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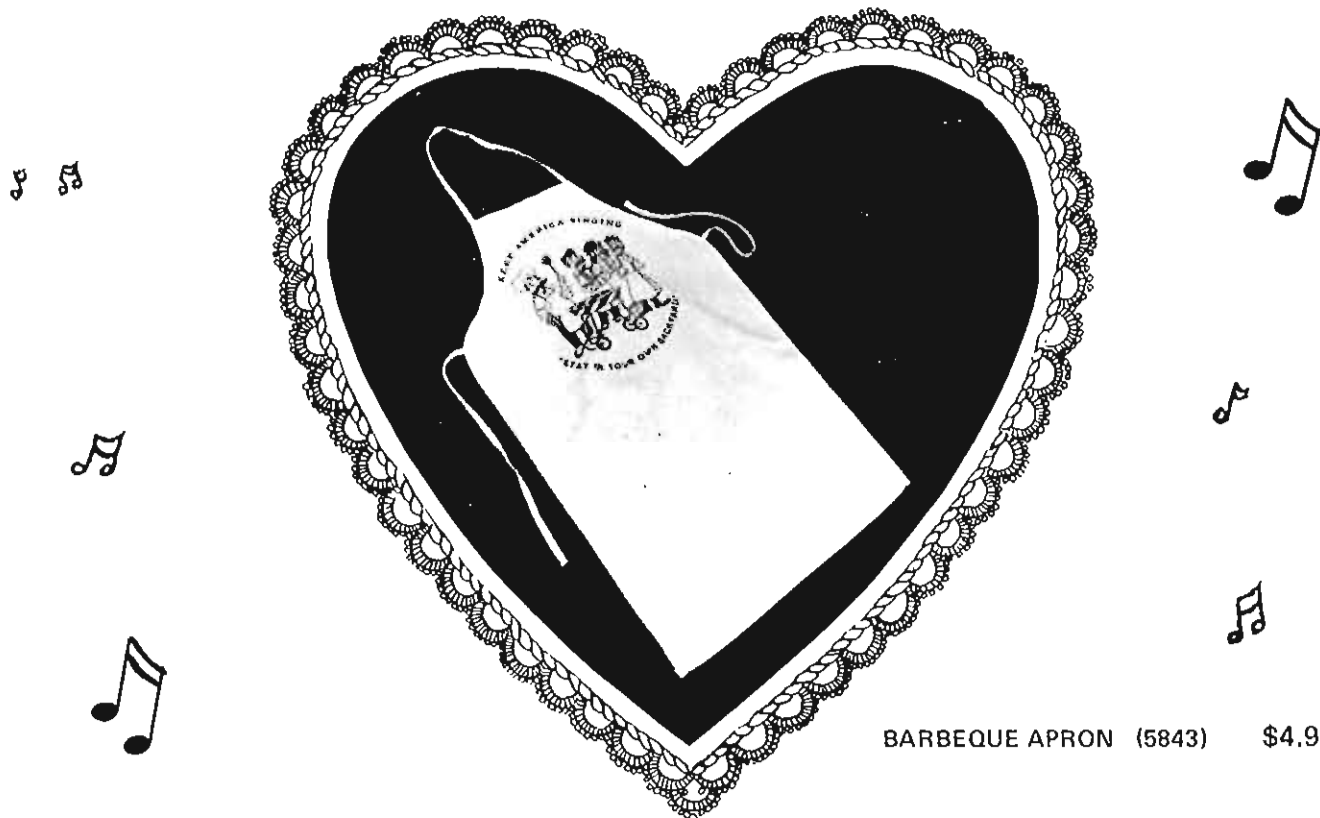
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DEVOTED TO THE INTERESTS OF BARBERSHOP QUARTET HARMONY
JANUARY • FEBRUARY 1976 • VOL. XXXVI • NO. 1

THE HARMONIZER is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. It is published in the months of January, March, May, July, September and November at 6315 - 3rd Avenue, Kenosha, Wisconsin 53141, second-class postage paid at Kenosha, Wisconsin. Editorial and Advertising offices are at the International Office. Notice of change of address should be submitted to the editorial offices of THE HARMONIZER, 6315 THIRO AVE., KENOSHA, WISCONSIN 53141, at least thirty days before the next publication date. Subscription price is \$2.60 yearly and \$.75 an issue.

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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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Barbershopping Way of Life for Collins Family

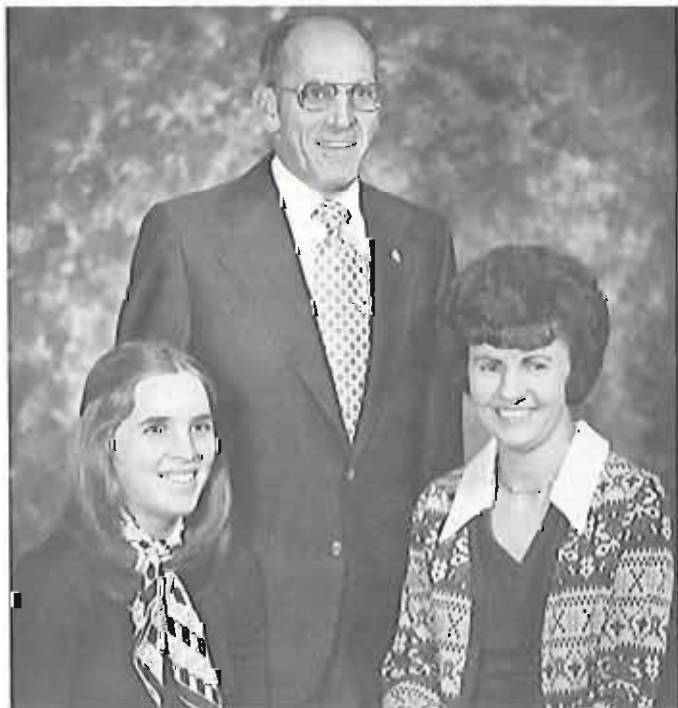
By Victor J. Kinnunen, Past President,
Warren, Pa. Chapter, 702 East Spruce St.,
Titusville, Pa. 16354

On November 16, 1925, the eve of our nation's sesquicentennial celebration, Plummer F. Collins was born in the small northwestern Pennsylvania community of Meadville. Now, five decades later, at the outset of our nation's gala bicentennial, he assumes the presidency of the largest all-male singing organization in the United States — the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, Inc. His theme for 1976, quite appropriately, is *Barbershop Harmony — America's Musical Heritage!*

Reared in the gentle foothills of northwestern Pennsylvania, Plummer enlisted in the United States Navy immediately following his graduation from high school in 1943, serving with distinction in the Pacific Theater of Operations, where he was awarded five battle stars. He was honorably discharged in 1946, and three years later, on July 30, 1949, he married Dorothy Jean Kingsley of Edinboro, Pa.

At the time of the Korean conflict he was recalled to active duty and served for another year and a half with the Pacific fleet until December of 1951. During Plummer's service in the Korean War, Dorothy, a graduate of Edinboro State Teachers College and a mathematics teacher, undertook employment as Y-Teen Director of the Warren, Pa. YWCA, where she worked every Monday evening. Fortunately, for the Society, this was the evening the Warren Chapter of S.P.E.B.S.Q.S.A. met, and upon Plummer's return to civilian life at the end of 1951, at Dorothy's insistence, he attended a chapter meeting, and after three visits, he joined.

Plummer, Dorothy and Cindy.



For the past twenty-five years he has managed Carson Consumer Discount Company in Warren, been actively involved in civic and church affairs, while at the same time spending countless hours on his favorite hobby, barbershopping. He has served as president of the North Warren Civic Club, the Warren Chamber of Commerce, and the Warren Kiwanis Club, and as deacon, elder and trustee of the First Presbyterian Church of Warren. He has also been active in the Masonic Order and Zem Zem Temple, A.A.O.N.M.S. of Erie, Pa.

MANY AND VARIED ACTIVITIES

Since becoming a Barbershopper Plummer's Society activities have been many and varied. Elected Warren Chapter secretary in 1954, he then served successive terms as chapter treasurer, vice president and president. During the winter and spring of 1956, 57, the Warren Chapter was busily involved in raising funds for the chorus to attend and compete in the international chorus contest in Los Angeles in 1957. Plummer actively participated in the planning and implementation of a fund-raising project whereby the chapter constructed a house (called "Harmony House"), which was later sold at a substantial profit in order to pay off the chapter indebtedness for the trip. As Plummer fondly recalls, "This was no minor task in 1957, raising over ten thousand dollars in a community of only fifteen thousand in order to send fifty men all the way across the country to compete for the first time in international chorus competition."

In the mid 1960s, he began devoting an increasing amount of his spare time to Seneca Land District activities, serving as secretary in 1964 and 1965, treasurer in 1966, executive vice president in 1967 and president in 1968 and 1969. While serving as district executive vice president, he was convention chairman for the very successful Seneca Land international preliminary chorus and quartet contest held in Warren.

In the early 1970s, Plummer served several terms as immediate past president on the district board of directors, while at the same time acting as chairman of the district convention advisory committee. At this time he was instrumental in the preparation of a new convention manual, which is still used by Seneca Land District today. It was also at this time that the district changed to a ten-man judging panel for all contests, and instituted a Friday evening quartet elimination contest.

ACTIVE AT INTERNATIONAL LEVEL

Recognizing the increased costs involved in having a ten-judge panel, and being well aware of the acute shortage of Seneca Land Barbershoppers actively involved in the judging program, Plummer entered the Contest and Judging Program in 1970 as a secretary candidate and was certified in 1974.

BARBER SHOP SPIRIT of '76

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

In 1971 Plummer was elected to a two-year term on the Society's international board but served only one year as the result of his nomination and election as international vice president and treasurer in Atlanta in the summer of 1972. He served in this capacity in 1973 and 1974, and was elected international vice president at the 1974 Kansas City international convention and served in that capacity in 1975. Last summer, at Indianapolis, he was elected international president-elect for the nation's bicentennial year.

Despite his active participation and involvement in church and community matters, as well as Seneca Land District and international board level activities for nearly a quarter of a century, Plummer has during this entire period contributed significantly of his time and talent to his local chapter in Warren. He served as annual show chairman for five consecutive years in the 1950s, has been the chapter's annual show quartet chairman for the past seventeen years and has sung with the Warren chapter's "Conewango Clippers" chorus in four international chorus contests, the last in Atlantic City in 1970. In recognition of his outstanding efforts on the chapter level, he was named recipient of the Warren Barbershopper of the Year Award in 1972. To this day he serves as an active member of his chapter board of directors.

FAMILY INVOLVED

Plummer and Dorothy have two children, Richard Alan (Rick), a recent graduate of Geneva College in Beaver Falls, Pa., at present a sales specialist with Campbell Soup Company, Cynthia Jean (Cindy), a junior education major at Pennsylvania State University. With the exception of the Portland convention and contest in 1973, when Plummer was recovering from a serious illness, the family, including both children, have attended every international convention and contest since 1965.

Son Rick joined the Society immediately following his graduation from high school in 1970 and currently resides with his wife, Barbara, in Baltimore, where he is an active member of the Dundalk, Md. Chapter, and sings bass with The "Added Touch" quartet. As a college graduation present Rick received from his parents a life membership in the Society — one of the last issued before the life membership category was closed.

For Plummer F. Collins and his family, barbershopping and its international Society have been a way of life for many, many years. You might say it has been sort of a tradition or heritage. And so it will be for our Society in 1976, as some 36,000 Barbershoppers, across the length and breadth of the United States, enjoy a bicentennial year of *Barbershop Harmony — America's Musical Heritage*.



Son Rick and new wife Barbara.

In the spring of 1974, Lee Wynne of the Spokane, Wash. Chapter, conceived an idea born of his dedication to our SERVICE PROJECT. Couldn't he, Lee Wynne, grandfather and retired police officer, do something really BIG for Logopedics; something to command the attention of "Evergreeners" and open their hearts and purses for "those kids in Wichita?" Since the 1976 international convention would be held in San Francisco, and 1976 was also a twin-Bicentennial year for the city by the Golden Gate, marking its own 200th year as well as our nation's, how about pedaling a bike the 1,000 miles from Spokane to the convention? No matter that he hadn't even owned a bike for over 30 years. Sure he knows it gets hot in eastern Washington in summer, and certainly there are mountain ranges between Spokane and San Francisco, but who ever heard of an easy challenge?

It was then that Lee Wynne went into training as a long-distance bike rider, and the "Barbershop Spirit of '76" was on the road. Detail work became the next imperative. A publicity campaign was urgently needed in order to inspire Barbershoppers and their neighbors to make substantial contributions to the "Barbershop Spirit of '76" (at P. O. Box 1722, Seattle, Wash. c/o Teachers State Bank). Glen Sherwin, a non-barbershopping, banjo-playing auto dealer from Spokane, provided free use of a self-contained recreation vehicle for the trip. After all, the poor guy would have to have a place to rest his weary limbs at night. To the north, our barbershop neighbor-brothers from Ontario District west to the Canadian coast offered an interesting commitment: they would help rekindle the original Spirit of '76, but this time it was to be a harmonious, "Barbershop Spirit" rather than the politically motivated "spirit" of 200 years ago.



That's Lee Wynne (in shorts) and the "Spok'n Four" quartet. From left, they are: Bob Tenold, John Williams and Bob Donahue.

