the Society emblem woven into the material for that extra quality and durability. ((5872) Navy Blue (5873) Green (5875) Maroon Two-tone Blue (5910) Two-tone Brown (5901) Black w/Red Emblem (5902) \$7.25



BOLO TIE

For that casual Barbershop evening choose this handsome bolo tie featuring a large emblem in heavy metal base. (5881) \$3.95



HIT THE BEACH!

You'll be the hit of the beach with this large (36" x 70"), fluffy towel with a delightful four-color design by "Bub" Thomas, bass of the Dapper Oans of Disneyworld. Great as a wall hanging, too! (5869) \$7.25

HAPPINESS IS... T-SHIRT (Adult and Child)

HAPPINESS IS... T-SHIRT - 100% cotton with four-color design. Adult Sizes S, M, L, XL (5906) \$3.25 Youth Sizes XS, S, M, L (5905) \$2.75



TRAVEL in STYLE

Available in four different sizes - even one for the ladies - your Society garment bags are indispensable travel accessories.

(5895) Single Suiter - white	\$3.25
(5896) Single Suiter - white XL	\$3.50
(5856) Two Suiter - blue	\$3.75
(5857) Three Suiter - Black	\$5.25





INTAGLIO EMBLEM RING

The ultimate in emblematic jewelry for Barbershoppers, this massive 10K gold ring features the Society emblem in a handsome intaglio setting. Please specify size when ordering; allow six weeks for delivery. (5694) \$110



EARRINGS FOR THE LADY

You'll be proud to show her off with these beautiful pierced (14 caret post) or screw-on earrings. Both styles feature dainty 3-color enameled emblems.

(A) Pierced (5762) \$5.75
(B) Screw-on (5761) \$5.00



A. PENDANT

A traditional favorite among women. (5724) \$3.50

B. QUARTET NECKLACE/BROOCH

This delightful quartet comes in gold or silver and is available in brooch form.

Necklace (5762) Gold (5763) Rhodium \$5.75;
Brooch (5764) Gold (5765) Rhodium \$3.75

TIE CHAIN

Expands to fit any tie. (5631) Gold
(5632) Silver \$4.25



TIE TAC

Enameled Tie Tac in three colors. (5608) \$2.25



TIE TAC AND CUFF LINKS

They're new and they're popular. Enameled tie tac and cuff links in your singing voice of either bar, bass, tenor or lead. Please state part desired when ordering. Cuff links (5695) \$4.50; Tie Tac (5691) \$1.95
5696 Set \$6.00



KEY CLIP

Handy, safe, key clip that not only holds many keys but is flat, and easy on pockets. Gold (5689) \$3.95

SILVER TIE TAC

Large 3/4" diameter tie tac. ((5609) \$1.95

GOLD TIE TAC

Small 1/2 inch diameter tie tac. (5610) \$1.50



CUFF LINKS

These floating action cuff link sets are in an unusual and handsome design. The Society emblem actually appears to be suspended in mid-air inside a brilliant oval of gold or silver. (5667) Gold (5668) Silver \$7.75



MONEY CLIPS (A & C)

The ever popular money clip. Keep your money snug and safe with either of these two clip designs.

A (5660) Small Emblem \$3.00 or C (5680) Large Emblem \$2.50

KEY CHAIN (B)

This sneaky key chain sports a large emblem set in a gold-finished case.

A



AUTOMOBILE ACCESSORIES (A.B.C.O.)

Let the whole world know you're a Barbershopper — and proud of it — with these decorative accessories.

(A) AUTO EMBLEM. This colorful emblem mounts on your car's trunk (or elsewhere) as a most attractive symbol of your Society membership. (5009) \$7.50

(B) and (C) LICENSE PLATES. These handsome plates are available in the full 6" x 12" size (C) or for states that require front plates in a 4" x 12" model (B) complete with metal attachment device to permit attachment above or below state plate.

(B) (5006) 4" x 12" \$1.50; (C) (5007) 6" x 12" \$1.95

(D) LICENSE PLATE FRAME. Dress up your license plate with this handsome SPEBSQSA frame. (5010) \$1.50 each



B

C

D



A NEW PITCH



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

(5803) Pitch Pipe \$4.25; (5801) Emblem \$1.75; (5805) Note Selector \$.75; (5804) Plastic Pouch \$1.75

Pitch Pipe Package (All of above) 5815 \$8.00



B

AFTER SHAVE

What Barbershopper wouldn't enjoy the great-looking glass Barberpole decanter filled with Avon's WILD COUNTRY aftershave. (5810) \$3.95

QUARTET SOAP

Add a little harmony to your bathroom or kitchen with our bath bar and shower ball. French-milled soap with quartet design that lasts as long as the soap. (A) Bath Bar (5850) \$1.25; (B) Shower Ball (5848) \$2.95

NORMAN ROCKWELL'S

SHARP HARMONY

The perfect addition to any Barbershopper's home or office is this Norman Rockwell print. Available either framed or plain canvas sheet.

(5469) Canvas Sheet \$1.95

(5470) Framed Walnut \$4.95;

(5471) Framed Black \$4.95



CASSETTE RECORDER

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

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

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

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Today everything is expensive -- food, clothing, a new car -- but not S.P.E.B.S.Q.S.A.'s Group Life Insurance. Through your membership you can purchase up to \$50,000 of life insurance at low group rates. Because of your membership in S.P.E.B.S.Q.S.A. you have an economical way to update your present life insurance coverage by taking advantage of low group association rates.

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- up to \$1,000 benefit for each child.
- Waiver of premium in the event of permanent and total disability.
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25 YEARS



with the "Schmitts"

Our Championship Year

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

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

After singing the night away, we witnessed our first sunrise as international champions on June 10, 1951. We had to hurry to get in a couple hours of sleep, go to mass and get back to sing at the Sunday morning breakfast. By that time we were so tired and excited we decided to go home on Monday, June 11th. We celebrated Paul's birthday during the train trip home.

As our train pulled into Sheboygan at about 6:30 in the evening, we were amazed to see a crowd of people standing at the station. The train conductor said, "Hey, that crowd is calling for you. You are the 'Schmitt Bros.,' aren't you!" We stepped off the train to see all our Sheboygan friends, and the train waited for us as we sang a couple of songs. We got back on the train for those 28 miles to Manitowoc, which went by so rapidly because we were so busy talking about how great it was to have people come to the station and want you to sing for them.

Then we arrived in Manitowoc. More than 2,000 people had come to the station to welcome us. The band was also there to meet us. We were so excited that it's hard to remember how we got into the convertibles that drove us the seven miles to Two Rivers' Central Park. There we found a welcoming committee waiting on the bandstand. They presented our Mother with a bouquet of roses. We sang and we cried. But we were home!

HOME AT LAST

We walked down the hill the two blocks from Central Park to Mother's house. We sat around, had coffee, still not really believing everything that had happened to us.

Tuesday was supposed to be a normal working day, and it was until we received a phone call from New York City: "Would the quartet appear on the Ed Sullivan Show?" Milwaukee, back in 1951, was the only television outlet in the state and, consequently, there really wasn't a great deal of interest in doing the television show. But we quickly said, "Yes, we'd love to appear!"

The 7th of July found us on the way to New York City making our first flight ever. New York was having weather problems so we landed in Washington, D.C. It seems like yesterday that Jim was poking Joe in the ribs and pointing out all the lights he could see in our great Capitol as we were landing. Joe was so scared of being sick that he offered to paste Jim in the face if he didn't keep quiet! The airlines quartered us at the Hay Adams House, and we got our first look at the White House across the street.

Sunday morning we flew to New York and reported to the theater where we were to rehearse. There truly was a great amount of excitement in being part of something that is put together for a single performance. In all of our practice leading to the contest, never did we have a single performance in mind, and this whole new view of entertainment really amazed us.

That afternoon the famed "Chordettes" came to see us, for Past Int'l President "King" Cole had told them we were going to be in New York. They invited us to be in the audience at the Arthur Godfrey radio program (where they were singing) Monday morning. After learning we had won the championship, he invited us to sing on his program. It was at that point that we had our first introduction to the union. When the show was over, we had to join the union for one day so we could be paid. Our dues were about half of what we had earned. Then it was back on the plane and home to Two Rivers. It was our first trip of any length without our wives, and so it was great fun to get back home.

