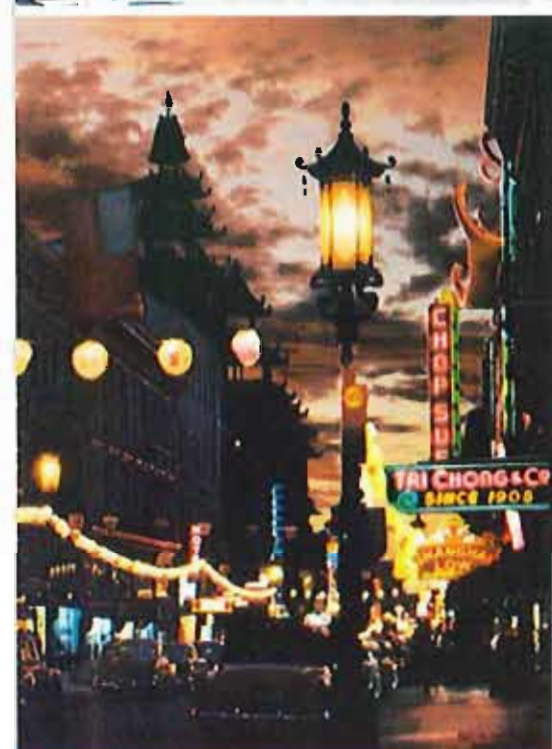
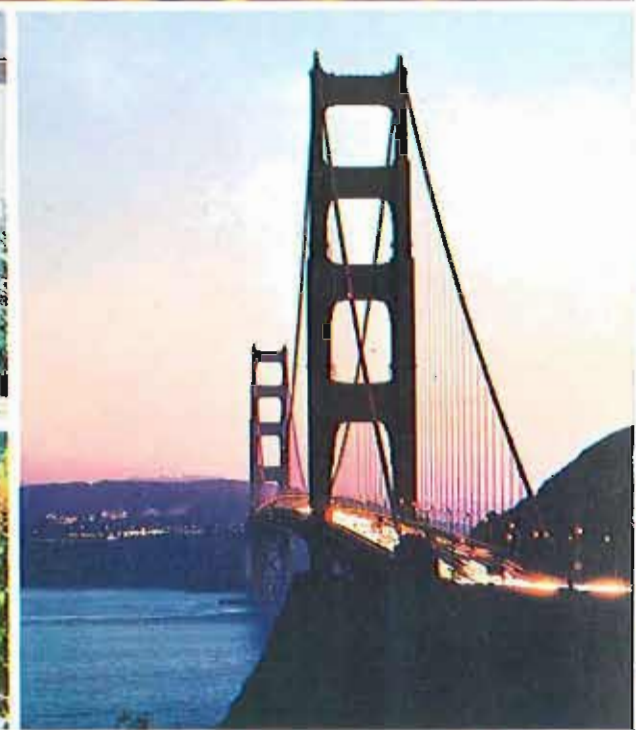


# SAN FRANCISCO

38th International Convention and Contest - July 5-10, 1976



THE

MARCH • APRIL 1976

HARMONIZER





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DEVOTED TO THE INTERESTS OF BARBERSHOP QUARTET HARMONY

MARCH • APRIL 1976 • VOL. XXXVI • NO. 2

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 the International Office of the Society located at 6315 - 3rd Avenue, Kenosha, Wisconsin 53141. Notice of change of address should be submitted to the editorial and advertising offices of THE HARMONIZER (at the address shown above) at least thirty days before the next publication date. Subscription price is \$2.50 yearly and \$.75 an issue. The International Office is open from 8 a.m. to 5 p.m. (Central Time) Monday through Friday. Phone: (414) 654-9111.