EVERGREEN CHALLENGES ALL TAKERS

The Evergreen District has confidently challenged the Far Western District to a duel of dollars. Evergreen will raise more money between now and next July, under auspices of "Barbershop Spirit of '76," than Far Western. In fact, Evergreen has extended that same challenge to any district in the Society! Evergreen's challenge to FWD provides that "...We will meet you under *our* Evergreen tree, at a time and place of your choosing...at the Bicentennial Convention in San Francisco...with more dollars for Logopedics than you have managed to raise..." Bicycling Lee Wynne and the Evergreen District would be delighted to find fifteen district representatives gathered under that Evergreen tree prepared to "put up or sing flat." Evergreen's ready to take on all challengers!

Right From the Start

By Al Lewin, 1894 Summit,
St. Paul, Minn. 65106
(Photos by Ron Middlesteadt, Greater
St. Paul, Minn. Chapter)

They first sang together late in December of 1972. Two and a half years later they were the international champions of barbershop harmony.

That was a remarkable achievement. But Bob Dowma, Rod Johnson, Bob Spong and Jim Foy constitute a remarkable quartet. They are the "Happiness Emporium."

An apt title, that, for they deal in happiness. They sing with it, they convey it, they invoke it in their audience. And that was a particularly happy audience in Indianapolis on the night of June 28, 1975. The Happiness Emporium, representing the Land O'Lakes District and the Greater St. Paul and Minneapolis Chapters, was a very popular winner.

In two and a half years they had put it all together. How did they do that? A little luck? Sure. Talent? A lot of it. Hard work? Of course. But lots of quartets have had a little luck, a lot of talent and a willingness to work. What is it that makes the Happiness Emporium special?

Blend. The musical kind, and another kind as well. And even in a musical environment, it is that other kind that can make the difference between a good quartet and a champion.

Spong, Foy, Johnson and Dowma blended four unique personalities, four independent entities, into a singleness of purpose. Once the Happiness Emporium started rolling, it was in four-wheel drive.

HAD POTENTIAL FOR SUCCESS

There's no ignoring the one remaining factor in any such case of "overnight success" — experience. Those four guys who got together for the first time just before Christmas in 1972 were no rookies. They had taken part, collectively, in 24 international contests. They had sung with three other district championship quartets and had been on four USO tours to the Pacific. They were all in the thirties, but they were veteran Barbershoppers.



The Johnsons — Jody, Rod, Arlene and LaRae. And Taffy.

It was a hand-picked quartet. They picked each other, and once they were together, they knew. They knew that the Happiness Emporium was a combination that had the potential for success. How much success? That, they decided, was up to them.

The quartet won its first time out, at the LOL prelims in 1972. On to the international contest and 24th place, seven months after formation. In October of that year the "Emporium" sang its way to the Land O'Lakes District Championship, still a couple of months shy of its first anniversary as a quartet. The guys worked hard. They took individual voice lessons. They worked with their coach, Richard Dick. They practiced, long, seriously and often. And they sang whenever they were asked, which means they sang a lot. Then, at Kansas City in the summer of '74, the Happiness Emporium came in ninth (tied for eighth, actually, and lost the tie-breaker). That did it. "We knew then that we could make it," said Bob Spong, "and we knew what we had to do."

"We went for it," said Bob Dowma.

That they did. One of them stopped smoking. They experimented with jogging, with aerobics, with diet. They continued with the private voice lessons with Jeanne Traun, of Hamline University in St. Paul, and began working with Don Clause, a quartet coach of some renown. They practiced, or sang out, at least three, often four or five times a week. As the contest approached, of course, it was every day.

The Happiness Emporium went for Number One. And got it.

GRAND RECEPTION FOR NEW CHAMPS

They flew back to the Twin Cities Sunday afternoon, and the local Barbershoppers were there to meet them. The crowd at the airport was so big you couldn't find Bob Dowma — and he's 6-6.

There was a party for the "Emporium" ten days later, and more than 500 of the barbershop community showed up to share a great evening with four friends who had just substantiated what the LOL District had known all along — that they were champions.

"We've just begun," said Jim Foy. "We've reached our first goal, but we have continuing goals of staying together and singing better."

Bob Dowma, the tall tenor; Rod Johnson, the lead; Jim Foy, the moustache; and Bob Spong, musician and baritone. Let's meet them one at a time.

Dowma

Bob Dowma stands head and shoulders over most Barbershoppers. But it's not just his height. His tenor voice is one of



THE FAMILY FOY in the family room — Ann, Tim, Mary, Kay and Jim.

the best in the Society. Bob, an associate director of the Greater St. Paul's North Star Chorus, started singing in a grade school choir, still sings in a church choir (he's chairman of the church music committee) and serves as the arranger for the quartet. He graduated from Macalester College in St. Paul in 1964. That was a good year for tenors at Macalester; Al Kvanli of the 1973 champion "Dealer's Choice" was in the same class. A few years earlier that college produced another tenor, named Bob Spong.

Bob Dowma joined what is now the St. Paul Chapter in 1965, after attending a meeting and getting "wiped out" by a guest quartet. A few meetings later he sang tenor so they'd have one, and three members approached to ask if he'd like to



Bob and Naomi Dowma, and daughter Cindy.

try quartetting. That night the "Night Howls," one of the most popular quartets in the district, came into being. Bob sang with the "Howls" for eight years.

The baby of the group, Bob is 33. He is a controller for the F. H. Bathke Co., an industrial supply firm in St. Paul. He and his wife Naomi have a one-year-old daughter, Cindy.

Johnson

Rod Johnson, lead, leader and rubber-faced comic, began quartetting in high school in southern Minnesota. He sang with the "Seek-a-Tones" in Waseca, and joined the "Gemini Crickets" of Rochester, Minn. in 1965. He sang with the "Crickets" for five years, five international contests and one LOL District Championship.

Rod, 35, is a perfectly respectable IBM sales representative, which makes his comedy even funnier. At the drop of a hat — over his ears — his face turns to putty and his IQ to 37. The audience loves it.

His move to Minneapolis in 1972 was a key factor in the formation of the new quartet, but he was thinking of the old quartets up there on the stage last June.

"I was hoping the other guys I had sung with for so many years were sharing that moment," he said. "They played a big part in it."

Rod, who went to Rochester Junior College and Mankato State College in Minnesota, served as an officer of the Rochester Chapter. He and Arlene have two daughters, Jodi, 11 and LaRae, 9.

Spong

Bob Spong, baritone, is the real musician of the Happiness

Emporium. He has a Master's degree in music education from St. Paul's Macalester College, and taught high school vocal music for nine years. He also played college football and captained Macalester's hockey team.

Bob was directing choral groups while he was still in high school. He did the same in college, where he sang with a quartet. In 1956 he joined the Society and the "Hut Four." He sang tenor. He sang it pretty well, for the quartet won the district title, made it to the international contest ten times in 14 years, and reached 11th place.

Meanwhile, Bob served as president of the Minneapolis Chapter, and directed the "Commodores" for four years, taking them to two district championships and the subsequent international contests.

Bob, 41, is a stockbroker with the John G. Kinnard Co. in the Twin Cities. He and Jean, who designs and makes most of the costumes for the quartet, have adopted three Korean-American children, Karen, 12, Jeff, 10 and Jenny, 8. Foy

With a moustache like that, Jim Foy doesn't even have to sing. He's a classic Barbershopper, a throwback to 1910. He's also a heck of a bass.

Jim, 39, was the last of the four to get involved in barbershopping, but once in, he moved fast. He joined the Minneapolis Chapter in 1970, just in time to go to international competition. He hasn't missed an international contest since, competing either as a chorus or quartet member.

He joined the "Red Barons" in 1971, and they immediately became the district champs. The quartet decided to disband in December of 1972. Word got around in a matter of hours, and Jim was asked if he'd like to try singing with three other guys, just to see what it sounded like. It sounded like the Happiness Emporium.

As Sales Manager of the Bros Division, American Hoist & Derrick Co., Jim does a lot of traveling. In six years as a Barbershopper, he has visited 50 chapters across the United States and Canada.

Back home, he and his wife Kay have three children, Tim, 12, Mary, 11 and Ann, 9.

And that is the Happiness Emporium. Four nice, talented, hard-working guys — individually. But it is as a team that they excel, each subordinating self into a new unity of four parts. Four voices blend and a chord emerges. That's what barbershopping is all about — and these fellows won because they do it as well as anyone ever has.

The Happiness Emporium. Champions, this year and for a long time to come.

TROPHY ROOM — The Spongs, Jean and Bob, and Karen, Jenny and Jeff, with a certain trophy of which they are very proud.



1975 DISTRICT



1



2



3



4

Unless otherwise stated, all pictures read from left to right.

- (1) HANDS OF TIME (Gtr. Indianapolis, Ind. — Cardinal) (Standing) Dave Galbraith, lead; Bob West, bari; Mal Long, tenor; Art Atkinson, bass. Contact: Art Atkinson, 2 Rugby Court, Noblesville, Ind. 46060. Phone: (317) 773-5323.
- (2) CLASSIC COLLECTION (Hastings, Nebr. and Denver, Colo. — Central States) Joe Heltne, bari; Terry Heltne, bass; Larry Wilson, lead; Curt Hutchison, tenor. Contact: Curt Hutchison, 854 Creighton, Hastings, Nebr. 68901. Phone: B (402) 463-9811; H 462-6808.
- (3) MAIN STREET U.S.A. (Raleigh, N. C. — Dixie) Harold Nantz, tenor; Walter Richardson, lead; Rudy Partin, bari; Maitland Brann, bass. Contact: Walter Richardson, 5712 Old Forge Circle, Raleigh, N.C. 27609. Phone: B (919) 834-0751; H 876-3913.
- (4) LION'S SHARE (Lake Washington, Wash. — Evergreen) Stu Turner, bass; Denny Stiers, tenor; Dick Clark, lead; Bruce Bryant, bari. Contact: Denny Stiers, 5315 - 142nd N.E., Marysville, Wash. 98270. Phone: (206) 659-7137.
- (5) SAN FRANCISCO STORM DOOR & WHALE OIL CO. (Peninsula, Cal. — Far Western) Bill Tieberg, bari; Don Gubbins, lead; Jim Sherman, bass; Wayne Mansfield, tenor (kneeling). Contact: Don W. Gubbins, 36274 Salisbury Dr., Newark, Cal. 94560. Phone: (415) 796-8736.



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QUARTET CHAMPS



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(6) FEDERAL RESERVE NOTES (Belleville and Collinsville, Ill. — Illinois) Eldred Mueller, tenor; Rich Pilch, bar; Dennis McCann, bass; Hal Maples, lead. Contact: Richard F. Pilch, 2201 Benton, Granite City, Ill. 62040. Phone: (618) 877-3207.

(7) ROAD SHOW (Pittsburgh and Alle Kisk, Pa. and Warren, O. — Johnny Applesced) Larry Brown, bass; Larry Autenreith, bar; Dick Hurl, lead; Leo Sisk, tenor. Contact: Leo Sisk, 690 Dorseyville Rd., Pittsburgh, Pa. 15238. Phone: B (412) 356-4006; H 963-8381.

(8) HARMONY GALORE FOUR (Minneapolis and Minnetonka, Minn. — Lend O'Lakes) Don Nelson, tenor; Greg Pagh, lead; Ron Nelson, bass; Dick Treptow, bar. Contact: Greg Pagh, 7321 Oliver Ave. So., Richfield, Minn. 55423. Phone: (612) 866-2686.

(9) SOUND REVIVAL (Atlantic City and Cherry Hill, N.J. — Mid-Atlantic) Calvin Johnson, tenor; Ray Eckert, lead; Tom Sterling, bass; Neil Plum, bar. Contact: Neil Plum, 3118 W. Brigantine Ave., Brigantine, N.J. 08203. Phone (609) 266-3481.

(10) SPIRIT OF '76 (Rockville, Ct. and Springfield, Concord and Pittsfield, Mass. — Northeastern) Charles Labbee, tenor; Don Jolle, lead; John North, bass; Tom McQueeney, bar. Contact: Charles Labbee, P.O. Box 622, Northampton, Mass. 01060. Phone: (413) 247-5668.

(Continued on next page)

DISTRICT QUARTET CHAMPS

(11) SCARBOROUGH FAIR (Markham, Ont. — Ontario) Bob Gibson, tenor; Wally Coe, lead; Dan McCombe, bass; Ken Beard, bari. Contact: Ken Beard, 64 Parkway Ave., Markham, Ont. L3P 2G6. Phone: (416) 294-5171.

(12) CLASSMATES (Saginaw-Bay City, Mich. — Pioneer) Bob Glover, bari; Len Johnson, bass; Tom Pell, lead; Jim Johnson, tenor. Contact: Len Johnson, 3339 S. Glendale Circle, Bay City, Mich. 48706. Phone: B (517) 765-8121 Ext. 281; H 686-3724.

(13) SUNNYSIDERS (Rochester, N.Y. — Seneca Land) Fritz Fouquet, tenor; Bud Bulling, bari; Jack Maracle, lead; Ron Brown, bass (seated). Contact: Jack Maracle, 373 Birch Hills Drive, Rochester, N.Y. 14622. Phone: (716) 467-7641.

(14) OUASARS (Austin, Tex. — Southwestern) (Clockwise) Sam Tweedy, bari; Jan Scofield, tenor; "Mo" Rector, bass; "Buzzy" Buck, lead. Contact: Sam Tweedy, 8603 Clarewood Circle, Austin, Tex. 78758. Phone: (512) 836-7858.

(15) KNIGHTS OF GOLD (Miami and Palm Beach County, Fla. — Sunshine) Clint Bostick, bari; Don Davis, bass; "Bud" Carpenter, lead; Shelley Deering, tenor. Contact: Clint Bostick, 4790 Andros Drive, West Palm Beach, Fla. 33407. Phone: (305) 689-4971.



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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.