OUR FIRST SHOW AS CHAMPS

With thoughts of the big city still fresh in our minds, we received an invitation from the Mio, Mich. Chapter to appear on their show. This brought about our first ferryboat ride as we crossed Lake Michigan (from Manitowoc to Ludington, Mich.), and then motored across the state to little Mio. They didn't have a hotel or motel, so a local Barbershopper gave us his house for the weekend. It was so much fun to have these people treat us like family. Although that was 25 years ago, they (the people of Mio) have always held a special spot in our hearts. We have since learned, though, that Mio Barbershoppers were not different, but just typical Barbershoppers.

On the way home from Mio, we decided that we wanted to perpetuate the quartet and that we ought to incorporate. So in September of 1951, "Schmitt Bros., Inc." was chartered under Wisconsin Statutes. This was not a mistake. It has been a firm foundation and an easy way to resolve some of the problems that have caused other quartets to break up. Our fifth man, brother Ray, was our Secretary.

I'm sure you have noticed the picture with this article. It was given to us during the month of August, when the Two Rivers Chamber of Commerce put on a dinner for us, and as a climax, pulled the curtain on this larger-than-life size picture. Our Mother was so proud she decided she would have to learn how to hide her pride before it became sinful to the point it might ultimately put her in hell!



In October of that year we received an invitation from the National Safety Council to sing at their annual dinner at what was then the Stevens Hotel in Chicago. This kind of thrill, although it's been repeated many times since, has never lost its appeal. To think that we could share with those 3,000 people the fun we had singing together, and having them say "thank you" with their applause, leaves an indelible mark on the memory of the performer.

WE'LL SAY "THANKS" MANY TIMES

Later in October we made our first visit to Constitution Hall in Washington, D.C. I hope we don't sound insincere when we tell you that each of these instances, as they happened to us, was a great source of happiness and pride. There is no better way to express gratitude than to say thank you, and we would like to do it often as we write these articles.

We went back to our Land O'Lakes District contest the first weekend in November. It was a unique experience as we rode a train that "backed" into Eau Claire, Wis. We were to have a charter plane take us to Peoria the next day. We had to use two small planes because one wasn't big enough to carry us — and before we landed, Fran and Joe had both "baptized" their new tweed top coats!

In the month of November we went to Buffalo, N.Y. and did our first show with the "Buffalo Bills." It was a special thrill to do a performance with this truly great quartet. And here it was December already, and life was going by so fast. We have since learned not to accept too many shows during the month of December, as in that first December we did 14 shows! We sang midnight mass at the chapel at Holy Family Hospital in Manitowoc that year, a tradition we've repeated every year since.

OUR VOICES WERE TIRED

We were in trouble in January because our voices were tired. Joe had taken voice lessons from Mary M. Gruber while he was going to Marquette. We called Mary and asked her if she had room for us. She offered to teach us the techniques of vocal production. One of our favorite inside jokes is that Miss Gruber is the only person we ever paid to abuse us. She still is a great influence on the quartet, and, hopefully, we remember the things she tried to teach us.

There was no let up during January, though. It was back to the great state of Michigan; up to Toronto for the mid-winter meeting; down to southern Illinois and then back to Wisconsin for a show in Green Bay. We took the train to Toronto and it was our first trip in a sleeper. It really was great fun, and while we stayed at the Hotel in Toronto, we ordered steak sandwiches. When we got the bill and saw that the sandwiches were \$5 each, we knew we weren't in Two Rivers!

In February we were able to make our first appearance at the Minneapolis show. It was a great thrill to be part of this charity (University Heart Research Fund) which that chapter has contributed to these many years. In February, we also had our first opportunity to sing for a large corporation, when the Ford Motor Company invited us to entertain at one of their meetings. Then came a trip south. We sang at Oklahoma City where we truly rubbed elbows with some of the founders of the Society. We sang the night away while we learned some of the basic "philosophies" of these barbershop pioneers. On Sunday morning we sang at four separate Sunday School classes for one of the large Baptist Churches.

FIRST THREE-SHOW WEEKEND

A short time later we sang our first three-show weekend, and we did it with the "Buffalo Bills." On Friday night we sang at Springfield, Mo. on Saturday night at Kansas City and Sunday afternoon at Jefferson City, Mo. We remember the Friday night Springfield show because in those days we Catholics weren't eating meat on Fridays. But one of the local chapter members said, "You can eat meat today — it's Washington's Birthday!" We wanted to believe him, but we called and checked with a local priest, who told us, "When you're in Rome, you do as the Romans do. Enjoy your steak tonight." And we did!

February slipped into March, and during that month we sang in Ohio, Illinois, Michigan, Kansas and Pennsylvania. We did the Pittsburgh show with our great friends, the "Pittsburghers." It was fun to sing on a show with all these quartets which we really respected. They all seemed genuinely sincere in extending the hand of friendship and welcoming us to that exclusive fraternity of international champions.

There were no April showers for us, for we were flying high above them. We went to Des Moines, Ia., and received a typical mid-western welcome. And then on to Detroit, then the Society headquarters, where we did a three-quartet show on a Tuesday evening along with "Mid-States Four" and the "Buffalo Bills." We each made an appearance in the first half and then again in the second half. The audience picked up the excitement that was on stage, for although each of us had won the championship, we were all trying to win it again that night.

OUR YEAR WAS NEARLY OVER

Then came those May flowers and all of a sudden the realization that our championship year was almost over. We had ordered new uniforms and were excited about appearing on our own chapter show — this time as international champions. One of the great thrills has been to sing at home. Our family and neighbors expect a lot from us sometimes, but they never fail to respond in a most appreciative manner whenever we sing for them.

It had been a banner year for our Mother, who was not only thrilled with the four of us singing so beautifully together that we could go on stage, but also marvelled at the fact we were able to get along with one another so well! On the 17th of May we did a show in Wauwatosa, and without our knowing it, they had invited Mother to the show. At almost the middle of our performance, the MC interrupted us. They pulled back a traveler and rolled forward this lovely lady, enshrined in a chair twice her size. They presented her with roses while we sang Johnnie Means' arrangement of *That Wonderful Mother of Mine*. It was as great a thrill for us as it was for her. We believe that it was at that moment that she made up her mind

(Continued on page 34)



SHARE the Wealth



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

AT OUR RECENT INTERNATIONAL CONVENTION your "Share the Wealth" editor quizzed many of our members about their chapter show. It looks like the number one chapter in our organization for ticket sales is Phoenix, where they regularly sell over 6,000 seats every year. Many of our chapters, however, sell 4,000 seats or more. How do they do it? As you might guess, there is no set answer to that question. For example, Cincinnati (Western Hills), O. Chapter believes in an in-depth show theme; if you were at our international convention in Kansas City or Portland, you would have witnessed their outstanding Robin Hood theme. This chapter runs this kind of show on Friday and Saturday on two weekends using different headliner quartets. They sell out four performances, a total of 5012 seats. Fantastic, you say, but what about our small chapters? It looks as though the chapters which have a well-planned sales approach are all selling out. The chapters which use a good mailer, a self-addressed envelope (see "Share the Wealth," May-June and July-August, 1973 HARMONIZER) and work each month keeping their mailing lists up to date have sell outs. This is as true for the small chapter, such as Fox Valley, Ill. with a membership of 30, as it is for St. Petersburg, Fla., a large chapter with 85 members, which had to return over \$200 in mail orders because they were sold out two weeks before their show. Vern Breiby, St. Pete's Show Business Manager, says, "Nothing sells next year's show like a SOLD OUT sign on your marquee this year." What about ticket prices? None of the chapters interviewed are giving tickets away! The highest ticket price is about \$6; many have \$5 tickets and a few with a high of \$2.50 (they appear to be selling themselves short). A few chapters sell no advertising in their show program, but most do. The top ad producer is my own chapter, Town North Dallas, with \$5,800 in ad revenue. Want to know how this was done? Come to the San Francisco International Convention where PROBE will have a display of outstanding show programs! Send "Share the Wealth" your show program so it can be spot-lighted. This is your chance to toot your horn for your own chapter. Speaking of shows, have you written to Dan Lyons (1712 Hollindale Drive, Alexandria, Va. 22306) for a copy of the Mid-Atlantic District's Catalog of Annual Shows? If you're stumped for a theme, or have other problems as far as a show is concerned, this book is for you. Send Dan a dollar to cover postage.