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## contributors

Bob Arnold . . . Robert Campbell . . . Plummer Collins . . . Jack Fahey . . .  
Frank Ferrito . . . Dick Floersheimer . . . Bob Hockenbrough . . . Don  
Richardson . . . Joe Schmitt

## future conventions

### INTERNATIONAL

1976 San Francisco, Cal.	July 5-10
1977 Philadelphia, Pa.	July 4-9
1978 Cincinnati, O.	July 3-8
1979 Minneapolis, Minn.	July 2-7

### MID-WINTER

1977 Orlando, Fla.	Jan. 28-29
1978 Tucson, Ariz.	Jan. 27-28

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# Barbershoppers'

## Memorandum

for

## San Francisco

### SAN FRANCISCO CONVENTION REGISTRATION ORDER BLANK

Date \_\_\_\_\_

International Office, S.P.E.B.S.O.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 trans-  
ferable but not redeemable.

NAME \_\_\_\_\_ PLEASE  
PRINT  
DISTINCTLY

ADDRESS \_\_\_\_\_

(City) (State or Province) (Zip/Postal Code)

CHAPTER \_\_\_\_\_

Make check payable to "SPEBSQSA"

### REGISTRATION AND HOUSING

A registration form is included on this page. Still lots of tickets left, but don't delay too long. Registrations have already reached 6,500; that's over 2,000 ahead of Indianapolis at the same time last year, and we had almost 9,000 in "Indy." Sight lines are going to pose a problem in San Francisco if we have over 10,000 registrations, so you see why we say, "don't delay."

Contest tickets for those who have registered will be mailed about the first of April, along with the special event ticket order form. Tickets for the past champs show may be ordered at that time.

Housing forms appeared in the January-February edition of the HARMONIZER — or if you wish you can get one from the International Office. At last word, there were still some rooms left at most hotels, including the headquarters Hilton.

### SPECIAL EVENTS

The order form will go out in early April, but here are some of the things being planned:

- Tours of the city;
- A boat trip across the bay to Tiburon and dinner;
- Napa Valley wine tour and bar-b-que;
- Tour to Alcatraz Island;
- A day at the newly-opened Marriott Theme Park;
- Tour to the Muir Woods (giant redwoods).

And for the Barberteens:

- Marine World;
- Santa Cruz Beach;
- Tour to Angel Island;
- Tour to cable car barns and chocolate factory.

And then there'll be those tours you can make on your own — just a cable car away. Such things as Ghirardelli Square, Fisherman's Wharf and Chinatown.

### RECREATIONAL VEHICLES

Special parking arrangements for "RVs" have been made at the Cow Palace, where all contest sessions will be held. The cost will be \$5 per day and will include the following:

- Ample parking space;
- Water availability (not hookup);
- Garbage service;
- Portable toilets (with necessary cleanout);
- Ample security service (24-hour basis);
- Pre-arranged in and out availability.

**ONLY CAMPERS, TRAILERS, MOTOR HOMES AND POP-UP TRAILERS ARE ACCEPTABLE; ABSOLUTELY NO TENTS OR "CAR CAMPERS."**

Reservations should be made well in advance to:

Tom McGowan  
1532 Castle Hill Road  
Walnut Creek, California 94595

Be sure to let him know your arrival date and the size of your vehicle.

## DRESS

San Francisco is not Los Angeles. Come dressed for Southern California and you'll freeze. It's a fact that department stores in San Francisco do more topcoat business in the summer than at any other time of the year. The reason: tourists who are freezing to death and have to buy a coat. The daily mean maximum in July is 64 and the minimum, 53. But when the fog rolls in (and July has lots of morning and evening fog), it's cool. Rain in July is unusual and the mid-day hours are generally sunny and very pleasant.

The San Francisco Convention and Visitors Bureau says it this way: "Women will be most comfortable in suits, lightweight wool, or knit dresses or ensembles, or street dresses worn with a topcoat. Men's attire requires only light-to-medium weight suits or sports clothes. An all-weather topcoat is recommended for cool evenings." You'll also find San Francisco a dressy city. Ties and jackets are required men's wear at lunch and dinner in many of the city's best known restaurants.

Mind you, if you want warm weather you can easily find it. The temperature goes up about ten degrees for every ten miles you travel from the city. When it's a comfortable 65 degrees in San Francisco, it will be in the 80s across the Golden Gate in Marin County to the north, on the Peninsula to the south and in Contra Costa County to the east. While in the valley farmlands it'll be in the 100s.