If you really want to please that certain barber-shopper in your life, for his birthday or for some other special occasion, with the best in barbershopping or with our new "Touch of Old" Song Book, our Gift Labels make it easy for you and they add that personal touch. Just ask us about them.

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.

Please send me ☐ Songbooks at \$5 each.

Please send me the following albums and/or tapes (post paid)

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Mail to Sunrise Records, P.O. Box 15736, W. Palm Beach, Fla. 33406

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	ALBUM	8 TRACK	CASSETTE
A TOUCH OF OLD			
SOMEWHERE			
WATCH WHAT HAPPENS			
AFTERGLOW			
KEEP AMERICA SINGING			
A TOUCH OF GOLD			
FIDDLER			
BARBERSHOPPING IN BRASS			

110 songs for sale.

See song lists in Jan.-Feb. & May-June Harmonizer ads.



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



Jerry Kissinger
Cardinal



"Chuck" Traylor
Central States



"Sonny" Handerson
Dixie



Ed Bogus
Evergreen



Wesley R. Meier
Far Western



Bill Just
Illinois



Darryl Flinn
Johnny Appleseed



Fred Street
Land O'Lakes



W. D. Butler
Pioneer



Merritt Auman
Mid-Atlantic



Dick Naas
Northaastern



Duncan MacGregor
Ontario



"Church" Ward
Seneca Land



Ralph Ribble
Southwestern



Don Barnick
Sunshine

Meet Your Dist. Directors of Music Education

At the invitation of the Society's Music Education and Services Department, fifteen men, a representative from each district, assembled at the Elks Club in Kenosha, Wis. on November 6 for what may someday be remembered as an historic event in the Society's records. Though these men had been carefully selected to represent their districts, they were not completely aware of what they would be ultimately doing as a result of this first meeting.

Let's back up a bit and see if we can determine exactly why these men were summoned to the "home office," and why there was bit of intrigue involved in this first get-together. It all stemmed back to an idea first put forth by Int'l Board Member Neil Bruce (Dixie District) and Vice President Ernie Hills (Southwestern District), both of whom were urging the Society to adopt a "grass roots"-type music education program — a program which would reach every man at the chapter level. It was their feeling that while the membership enjoyed and depended upon visitations from Int'l Staff people for guidance and inspiration for the past thirteen years, conversely, the absence of visitations by our music field men might be considered a lack of services in return for dues money. In other words, Society-sponsored schools, and manuals produced by the Society, are not enough for the member who can only understand what he sees and hears at the chapter level as a result of a visit from an Int'l staff member.

Based on the foregoing premise, Mus. Services Dir. Bob Johnson presented an expanded music education program to the Int'l Board at Indianapolis. In an effort to strengthen the

link between international and the chapter level with a program that reinforces district musical leadership, part of that program, which was ultimately adopted by the Board in its entirety, provided for the addition of a district director of music education in each district. Appointed by the district president, this man would attend a planning session where he would present the *musical needs of his district* and, after hearing input from the other fourteen district representatives and the Int'l Staff, he would be able to custom-design a district music education program for 1976. It is important to remember that the man selected for this new district position would be chosen because of his *administrative capabilities* rather than his musical expertise. In addition to custom-designing a program of aid for his own district, he would help develop a *basic minimum program* of music education for every district.

With that bit of background information, we can now report on the events of the forum, and what transpired as a result of the excellent input from all the men. First of all, a *basic music education program* was developed for all districts which included the following:

1. One week of service per district from each of the music services assistants (Huff, Liles and Stevens);
2. One school per district each year in arranging, chorus directing and quartet coaching.

This group of men established the following goals as part of the Society's music education program:

1. Improved quality singing for all chapters;
2. Chorus director development;



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.

Just for Vagabond Lovers

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

I enclose check (or money order) totalling \$ _____, made payable to:

THE VAGABONDS
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The Vagabonds: c/o Ken Gibson, 311 Syringa Drive
Lansing, Michigan 48910

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 Alabama/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

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

Soc. Mus. Dir. Bob Johnson jotted down suggestions from the men as they established goals for a Society-wide program.



3. Quartet activity at chapter level;
4. Develop "key" music people at district, divisional and area level;
5. Promotion of woodshedding;
6. "Keep it Barbershop!"

It was interesting to note that while there was a strong desire among the men to help chapters improve their singing, the improvement should not be for competition alone. It was generally felt that some chapters place far too much emphasis on winning a contest. While no one was directly opposed to competition as a good singing activity, they felt that improved quality singing of *all* songs was a better goal to strive for.

Much discussion centered around woodshedding and the importance it should play in an over-all education program. It was felt that since we are the only singing group involved in this unique activity, we should continue to develop woodshedding and make every effort to keep it "alive."

Each man spent a good deal of time developing his own district program after hearing the input from everyone. Because the music needs of each district are so varied, it was

not easy to accomplish this task. In each case the size of the district, its budget, the number of musically weak chapters and other pertinent factors were given careful consideration.

The importance of communications within the program also came under careful scrutiny. Direct lines of communication, on a monthly basis, will be established between each of the music services assistants and each of the district music education directors. Each district director, in turn, will send a bulletin per month to district officers, area counselors, quartet contact men and each chapter chorus director (sending a copy to each of the other district directors plus the Int'l music staff and field representatives).

The group also learned some of the "dos" and "don'ts" of running district-sponsored schools and how to approach their district boards regarding budget needs.

Hopefully, we will now have a man directly responsible for each district's music education program. He will not only direct and administer the music education programs for his own district, but will also be aware of what is going on in the other fourteen districts.

Though the group labored long and hard in two twelve-hour sessions, song breaks were appropriately scheduled so that the men would not forget the real reason for being there. Those who had not previously seen Harmony Hall had an opportunity to take the guided tour and meet the people that keep the wheels of the Society rolling.

It will be interesting to watch the development of this new dimension in the Society's expanded music education program—a dimension which, for the most part, has been designed for men at the "grass roots" level by men closest to the problems and most familiar with the musical needs.

speaking BASIC-ally



By International President Plummer F. Collins,
215 Conewango Ave., Warren, Pa. 16365

By the time you read this, you will know that the theme for 1976 is "BARBERSHOP HARMONY — America's Musical Heritage." For our country's bicentennial year, we think this is a very appropriate theme.

Last spring, I had an opportunity to meet with Sam Kennedy, one of the Society's field representatives. During that meeting, he came up with an idea which made a lot of sense to me. He said, "It seems the bicentennial year would be a great time for us to return to barbershop basics."

In collaboration with our International Office staff, we have agreed that the time has come to get back to barbershop basics. We intend to take that word "basics," and break it down letter by letter, using the space afforded in the HARMONIZER in each of the remaining issues this year.

"B" — BELONGING TO THE SOCIETY BY TOTAL PARTICIPATION.

What do we mean by total participation? Stop and think about it. Webster's definition of total is as follows: 1. Comprising or constituting a whole; 2. Complete; 3. Concentrating all available personnel and resources on a single objective. Participation is defined as: 1. The act of participating; 2. The state of being related to a larger whole.

The definition we like is: Concentrating all available personnel and resources on a single objective; the state of being related to a larger whole.

Let's put this thought to work for you as a Barbershopper.

You can use it in your quartet, your chapter, your chorus, your district and at the international level as well. It opens up an entire new field for everyone to "do their thing," and to reap the rewards of belonging to our Society by **TOTAL PARTICIPATION**.

IN YOUR QUARTET. This means concentrating all available personnel and resources on a single objective, to **SING BETTER** and to **SING BARBERSHOP**.

IN YOUR CHAPTER. It takes a lot of concentration of personnel and resources to run a balanced chapter program and administration. When asked to serve that chapter, respond by **TOTAL PARTICIPATION**.

IN YOUR CHAPTER CHORUS. The same as in your quartet, you must remember that you are related to a larger whole, the chapter chorus; again, **SING BETTER** and **SING BARBERSHOP**.

IN YOUR DISTRICT. There are always jobs that need to be done, get out and participate, see that your chapter is represented at district meetings, make it known that your chapter is interested in being related to the larger whole.

THE INTERNATIONAL LEVEL. This is not an "Ivory Tower" off somewhere in the distance. Remember, you can participate on the international level in many ways. The judging program is just one avenue. Judges are involved in an international program, not district or chapter, which is one opportunity for you to participate on the international level. Every district needs judges! Have **YOU** ever given this method of service serious thought? If you have a deep desire to participate, you have the opportunity to do so at any level.

START AT THE CHAPTER LEVEL

I believe the starting level for total participation is at the chapter level. I think it is the place to start, and possibly the place to finish. Some of the most memorable moments of my life have come from participation at the chapter level. If you were to ask members of my home chapter, I believe they will tell you that I participate in the activities of that chapter. I serve as a member of the chapter board, on committees, attend every meeting and participate in all activities and sing outs.

TOTAL PARTICIPATION starts and ends at the chapter level. We all have this opportunity, and if you use this opportunity, you will find rewards you never dreamed possible.

As I finish this article on Thanksgiving day 1975, I am reminded of the many things for which my family and I have to be thankful: living in a country which affords opportunities for life, liberty and the pursuit of happiness.

We are also grateful for the many fine friends we have made through barbershopping, and the wonderful memories we have of our association with S.P.E.B.S.Q.S.A. Just think for one moment, of the fond memories you have. I can assure you they will continue to come your way if you take part in our Society affairs with **FULL PARTICIPATION**.

B A S I C S — REMEMBER THE FIRST LETTER "B" — IT MEANS BELONGING TO THE SOCIETY BY TOTAL PARTICIPATION.

SAN FRANCISCO CONVENTION REGISTRATION ORDER BLANK

Date _____

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

Gentlemen:

Enclosed is check for \$ _____ for which please issue:
____ Adult Registration @ \$25.00 ea., ____ Junior Registration @ \$15.00 (18 and under) for myself and my party for the 38th Annual Convention and International Contests at San Francisco, California on July 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.

PLEASE
PRINT
DISTINCTLY

NAME _____

ADDRESS _____

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

CHAPTER _____

Make check payable to "SPEBSQSA"

WE NEED ROOM!

To the host of Barbershoppers who have already responded to the invitation to participate in the current Expansion Fund our deepest thanks for your kind generosity. To those who have not yet decided whether or not to make a contribution, or want more information before making your gift, we sincerely hope the following additional details will provide answers to any questions you may have.

First of all, we will *not* be moving out of beautiful Harmony Hall. We have simply used up all the available space at 6315 Third Avenue and are therefore currently in the process of purchasing badly needed additional facilities nearby.

The property we are purchasing will not only relieve our overcrowded conditions, but will also be a good investment in terms of valuable real estate. The new facilities consist of a 15,000 sq. ft. super market, approximately eleven years old, to which an adjoining 9,300 sq. ft. drug store was added about six years ago.

The Society will immediately occupy 9,300 square feet (the drug store portion) and rent or lease out the remaining space (15,000 square feet) to provide income to help pay for the building until such time as increased operations may require the gradual takeover of the balance of the overall complex.

The purchase price is \$350,000 or \$14.40 per square foot. Another \$50,000 is needed for capitalization of Harmony Services Corp. and relocation of those departments of the International Office that will occupy the new facility. The building is brick, completely air-conditioned and in excellent repair. The same building today could not be constructed for anything less than \$25 per square foot. When the unused portion is rented out, the annual cost for the 9,300 square feet we will be using will be approximately \$1.58 per square foot including all utilities and maintenance. Any of you in the real estate business will know this is a real bargain!

The Society's immediate need is cash, so that the initial mortgage can be kept to a minimum, thereby saving substantial money in interest payments, money which could be used for expanded services to the membership and hopefully reducing the need for future dues increases that might be dictated by constant inflation.

Why the need for additional space? A good question from those who may not be familiar with the International Office and the variety of services it provides. When the Society purchased Harmony Hall in 1957 there were seventeen employees on the staff with only one person in the field. Since that time, we have added seven field positions. These people need office space and support services.

Society programs and services, such as HARMONY COLLEGE, COTS, MAN OF NOTE, INTERNATIONAL ACHIEVEMENT, LOGOPEDICS, CHAPTER FINANCIAL SERVICES, BARBERPOLE CAT, etc., all take manpower and space, not to mention a vastly expanded merchandising program. Our merchandising efforts in 1957 totalled \$43,000. Today the program has reached the \$400,00 level, over *nine times* greater! While inflation has accounted for about 25 per cent of that growth, providing an *increased membership* with a wide variety of materials to make their singing activities more pleasurable has produced the balance.

A combination of the above factors has produced overcrowded conditions to which any of you who have recently visited Harmony Hall can attest.

We hope you can now understand our need for more room. The executive committee has authorized the O.C. Cash-Rupert Hall Expansion Fund so that Barbershoppers across the Society can participate through tax-deductible gifts. Such gifts should be sent to the Expansion Fund, Post Office Box 575, Kenosha, Wisconsin.

HARMONY & HERITAGE



By John Krizek, Convention Chairman,
1115 Buckland Ave., San Carlos, Cal. 94070

*"To be where little cable cars
Climb halfway to the stars . . ."*

Whether you prefer Tony Bennett's version of the popular song, or the barbershop arrangement sung a few years ago by our 1964 international champion "Sidewinders," the message still holds true. In July, Barbershoppers and their families from near and far will find out just how easy it is to leave your heart in San Francisco.

The Magic City by the Golden Gate. Bagdad by the Bay. The Paris of the West. If Los Angeles is California wearing mirrored sunglasses and Bermuda shorts, San Francisco is the elegant dowager queen, California wearing long gloves and a fur wrap. Somerset Maugham called it "The most civilized city in America."

The City. They capitalize it in the newspapers. They put "The City" on the shirts of their professional basketball team, and everybody knows where that is. There are other cities, of course, but none so deservedly and successfully narcissistic.