PAMPERED PINK...MIKE STALLINGS OF OUR WINSTON-SALEM, N.C. CHAPTER wrote us about a promotion used in his chapter called "Pampered Pink," which involved offering a prize to the Barbershopper and his wife who sold the most show tickets. The prize was a weekend for

the winning couple at a local hotel along with pink champagne, a pink gown for the wife, flowers, etc. The program was kicked off with a pink perfumed letter addressed, marked personal and sent to each member. Most of the expense for the hotel and other items were contributions. The promotion was unique in that it offered the wife an incentive for selling tickets and it encouraged her husband to sell more tickets.

NOTHING SPEAKS LOUDER THAN MONEY, or so the Alexandria, Va. Chapter believes, for they are offering a \$25 savings bond to the member who submits the winning show script for their 1976 show. Do you have any ideas on how to put together a show script? Why not send those ideas to "Share the Wealth."

FROM THE MINNEAPOLIS CHORD-INATOR Editor Dick Plaisted reminds us about basic barbershop courtesy:

"Since we always have a lot of new and enthusiastic Barbershoppers who, I'm sure, would not intentionally do anything which is considered an absolute sin among Barbershoppers, allow me to share a bit of basic courtesy with you. When four Barbershoppers are 'woodshedding,' or singing any four-part arrangement, in a hallway, after rehearsal, *anywhere* and *anytime*! — NEVER join in and sing along. If you are invited to sing, to help learn your part, etc., that is a completely different situation. But never, under any circumstances, join four Barbershoppers in song unless asked to do so." (Editor's note: O.K., Dick, we'll buy that, but how about extending that courtesy just a bit further. After you've had your chance at singing the part, why not ask those who may be standing by to try a part or two. Let's make courtesy work both ways and "share" our fun with others.)

HAVING PROBLEMS SELLING TICKETS? The Houston Chapter has solved that problem by publicizing who does and who does not sell tickets. Past Chapter President Dr. Bob Natoli reported another sell out this year by making use of this idea. Who sold the most tickets for Houston, Tex. in '74? John Devine, lead of the "Innsiders," second place international medalists!

A REMINDER TO THOSE OF YOU who travel frequently... a directory of all Society chapters is available by writing our International Office. From it you can learn the meeting night, where the chapter meets and the secretary's name. One word of warning... give the secretary a call. The chapter may have a singout the night you try to visit. As we write of the International Office, do you know that International offers a list of published arrangements for both quartets and choruses, a chapter and district officers' supply catalog and a catalog of barbershop quartet-chorus recordings? All are free for the asking.

WHAT'S THE LOGO CLUB? AFTER EACH CHAPTER MEETING, a jolly fellow is usually standing by the door of the Binghamton, N.Y. meeting hall ringing a bell and collecting coins in his little sack. At first one might think Christmas must be approaching, but Binghamton Barbershoppers know that this fellow represents something unique, their Logo Club. The chapter should have little trouble reaching the International goal of \$10 per member per year. Little by little and bit by bit it can be done as this outstanding chapter has learned. One of our northern chapters purchased a fifty-cent gift. It was then raffled with chances sold to members at 10 cents each. The winner then pledges to produce a gift for the next meeting. With this going on from week to week, a chapter should realize a neat sum for Logopedics at year's end.

HAVING PROBLEMS GETTING YOUR MEETING STARTED or getting your members back in their seats after the break? John Moore of the Daytona Beach, Fla. Chapter reminds us nothing stops talking like a little singing. He suggests that your chapter use a "singing gavel" . . . Daytona Beach uses a special song but any song will do!

MANY OF OUR CHAPTERS HAVE BEEN SEARCHING for different ways to transport their costumes, uniforms risers, etc. We have learned from reading chapter publications that the easiest way out is to buy a trailer. Steve Pastrick informs us that his Alle-Kiski, Pa. (JAD) Chapter recently solved this equipment-transport problem in a unique way. They purchased a used U.S. Postal Service van! They then had a group project of sanding and repainting, so now in addition to getting their risers, sound system and other props around very conveniently, they are a traveling billboard for their chapter



and the Society. The van was purchased at an auction (sealed bids) for \$200 and has paid for itself many times over in convenience. Steve tells us that we should check with the local postmaster for information on location of such auctions. If your bid doesn't make it at the first crack, don't despair; just get in on the next one. Wouldn't you like to see a van like this parked out in front of your meeting place or at your next singout? It's a great way to get some free publicity.

HOW ABOUT A MAP SHOWING WHERE YOUR MEMBERS LIVE? This is what the San Diego Chapter uses to promote car pools, quartets and octets. It's easy to do . . . just get a small map of your area from a gas station or your chamber of commerce and pin point the general location of your membership. Type in their names and you've got the job done. You might have the chapter bulletin editor publish the finished product in his next issue.

IT HAS BEEN SUGGESTED FROM TIME TO TIME that every chapter should have a phone committee, yet one wonders how many chapters have set up this simple aid. Here's one way to do it. Have three or four of your members

responsible for calling everyone on your roster. Another way is to have one man from each section call the men in his section. The best plan we've heard, though, is the progressive system which starts with the president calling two members, each of whom calls two more and then these men call two additional men, etc. The whole job is done quickly and no one is too burdened. In case one man cannot be reached, that caller becomes responsible for those calls, so the chain is not broken. A chart listing all your members is the best way to make this work!

MOST OF OUR CHAPTERS ARE USING NAME BADGES supplied from our International Office at our chapter meetings. There still is a question, though, about what part each man sings. The Dallas "Big D" Chapter has solved the problem. Each insert with the member's name is printed on different colored paper; so if you are looking for a tenor, just look for a fellow with a blue badge, yellow for lead, etc. I wouldn't mind seeing this idea used at our International Conventions. What do you think?

HOW ABOUT A BLIND DRAW QUARTET CONTEST? Just have four containers, each marked with one voice part, set up as you enter your meeting hall. Those wishing to participate will write their name on a slip and drop it into the appropriate container. You don't necessarily have to enter your own part if you think you can handle another. Names are then drawn from each container, the first four names will be known as quartet No. 1, etc. The quartets are then sent out to rehearse a song of their choosing. Non-participants are the judges. You'll get to hear some interesting combinations and have fun while you're doing it.

WHAT ABOUT SHARING YOUR IDEAS? Surely you, or someone in your chapter, has some new idea or method of operation you'd like to pass on to fellow-Barbershoppers. Just drop a note to Ken McKee (see address on page 24) with complete details and pictures if they're available.

SAN FRANCISCO CONVENTION REGISTRATION ORDER BLANK

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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 5-10, 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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Just Keep It Basic

By Nickolas C. Romano, 105 Rose St.,
Longmont, Colo. 80501

Aspiring Barbershoppers who want to make it to the top might do well to pay attention to some sage advice from the famous Mills Brothers, who celebrated their 50th successful year in show business in September.

While their advice is aimed at all musicians, it is especially fitting for Barbershoppers. Following are excerpts from an article in the *Rocky Mountain News* written by Columnist Pat Hanna, who interviewed Donald Mills, a member of the veteran singing group: "Stick to basics. Get a lyric that tells a story, put it to a simple melody, give it your own interpretation — and anything that turns out to be good, stay with . . .

"Simplicity of what we do has been the key to our success . . .

"We just sing the melody as it's written. That keeps it simple . . .

"We use one mike; it's much easier to blend voices on one mike. To me, it's stupid to add to your problems by using several mikes and depending on the man in the sound booth to get your sound . . .

"Proper balance of the voices is all in the mind. If we hear each other, we can blend with each other. If the mikes are clear across stage, we can't hear each other, and we have to have an artificial blend from the control booth. Those groups with 15 mikes have problems with so many gimmicks. All they're doing is distorting what they're singing. Musically it's good, if they'd just tone it down . . ."

From these words of wisdom comes a message worth listening to, and the message is simple: keep it basic!

SIMPLICITY GONE

In the past few months, I've attended barbershop shows where the "in thing" has been complexity. Distortion of the melody line, use of four or more microphones, modern chords, etc. seem to be creeping into our performances. I, for one, don't like any of it.