Bring comfortable shoes. San Francisco is a walking city.

## TRANSPORTATION

For all contest sessions, all you need is your convention badge to get on a bus. **SO BE SURE TO WEAR YOUR BADGE.** All busses will leave the Hilton hotel *only* for the Cow Palace and will return to the Hilton *only*.

Cable cars are a great way to get around, but not necessarily if you're in a hurry. They're crowded most of the time. The fare is 25 cents. Same on city busses, but on the busses you must have exact change. You'll probably also want to take a ride on the nation's most modern subway system: **BART.** For details, check in at the information center in the registration area of the Hilton.

Row upon row of crab boats and trawlers tie up at Fisherman's Wharf, a picturesque and palate-tickling corner of the San Francisco waterfront famed for its view restaurants and outdoor seafood counters.



San Francisco is a scant 16 miles from Muir Woods, a 491-acre preserve of America's oldest living monuments, the Sequoia sempervirens, commonly called redwood. A tour to this scenic area is one of many special events planned for Convention week.



## SAN FRANCISCO "DON'TS"

(Don't Call It "Frisco.")

Reams have been written about San Francisco. Most travel pieces particularize about things to do in this ebullient city — i.e., ride a cable car, walk across the Pacific on the Golden Gate Bridge, sip jasmine in the Japanese Tea Garden, take a Bay cruise, etc. Here, for a change, are some San Francisco "don'ts."

Don't pack a a tropical wardrobe; the mercury may hover around 59 degrees even in summer.

Don't park on a hill or even a slope without cramping your wheels to the curb, setting the handbrake and putting the car in Parking gear; it's the law.

Don't wear a bathing suit to North Beach; it's the nightclub-studded Italian quarter.

Don't stand directly behind a cable car gripman; you'll get the wind knocked out of you when he jerks back on the brake lever.

Don't plan to diet; this place is the weight-watchers' Waterloo.

Don't plan to go swimming in San Francisco Bay unless you're a member in good standing of the Polar Bear Club.

Don't forge past a street sign saying "Grade" or "Hill" unless you've had your brakes checked recently; it means STEEP as in 31.5 percent of grade.

Don't dine at an authentic Japanese restaurant if you have a hole in your sock.

Don't board a public conveyance without a quarter or 25 cents in coins; the drivers don't make change.

Don't expect to be served fresh sourdough French bread on Mondays or Thursdays; they don't bake on Sunday or Wednesday.

Don't park on streets with "Tow-away Zone" signs during restricted hours (in most cases, between 7 and 9 a.m. and 4 and 6 p.m., except on weekends); it'll cost you a minimum of \$25.50 to get your car back.

Don't pronounce Ghirardelli with a soft G; the Square's named for a chocolate manufacturer whose old-time trademark was a parrot patiently croaking: "Say Gear-ar-delli."

Don't be surprised if you're socked-in one minute and can see forever the next; the coastal mists are capricious.

Don't tell a San Franciscan your favorite city is Los Angeles.

Above all, don't call it "Frisco."



## **IBMs Meet at Society's Largest Mid-Winter**

More than 1,200 Barbershoppers and their families congregated in Washington, D. C. to make up the biggest attendance at any mid-winter convention to date. Highlight of the weekend was the premiere of the Society's Bicentennial show "Salute to America," at the John F. Kennedy Center for the Performing Arts. The show featured the 250-man "Chorus of the Potomac" (made up from Washington area chapters) and the "Good Life," "Winning Hand," "Reign Beaus' End," "Friends of Yesterday" and "Nova Chords" quartets from the Mid-Atlantic District. Special guest performers were the current international champion "Happiness Emporium" and the second place medalist "Innsiders." For both performers and audience it was an unforgettable musical and emotional experience.

A mid-winter first was a Friday evening show before a capacity audience in the international ballroom of the headquarters Statler-Hilton Hotel. The performance featured the 1975 third, fourth and fifth place medalists, "Grandma's Boys," the "Boston Common" and "Vagabonds."

In addition to meetings of the international executive committee, board of directors, Harmony Foundation and Harmony Services Corp., conventioners enjoyed several tours of historic and exciting Washington, D. C. Highlights of official board action follow.