It all began 200 years ago, when Juan Bautista de Anza, emissary of the Viceroy of Mexico, led a small expedition up the coast of California. They came upon a great bay, and decided to establish a presidio (fort) and mission on its shore. While the nation's founders were pouring over Thomas Jefferson's draft in Philadelphia, the party from New Spain was establishing an outpost near what they called "La Boca del Puerto de San Francisco." On June 29, 1776, the first mass was celebrated in a makeshift shelter which was to become the Mission San Francisco de Asis. Thus San Francisco will celebrate its 200th birthday this year, five days before the United States.

The 200-year-old mission and presidio will be focal points in San Francisco's Twin Bicentennial celebration. Among the official events in The City's Twin Bicentennial calendar-along with a re-creation of de Anza's march, boating regattas on the

*Courtesy of General Music Publishing.

38TH ANNUAL INTERNATIONAL CONVENTION JULY 5-10 1976 SAN FRANCISCO CALIFORNIA

Bay, folk festivals and parades-will be our own 38th annual convention, celebrating in its own way a music form that is part of our national heritage.

What kind of convention is it going to be? Based on advance reservations so far, quite probably the Society's biggest ever. And the 600 or so Barbershoppers of ABAC (Association of Bay Area Chapters: San Francisco, Peninsula, San Jose, Eden-Hayward, Dublin, Oakland East Bay, Walnut Creek, Vacaville, Napa Valley, Santa Rosa and Marin) are determined that it will be the smoothest and most enjoyable ever.

ROOMS AVAILABLE AT HEADQUARTERS HOTEL

It's going to be a compact convention, as far as housing is concerned. The headquarters hotel, the San Francisco Hilton, is one of the largest in the West. Thirteen hundred of its rooms have been set aside for us, so all those who have complained about not being able to get into the headquarters hotel in recent years should have no problem this time. An ample supply of additional rooms are waiting for us in a variety of other hotels, all but a handful of them within a few blocks of the Hilton. So there will be no need for shuttle busses between hotels.

A word of warning here: If you insist on staying in other parts of town, such as on Nob Hill or at Fisherman's Wharf, you'll be on your own getting back and forth.

Contest sessions will be held at the world famous Cow Palace, site of the 1964 Republican national convention and numerous sporting events. Situated just across the city line in neighboring Daly City, the Cow Palace is an ample facility for our singing events. Seating capacity will be in the neighborhood of 10,000, with good sight lines and acoustics. (Those are risky promises to make in our business, but in this case warranted.)

Shuttle busses will be necessary for the 20-minute run between the Cow Palace and the Hilton. The price of registration this year was raised by \$5 in order to cover the cost of this shuttle bus service, so no additional charges will be necessary. There are no hotels near the Cow Palace.

Aerial view of the headquarters San Francisco Hilton and Tower. The two buildings are joined at lobby level and by a glass-enclosed walkway on the 16th floor.





The history of San Francisco's Mission Dolores pre-dates the Declaration of Independence by five days. Founded by the Franciscan padres on June 29, 1776, the Mission will figure prominently in San Francisco's Twin Bicentennial celebration.

GOOD FACILITIES FOR CAMPERS

And what about facilities for campers? In recent years, a growing number of barbershop families have arrived in convention city by motor home, camper van, or other recreational vehicles, and have established their own headquarters somewhere at the edge of town. Arrangements are being made to use one of the parking lots at the Cow Palace, at a daily fee comparable to most campgrounds. There will be water and sewage disposal facilities available, but no hookups, and no facilities for ground tents. Security will be provided.

Convenience is one of the hallmarks of San Francisco. Things aren't too spread out. If you're coming by car, you'll probably want to leave it parked and get around on foot or by public conveyances most of the time. If you're coming by plane, the downtown airport bus terminal is right next to the Hilton. You'll be just steps away from the door of the hotel.

If your first view of The City is from a circling jet, and if you're coming from places like New York or Chicago, it may strike you as surprisingly small. But San Francisco's size is an asset. Confined to 46 square miles at the tip of the peninsula that separates the Pacific Ocean and San Francisco Bay, the City had no choice. While other cities grew out, San Francisco grew up. Thus it kept its distinctive urbanity intact. There are 4.8 million people in the greater Bay Area, but less than 700,000 of them live in the City proper. Included in this number is the largest Chinese settlement outside of Asia, as well as sizeable concentrations of other ethnic groups.

The topography is, to put it mildly, uneven. But the steep hills are a distinct part of San Francisco's charm. Great, sweeping views abound. And as one anonymous visitor remarked, "When you get tired of walking around San Francisco, you can always lean on it."

CABLE CARS USED HEAVILY

Getting around in San Francisco is part of the fun of being there, thanks to a transportation system that is supposed to be as obsolete as a dodo. The cable cars, colorful anachronisms of a century past, still clatter up and over the steep hills, bulging with everyday commuters as well as joyriding tourists. The cable cars were designated a national landmark in 1964, and it couldn't have happened to a more delightful institution. One block from our hotel is the Powell Street line, where two bits will take you to Chinatown, Nob Hill, the financial district (with a transfer to the California Street line), Fisherman's Wharf and Aquatic Park. Some of the cable car gripmen have

become institutions in their own right, with a special brand of repartee for the out-of-town trade, and nimble-wristed virtuosity at ringing the cable car bells. As a matter of fact, there is an annual competition among the gripmen. The current champion bellringer made a special guest appearance at a recent San Francisco chapter show, thrilling the audience with the fine sense of rhythm that can make this mode of transportation also a musical instrument.

At the other end of the scale is the Bay Area Rapid Transit system, or BART for short, with its subway under the Bay. Ten years in construction, the super-modern system began running two years ago, and has become the model for other cities seeking to upgrade public transportation.

It should be a comfortable convention, at least for those who prefer springtime temperatures to the midsummer weather that prevails over much of the country in July. Great cleansing drafts off the Pacific Ocean set the air a-tingle. A heat wave in San Francisco is any time the temperature goes above 75 degrees two days in a row. The City's automatic air conditioning system is created by a unique combination of waters and topography. During much of the summer, a great fog bank hugs the cold currents off the Northern California coast. When the Central Valley daytime temperatures soar into the 100s, the cool mist is drawn through the only opening in



hundreds of miles of the coastal range, right at the Golden Gate. Sometimes it pokes a tentative finger under the bridge at 4 p.m., tilting the sailboats around Alcatraz in mid-bay, and sometimes it piles up in a great bank along the coastal ridge. Either way the fog adds to the picturesqueness of the area. It practically never rains in the summer, unless you count the mist that the fog sometimes brings. The typical forecast is: "Night and early morning low overcast or fog along the coast, clearing by mid-morning, with daytime temperatures from the mid-60s in San Francisco to the 80s in the warmer Bay Area locations." In other words, bring your bathing suit, but don't forget a sweater.

MUCH TO SEE AND DO

It's probably also going to be a frustrating convention, in an enjoyable sense. There's so much to see and do, there won't be

(Continued on next page)



There's nothing square about Ghirardelli. A virtual storehouse of serendipity on San Francisco's northern shore, its myriad attractions include shops, showrooms, theaters and over a dozen indoor and outdoor eateries and bistros.

(CONVENTION STORY – from page 15)

nearly enough time to do more than scratch the surface, even if it weren't for the singing business at hand. Our special events committee is hard at work trying to figure out which attractions to include in special tours, and which to just let you go and enjoy on your own.

What does one recommend?

There's sightseeing along the waterfront, where merchant ships from all over the world, loaded to the sky with containers of cargo, ply their way through clusters of sailboats with their colorful spinnakers flying. Watch from the deck of a restored 19th century sailing ship as great grey aircraft carriers of the U.S. Navy, and glistening white cruise liners, slide past just a few hundred yards away. Watch commuters from Marin County disembark from a ferryboat on bicycles. Join them on a cruise to the Mediterranean atmosphere of Sausalito or Tiburon.

By the way, boating enthusiasts should make it a point to be here for the 4th of July, when the Bay will be a virtual parade ground of sailing ships and naval vessels from all over the world.

There's shopping galore, from the boutiques of the Cannery and Ghirardelli Square to the stalls of the street artists at Embarcadero Plaza, from the elegant stores on Union Square to the quaint shops in restored Victorians on Union Street. The ladies won't be the only ones sorely tempted.

Incidentally, there's a tradition of spontaneous sidewalk entertainment almost anywhere in San Francisco, featuring everything from folk singers to jazz bands. Need I suggest what this might lead to during our convention?

Museums? There are dozens, from the world renowned deYoung and the San Francisco Museum of Art to some

The West's most exotic city within a city – Chinatown-San Francisco.



lesser-known but equally fascinating, such as the Wine Museum at Fisherman's Wharf and the Wells Fargo History Room on Montgomery Street, where you can inspect a real stage coach and a \$3,000 gold nugget found in a California river bed in 1975. (Which goes to prove there's still gold in them thar hills, and if your favorite group doesn't *win* the gold at the Cow Palace, you might still find some with the help of a pick and shovel!)

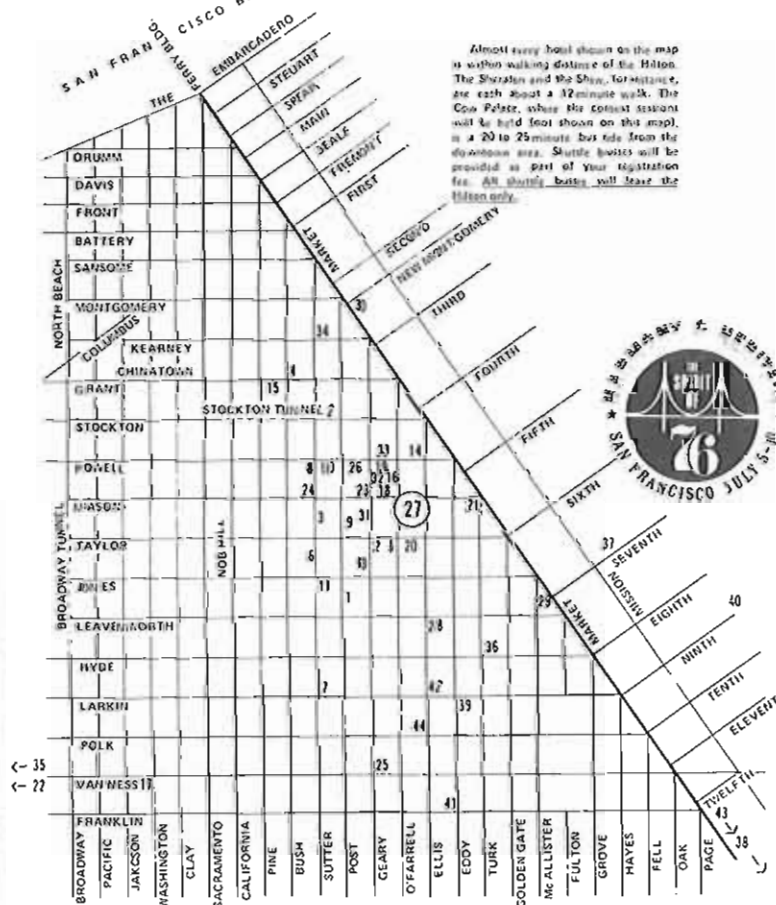
Or should we dwell on San Francisco's legendary night life? Or the restaurants? It's no place to be on a diet. One can investigate the gastronomic achievements of nearly every country in the world in San Francisco.

And what about the many attractions for the whole family to enjoy, such as Coit Tower, the Old Mint, Alcatraz Island, and the Cable Car Museum, and Marine World/Africa USA not far away? The kids will especially interested in the Exploratorium at the Palace of Fine Arts, Golden Gate Park, and the San Francisco Zoo. If you can get them off the cable cars.

And then there are all the places to go *around* San Francisco, such as the redwood forests, the wine country of Napa and Sonoma counties, the Monterey Peninsula and rugged Big Sur Coast, Lake Tahoe and the national parks in the High Sierra.

Well, you see, it's a hopeless task. Pity the special events committee.

However much or little of San Francisco you have time to partake of next summer, before or in between the singing events, we hope a year from now the part you remember the best is that special brand of western hospitality that has helped San Francisco maintain its well deserved reputation as "Everybody's favorite city."