Mr. Mills hits on all of these areas in his words: (1) "sing the melody as it's written; (2) use one mike; (3) anything that turns out to be good, stay with."

Let's talk plainly about each of these items. First, the melody line, and how to use it. I'm sure we've all read Lloyd Steinkamp's article on the barbershop style ("So You Change the Melody a Note or Two — 'Zat a Crime?", pg. 12, Mar.-April, 1974 *HARMONIZER*) and the arrangement category. While I don't understand all the jargon about chord structures and so on, I do understand the message about staying within the rules of the barbershop style. In most cases, the songwriter puts down his melody the way he wants it and the way it should be. Why can't we leave it alone!

A case in point: Recently, I heard a quartet sing an old favorite, which has been sung a thousand times. In the middle of the song, the melody seemed to disappear in a jumble of chords. I was disturbed about the way it sounded, so I asked the guys who arranged the song for them. They said their tenor, Joe Blow, had done the arrangement. They asked if I liked it, and they were offended when I answered "no." Joe Blow is a bricklayer, who has little or no musical experience, but who does hear chords. He distorted the melody line just so he could hear some "good" chords. What he failed to realize

was the chords in the old favorite arrangement were good too, and they were there so as to let the melody line predominate.

Here, the message is, once again, quite clear: *keep it basic*. There are qualified arrangers in our Society who know what they're doing, and who will help rearrange a song if it needs to be done. Butchery of the basic barbershop style is the wrong way to get applause. Since most of our audiences love our style, why not leave it alone?

FOUR MIKES UNNECESSARY

On the microphone(s) bit. There are great quartets which use more than one mike. The "Suntones" come to mind, because they are so outstanding. They've been singing this way (with individual mikes) for years, and have mastered the art. Personally, I'd still like to hear them sing with just one mike.

Once again, let me draw on experience. A quartet singing on a recent show was using four mikes. There was speaker feed-back, inordinate loudness and terrific treble to the point where their performance was lousy. This foursome had seen the "Suntones" do it, so they figured they'd try it too.

Here, then, was a good quartet coming across to an audience as a loud, out-of-tune, out-of balance singing group of Barbershoppers. As I left the auditorium, I heard someone say, "If that's barbershop, who needs it?" We should realize that people come to our shows to hear basic barbershop harmony, and anything that distorts it ought to be thrown out. Using one mike is keeping it basic.

The final item goes along with the first two. If you've found something good, stick with it. Audiences in general want our best performance. In fact, they demand it from any performer. They pay to see and hear us do the things we do best. Mahalia Jackson (Lord rest her soul) was one of the greatest gospel/spiritual singers ever, and she gave her audiences what she did best. Sure, she sang some contemporary songs, but her forte was gospel/spiritual songs, and that's what she put forth more often than not.

BASIC BARBERSHOP OUR "RAG"

We do basic barbershop harmony best. Listen to a great quartet, and you'll generally hear what you came to hear — basics.

There is a place for the modern sound, but it isn't on a barbershop show. When I hear a quartet sing five modern songs in a row, I get ill. They do *Jean, I Did It My Way, Aquarius, I Gotta' Be Me* and *Green Grass of Home*. Then, when they encore with *Fly Me to the Moon*, I really wish we could afford to do it! Perhaps they'd be better off there. Basic barbershop harmony is good, and we ought to stick with it.

So ends my soap box diatribe. I joined our Society because I love our style of singing. I assume all of our members joined for the same reason. Let's keep our singing and performing in line with the major objective of the Society — the "preservation" of the basic style.

My thanks to the *Rocky Mountain News*, Donald Mills and Pat Hanna for letting me borrow some of their words to make a point. "The way I see it," if sticking with the basics is good enough for the Mills Brothers, it ought to be good enough for us.

Century Club

(As of September 30, 1975)

Society Rank	Total Members
FAR WESTERN	
2. Phoenix, Arizona	155
4. San Diego, California	145
6. Peninsula, California	141
7. Riverside, California	136
15. Whittier, California	120
24. Honolulu, Hawaii	112
25. Reseda, California	112
31. Salt Lake City, Utah	105
35. Fresno, California	101
MID-ATLANTIC	
1. Dundalk, Maryland	184
9. Westchester Co., New York	134
10. Livingston, New Jersey	130
14. Fairfax, Virginia	120
18. Montclair, New Jersey	119
22. Alexandria, Virginia	114
28. Allentown-Bethlehem, Pa.	108
PIONEER	
8. Oakland County, Michigan	135
16. Grosse Pointe, Michigan	119
20. Detroit, Michigan	117
39. Wayne, Michigan	100
ILLINOIS	
11. Arlington Heights, Illinois	129
19. Lombard, Illinois	118
26. Bloomington, Illinois	110
JOHNNY APPLESEED	
23. Warren, Ohio	113
29. Elyria, Ohio	107
33. Stark County, Ohio	103
LAND O' LAKES	
5. Minneapolis, Minnesota	142
32. Racine, Wisconsin	104
38. Green Bay, Wisconsin	100
SOUTHWESTERN	
17. Houston, Texas	119
27. San Antonio, Texas	109
30. Dallas Metropolitan, Texas	106
CARDINAL	
3. Gtr. Indianapolis, Indiana	153
21. Louisville, Kentucky	116
CENTRAL STATES	
13. Kansas City, Missouri	123
34. Denver, Colorado	102
DIXIE	
12. Atlanta, Georgia	123
ONTARIO	
37. East York, Ontario	100
SENECA LAND	
36. Binghamton, New York	101

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NOVEMBER-DECEMBER, 1975

27

What About Your Commitment?

By Harry Neuwirth, 1109 Maple St.,
Silverton, Ore. 97381

The total annual dues package for Barbershoppers nowadays probably averages somewhere between \$30 and \$35, depending on district and chapter assessments. That's not a lot by contemporary standards, but far too much if you're not getting a real belt out of our singing hobby.

Well, sir, in our Society, perhaps more than in any other organization, you get out only in proportion to what you put in. So, if you've put your money into a slouching seat in the back pew at chorus rehearsal, and parlayed it with a swift canter out the back door during measure 28 of "Keep America Singing," you are a Cash Casualty; you're wasting your money and dissipating the excitement that Founder O.C. Cash and that gang in Tulsa perpetrated. On the other hand, if you are an excited, "I-love-this-stuff" Barbershopper, expurgate the above admonition and be about your business; you're getting more than your money's worth and you don't need to be reminded of it.

Involvement is still the big word in barbershop singing, and you can't acquire a basic love for the chord at chapter officers' training school or Harmony College. Oh, it's true that a few leads have found inspiration at COTS, and it is said that several part-men have been exercised at one or another of our Society's HEP schools, but what we're talking about now is essentially an inside job; an up-from-the-soul affinity for the consonant, four-part sound we call barbershop harmony. Once you measure these vibrations way down deep, you're probably with us for life and that's great because we need you!

What's more, you need us, unless you want to be one of those guys who never makes it to the church on time because he just doesn't care any more. You know the type: nobody's cooking is as good as Mom's was; work is a drudge; leisure is a bore; and girls are only small, soft boys. As a matter of fact, have you noticed that even Mom's cooking isn't what it used to be!

Boredom is like a pear which ripens from the inside out, and if you believe that stuff about girls, you may already be overripe and ready for composting. But hang in there! The process is reversible if you just get involved!

WHY DID YOU JOIN?

MAKE A COMMITMENT! You've always liked to sing harmony and you joined the Society because at some time or another you were convinced that barbershop harmony was your nest of notes. But now you find yourself back in the pack and it isn't nearly as thrilling as you expected.

HANG ON TO YOUR COMMITMENT!! You'll swear, sometimes, that your chapter provides very poor nourishment for such high aspirations as you brought with you into the Society. Not one chapter officer has invited you to sing in his quartet this year; the director hasn't done anything inspiring for two weeks and you can't remember the last time the skin crawled off your forearm.

GET INSIDE YOUR COMMITMENT!!! Maybe your chorus

director *should* be more inspiring and the chapter program planned by your officers should provide a vehicle for *your* participation and edification. But nobody – NOBODY can make you excited. Or exciting. That's why this is an inside job. Absorb the idiom * and practice it. If you're a lead, make your voice bright and exciting and give 'em a stable melody line to harmonize around every time you sing. And then watch 'em around you at the woodshed hour, and see if you don't feel a tingle of excitement at being the center of the "ring."