### **INT'L CONTEST COULD INCLUDE 49 QUARTETS**

Following a year's consideration of two proposals on increasing the number of competing quartets in international competition, the international board approved a two-year (1976 and '77) test program. During the trial period if a medalist quartet(s) from the preceding international quartet contest competes in the following district international preliminary quartet contest and qualifies, the next eligible quartet(s) from that district will be allowed to compete, in addition to the medalist quartet(s), in the next international quartet contest.

### **INTERNATIONAL OFFICE EXPANSION TAKES SHAPE**

As approved by the international board in January 1975, additional facilities to house expanded Society operations should be finalized about March 1st. Final closing is now in process for a building complex approximately two miles from Harmony Hall. The new property consists of two units, one (a former super market) consisting of 15,000 square feet, and the other (formerly a drug store) consisting of 9,300 square feet. The Society will occupy the 9,300 square feet unit and lease out the larger portion to provide income. This complex will also house the Society's newly-formed wholly-owned subsidiary, Harmony Services Corp.

When the closing and necessary preparation have been accomplished, the department of finance and administration,

including member services, order processing, stockroom and shipping and the printing department, will be relocated to the newly acquired building.

Since moving to Harmony Hall nearly twenty years ago, Society growth, in all phases, has brought about unworkable and over crowded conditions. The expansion will bring about better and more efficient service to members, chapters and districts.

Cost of the building and property is \$350,000. One unit is fifteen years old and the other, five. Replacement cost for the building alone today would be \$607,500. (Estimated fair market value, according to the county tax assessor's formula, is also over \$600,000.)

To date \$28,000 has been received from member contributions to the O.C. Cash-Rupert I. Hall Expansion Fund. A mailing, providing data on the purchase and use of the building, was authorized by the board and has already been mailed to the membership. It is sincerely hoped that response will be generous and the balance needed may be received through contributions. In the event the remaining total needed (approximately \$350,000 including moving and preparation costs) is not received through donations, the board has authorized issuance of fifteen-year callable five per cent debentures. The offering will be made approximately April 15 with a July 1, 1976 issue date.

### **EXEMPT STATUS ENDANGERED BY GAMES OF CHANCE**

With the recent resurgence of bingo as a fund-raising source, several chapters have considered, and one actually tried, this method of raising money, resulting in embarrassing difficulties for the chapter involved as well as the Society. In the one case, the Society and the chapter president were named in a complaint by the state's attorney general and had to appear in court. The matter has been satisfactorily settled, and the chapter is no longer involved in this type of fund-raising.

It is not a question of whether bingo games are *legal*, but whether they are within the chapter's *exempt purposes*. The answer is NO; *bingo is not within our exempt purposes*. To further clarify this matter, so that other chapters will not endanger our exempt status, the board added the following wording to the "purposes" section of both the international and standard chapter by-laws:

"The corporation shall have no power to engage in activities not in furtherance of its exempt purposes to more than an insubstantial extent."

Additionally, to be more specific in providing guidance to all Society units, the board also amended the statements of policy by adding the following sentence to Section 4 (a):

"The operation of games of chance, such as lotteries, bingo, etc., open to the public-at-large, is not considered as being

within the exempt purposes of our Society and may endanger our exempt status."

The stated purposes and powers of our chapters are "to perpetuate the Barbershop Quartet and to promote and encourage vocal harmony and good fellowship among its members; to encourage and promote the education of its members and the public in music appreciation, and to promote public appreciation of Barbershop Harmony." Games of chance don't accomplish those purposes.

#### CONTEST AND JUDGING

The International Contest and Judging Committee reported to the board of directors that the following certifications have been made since May 15, 1975:

Walter Fuhrmann (M-AD), Eugene Fisher (LOL), Frederick Beattie (ONT), Secretaries; Steve Plumb (NED), Jan Muddle (SLD), Interpretation; Robert Wachter (M-AD), Carl Ballard (DIX), Charles White (SWD), Sound; Carl Dockendorf, Carl Hancuff (FWD), Don Harbin (CARD), Lou Schuman (EVGN), John Galloway (ILL), John Sommer (JAD), Norman Wolfe (LOL), Jack Pitzer, Vince Romanello (M-AD), Joseph Mason (NED), George Nicholson (ONT), Stage Presence.