MAKE YOUR RESERVATIONS THROUGH SPEBSQSA HOUSING FOR THE FOLLOWING SAN FRANCISCO HOTELS AND MOTELS

MAP CODE	HOTELS	SINGLE BEDROOM	DOUBLE BEDROOM	TWIN BEDROOM	DOUBLE- DOUBLE BEDROOM	ROLLAWAY CHARGE
27.	San Francisco Hilton (Headquarters)					
	Main Bldg. (P) (CF) (FP)	\$26	\$37	\$37		\$9
	Tower Bldg. (P) (CF)	37	48	48	\$48	
1.	Bedford (PP)	18	23	24	32-40	6
2.	Bellevue	22	30	30		6
3.	Beresford	16	20	20	30	4
4.	Beverly Plaza (PP)	18-20	21-24	22-26		4
5.	Californian (CF)	19	23	23	35	6
6.	Canterbury (CF)	26	32-40	32-40		4
7.	Carlton	10	12.50	15		2.50
8.	Cartwright	16-17	20-21	22-23		6
9.	Cecil	18-21	21-23	21-23		
10.	Chancellor	17	22	24		4
11.	Commodore	20-24	24-28	28-32	32	4
12.	Drake Wiltshire (PP)	17-20	20-24	23-28	26-30	4
13.	El Cortez (PP)	17	20-22	24-26		4
14.	Golden State (PP)	16	18	22	27	3
15.	Grant Avenue	15-16	17-18	19-21		4
16.	Handlery Inn (P) (CF) (FP)	28-32	34-38	34-38	34-38	5
17.	Holiday Lodge (P) (FP)		32			3.50
18.	King George (PP)	15-18	20-24	22-26		5
19.	Manx (CF)	20-21	24-26	25-27		4
20.	Mark Twain	18.50-20.50	20.50-22.50	22.50-24.50		4
21.	Oxford (PP)	17-20	20-23	22-24	25-27	4
22.*	Quality Inn (CF) (FP)	24-32	28-38	28-42		5
23.	Raphael (CF)	24-30	30-40	30-40		5
24.	Regent	13.50-14.50	18-19	19.50-20.50		3
25.	Richelieu (FP) (P)	16-20	18-22	18-24	20-24	
26.	St. Francis—Main (CF) (PP)	28	38	38		10
	St. Francis—Tower (CF) (PP)	38	48	48		
28.	Senator (FP)	12-14	14-16	16-18	18-20	
29.	Shaw (CF)	17-23	19-25	19-25		
30.	Sheraton Palace (CF)	27	33	33	57	7
31.	Somerton	20-22	24-26	26-28	28-30	3
32.	Stewart (P) (CF) (PP)	18-27	24-32	24-32	35-45	5
33.	Stratford (CF)	13-15	15-17	17-19		4
34.	Sutter (CF) (FP)	18-20	22-24	22-24		5
35.*	Vagabond Motor (P) (FP)	23	27	29	32	3
36.	Y.M.C.A. (P)	7-8	10.50-13	13-14		1.50-2
MOTELS						
37.	Americana Mtr. Ldge. (P) (CF) (FP)		27-30	29-32	31-36	
38.*	Beck's (FP)	16-24	16-24	18-28		3
39.	Caravan Lodge (P) (FP)	18-22	22-26		24-28	
40.	Francisco Civic Center (P) (FP)		25		31	3
41.	Oasis (FP)	20-22	23-25	24-28	25-28	3
42.	Royal Inn of S. F. (CF) (FP)	24-28	27-32	29-32	29-32	5
43.*	Travelodge (Central) (FP)	14-19	16-23	18-32		
44.	Travelodge (Downtown) (FP)	19-21	22-25	25-28	28-34	3

(P) Swimming Pool available for registered guests.

(CF) Children free in **same room with parents** with the following restrictions: At the Americana Motor Lodge, Californian, Canterbury, Raphael, Shaw, Stratford and Royal Inn of San Francisco (free under 12); at the Handlery Inn, Manx and Stewart (free under 14); at the Quality Inn (free under 16); at the Sheraton Palace (free under 18); and up to **two** children free, with no age restrictions, at the San Francisco Hilton (headquarters hotel).

(FP) Free parking available to registered guests except at the San Francisco Hilton, where parking is available only to guests registered on Floors 5 through 11 in Main Bldg. on request basis.

(PP) Parking available for an added charge.

Where parking is not indicated at the above facilities, it is usually available in lots nearby.

*Not shown on map.

Quality Inn—2775 Van Ness (at Lombard—6 blocks beyond Broadway)

Vagabond Motor—2550 Van Ness (at Filbert—4 blocks beyond Broadway)

Beck's Motor Lodge—2222 Market Street (between Stelner & Pierce—about 6 blocks beyond 12th)

Travelodge (Central)—1707 Market Street (at Valencia—about 2 blocks beyond 12th)

APPLICATION FOR HOUSING
38th ANNUAL CONVENTION AND CONTESTS S.P.E.B.S.Q.S.A., Inc.
SAN FRANCISCO, CALIFORNIA — JULY 5-10, 1976

CONFIRM TO:

NAME _____

ADDRESS _____

CITY, STATE/PROVINCE, ZIP CODE _____

TELEPHONE: Area Code _____ Phone Number _____

MAIL THIS FORM TO:

SPEBSQSA Housing Bureau
1390 Market St., Suite #201
San Francisco, Cal. 94102

PLEASE RESERVE THE FOLLOWING ACCOMMODATIONS:

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

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

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

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

4th Choice _____ 5th Choice _____ 6th Choice _____

Will you be driving to San Francisco? Yes — No (Circle one)

If your hotel choices can't be filled, what is your primary consideration? Price? — Location? (Circle one)

GENERAL INFORMATION:

Only written application on this housing form will be accepted (**phone requests will not be processed**). Mail reservations will not be accepted after June 14th. Minimum rates cannot be guaranteed at time of confirmation. Accommodations at the next highest rate will be reserved if rooms at the requested rate already committed. All rates subject to tax.

To insure the availability of your room on the indicated day of arrival, some hotels in San Francisco do require a deposit. Hotel will notify you if deposit is required. The return of the deposit is not guaranteed unless the hotel is notified of the cancellation or change 24 hours prior to the date of arrival.

Please notify the Housing Bureau (see address above) of all cancellations up to 15 days prior to convention. Within last 15 days make cancellations directly with hotel. All other changes to be made directly with hotel at all times. (Additional copies of this housing application available upon request at the International Office.)

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You can use this money in any way you wish -- to pay hospital costs your hospitalization insurance doesn't cover, to get back on a sound financial footing, or simply bank the money. The Hospital Indemnity Plan pays you:

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- Pays you in addition to and regardless of any other insurance you have.
- Benefits are paid directly to you, not to the doctor or hospital, unless you otherwise designate.

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

*according to current IRS regulations.

Please send me complete information on the \$100 per day Hospital Indemnity Plan

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| <input type="checkbox"/> Loss of Income Insurance | <input type="checkbox"/> Accidental Death, Dismemberment Insurance |

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The Way I See It

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

By Charles H. Palmer, 2612 Sumac Ridge,
White Bear Lake, Minn. 55110

(Editor's note: Palmer, a 25-year member of the Society, has belonged to chapters in the Central States, Illinois and Land O'Lakes Districts. Presently assistant director of the St. Croix Valley, Minn. Chapter, he has sung in five registered quartets and participated in several competitions at the district level.)

What is the purpose of our Society?

Much has been written recently concerning answers to this question. Some think our Society is (or should be):

- a group of quartets;
- a gathering of choruses;
- a gang of woodshedders;
- a service organization;
- a flock of show-biz types (hams, if you will);
- a charitable foundation;
- a gaggle of hucksters, selling sheet music, recordings, pitch pipes, clothing, ash trays and other sundries;
- male vocal singing educators.

My premise is that our Society is all of the above, plus an undefinable way of life that is tied up with the fellowship springing from thousands of like-minded persons.

Instead of complaining that one aspect of our Society is getting too much emphasis, I say, "Hurray for the way it is!"

Under our program of development we have attracted more members than ever and, more importantly, we are appealing more each day to younger men. The old vets like myself aren't immortal and if we don't gather in the younger lads the Society will die along with us.

WE'VE COME A LONG WAY

The singing expertise and stage presentation of both choruses and quartets are greatly improved from even five years ago.

Get out your records and listen to some of the tenth place quartets of just a few years ago. There is just no comparison with today's tenth-place foursomes. There are more good quartets around now than ever before. A foursome has to practice like mad just to win a division contest nowadays.

Chorus singing has improved in great leaps and the staging is fantastic. As far as singing quality is concerned, again your old chorus records are the best proof. And anyone who has attended only a few recent international conventions can attest to the fantastic stage presentations they have witnessed.

Of course, this is the way it has to be because our survival (financial and otherwise) is totally dependent on the public's attendance at annual chapter shows. If we didn't have this public support, we couldn't have any of the other things because chapters can't survive on dues alone.

Our chapter shows must vie for time with movies, theaters, television, professional and amateur sporting events, touring groups of professional musicians and actors and numerous leisure-time hobbies.

In spite of the ever-increasing demand for people's time, though, barbershopping is expanding on all fronts. It has hopped from Canada and the U.S. to overseas countries. Maybe we're cashing in on the nostalgia craze, but whatever the cause, I say let's keep it like it is.

Our great Society would have never developed if we just kept four guys in each corner woodshedding. We couldn't have come this far if there were just quartets (no matter how expert). What would the average member do if there were no choruses? He'd belong to some other organization where he could participate, that's what.

Boiling it down, it seems that our basic purpose is to perpetuate our *style* of singing. The emphasis in our name is not on "Barber Shop QUARTET Singing," but rather on "Barber Shop Quartet SINGING" — in other words, it's the type of singing that is important, not the number of men singing.

BE KIND TO YOUR CHORUS DIRECTOR

Thus the musical directors of our chapters and their assistants have become very important persons. They are responsible for teaching the vast majority of the Society to sing in acceptable barbershop style.

Their responsibility is heavy. And yet many chapter members say, "Chorus rehearsals aren't fun anymore." To which I would reply, "They're not necessarily supposed to be." Don't expect chorus directors to entertain you. They are teaching you to entertain others, not yourselves. Chapter MEETINGS are supposed to be fun. Chorus REHEARSALS may require a bit of work. If you're not having fun at chapter meetings, complain to the chapter officers who are in charge of the total program; don't gripe at the chorus director.

Directors are allotted time during the meeting to teach new music, review songs and help the chorus to use better singing techniques.

Chorus directors are not royalty; they don't automatically hold their positions for life. They are, or should be, appointed by the chapter board of directors each year.

The fun part of chorus singing doesn't come during rehearsals; the big thrill arrives when you're standing onstage and singing well at a contest, a show or a singout. The enjoyment is in "turning on" the audience with a well-sung musical message.

"The way I see it," we should keep developing the Society the way we are now, and let's give much credit to our chorus directors. If they are doing a good job of teaching the barbershop style, what more can we expect?

After many repeated requests, a second Society-sponsored tour to England and other European points of interest is scheduled for a May 15, 1976 departure from New York City, returning May 31, 1976, after visiting London, Brighton, Bournemouth, Manchester and also Cardiff, Wales. On the continent, we'll be touring Belgium and Germany with stops at Brussels, Frankfurt and West Berlin. As with the first tour, a series of six concerts will be held in four English cities, West Berlin and Frankfurt, Germany. Mus. Serv. Ass't Dave Stevens will direct the touring chorus in a capsule version of "Salute to America." The "Pacifcaires," "Pittsburgh 4" and another top quartet will fill out the talent for the concerts.

Barbershop Harmony Goes Continental!

TOUR PRICE PER PERSON: \$983.87*

INCLUDES THE FOLLOWING:

1. Round-trip air fare from New York City.
2. Seventeen (17) nights' accommodations, breakfast, lunch and dinner.
3. All taxes, arrival transfer, gratuities and portorage.
4. All tours and other transportation.

*Airfare—\$277.27 — Hotels, meals, land transportation, tours, entertainment, etc.—\$706.60.

I am enclosing \$_____ covering the \$100 per person non-refundable deposit for me and the people listed below. I understand the balance of the tour cost must be paid in two installments of equal amounts (or in full) on Feb. 1, 1976 and April 1, 1976, with full payment being made no later than April 1, 1976. I understand the above quoted price is subject to adjustment if rates are altered.

I sing_____ and will be available for the six shows Yes No
(Circle One)

_____ (name) _____ (address)

_____ (name) _____ (address)

_____ (name) _____ (address)

(Please print your name beneath your signature.)

SIGNED _____

ADDRESS _____

CITY _____ STATE/PROV. _____ ZIP/POSTAL CODE _____

ALL DEPOSITS WILL BE RETURNED IF TOUR IS CANCELLED OR ALREADY SOLD OUT.

CHAPTER _____

Psst! Hey, Buddy —

Ya Wanna Buy a Mint-Condition

78 by the Avon Comedy Four?

By Jim Cox, 293 Whitford Ave.,
Nutley, N. J. 07110

On some afternoons *The Old Tyme Music Scene* in Boonton, N.J. looks more like a museum or a library than a shop catering to lovers of the sounds of yesterday. Huddled over a Victor Master Book is a professor from Fairleigh-Dickenson University who is working on his doctoral dissertation in broadcasting. He has just found an air-shot of Westbrook Van Voorhees, as well as an old Victor acoustical record carrying "Webster's Reply to Congress," by Harry Humphrey, the elocutionist, and his grin gets even wider when the house staff locates some electrical transcriptions of various broadcasters of the '30s.

Seated in a beanbag chair with a cup of coffee from the never-empty urn, a New Jersey disc jockey looks over some 45 rpm "Golden Oldies" from the '50s to fill out next week's show. In the meantime, co-owner Lou DeCicco, thumbing through a pile of research materials, proves to him that the first mention of Rock 'n' Roll was made by Mildred Bailey on a Vocalion record dated April 21, 1938.

In a far corner some members of a nearby S.P.E.B.S.Q.S.A. chapter are listening to the Peerless Quartet sing "Ain't You Comin' Out, Malinda?" and arguing about whether it has the stuff to make a good contest number. They're not listening to it on any new-fangled equipment, either. The chords are pouring out of a 1902 Victor with an oak horn, and if you don't stand too close you'd swear the ringing sound was coming from a radio.

All this activity doesn't leave too much space in such a small place as "The Olde Tyme Music Scene," but another group has squeezed in to sift through Johnny Hodges, Louis Armstrong, Bix Beiderbecke and other early jazz 78s, while right next to them — literally cheek by jowl — some folks from Morristown's Yesteryear Museum are trying to help a customer who can't understand why his Edison Home Machine, which he picked up in a flea market for \$15, doesn't work.