So maybe everybody in your chapter does the same thing and *everybody* is excited and exciting and you're still just one of the guys. Such misery. If that happens, live with it. For some things, even SPEBSQSA has no antidote.

EXPAND YOUR COMMITMENT!!!! Chapters aren't self-rejuvenating personalities or ions with a 1,000 year half-life. They need constant attention and that attention can't always come from "these other guys, the officers." Chapters belong to all us chaps and if everyone adds his ideas and enthusiasm, your chapter will have to move to a larger hall and let the buttons out on everybody's jacket.

FIND YOUR NICHE

Even so, robust chapters alone don't guarantee a healthy district or Society. Your district needs dedicated officers to administer the vital business at that level and to provide the basic input to the international board and committees.

"Me again?"

Sure, you again, if that's your patch of sunlight. Or maybe your non-singing specialty leans toward the written word and you can best serve your district (and your own sense of accomplishment) as a PROBE (Public Relations and Bulletin Editors) man. Preserving and encouraging barbershop harmony through the medium of publicity, within our own membership and to the rest of the world, through whatever media at your command can be exciting. PROBE is a new and growing subsidiary organization and, since it is just beginning to meet its potential, offers broad, expanding horizons to you and your commitment.

Perhaps you insist that your commitment was, and is, to four-part harmony singing. You've done well in your quartetting and/or chorus work through the years and feel no corollary call to service. Then you just might be a prime candidate for the judging program. If you demand to be challenged in your endeavors, you will find great reward in the evolving techniques and musical nuance that characterizes our good old fashioned barbershop style. Judging this vivacious idiom with consistency, tolerance and wisdom is a demanding function; effectively communicating their best interests to each of the competitors at critique could easily be the most demanding pursuit of them all. You need a challenge? Judging can put handles on that need. Stage Presence? Absolutely! If you've a flair for the visually dramatic and the subtleties of

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BORED? TELL SOMEONE

If you've thought that SPEBSQSA was a Society which offered four-part harmony singing as the exclusive outlet for your talents, and have been getting a little bored with those "between times" when no chords are ringing, turn and look at the exciting challenges all around you. Certainly the singing of consonant harmony will continue to be the prime focus of your allegiance, but it can be rewarding to broaden your areas of participation as a means of providing deeper insight into your Society and to help carry you over those rough spots (like when your tenor is drafted by the WAC and you have to break in a new one). In addition to the few mentioned above, there are many other areas of interest that can benefit from your time and talents. If none of the balloons raised here caught your fancy, ask your chapter president about it, or your division vice president, or write to our International Office and say, "Hey, I need a greater challenge; send me one." I'll bet that would make a few swivel chairs "swiv."

Beat inflation! Revitalize your commitment and get double your money's worth!

*Idiom absorption can be accelerated by reading the following books: **BASIC BARBERSHOP CRAFT MANUAL**, available from SPEBSQSA, Int'l Office; **VOCAL TECHNIQUES FOR BARBERSHOPPERS**, Mac Huff, Int'l Office; **TONE SYLLABLES**, Shawnee Press, Oelaware Water Gap, Pa. (free); **SOUND**, Don Clause, Int'l Office; **PHYSICS OF SOUND**, Jim Richards, Int'l Office; **THE SINGER'S MANUAL OF ENGLISH DICTION**, Madeline Marshall, Int'l Office or your local library; **TO SING IN ENGLISH**, Dorothy Uris, your local library or bookstore. And much more — write SPEBSQSA at P.O. Box 575, Kenosha, Wis. 53141

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I see from the bulletins...

By Leo Fobert, Editor

WE'RE GETTING GREAT PUBLICITY

Somebody's doing something right somewhere. We've had three great examples of good press within the last two months, and all from different areas and covering different aspects of barbershop singing.

One of the stories ("When Can a Quartet Become a Quintet?") was written by Boston *Sunday Advertiser* Columnist Joe Kornfeld. He describes beautifully hearing an overtone for the first time as he sang with the medalist "Boston Common." Since many of us have made this same discovery (though perhaps not while singing with a medalist quartet), we want to share with you excerpts from his account:

"I chose this, the melody line, because I was sure to hit clinkers if I tackled any of the more challenging harmony parts. Blessedly — for I had impertinently replaced Richard Knapp, the fine lead tenor (sic) — I blended passably well with the high tenor of Kent Martin, the baritone of Larry Tully, and the bass of Terry Clarke.

"Suddenly, as we four luxuriated on a vowel of the final chorus, Perry (Ed. note — that's prominent Society arranger, Lou) pointed at the ceiling. 'There it is, the extra voice!' he shouted.

"And my scientific ears recorded a fifth, sky-high note that nobody in the room was singing. At the song's end, Lou had an explanation. 'That's a hallmark of

barbershop singing. With the right harmony and balance, an extra note, called an overtone, is produced, and the group sounds like five men. Congratulations!'

"For days afterward I pondered which new career to choose, science or singing. I settled for listening to some barbershop quartet albums..."

And then came the fine story in the *Chicago Tribune* Sunday magazine (Sept. 21, 1975). Writer Robert Anderson's in-depth feature story on the fifth place medalist "Soundtracks" describes the lives and activities of the men in this prominent Society foursome. We only wish that space would permit sharing his story with you. Complete with a beautiful colored photo of the quartet, "The Full-time Four-part Harmony Habit," is the kind of written material about our Society we've been looking for for many years.

It's difficult to find enough glowing terms to describe the *National Observer* coverage of our recent Harmony College written by Bill Marvel (re-printed in this issue, see page 4). If you haven't already done so, go back and read that story right now. Like we said at the beginning of this item, we must be doing something right.

MAKES PRESENTATION TO FORD

Merlyn Groot, long-time member of the Fort Dodge, Ia. Chapter and President of the Iowa Soybean Association, was one of three men representing Iowa soy-

bean growers who met with President Gerald Ford in Des Moines, Ia. a short time ago. The text of Groot's presentation to the president appeared in a local newspaper. Our thanks to Fort Dodge member Maurice Thornes for providing us with the information about one of our fellow-members who is helping President Ford solve some of his agriculture problems.

SONGS FOR WHITE HOUSE TOURISTS

Chapters near Washington, D.C. (Riverside area) will be a part of a new entertainment plan designed to eliminate the long queues for persons touring the White House. Starting in early October, White House visitors were able to relax on the grass or on bleachers and listen to musical entertainment from a stage located on the Ellipse adjoining the South Lawn. The program is designed to relieve the tedium of long waiting lines, and barbershop harmony has already been scheduled for one-hour shows on two Saturday mornings. Two Riverside Area Chapters will be responsible for each of the shows. If the pilot program is successful it will be used during the Bicentennial visitor season next year. Our thanks to Dee Paris, Imm. Past President of the Mid-Atlantic District, for sharing this information with us.

MID-DAY SINGOUT DIFFICULT

Our congratulations to the 25 men of the Delaware County (Pa.) Chapter who responded for a noon-hour singout at famed Children's Hospital in Philadelphia early in May. Beside the chorus, they were able to put together two quartets and present an impressive program. Special kudos, too, to Chorus Director Dave Reed, who had to make a 100-mile round trip to direct the singout. We know how difficult it is to get a chorus together at noon on a work day, especially in a metropolitan area, where men have to take time from work and travel great



That's Minneapolis Director Harold Ulring and approximately 100 Twin City Area Barbershoppers as they entertained before a Twins ballgame late in August. Six chapters took part in the 20-minute singout.



The Northeastern District celebrated July 4th with a Bicentennial Barbershop Spectacular held at the Prudential Center Plaza in Boston. Approximately 100 Barbershoppers are shown above as Director Deano Sturgis directed them in singing our national anthem. Participating groups were (l to r): the "Sunday Best" quartet, Beverly (Mass.), "Gordon City" chorus (including the "Mass Production" quartet), Bicentennial Barbershoppers' Chorus (from three states) New Bedford (Mass.) "Herpoon Harmonizers" chorus and the "Adventurers" quartet from Nashua, N.H.

distances at their own expense. Good job, men. We read about it in the "Delcornyan," Delco chapter bulletin.