By board action, effective in 1977, one panel of judges, consisting of each of the category specialists, with the other two judges for each category appointed by the international contest and judging chairman, will be used for both the international quartet and chorus contests. All judges, secretaries and chairmen will receive travel expenses and a \$20 per diem for four days.

At the recommendation of the international Laws and Regulations Committee, the "C and J Policy on Disciplinary Action" was revised to provide that "... discipline shall only be imposed by a majority vote of the international C and J Committee."

#### RECOGNITION OF QUARTET CHAMPIONS

As a token of appreciation and recognition of the accomplishments of our international quartet champions, the Society will provide the Association of International Champions with an official AIC ring, effective with the 1976 champions.

#### OFFICIAL SOCIETY SUBSIDIARY ORGANIZATIONS

In accordance with the international by-laws the board approved, for 1976, the following official subsidiary organizations:

- 1) AIC (Association of International Champions)
- 2) AICC (Association of International Chorus Champions)
- 3) Confederate Harmony Brigade
- 4) DECREPITS (Past International Board Members)
- 5) DELASUSQUEHUDMAC (Mid-Atlantic Honor Group)
- 6) PROBE (Public Relations Officers and Bulletin Editors)

#### DEFINITION OF A MEMBER

Throughout Society regulatory documents the terms "valid member," "member in good standing" and "member" appear frequently. To avoid confusion, the board of directors approved a Laws and Regulations Committee recommendation that only one term be used and to be defined as follows:

"Member — one whose international, district and chapter dues are fully paid and who is not under suspension by his chapter or the international board of directors."

As the convention's genial hosts (the Riverside-East Area Chapters), under the chairmanship of Past Int'l Pres. John B. Cullen, bade farewell to all, everyone looked forward in anticipation to a uniquely different mid-winter convention in Florida next January at enchanting Walt Disney World.



Pictured above (from top down), the entire "Salute to America" cast during rehearsal; a look at the "Chorus of the Potomac" with Bob Johnson directing, from out front; left, Master of Ceremonies Hugh Ingraham; right, Int'l Pres. Plummer Collins accepts official Bicentennial flag from ARBC representative on stage at JFK Performing Arts Center; the "Happiness Emporium" in the spotlight.

# "Majority" Rules . . . (after only four years)

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

*Author's Note: The "Vocal Majority" way of running a barbershop chapter may not be for you. One of the many advantages of our Society is that it offers the opportunity for each individual membership unit to determine its own approach to this marvelous hobby. The following article is not intended to be a fool-proof formula for building a super chapter. We hope, however, that you'll consider some of the suggestions and techniques mentioned in the article as a basis for comparing your chapter's current methods of operation with the kind of group your individual members want.*

When Chapter President Charlie Lyman accepted the international chorus champion trophy on stage at Indianapolis last June 28, it was less than three years since the Dallas Metropolitan Chapter had been chartered. During that time the Vocal Majority had won two Southwestern District chorus titles, a third place international medal . . . and the gold medal. We were also honored to be a part of the same organization that spawned the 1973 international quartet champions, "The Dealer's Choice."

If that seems a bit overwhelming for *you* to comprehend, those of us who participated in building and sustaining our group are equally overwhelmed!

It began in the fall of 1971. Society Field Representative Lloyd Steinkamp was spending six months in Texas on an experimental basis to see how many new chapters could be chartered. Several Barbershoppers and former barbershop singers from the Dallas area had been talking for some time about starting a new chapter in the area where three already existed. I contacted Lloyd and told him of our intentions.

Charlie Lyman, Bill Thornton (lead of the Dealer's Choice and current music vice president) and I met with Lloyd in a motel coffee shop in suburban Dallas. His first question to us was, naturally, "Why do you want to start a new chapter here with three already in operation?" The answer was to the point: To build the best competitive and show chorus in the Society! It had been a long time since a chorus from the Dallas area had won a district title, and we told Lloyd that we knew of many other singers in the area who felt the same way.