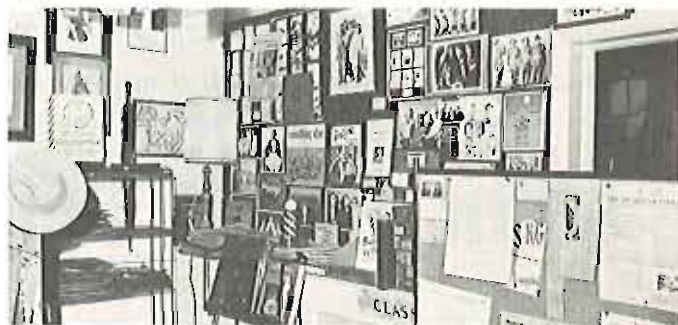
CUSTOMER'S SELDOM RIGHT

Overhearing this, Don Donahue, the other co-owner, drifts over and says, with a grin, "You wouldn't work so good either if you had spent the last fifty or sixty years gathering dust in somebody's attic." The customer doesn't know whether to laugh or get insulted — but anyone who remembers the early chapter officer schools of 1972 in Orlando, Eau Claire and other points, when Don, long-time Livingston, N.J. Chapter member and then International PROBE President, was paired

with Lloyd Steinkamp to present some side-splitting program vice president courses, could tell the customer that, with Donahue, it's a waste of time to get insulted.

That's a rough slice of daily life in the Old Tyme Music Scene, an off-hours project that got started in a small way some years ago when Don and Jim Cox, another Livingston member and quartet compadre, decided to spend some pleasant weekends doing flea markets and antique shows. Jim later dropped out, claiming that his freelance writing schedule left no time for such pleasantries, but the real reason was that his wife showed up one Saturday to see what was going on and spent the afternoon browsing — and no man can afford to stay in business if he makes 50 bucks and his wife spends 75.

But Don hung in there, which was fitting, since the idea had been his in the first place, growing from a seed planted by Rupert Hall, co-founder of the Society along with O.C. Cash. Sharing an elevator with Rupe in the Gunter in San Antonio in 1964, Don had asked where the founding fathers got their



Olde Tyme Music Scene, 917 Main St., Boonton, N. J. 07005, barbershop quartet corner.

background in barbershop harmony. Rupe answered that, as far as he was concerned, he had never missed a performance of quartets like the Peerless or the Avon Comedy Four when they were in town, since they were the mainstay of the old vaudeville circuit.

Stimulated by this conversation, Don started haunting Salvation Army and other musty-dusty stores. "It was a revelation!" he exclaims. "I was coming up with old-time quartets singing some of the same songs I was singing in a quartet. What a thrill!"

FINDS OTHERS INTERESTED

That started Don's collecting mania, and he soon found, through correspondence, other souls suffering from the same disease — Skip Avey of State College, Pa.; Ray Heller of the Poets, 1969 Evergreen District champs; Roger Snyder, our current PROBE president; Jack Diamond of Savannah, Ga., who collects nothing but a *capella* recordings of vaudeville quartets; and Andy Dill of Vacaville, Cal., who sent along a complete tape of all the Wurlitzer quartets, for whom some of our early champions moonlighted when they weren't recording for Decca.

Don then decided on an ambitious project — he would do a discography on *all* the early vaudeville quartets. What he hadn't counted on was the staggering number of them: the Columbia Stellar, Broadway, Cameo Four, Quixy Four, Premier — the list ran on and on. But the research did turn up some fun information, like the fact that the current shifting and shuffling around of parts to make a better quartet is nothing new. Henry Burr, for example, a fantastic lead with the Peerless, was an equally fantastic tenor with a number of other groups.

While Don was deep into barbershop, both present-day and old-time, other things began to happen. He joined RCA just about the time the Livingston Dapper Dans were driving toward their busy championship years, and it came down to a question of whether New Jersey needed a commercial sales manager more than the "Dans" needed another baritone. The Notewits quartet also "suffered" — but managed to cope bravely. Anyhow, says Don, all Notewits alumni agree to a code of honor: "They don't say nothin' about the Notewits, and the Notewits don't say nothin' about them."

RETURNS TO BASS HORN

But it was frustrating not to be able to perform on stage with either a quartet or a chorus, so Don went back to a thing he used to do in the early days in Atlantic City. Digging out his old B-flat tuba, he started playing jam sessions now and then around North Jersey, which in the late '60s was turning into a hot-bed for the revival of New Orleans jazz. This led to the forming of The Buffalo Disaster Jazz Band, a group that for seven years now has been doing for aspiring young instrumentalists what the Society's Young Men in Harmony program has been doing for singers. It also led to a renewed interest in jazz and other forms of music for Don, and as a result the stacks of old records, sheet music and memorabilia began crowding him out of his cellar.



"Of course I can find you a contest-winning song, I sang with the 'Notewits' didn't I?"

But barbershop, which started The Old Tyme Music Scene, was still the front-runner, and became even more so with the change in the judging category back to "the way they were sung then." Barbershoppers were asking for more tunes the way the oldtimers really sang them. Prices had gone up, with antique shops charging more and more for the old shellac 78s, just because they looked old. Don's personal collection grew even bigger, spilling out of the cellar and into a spare room on the first floor. Something had to be done. So in March of this year, encouraged by Jack Baird (III.), who has been taping all the records on hand in the International Office in Kenosha, and Jack Gnadinger, an Illinois circuit judge who owns just about every Peerless Quartet record ever made, Don rented a store and proudly hung his Old Tyme Music Scene sign outside.

The discography project is still going on. Don is cataloging each record with a few comments as to where it would fit in the repertoire of a quartet or a chorus. But with the store flourishing, new treasures keep turning up. One stack of out-of-print records produced the Buffalo Bills' hymn classic, *We Gather Together*. Another was a real bonanza, for it contained recordings by the New York City Police Quartet, the Flat Foot Four and the Bartlesville Barflies!

The way things are going, Don may never get the discography finished. He's too busy listening.

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25 YEARS



with the "Schmitts"

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

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

July, 1952 – the die had been cast. We were going to Alaska for an eleven-day U.S.O. Tour. We had prepared ourselves; we had the music ready; mentor Johnnie Means was ready; the airplane tickets came from the government; our wives took us to Milwaukee where we boarded the plane for Alaska. When we got to Seattle, we had to lay over for one day and Johnnie had arranged to have dinner at the home of friend O.B. Falls. We recall with delight picking peaches from trees in his yard.

The Alaskan trip, and our experiences there in eleven days with 55 appearances, could be one complete story in itself.

These men were literally starved for entertainment, and so it was easy for us to be the best thing they had seen and heard for a long time.

We were invited that same year to participate in the launching at Manitowoc of the lake carrier *Munson*. It made news a short time ago as one of the ships in the area where the Edmund Fitzgerald went down. Another highlight that year was singing on the Memphis, Tenn. show and having the "Confederates" as our host. We stopped on the way in from the airport to pick cotton. It was a neat trick for four small-town boys from Wisconsin. Incidents that follow, while seemingly insignificant, are like adding salt and pepper to a meal. Just little incidents, true, but the kind of events that make life so much more flavorful.

We were invited in 1953 to do the first of many performances at St. Francis Seminary in Milwaukee. Those were the days when seminarians didn't even get to read the newspapers. We gave them our typical barbershop show, and the excitement reflected back to us from that audience made it one of our most memorable evenings.

COMMUNITY BEHIND US

One of the continuing thrills in our history has been some of the the constant interest in, and support of, the quartet by our community. We began to sing for local industrial firms on a very regular basis. Remember, Jim was only a Sophomore at Marquette University when we won, and the quartet, for those first two years, lived 100 miles apart. On numerous occasions our loyal supporters sent a car to Milwaukee to get Jim and then returned him to Milwaukee after a local performance.

The climax of this great year was Jim's marriage to Mary Ann; now all four of us were married.

In the fall of 1954, we had our first bout with illness. Joe

developed a coating on his vocal chords and had to spend some time in the hospital to rest and take the necessary steps to remove the coating. It was during that time that we had to call on other quartets (remember the "For-Mor" from Madison, Wis. and the Illinois District's "Barbeque Four"?) to fill in for us on three occasions. We also did our first assembly programs for the local schools that year. It was interesting to watch the applause grow as the period was coming to an end. (We never found out what the next class was, but they obviously preferred our entertainment as they kept applauding.)

FILM PRESENTATION A SUCCESS

In 1955, the Society asked the quartet to make a film presentation describing the voice expression judging category. We worked from 9:30 in the morning until 10 at night, with just short lunch breaks. The net result, though, was an award for the best instructional film in its class that year. It was a rewarding experience.

Also in 1955 we were invited to attend the MENC meeting at St. Louis. We had developed a presentation with Johnnie Means, describing the Society's musical aims, with emphasis placed on each of the judging categories. We got off to a booming start, when our airplane blew a tire while landing, leaving us to travel from mid-field to the terminal by bus.

In our 25 years of performing, we have only missed one show because we couldn't reach our destination. We were stranded in Chicago when a huge sleet storm covered the lower eastern half of the United States. We had to call our friends at Enid, Okla. and tell them we were weather bound.

We went to Winnipeg in 1956 and had our first taste of Canadian hospitality. The whole chapter met us at the airport, and it seemed as though we, along with the great "Westinghouse Quartet," performed from then until we left Sunday morning. Truly great hosts, those Canadians.

The Hamilton Manufacturing Company in Two Rivers invited us to entertain at their service dinners that same year. This meant singing for our hometown friends and neighbors four nights in a row. It's a real challenge to know that you are going to face an audience of people who have heard all about you at work that day. Like most challenges, they are very rewarding if you get the job done.

FLYING FRIGHTENING EXPERIENCE

In 1958, while singing a show at Kansas City on a Saturday evening, some of our good friends in Russell, Kans. asked if we

would come to Russell and sing for a Sunday Mass and an afternoon show. No worry — they would come with private airplanes to pick us up and bring us back. Sure enough, they were there Sunday morning. We got to Russell, sang the Mass, did the show and then we were standing around "socializing" while it was getting later and later. Finally, we convinced them that we had better leave. It was dark when we got back to Kansas City and our friends' planes had neither lights nor radios. You won't believe the fright that was ours as we watched for each other while landing. We decided right then we'd never do anything like that again.

We had been invited to record an album for DECCA that year; this was our first opportunity to meet Leonard Joy, Decca's production man. He had a flair for barbershop music and it was really an inspiration to watch him get excited about what we were doing. The first day, "we put nine songs in the can," to use his expression. We came back the next day and did the remaining three. One of the things we remember is that somebody's shoes were squeaking while recording and we kept hearing unidentifiable noises. When we finally determined where the noise was coming from, we finished the session in stocking feet.

The Seneca Land District (via the late Pat McPhillips) invited us to be part of one of their shows at Chautauqua. To sing to 10,000 people seated "in the round" is a kind of experience that you have to be a part of to believe. We have always been grateful for that opportunity.

SECOND RECORDING

The following year, 1959, we made our second album for DECCA. We also did our last show at the old Carnegie Hall in New York City. We all laughed as we each took a turn in the afternoon standing on the apron of that great stage singing whatever arias we knew. We were singing for a janitor who was vacuuming, but we envisioned an audience.

We were all members of the Two Rivers Lions Club, and that year we went to the Lions International Convention in New York City, where we were crowned the last Lions International quartet champions. The judges just kind of listened as we sang the two required songs, and then after we had won, we proceeded to put on a barbershop show for the audience.

There's something special about each of these experiences that causes them to remain in our memory. A trip to Arlington, Va. is a case in point. "Bud" Arberg, renown barbershop arranger and musician, was the chorus director and had put together a show that stands out as one of the greatest we've ever been a part of. At one point, on a darkened stage, "Bud" sat at the piano and played as his ten-year-old son sang *Moonlight and Roses*. The looks that were exchanged between that father and son made the music seem to be a cohesive factor that makes people understand each other. It was a memorable occasion.

That year we flew to Edmonton, Alta. It was the longest distance we have ever flown to do a single show. The theater was beautiful, the crowd very appreciative and the chapter members unbelievable. We arrived at 4:30 in the morning and 30 members of the chapter were on hand to greet us. We never left them until 24 hours later when, at 4:30 in the morning, they put us back on the plane for the journey home.

It was that same year that we sang for the Wisconsin State Teachers Convention in Milwaukee. There were 13,000 teachers in that audience and they were so attentive you were



A sound slide filmstrip in color featured the "Schmitts" in a demonstration of what was then called the voice expression judging category. Pictures above were shot during the filming.

almost afraid to breathe. It's this rapt attention that really convinces a performer to use his God-given talent for all that's in him.

And so nine years had passed. The quartet had made 855 appearances, not including the 55 shows in Alaska. Their lives had been enriched by the opportunity to share. The first ten years were over and we thought maybe it was the end. At home our families had grown: Fran and Cleo had added three children; Joe and Toni, five; Paul and Audrey, four; and Jim and Mary Ann, five. We announced that we were going to retire, for we had sung together for a long time. But the power and the charisma of quartet singing would not leave us; the urge to continue singing together was strong in each of us. We decided to try it for just a "little while longer."

Next issue — THE NEXT TEN YEARS!

Knoxville "YMIH"

Have Learned

Lessons Well

By Warren A. Spinner, P.O. Box 822,
Metairie, La. 70001

Ever wonder where the Society will be in 30 or 40 years? Well, wonder no more, because the pitch pipe is being shared with a new generation of Americans. They're young and most of these new-generation Americans have not as yet begun shaving. Their voices are pure, unaffected by years of cigarette smoking or drinking liquor. They are enthusiastic and motivated mainly by their love of singing. Who are these new Americans? You've read about them and heard about them many times. They are the "Young Men in Harmony."