DISTRICT PRESIDENT WELCOME

As noted in the May "Gold Notes" (Fairbanks, Alaska), Evergreen District President Burt Huish was an honored guest at the Fairbanks May 6th meeting. Huish traveled 2,500 miles one way to make this chapter visitation. But then distances are of little consequence in those parts. Ed Dryden, a Fairbanks member, travels 290 miles to attend chapter meetings . . . and that's not all, he has the best attendance record of the entire chapter! And that is something to brag about.

"BUFFALO BILLS" IN 1908?

We'd never heard of another foursome with the same name as our famous 1950 international champions, but a picture appearing in a recent edition of the *Iola Herald* (Iola, Wis.) was ample proof that there was another quartet using that name way back in 1908. Thanks to "Bing" Olinney, one of my old Stevens Point, Wis. pals, for sending us the clipping from the paper. A note about the

old "Bills" explained that the group had made a benefit performance in the Iola Opera House on January 10, 1908.

FAIR SINGOUT SUCCESSFUL

The fellows of the Montgomery County (Md.) Chapter have done it again. They have just completed their third season of singing at the county fair and expect to make a contribution of \$1,200 to the Institute of Logopedics as a result of a raffle held on the last night. Quartets such as the "Friends of Yesterday," "Scale Tipplers," "Songsmiths," and the "Friendship Fire Company" participated in the week long display of barbershopping. The singing activities were described in the Montgomery County *Sentinel*, a special issue devoted to highlights of the annual fair.

SINGERS ARE PTA OFFICERS

The Parent Teachers Association (PTA) is well represented in the Frederick, Md. Chapter according to information appearing in the "Catoctone Cryer," the chapter's bulletin. Member Ed Eiker is president of the Parkway Elementary P.T.A.; Fay Main is first vice-president of the Frederick County,

P.T.A. Council and "Cryer" Editor Earl Leatherman is secretary of the Middletown High P.T.A. Wonder if these men are able to spread a little harmony as they administrate the affairs of parents and teachers?

CHORDS FILL CHURCHES

The Huntington (W. Va.) Tri-State Chapter has had an interesting and busy summer highlighted with singing at church services on eight consecutive Sundays. In each case a special brochure was sent to each of the churches explaining our Society, Service Project and the activities of the local chapter. In almost every instance this information was included in its entirety in the church bulletin. The chapter substituted for choirs in Ashland, Ky. and in Charleston and Huntington, W. Va. churches to which their members belong. Participation was great and they feel this kind of exposure does much to enhance the Society's image. Like other chapters which have taken part in similar activities, the Huntington Tri-State Chapter strongly recommends this special summer activity to other chapters. Our source for this information was Matt Schaefer, a

(Continued on next page)



Venice, Fla. Barbershoppers are shown right as they appeared in a hospital singout during the holiday season last year. Retired men make up the majority of the chapter and these annual singouts draw nearly 100% attendance. (Photo courtesy member Carlton F. Smith)





The members and families of the Indianapolis and Louisville Chapters enjoyed a relaxing Saturday afternoon in between performances of the Indianapolis Chapter show just two weeks before the international convention this year. The "Thoroughbreds" were kind enough to extend a helping hand for the show because of "Indy's" commitment to the convention.

I SEE FROM THE BULLETINS — (from page 31)

member of the Huntington Tri-State Chapter.

DEAN SNYDER HONORED

"For his significant contributions to our country's administrative leadership in the Department of Health, Education and Welfare," Dr. Dean Atlee Snyder, a 1925 graduate of Baldwin-Wallace College (Berea, O.), was one of six to be honored by the alumni association during its annual meeting at the college's commencement weekend last June 12-14. Dean received an honorary doctor of laws degree from Baldwin-Wallace in 1946. Dean's services as a leader, officer and historian of our Society, while well known to most Barbershoppers, were mentioned in the information detailing his numerous accomplishments. As a special tribute to Dean, a quartet, the "Great Bunch of Guys," (Lakewood, O.) rounded out the evening as they sang for and with Dean. Bass of the foursome, Dan Mahuta, is a past president of the

A five-year member of the Green Bay, Wis. Chapter, Mike Monfils is shown below with wife Mary after being elected Mayor of the City of Green Bay. The youngest mayor the city has ever had, Monfils was 36 years old when he took office.



alumni association. Our thanks to Bill Shannon (Chagrin Falls, O. Chapter), another alumnus of Baldwin-Wallace, who was present for the meeting and was kind enough to send us all the details. Our congratulations to Dean, a regular HARMONIZER contributor, a great Barbershopper and a great man as well.

FAMILIAR WITH THESE PHRASES?

In an effort to make singing more pleasurable for new members, the Calgary, Alta. "Note-ator" (Editor "Eikrem and Co.") included the following glossary of commonly used expressions and words:

97% (as in "I want you to give me 97%") — Apoplexy minus 3%.

Idiots — (1) Collective noun used as term of endearment; (2) idiots.

Overtone — A narcotic taken by ear. First exposure gives mild, pleasant sensation, but further use leads to irreversible addiction. Symptoms include goosebumps and those with advanced addictions, upon shooting up, show a tendency to yell and perform various

Five members of the "Vocal Majority" (current chorus champs) are flying high since they became champions... and before, too, for that matter. All five are commercial airline pilots! From left, they are Keith Houts, "Red" McDonald, "Chuck" Nester, Phil Hawkins and Jim Denton. Sorry, they have no quartet aspirations... not with four leads and one tenor.



antics and display superior goosebumps.

"Last time, fellows." — Contraction, meaningless in literal form. Meaningful only if followed by: "If you (expletive deleted) get it right."

"Good job, fellows." — (1) What the heck, it's over and why hold a grudge; (2) That's likely 'the best I can expect from you idiots (see "idiots" above).

Vibrato — A no-no. "Do as I say, not as..."

"Quiet"; "Alright, let's go"; "If you ladies are ready." — A group of phrases used with minimum impact to interrupt scintillating conversation, sparkling wit and ringing woodshedding, for incidentals such as chorus rehearsal, business, programs, etc.

Sound — (1) Judging category. Likely some simple definition possible but prohibited as judges have patented term and thus are free to use it to justify own personal prejudices. (1) Indefinable (see No. 1 above) but desirable quality much sought after by directors.

"Sounds all gone to (expletive deleted)" — Director noting absence of above.

"Garbage, bloody garbage." — Term of mild reproach denoting loss of overtones.

"Just a few announcements." — Absolutely meaningless.

Our Canadian friends didn't indicate whether or not these terms helped their new singing friends. We have an idea they did, though, 'cuz we've all heard the same language many times. Just think back to the last chorus rehearsal you attended and you'll recall hearing similar "glowing" terms, or at least equally "effective" terms.



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WHEN WILL WE LEARN?

An article in the Southwest Suburban (Ill.) Chapter's "Woodshedder" written by Editor Jack Baird is worth a reprint:

"I recently received a request from a woman who was considering using a quartet as a 'filler' during the time people would be registering for a national square dance festival. She felt that barbershop harmony would not be inappropriate before a six-hour session of square dancing.

"One of my customers told of driving over 200 miles to hear an all-day drum and bugle corps contest. He was looking forward to what he called 'almost twelve hours of that glorious music.'

"Last weekend the Jordans and Bairds took in the World's Championship of traditional jazz — twenty-four 45-minute periods of this exciting music. I couldn't help but compare the two days of jazz with the average two or three-hour barbershop show. There were almost no jokes, no dirty stories, no obscene gestures, no novelty acts, no apologies for sticking to one kind of music — and no one said 'now for something a bit more contemporary.'

"Six hours of square dance music;

twelve hours of drum and bugle music; and a weekend of traditional jazz — these groups all have a lot of respect for the traditions they are trying to 'encourage' and 'preserve.' People involved in these activities do not feel the need to perform other styles to satisfy their own personal preferences. I wonder if Barbershoppers will ever learn to do the same?"

REED MAKES "MONEY"

It's our Vern Reed we're writing about, and surely everyone remembers

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).

WANTED — Quartet calling cards. Help me add to my collection. Send your card to Larry W. Lewis, 1416 S. Union St., Shawano, Wis. 54166

ATTENTION NEW CHAPTERS! UNIFORM GIVE-AWAY! 40 Tux Jackets and pants sizes 30-48 — Gold lapels and collar on jacket. Raised black braided strip on pants — Price each: \$15. Contact: Karl W. Lambert, 930 Englewood Dr., Chesapeake, Va. 23320.