## GROUND RULES ESTABLISHED

Lloyd didn't give us any magic formula at that meeting. He advised us to do three things: 1) Recruit only non-Barbershoppers or inactive Barbershoppers. Do not *under any circumstances* attempt to "proselyte" members of other area chapters. 2) Keep everything "above board" by keeping the other chapters in the area and our district officers advised of our intentions and activities. 3) Keep him advised of our progress, and let the International Office know if they could help in any way. We all shook hands, and the quest for new singers in the Dallas area was on!

Lots of letters went out to singers whom we knew were interested. The first meeting of the Vocal Majority had twelve singers in attendance, all but one former Barbershoppers.

When the number of men attending regularly reached about twenty, we decided that a simple yet effective audition should

be devised to check the voice quality of each prospective member. We asked Charlie White (current assistant chorus director and certified "Sound" category judge) to develop the audition. Charlie has since auditioned each new member of the Vocal Majority. The audition basically covers five points: 1) The applicant's comfortable range for one of the four voice parts; 2) a "pleasing" quality in the voice; 3) the ability to match notes and sing intervals after hearing them on a piano or pitchpipe; 4) the ability to harmonize any part with the lead line of a simple, well known song (*You Are My Sunshine*); 5) the absence of excessive vibrato while singing. The ability to read music is desirable but *not* required.

## QUALITY DIRECTOR SOUGHT

After several months, the fledgling group drew the interest of Ray Anthony. Ray had been the first director of the great San Antonio "Chordsmen" chorus, and had led them to the international chorus championship in 1960. After about a month of listening and questioning our ultimate intentions, Ray accepted the position as the first director of the Vocal Majority. That was in the spring of 1972, and the qualifying chorus contest for our district competition was just a few months away.

In Lubbock, Tex., with only 34 singers on stage, the Vocal Majority won their first contest.

At the Southwestern District contest in San Antonio that fall, with 37 singers, the V.M. finished just 27 points behind the 85-voice Houston "Tidelander" Chorus (who went on to take a third place medal at international competition that next year). But we did what we wanted to do during our first year of existence as a chapter: test our newly learned crafts out on a chorus-wide basis and finish second in the district contest.

It's not my intention to bore you with any more chapter history. I would, however, like to point out some of the things we have found to be interesting and useful to the growth of our chapter in hopes that they will help other chapters — even inspire them — to have more fun, to sing better, and to attract greater numbers of good singers to their chapter meetings.

To have more fun . . . to sing better . . . to attract more singers.

Those seem to be the goals of every chapter officer with whom I have talked in recent years. Let's take them in order and give you some examples with which *you* might relate to your own chapter's operation.

It's our opinion that men are attracted to barbershopping



because they're basically "hams." They love to perform, and they love to hear the applause that goes with performing. Singing for an audience is FUN, and barbershop singing is the most fun of all! So right from the start, the Vocal Majority strived to cram as many shows into our chapter year as we possibly could.

Because we knew that no chorus could count on a definite number of paid singouts, we developed almost monthly "Good Time Music Shows" at dinner theatres in the Dallas area. (This concept is discussed in detail in a previous HARMONIZER.) These "beer and pretzel" shows, although capable of hosting only about 500 patrons, provided exposure and FUN for our chapter chorus and quartets – not to mention some of the much-needed revenue for our competition travels. We've managed to produce at least seven of these shows each year, and our members love these opportunities to show their "wares" to their friends and business associates. And the audiences love the informal atmosphere, the variety in each show, and the opportunity to hear those good barbershop chords close-up. It's like participating in a planned, well-staged afterglow each month!

Of course the Vocal Majority has had its share of both paid and unpaid singouts too. Like doing two summer shows with the Dallas Symphony . . . singing before 2,000 at the annual United Way banquet . . . large convention dinners . . . and on and on. It's FUN! And it's all part of enjoying your singing hobby.

#### IT WAS WORK . . . BUT IT WAS FUN

And what's with that part about "singing better?" Doesn't that mean *work*?