For the past couple of years I've been reading about plans to teach barbershop harmony in high schools across the country. If anyone had asked me what I thought about the chances of this program succeeding, I'd have told the Society "brass" to forget it. Let's face facts, there are a lot of really interesting and exciting things to learn and do in the three or four years spent in high school. What with football, basketball, varsity club and cheerleaders to distract our youth away from their studies, barbershop harmony in high school would be more than any red-blooded American student could stand.

Let's examine the problems that could be caused with the introduction of barbershopping in high school.

Look around you! What happens when four members of your chapter get together? They sing! Whether it be on a bus, a street corner, a restaurant, or the men's room. When four high school Barbershoppers get together, they too will sing. The locker room, the football huddle, or the lunch room, can become the new home of ringing chords. Can you imagine a Senior English assignment calling for the recitation of Hamlet's Soliloquy. The next day, the Barbershoppers of the class stand and sing the soliloquy complete with stage presence.

When I was in high school and the teacher asked if I was chewing gum, I would swallow it and say "NO!" Ever try swallowing a pitch pipe? The official school flower will be changed to the *Wild Irish Rose*, and instead of going to "Inspiration Point," the new after-hours spot to take those future Sweet Adelines will be *Down by the Old Mill Stream* as

the harvest moon shines on. Lucky is the girl named *Kathleen* because she will surely be chosen homecoming queen and all the guys will want to take her home again. I could go on forever exploring the possibilities of high school barbershopping but after last night's chapter meeting, I don't think I will.

What happened last night, you ask? The Crescent City (New Orleans) Chapter was visited by 36 high school Barbershoppers from Doyle High School in Knoxville, Tenn. The meeting began with a presentation by the Mardi Gras Chorus of how chords should ring and stage presence should be executed. We thought it cute that these young men from Knoxville should visit us in order to see real pros at work. When we completed our part of the program, Knoxville Director John Ribble and his troupe took the stage. What followed can only be described as sensational. Their enthusiasm and energy was an inspiration to our entire chapter. When the finger-snapping and toe-tapping stopped, John Ribble told us their story. The group was organized right after Christmas and had been rehearsing once a week for about three months. Made up of kids from the three different mixed choruses within the music curriculum at Doyle High School, these people represent all four grade levels within the school.



A double quartet from John Ribble's Doyle High School (Knoxville, Tenn.) Barbershoppers is shown above as they entertained Crescent City (New Orleans) Chapter last spring. In New Orleans to perform for the Music Educators National Conference, the 36-man chorus gave an impressive performance before a Barbershopper audience.

They were in New Orleans to perform at the Music Educators National Conference which was being held during the spring break.

After a talk by Society Music Services Director Bob Johnson (in town for the MENC meeting), we all had an opportunity to socialize and get to know these boy-wonders. Whenever a group started to woodshed, they were soon surrounded by eager young ears, and when asked to join in, they did so with overwhelming desire.

The visit by Doyle High School's barbershop Chorus will be long remembered by the Crescent City Chapter. "The Young Men in Harmony" program has my full support and I hope yours as well. It is my sincere wish that each Barbershopper in the Society has an opportunity to see and hear a similar chorus of young harmony fanatics.

Century Club

(As of November 30, 1975)

Society Rank	Total Members
FAR WESTERN	
3. Phoenix, Arizona	152
5. Peninsula, California	145
6. San Diego, California	139
8. Riverside, California	130
16. Honolulu, Hawaii	116
21. Whittier, California	112
22. Reseda, California	111
33. Fresno, California	101
35. Salt Lake City, Utah	100
MID-ATLANTIC	
1. Dundalk, Maryland	183
11. Livingston, New Jersey	127
12. Westchester Co., New York	125
14. Montclair, New Jersey	120
17. Fairfax, Virginia	116
23. Allentown-Bethlehem, Pa.	109
26. Alexandria, Virginia	108
ILLINOIS	
7. Arlington Heights, Illinois	130
18. Lombard, Illinois	116
24. Bloomington, Illinois	109
JOHNNY APPLESEED	
27. Elyria, Ohio	107
29. Warren, Ohio	105
34. Stark County, Ohio	101
LAND O' LAKES	
4. Minneapolis, Minnesota	145
28. Green Bay, Wisconsin	106
31. Racine, Wisconsin	104
PIONEER	
10. Oakland County, Michigan	128
15. Detroit, Michigan	117
19. Grosse Pointe, Michigan	115
SOUTHWESTERN	
9. Houston, Texas	128
25. San Antonio, Texas	109
32. Dallas Metropolitan, Texas	102
CARDINAL	
2. Gtr. Indianapolis, Indiana	152
20. Louisville, Kentucky	113
CENTRAL STATES	
15. Kansas City, Missouri	119
DIXIE	
13. Atlanta, Georgia	124
SENECA LAND	
30. Binghamton, New York	104

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about *QUARTETS*

According to word received in a letter dated October 28, 1975, the Gentlemen's Agreement, 1971 international champions, has found it necessary to discontinue quartet activities after June 15, 1976. The quartet's show schedule between now and next June, relatively heavy, will be filled with the same zest and enthusiasm as always. Chapters with bookings beyond their retirement date have been contacted giving them ample time to obtain other talent. How does the quartet feel about closing up shop? Here's a direct quote from the last paragraph of their letter:

"The Society provides for its members a marvelous fellowship in harmony. In addition, we have been fortunate to enjoy the special opportunities that came with our championship. No matter how we try to say it, our expression of appreciation for the total experience will be an understatement. This is certainly *not* meant to be a farewell to barbershop — after next June each man will undoubtedly find his own way to contribute and remain active in the greatest hobby on earth." Sorry to hear the sad news, guys. Good luck to all of you!

The Roaring 20's, 1975 international finalists, have announced a change in personnel. Bob Moorehead, who sang tenor with the quartet since 1970, is dropping out due to business reasons. Bob will be replaced by Don Gray, who originally sang with the "20's" from 1963 until 1969, when he was transferred to Europe for two years. The Roaring 20's have been singing together since 1958 while in high school. They joined the Society in 1961 and have been in every quartet contest since that time. The foursome will now consist of Ron Riegler, bari; Jim Gentil, bass; Gerry Kelly, lead; and Don Gray, tenor. New contact for the quartet (and we're happy

Great ringing chords filled Harmony Hall on Sunday afternoon, December 7, when our 1975 international champion "Happiness Emporium" were guests at a reception held in their honor. The champs are shown right as they sampled refreshments between performances. Master of ceremonies Bob Johnson is shown below as he presented "Salute to America" albums to the quartet as souvenirs of their day at Harmony Hall.



to know he's healthy again) is Ron Riegler, 2575 Queen City Ave., Cincinnati, O. 45238 — Phone: (Home) (513) 661-6120 (Business) (513) 984-1440.

Duncan Hannah, who was the lead of the Clef Dwellers, one of the Society's best known quartets of 25 years ago, passed away recently in a Detroit hospital. District champions in 1968, the Clef Dwellers gained international recognition as four-time medalists. They won second place on two occasions as the runners-up to the champion "Buffalo Bills" and "Mid-States 4."

Ken Jordahl has joined the fifth place

medalist Soundtracks replacing Joe Coburn, who had to give up the lead spot in the foursome because of increased demands on his time. Jordahl has been barbershopping for eleven years in four different districts. A quartet member from his first day as a member, Ken has sung with two district champion quartets, directed two choruses and is currently certified as an interpretation judge. Soundtracks will be able to honor all show commitments, both confirmed and pending. Soundtracks contact man is Don Bagley, 951 Danbury Rd., Mundelein, Ill. 60060. Phone: (312) 566-4737.

We're happy to learn of the reactiv-

ation of the Easternaires, formerly one of the Society's fine quartets, which have been on the inactive list since November, 1973. They're returning to action with the same personnel (Ryan, Heyburn, Mittelstadt and Bohn), are available for show dates and will be entering competition this Spring. Contact for the quartet is Robert J. Bohn, Apt. 61, Barrington Gardens, Matawan, N. J. 07747. Phone: (201) 566-0927.

A funny thing happened to one of the Lion's Share, new Evergreen District champions from Kirkland, Wash. Bruce Bryant, baritone, arrived at the contest site without his uniform trousers and had to hurry back to the hotel to retrieve them. Returning to the auditorium, he was stopped by the long arm of the law and issued a ticket for "excessive haste" in a 25-mile per hour speed zone. When he finally got back to the competition, which was the district quartet finals, his quartet had been penalized for not being ready to go on at the prescribed time. It worked out all right, though. The quartet managed to come away with the district top spot. Now, if they can just come up with the \$105 fine! That's the going rate for "excessive haste" out that way. We're sorry, Bruce, but that's the way the story came to us from your lead, Dick Clark.

Our Society name has been the target of a lot of good natured ribbing, and we are frequently referred to as the "organization with the funny, long name." The Trebletones quartet (Delco, Pa. Chapter) believe they may have found a name that equals ours and perhaps even goes us one better. A short time ago they sang at the 157th annual dinner of the Lower Merion, Pa. Chapter of the *Society for the Detection and Prosecution of Horse Thieves and Recovery of Stolen Horses (S.D.P.H.T.R.S.H.)*. The original aim of the group (formed in 1818) was to "insure and protect the horses of the membership from those nefarious enemies of society known as horse thieves." However, in more recent years, with our urban society, they still meet to preserve an ancient American organization and enjoy good fellowship at their yearly get-togethers. Do you suppose Co-Founders Cash and Hall may have taken a clue from this group when they founded our singing Society? Our thanks to the Trebletones (Bill Gramley, Bill Burger, Al Ziegler and Charlie Dutton) for sending us this bit of "news" about their quartet.



The "River City Delegation" (Mason City, Ia.) is shown right during their appearance on the NBC "TODAY" show on October 10, 1975. The quartet made four separate appearances and sang five songs as part of NBC's Bicentennial salute to Iowa. Apprehensive about their performance after singing in winds gusting from 26 to 40 mph, the quartet has received letters from Connecticut to California commenting on their fine show. "TODAY" host Barbara Walters is shown below as she posed with (from left) Bill Johansen, tenor; Mike Nadler, lead; Ron Phillips, bass; and Gary Goodwin, bari.



When Mike Cox, tenor of the second place medalists *Innsiders*, called late in the week indicating that his work would prevent him from making an appearance with the quartet in Minneapolis, the quartet knew there was one man in the Houston area who could fill in for Mike. A quick call to Lloyd Erickson, who had sung with *Innsider* Tom Pearson in the "Debonaires" and now sings bari with the "Gulf Coasters," found Lloyd out of the city. Where was Lloyd? "He's in Minneapolis visiting his Mother!" said his wife. It didn't take long to get a hold of Lloyd in Minneapolis and talk him into singing with them. In fact, he already had tickets for the show! They got together early Saturday afternoon and threw together a show package which consisted for the most part of regular *Innsiders* songs (Lloyd was more than familiar with the tenor part having heard the *Innsiders* so often). They worked in a few old "Debonaires" songs, including *Hawaiian Wedding Song*, which features Lloyd in a beautiful tenor solo (Guy McShan and John Devine had to learn this enroute to Minneapolis). The *Innsiders* "plus" sang the show, the afterglow and after-afterglow with very little repetition of songs. They didn't even announce that their tenor was a last-minute substitute! We'd say that surely illustrates the versatility of Barbershoppers.

For nearly fifteen years, the Foremen quartet has traveled over hill and dale (and one ocean) singing barbershop harmony and telling a story or two, and enjoying *almost* every minute of it. And for nearly all of that time the quartet took precedence over most everything else. Times have changed, and with the family, church, school functions and endeavoring to eke out a living from the soil, singing activities have had to take a back seat of late. A decision had to be made. The quartet is setting the old pitchpipe on the shelf for a time at least. The Foremen want to say "thanks" to the Central States District and the whole Society for many good times and pleasant memories.

There are some interesting stories behind some of the donations received for our SERVICE PROJECT. This one concerned The Brotherhood quartet, which made its contest debut several weeks ago at the Northeastern District convention, where they appeared on stage in both sessions wearing white, pin-stripe, gangster-type suits from the thirties, complete with floppy handkerchief and fedora. In a complete reversal of roles, they then conjured up a completely different sort of "brotherhood" by appearing in hospitality rooms in Fran-

(Continued on next page)

NEWS ABOUT QUARTETS —
from page 29

ciscan Friars' robes. In one room, quite on the spur of the moment, one of the foursome picked up an empty potato chip basket and held it out to the crowd as the quartet sang a Gregorian Chant (a regular part of their afterglow routine). They were surprised to pick up a few pennies, nickels and dimes. By the time they finished their rounds (at 5 a.m.) there was \$86.92 in their basket, which The Brotherhood proudly donated to the Institute in behalf of the Northeastern District. We're sorry the color picture of the foursome in their robes would not reproduce well in black and white. It was a great idea and we thank contact man Anton Gross for sharing the information



Displaying "once-a-champ, always-a-champ" smiles, the 1965 champion "Four Renegades" came out of retirement to headline a special barbershop day at "Six Flags" in St. Louis. Though there have been plenty of offers, the quartet is NOT accepting show engagements.

with HARMONIZER readers. Members of the quartet are Gross, bass; Fred Gielow, bari; Mike Myers, lead; and Pete Donatelli, tenor.

The Command Performance, 1974 and '75 finalists, have made a personnel change. Ted Bradshaw is leaving the lead spot and is being replaced by Tim McDonald, who formerly sang with the "Great Stage Robbery," 1974 international semi-finalists. The quartet also has a new contact man: Dean Voss, 12002 N. 36th St., Phoenix, Ariz. 85028.

The Roadrunners (Minneapolis, Minn.) walked off with the grand prize at the annual amateur talent contest at the Minnesota State Fair. The quartet was selected from over 400 variety acts auditioned prior to the opening of the fair. Each night a panel of judges selected a winner. The final eleven winners competed for the \$1,000 first prize on Labor Day.