FOR SALE — 36 to 38 chorus uniforms, brown coats, gold trousers, gold felt hats, reversible brown or gold cravats, string bow ties, gold gloves, gold spats. Good condition — \$20 for each complete uniform or make offer. Contact: Bob Edwards, 507 Alpine Rd., Winston-Salem, N.C. 26104 Phone: (919)768-3416 nights; or 748-5475 days.

FOR SALE — 75 chorus uniforms, lime-green with black trousers, black bow tie, and white gloves. In good condition with a variety of sizes for only \$22.50 each. Contact: Cliff Vogel, 1440 Beechmeadow Ln., Cincinnati, O. 45238. Phone: (513) 451-2569.

FOR SALE — UNIFORMS, 2 complete sets. One set (47 uniforms) has eye-catching bright yellow blazers with cocoa brown trousers. Only 2 years old! Second set (39 uniforms) sky blue blazers with dark blue piping and dark blue trousers. Blue blazers have large embroidered Society emblem on breast pocket. Ideal for growing choruses. \$25 per uniform OR, take both sets off our hands and pay only \$20 per uniform. Sizes 38 through 54. We also have 43 cream colored crepe bolero shirts, worn only twice, at \$5 per shirt. Photos available. Contact: Dan George, 130 Nevada Ave., Staten Island, N.Y. 10306. Phone (212)987-6687.

FOR SALE — 46 black and silver brocade jackets, black pants, satin trimmed. Assorted sizes. \$20 each. 10 extra pants included. Contact: Gene V. Sickels, N64 W19424 Mill Rd., Menomonee Falls, Wis. 53051 Phone: (414)252-4115.

FOR SALE — About 80 green and black formal uniforms, drastically reduced for quick sale (\$15 each). Contact: Tom Barber, Angushire Apts., No. 123, Rt. 7, St. Cloud, Minn. 56301.

FOR SALE — 26 Gold Edwardian coats (C-6121 in Society uniform catalog). Worn twice. All for \$250. Contact: Jim Stockton, 1567 Mintz Ave., Fayetteville, N.C. 28303 Phone: (919)488-4228.

CHORUS DIRECTOR WANTED — Arlington, Tex. Chapter, located in the Dallas-Ft. Worth Metroplex within 30 minutes of General Dynamics, Bell Helicopter and L.T.V. Aerospace plants, and, boasting an active membership of over sixty members and three quartets, seeks a qualified, "grass roots," resident chorus director. Recent experience in contest judging end/or competition helpful. Located in one of the nation's lowest cost-of-living areas, with an excellent climate, and, near great recreational facilities. Also near four other fine barbershop chapters. We have much to offer and we do. Contact: Glenn C. Hutton, Jr., 2815 Texas Dr., Arlington, Tex. 76016 Phone: (817)261-9551

HELP! I'm looking for one 1969 chorus album. Can you help me? Contact: Rick Ogden, 12305 N.E. 12th Ct., Miami, Fla. 33161

FOR SALE — 61 uniforms, tux type gold jackets and gold pants, black trim. Five years old, good condition — \$1,000 postpaid. Contact: John H. Bassarear, 5275 Calle Del Cierro, Tucson, Ariz. 85718. Phone: (602)299-9860.

FOR SALE — Over 40 metallic gold formal coats with black lapels \$10 each (several black tux trousers thrown in with the lot). Contact: Glenn Hutton, Jr., 2815 Texas Dr., Arlington, Tex. 76016.

FOR SALE — About 80 green and black formal uniforms, drastically reduced for quick sale (\$15 each). Contact: Tom Barber, Angushire Apts., No. 123, Rt. 7, St. Cloud, Minn. 56301.

one of the Society's finest tenors (of the 1950 champion "Buffalo Bills" and *Music Man* fame). A story in the August, 1975 issue of *Money*, "Back to the Simple Life," includes interesting information about Vern and his wife Mary, who are now the owners of a small crafts shop in Burlington, Vt. near Lake Champlain, which they operate together. Our thanks to Milwaukee, Wis. member Ray Scroggins for clipping the article and sending it to us. The article included a picture of Vern and Mary, both of whom look great.

MEET YOUR STAFF — (from page 11)

MUSIC DEPT.

A Music Services Assistant, Malcolm (Mac) L. Huff travels across the United States and Canada conducting seminars for local chapters, their music directors and quartets. He is especially concerned with quartet encouragement, quartet coaching and the teaching of vocal techniques for Barbershoppers. A long-time member, he directed the Evansville, Ind. chorus for 15 years and sang bass with the "Funtastic Four," a quartet which in 1961 were Cardinal District Champions. He has served as an Arrangement Category Judge and coached quartets and choruses for 15 years. He joined S.P.E.B.S.Q.S.A. as a full-time employee in 1969. Huff is a graduate of Indiana State University where he majored in choral music. He has been directing choral groups and teaching privately (music theory and voice) for the past 20 years. Huff, his wife Jo Anne, and his four children live in Kenosha.

Joe E. Liles, the Society's newest Music Services Assistant, joined the staff on Sept. 1, 1975. A 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 is 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 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 are living in Kenosha.

David M. Stevens is a Society Music Services Assistant, and as such he travels across the United States and Canada conducting seminars for chapters, their music directors and quartets. Stevens is a long-time Barbershopper, having coached quartets and directed choruses in the San Francisco area for many years. In 1957 his Berkeley chorus won the international

championship. In addition, Stevens has 20 years experience in the commercial music field, primarily in broadcasting and recording. He received his Bachelor of Music Education from DePauw University in 1941 and his Master's from Northwestern in 1947. His background in education includes acting as music instructor for the Chicago Campus Chorale of Northwestern University, San Francisco Conservatory of Music and the San Francisco Unified School District (Adult Education Division). Stevens lives in Kenosha.

FINANCE & ADMINISTRATION DEPT.

Robert J. (Bob) Meyer is Manager of the Membership Services Department for the Society. Bob, whose employment began July 1, 1956, is the senior member of the International Office staff. For many years he served as administrative assistant, but in June, 1965, when the Society automated its membership records, Meyer supervised the change-over and assumed duties as manager of the membership records department. In 1972 a computer was acquired for which he designed new systems and now serves as programmer. It is as a musician that Meyer is best known to the membership, for many of his arrangements have been sung by quartets and choruses across the country. A native of Detroit, Meyer graduated from Wayne State University with a Bachelor of Music, majoring in theory and composition. He has been playing piano and organ in bands, small combos and as a soloist since he was 18. He has written several instrumental compositions for various groups and recently has turned to song writing and directing local music productions. Meyer is married, and he and his wife Elva live in Kenosha with their three children, two boys and one girl.

Another new employee, Margaret A. York is Merchandise Manager in the finance and administration department. York is a recent graduate of the University of Wisconsin-Parkside with a B.S. degree in business management. She joined the staff on June 16 this year. 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.

BARBERSHOPPERS NEVER SPEBSQSAted — (from page 5)

A party, with the inevitable ice cream, follows. More quartets get up and sing. At midnight the last barbershoppers are pushed out the door, but the woodshedding goes on in the halls and out on the lawn under the stars. They are like lovers, unwilling to say goodnight. I drift off to sleep about 1 a.m. to the sound of barbershop, drifting in from some corner of the dormitory.

The next morning they are still at it. As I pass the yellow school buses on their way to Kansas City International Airport, I glimpse barbershoppers at the windows, mouths open in unheard song.

And who could have resisted the airport terminal building, with its great vaulted ceiling and its polished marble floors, a natural echo chamber? The music floats from the ticket-counter line and from the snack bar, dim and shimmering, little threads of sound ascending through the morning.

There are sounds that stick with you, ringing in your ears long after you've left them behind. I imagined barbershop for hours afterward, in the whine of jet engines, in the murmur of traffic. I still hear it from time to time.

OUR CHAMPIONSHIP YEAR — (from page 23)

to fly to Kansas City with us for the international convention in June.

We were ready and eager to go to Kansas City for the convention. We were excited about the opportunity to say "thank you" to our new found friends. We had new uniforms and we really thought we were pretty sharp. Then we stood in the wings of the theater as they introduced the "Buffalo Bills" in their period-type costumes. They were beautiful! The audience was just thrilled to see them, and they sang like they looked! While we were surely pleased to see them do so well, we also had that pain in the pit of the stomach telling us the moment of truth was near. We had to follow them!

In true barbershop style, though, we were as warmly accepted as we had been a year earlier. With tears in our eyes, we said a most sincere thank you as we sang the farewell arrangement that Johnnie Means had prepared. With 110 performances behind us, the end had come to the most eventful year in our lives.

So truly Toledo had not been the "beginning of the end," but only the "end of the beginning." Coming in January: the next nine years.

PUBLISHER'S STATEMENT

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF THE HARMONIZER published in January, March, May, July, September and November at Kenosha, Wisconsin for September 23, 1975.

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

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

Inc., 6315 Third Avenue, Kenosha, Wisconsin.

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

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

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue) 36,250.

Leo W. Fobart, Editor



CLINTON VALLEY, MICHIGAN... Pioneer District... Chartered August 14, 1975... Sponsored by Pontiac, Michigan... 43 members... Garry Glomstead, 2324 Bevington, Rochester, Michigan 48063, Secretary... Thomas V. Gay, 6167 Sandshores Drive, Troy, Michigan 48084, President.

RESEARCH TRIANGLE PARK, NORTH CAROLINA... Dixie District... Chartered August 21, 1975... Sponsored by Division 1... 35 members... A. Philip Arneith, 4109 Amherst Lane, Raleigh, North Carolina 27609, Secretary... Walter E. Richardson, 5712 Old Forge Circle, Raleigh, North Carolina 27609, President.

FREEPORT, ILLINOIS... Illinois District... Chartered September 5, 1975... Sponsored by Rockford, Illinois... 36 members... Dave Carr, 1260 W. Pleasant, Freeport, Illinois 61032, Secretary... Clyde Martin, 339 W. Garfield, Freeport, Illinois 61032, President.

MARYSVILLE-YUBA CITY, CALIFORNIA... Far Western District... Chartered September 5, 1975... Sponsored by Division 3... 35 members... Bob Peters, 1089 Helen Ave., Yuba City, California 95991, Secretary... Dick Tansey, 4377 Lever-Marysville, California 95901, President.

SCOTTSBLUFF, NEBRASKA... Central States District... Chartered September 15, 1975... Sponsored by Cheyenne, Wyoming... 57 members... Gary Drown, Rt. 1, Box 135E, Scottsbluff, Nebraska 69361, Secretary... David L. Nickel, Rt. 1, Box 76K, Scottsbluff, Nebraska 69361, President. DENVER (MOUNTAINAIRES), COLORADO... Central States District... Chartered September 26, 1975... Sponsored by Denver, Colorado... 35 members... Earl Robinson, 1477 S. Oakland, Aurora, Colorado 80012, Secretary... Warren Van Meter, 1565 S. Columbine, Denver, Colorado 80210, President.

International Service Project (Institute of Logopedics)

District	Average Per Member		7-1-64	
	July - August Contributions	Since July 1, 1964	In 1975	To 12-31-74
CARDINAL	\$ 1,190	\$ 58,811	\$4.39	\$44.00
CENTRAL STATES	1,366	102,618	1.18	34.19
DIXIE	1,288	53,718	2.97	36.61
EVERGREEN	878	47,010	1.50	19.13
FAR WESTERN	5,109	170,853	3.91	43.05
ILLINOIS	1,958	105,553	3.79	47.03
JOHNNY APPLESEED	2,365	105,640	3.11	34.21
LAND O'LAKES	691	123,858	3.69	31.80
PIONEER	1,448	59,770	3.85	37.12
MID-ATLANTIC	3,248	225,359	2.96	42.11
NORTHEASTERN	1,132	94,570	2.33	27.50
ONTARIO	2,812	52,891	5.39	29.35
SENECA LAND	468	68,471	3.46	47.02
SOUTHWESTERN	15	64,611	1.11	30.42
SUNSHINE	1,147	57,366	3.84	44.43
HARMONY FOUNDATION	-	9,938		
OTHER RECEIPTS	2,408	83,860		
TOTAL	27,521	1,475,897		

MAIL CALL



from harmony hall

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

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

FINDS STORY INTERESTING

Geneva, N.Y.

Many thanks for the very enlightening and interesting article, "Institute Has Adult Rehabilitation Program."

I hope everyone who read it was inspired to continue to work to help in this important, necessary and gratifying program.

Claire (Mrs. Al) Learned
A HEAP OF GIVING

Silverton, Ore.

If it is, indeed, "more blessed to give than to receive," then a small host of transients heaped much glory upon themselves in St. Joseph, Mo. during the first week of August this year.

The transient "givers" were the faculty members of Harmony College who gave themselves completely to their task for one solid week of days that extended well into the night. That's a lot of giving, but there was more. The staff of Missouri Western caught the spirit of giving and provided services and menus that were nothing short of inspired. And when you reflect upon a full week of inspired eating, you have the basis for a lot of blessedness.

But even that isn't the end of it, because two of our fine champion quartets, the "Happiness Emporium" and the "Dealer's Choice," gave their time and talent to entertain students and faculty and display their virtuosity as alumni of Harmony College.

Jody Garland (from the International Office) was everywhere at St. Joseph. What a peach. The gal must have nine lives. And Mac Huff and Dave Stevens and Hugh Ingraham and Joe Liles; each functioning in his special field and each getting raves from his students and cohorts. Of course these people are paid for

their services, but is there any way you can really pay enough to keep such talent on the job for twelve and fourteen hours a day for seven days?

They gave much.

And, of course, Bob Johnson. The man with the big job, the big view and the commanding voice. No one has ever accused "Father" Bob of an excess of diffidence, but beneath that stern eye and big growl is the heart of a kitten, and he, too, gave; perhaps more than anyone.

Before anyone gets the notion that Harmony College, 1975 was a lovefeast, let it be said that there were other growls heard in those neat, new halls, and there was anxiety and frustration. Opinions were split open and tempers rose and chords were framed that had better been uttered in Omaha at the stockyard. The desire to learn prevailed, though, and through it all the givers continued to give, and the bottom line will certainly show that this Harmony College was highly profitable to everyone.

Advice to those who are wondering about next year: it's a tremendous experience. Don't miss it if you can!

Harry Neuwirth

DISLIKES CALLISTHENICS

Leucadia, Cal.

The "Question and Answer" department of the Jan. issue brought to mind a pet peeve I've wanted to share with someone for quite a while.

I'm really "turned off" by emcees who involve the audience in callisthenics or guessing games.

If the emcee has that much time on his hands why not a community sing?

Frank Riedel

OLD ARRANGEMENTS A "NO, NO"

Cincinnati, O.

It's always been fun to sing songs in contest that nobody else sings, so some competitors are "rediscovering" old favorite arrangements which have been taken off of old quartet and chorus records. Almost any handwritten arrange-

ment probably had its beginning with a sharp-eared Barbershopper and a record player. When these arrangements are sung in contests today, many of the competitors are getting poor scores from the new ARRANGEMENT (ARR) category. Examples of these songs include *My Ideal*, *Mother Machree* and *Roll Out of Bed With a Smile*.

There are several reasons for the poor scores. One, the original sharp-eared Barbershopper may not have been hearing too well, and may have written down the wrong melody for the lead, or wrong chords.

Two, extra added attractions may have been added to the arrangement since it was taken off the record, again resulting in wrong melodies, bad chords and other faults.

Three, even if the arrangement is exactly like the record, there may still be some problems, because arrangers in the 50s and 60s took some liberties with the barbershop style, and used some techniques which are no longer considered "good barbershop" in the new ARR category. These deviations include uses of sixth chords where the melody doesn't require them; swipes which are so long that they distort the form of the song by adding beats and sometimes even measures; and frequent melody changes to get around trouble spots.

The answer to the problem of low ARR scores is very simple: have an ARR judge take a look at any unpublished arrangement *before* you sing it in contest. All of the ARR judges stand ready to perform this service for you. Just send them a legible copy of the arrangement, a stamped self-addressed envelope, and, if possible, a copy of the original sheet music. The ARR judge may not be able to guarantee you a high score, but he can save you from disaster.

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