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 \$6 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).

FOR SALE — 70 white tails and pants. For picture see page 13, Sept.-Oct. HARMONIZER. Wayne, Mich. "Wonderland Chorus." \$2500. Contact: Steve Sutherland, 2870 Oakdale Dr., Ann Arbor, Mich. 48104

FOR SALE — 74 dark blue sport coats, 74 white trousers, 59 bright orange shirts, 50 pairs white gloves and ties and 1 white director's uniform with 2 pair trousers, all in very good condition, assorted sizes. \$25 each whole uniform. Samples available on request. Contact: George Easter, 13040 Stanton Dr., Minnetonka, Minn. 55343.

CHORUS DIRECTOR WANTED — Must have PIZAZZ to go along with the "new" Tucson Sunshin' Chorus. We have grown from 25-30 men a year ago to 86 men today and fully expect to hit the Century level early in 1976. Tucson won the Arizona-Nevada Chorus contest in 1975 for the first time ever and placed a creditable 11th at the FWD Contest in October, 1975. We are striving to win the FWD championship in the '70s and we need an aggressive director to replace the Gung Ho guy who has left Tucson.

Let us help you re-locate to Tucson, a growing city of over 400,000 full of potential Barbershoppers. Whatever your job needs, we are sure we can help. If you've been yearning to get to the great Southwest, here is an opportunity you can't pass up. Join a fabulous group of men who have great aspirations. We BELIEVE, but we need a Leader. We can turn you on with our enthusiasm and talent if you've got PIZAZZ! The Spring 1977 FWD quartet contest will be held in Tucson and we are bidding for the 1978 Int'l Mid-Winter Convention. If you think you can lead us to greater heights, contact: Fred Koch, 6942 Calle Betelgeux, Tucson, Ariz. 95710. A/C 602-885-7238.

FOR SALE — 20 gold-lined jackets with gold buttons. Excellent condition. \$100 takes the lot. Contact: Bob Valentine, 343 E. Sycamore St., Sycamore, Ill. Phone: A/C 815-758-4447.

DIRECTOR WANTED — Bryn Mawr Chapter, Philadelphia, Pa. suburb, 85 members, competition-oriented (two-time winner of ECD), 7-man music staff which includes M-AD Novice quartet winner — "Harmony Trust." Compensation fee plus expenses. Write SPEBSQSA, Box M, Devon, Pa. 19333.

FOR SALE — 35 powder blue uniforms with black piping. First class condition, \$500 for lot, photo available. Contact: Al Leonard, 258 North St., Lakeport, N.H. 03246. A/C 603-524-3448.

FOR SALE — 40 Gold brocade jackets with black lapels. Good condition. Contact: Robert Kelm, Rte. 2, Markesan, Wis. 53946. Phone: A/C 414-398-2257.

FOR SALE — Light blue coats with black trim, shawl collar. Assorted sizes. Will sell for \$3 each. Anyone interested? Contact: Ed Righter, Jr., 1153 Higgins Ave., Neenah, Wis. 54956. We buy barbershop recordings prior to 1969.

Looking for 1967 chorus album. Contact: Olde Tyme Music Scene, 917 Main St. Boonton, N. J. 07005.

FOR SALE — Gold Blazers, brown and tan checked pants, very good condition. \$25 each. Sample or picture sent on request. Contact: Roy A. Prince, 1422 Loretta Rd., Pekin, Ill. 61554.

DR. NORMAN F. RATHERT

The Society's second international president, Dr. Norman F. Rathert, died on October 16 in Sarasota, Fla., where he has been residing for the past three years. He was 74 at time of death.

Rathert will be remembered in Society history as the first man to ever direct a barbershop chorus. He led about 30 members of the St. Louis Chapter in four songs before a meeting of Board members in St. Louis on Jan. 20, 1940. Later that year he was elected to the position of president. Rathert served as general chairman of our international convention when it was held in St. Louis in 1969.

A retired dentist, Rathert was a resident of St. Louis, Mo., his birthplace, until 1973. He was a member of the First Presbyterian Church of Sarasota; a member of the Shrine Club of Sarasota and the Media Club and Racquet Club of Miami, Fla. He was founder of the Quarterback Club and Goal Tenders of St. Louis, and a charter member of the Variety Club of St. Louis.

Survivors include his wife, Florence, three daughters and five grandchildren. Memorials to Harmony Foundation in support of the Society's UNIFIED SERVICE PROJECT have been requested by the family.

Burial took place in St. Louis on Oct. 20th.

ROBERT P. GROOM

Robert P. (Bob) Groom, lead of the 1954 international champion "Orphans," passed away October 3 at the age of 47.

A resident of Dallas, Tex. until a short time ago when he returned to Ogden, Utah, Bob had not been active in barbershopping for many years, but had just reinstated his membership.

He is survived by his wife, Harriett, and three children. Messages of sympathy may be sent to his wife and family at 1269 E. 550 So., Ogden, Utah 44403.



BRAINERD AREA, MINNESOTA...
Land O' Lakes District...Chartered October 20, 1975...Sponsored by Little Falls Area, Minnesota...35 members...Allen Riddering, 2131 Graydon Avenue, Brainerd, Minnesota 56401, Secretary...Allen G. Lubke, Route 7, Brainerd, Minnesota 56401, President.

BUCKS COUNTY, PENNSYLVANIA... Mid-Atlantic District...Chartered October 20, 1975...Sponsored by Abington, Pennsylvania...51 members...Godfried Hayn, 939 Phillips Place, Oakford, Pennsylvania 19047, Secretary...Robert R. Miller, 1320 Harris Road, Dresher, Pennsylvania 19025, President.

CHESTERTON, INDIANA... Cardinal District...Chartered October 20, 1975...Sponsored by La Porte, Indiana...63 members...Phil Bender, 720 Capital Road, Valparaiso, Indiana 46383, Secretary...Jud Harris, 616

Woodlawn Avenue, Chesterton, Indiana 46304, President.

LAWRENCE COUNTY, PENNSYLVANIA... Johnny Appleseed District...Chartered October 20, 1975...Sponsored by Warren, Ohio...35 members...Ed Lipp, 2530 Willowhurst Circle, New Castle, Pennsylvania 16101, Secretary...Gerard J. Roberts, 1022 E. Washington Street, New Castle, Pennsylvania 16101, President.

GRANT COUNTY, MINNESOTA... Land O' Lakes District...Chartered October 27, 1975...Sponsored by Alexandria, Minnesota...35 members...Harold Mohagen, Elbow Lake, Minnesota 56531, Secretary...Paul R. Petersen, Elbow Lake, Minnesota 56531, President.

ST. JOHN'S, NEWFOUNDLAND... Northeastern District...Chartered October 27, 1975...Sponsored by Halifax-Dartmouth, Nova Scotia...35 members...Richard Magill, Bldg. No. 811, Apt. No. 124, Pleasantville, Newfoundland, Secretary...Alex W. Andrews, 24 Tobin Crescent, Pleasantville, Newfoundland, President.

EASTON, MARYLAND... Mid-Atlantic District...Chartered November 12, 1975...Sponsored by Seaford, Delaware...50 members...Joe Anderson,

Box 242A, Rt. 5, Easton, Maryland 21601, Secretary...R. C. Thompson, Box 1473, Easton, Maryland 21601, President.

LEWISBURG, PENNSYLVANIA... Mid-Atlantic District...Chartered November 17, 1975...Sponsored by Columbia-Montour County, Pennsylvania...35 members...Thomas M. Darby, 120 Snyder Street, P.O. Box 57, Shamokin Dam, Pennsylvania 17876, Secretary...Ed J. Mastascusa, R.D. No. 1, Lewisburg, Pennsylvania 17837, President.

KANAWHA COUNTY, WEST VIRGINIA... Johnny Appleseed District...Chartered November 17, 1975...Sponsored by Huntington, West Virginia...38 members...Elmer Miller, Derricks Creek Road, Sissonville, West Virginia 25320, Secretary...Randy Edgell, 1309½ Dunbar Avenue, Dunbar, West Virginia 25064, President.

NAMPA-CALDWELL, IDAHO... Evergreen District...Chartered December 9, 1975...Sponsored by Boise, Idaho...35 members...Jay Fuhrman, 1923 Fourth Street South, Nampa, Idaho 83651, Secretary...Bill Montgomery, 328 Westwood Boulevard, Nampa, Idaho 83651, President.

International Service Project (Institute of Logopedics)

	September - October Contributions	Since July 1, 1964	Average Per Member In 1975	7-1-64 To 12-31-74
CARDINAL	\$ 404	\$ 60,215	\$4.73	\$44.00
CENTRAL STATES	980	103,598	1.50	34.19
DIXIE	997	54,715	3.63	36.61
EVERGREEN	902	47,912	1.89	19.13
FAR WESTERN	13,085	183,938	7.40	43.05
ILLINOIS	1,575	107,128	4.63	47.03
JOHNNY APPLESEED	870	106,510	3.41	34.21
LAND O'LAKES	11,106	134,964	6.75	31.80
PIONEER	2,942	62,712	5.81	37.12
MID-ATLANTIC	18,838	244,197	6.72	42.11
NORTHEASTERN	1,465	96,035	2.78	27.50
ONTARIO	688	53,579	5.81	29.35
SENECA LAND	2,526	70,997	5.37	47.02
SOUTHWESTERN	250	54,861	1.27	30.42
SUNSHINE	2,163	59,529	5.64	44.43
HARMONY FOUNDATION	-	9,938		
OTHER RECEIPTS	474	84,334		
TOTAL	59,265	1,535,162		



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MAIL CALL



from harmony hall

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

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

NO HELP WANTED!

Poway, Cal.

We recently moved from Ohio to California, and in the process of packing, I came across some ancient recordings of the "Midstates Four," "The Buffalo Bills," "Clef Dwellers," "Four Teens," "Vikings," "Orphans" and the "Confederates." Naturally, I had to stop everything and listen to them.

I had forgotten just how great these old quartets really were, all in their separate and distinct, but solid barbershop ways.

It's hard to conceive that many of these quartets competed in the same contests, and with all their differences, the judges were able to pick a winner.

Today, the judges must have a much easier time of it, as the age of individuality is sadly missing in our Society. This has been no accident, and the explanation is simple.

For many years, a small, but well-organized group of men has been on the scene, bent upon training every member (and potential member) of our Society that there is only one way to sing barbershop, and that is the way these men have decreed it must be done.

The methods devised by these men to work their will have not been arrived at casually. They are the result of literally thousands of seminars, retreats, schools, clinics, workshops, and what have you, predictably conducted by these same people.

The consequence of these sessions has been that every judge, arranger, coach, chorus director, and quartet competitor in America has been thoroughly indoctrinated in the desires of these men, and

woe unto those who do not abide by their teachings.

The result of all this is obvious in our present day performance of this "progressive" barbershop harmony. It mostly comes out blah, and *everybody* sounds about the same.

There are manuals and procedures covering how each vowel must be formed, each breath taken, each gesture made and each chord balanced. I should not be too surprised to one day see a manual issued explaining how to handle an unexpected itch during a live performance!

I don't question the motives or sincerity of these men, but I sometimes believe we would all be better off if they would have cancelled all those meetings, gotten into a corner, and learned the joys of woodshedding.

Finally, this is a *preservation* Society, but the unique sounds of the art we were trying to preserve have virtually become extinct, all in the name of progress. The way we sing these days bears no resemblance to authentic barbershop harmony. Great choral stuff-yes-barbershop, no.

Founder Owen Cash never intended for it to be this way. The opening sentence in his original invitations written almost four decades ago to that small group of men in Tulsa stated, "In this age of dictators and Government control of everything, about the only privilege guaranteed by the Bill of Rights not in some way supervised and directed is the art of Barbershop Quartet Singing." An era of *laissez faire* would do wonders for this Society.

Tom Neal

EXPRESSES APPRECIATION

Cincinnati, O.

I am writing to thank you and everyone connected with the Society who sent cards, best wishes, and prayers my way while I was recently in the hospital. I cannot express my appreciation strongly

enough as I am sure I could not have recovered from surgery as quickly without everyone's help.

Although I am back to work now (almost fulltime) and am almost housebroken again (hospitals do strange things to your "organic" scheduling), I would appreciate continued good wishes and prayers from those who would send them as I will make good use of them in the near future.

As many of our quartet friends have already heard, the Roaring 20's will be having a change in personnel due to our Tenor (Bob Moorehead) entering into his Father-in-Law's Insurance Agency. Hopefully, we will have selected a new tenor by the end of November; so we will probably be accepting show invitations after that date. (See "News About Quartets," page 28.)

If anyone would like to get in touch with us, our new address is: Roaring 20's, Ron Riegler, 2575 Queen City, Cincinnati, O. 45238. Phone: (513) 661-6120

Ron Riegler

PRAISES CONVENTION

Rochester, N.Y.

Because of the closeness of this year's convention in Indianapolis my mother was able to attend. This was the first time she had been to an international convention. It was not her first exposure to barbershopping, though, as she had seen shows in Muskegon, Mich.

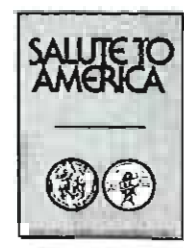
I received her letter the other day and thought I'd pass on the thing that impressed her most and I quote from her letter: "The more I think of it—the more I believe I heard something wonderful. I'd never been in such a large gathering of people before; I don't think I've ever been with people who seemed so under control and organized. It's something I'll always remember."

Makes you feel proud to be a member!

Keith Clark



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