It sure does.

Top (right), Ray Anthony, "Director Emeritus," directs a dinner theatre show song. That's Ray Helal (with trumpet) at far right, one of six members of the Vocal Majority dixieland jazz band. Center, the VM "Kiddie Korps" during a GOOD TIME MUSIC SHOW. (All but one of their six teen-age members are sons of VM members.) Bottom, VM Pres. Charlie Lyman (right) presents engraved pewter mugs to the "Dealer's Choice" as tokens of appreciation for their valued musical contributions to the chapter. Left, the "Fokel Minority," folk music and variety specialists, added a zany touch to dinner theatre shows.

But we've been fortunate – even lucky – to have had some very talented people in our chapter who have helped us "work smart." And, would you believe, have *fun* working hard? We are indeed fortunate to have the Dealer's Choice in our midst. These four guys have been the backbone of our rise to musical excellence. And they credit most of their ability to "work smart" to their week-long visit to the Society's Harmony College a few years ago. They learned the craft techniques taught at these marvelous schools, and they taught those techniques to the rest of our chorus members.

If there was one person who was responsible for the clean, precise and accurate "sound" of the Vocal Majority, it was Brian Beck (baritone of the Dealer's Choice and boy musical genius). Brian's insistence on perfection has infected most of the chorus during the past few years.

And then there's our tall, handsome, multi-talented "new" chorus director, Jim Clancy. As a professional jingle singer and arranger, Jim has always contributed most of the custom arrangements for the V.M. since our formation. Just as important, Jim has been a barbershop singer for many years. But a director he wasn't – until he was handed the reins by  
(Continued on next page)



Ray Anthony after the 1974 international contest in Kansas City (where the V.M. finished third). Jim went on that fall to lead the chorus to a fantastic 70-point victory in the district chorus contest. And the job he did for us at Indianapolis was spectacular — as the winning margin showed.

#### WHAT'S UP FRONT DOES COUNT

I guess it's customary — and even expected — for an international chorus champion to brag about its director. But that's probably because of the quality of man needed to lead a large group of talented singers to the title of "the best in the world." A good chorus director must be firm yet logical; he must be an expert musician yet not spout musical "jargon" not understood by Joe Barbershopper; he must be a psychologist to the many talented "prima donnas" every good chorus seems to have; he must have "soul" in order to transmit the beautiful language of barbershop music to every chorus member. He must almost be a "father image" to his singers. Jim Clancy is all that and more to his avid fans in the Vocal Majority!

Because of the outstanding talent displayed these days at the international level of competition, most of the top choruses request the assistance of expert coaches and arrangers in the barbershop music field. And we were fortunate to have had some of the best: Renee Craig, Don Clause, Arnie Bauer and Greg Lyne.

Renee, supreme Sweet Adeline singer/arranger/chorus director, was told to write the most exacting arrangement she had

ever attempted for our contest up-tune. And she did a super job! And who can match the record of "the Godfather" of barbershop coaches, Don Clause? During the past three years, quartets under his guidance included the Dealer's Choice, Regents, Happiness Emporium and Insiders. And a chorus called the Vocal Majority. Arnie Bauer showed us what it means to "feel" every passage of our contest songs, and coached us in some of the most subtle stage presence moves ever used on a contest stage. And Greg Lyne wrote the arrangement we all dearly love, *Who'll Take My Place When I'm Gone*.

#### HOW DO YOU ATTRACT GOOD SINGERS?

And what about that third point I mentioned earlier — attracting more good singers into your chapter? Sure, the Vocal Majority has held "Auditions For Admissions" programs and conducted slick member recruiting contests. Every chapter had better do a consistent job of active recruiting if it wants to stay alive! But how did the V.M. grow from twelve singers to over 100 in just four years? Again, there's no magic formula — just the constant striving to learn the basic fundamentals of good singing, putting them into practice at EVERY performance (contest and show) and each year electing a chapter administration that is dedicated to a program of active member participation and hard work.

Our chapter administrators during the past four years would probably agree that it hasn't all been a bed of roses. We've had the usual temperamental walkouts by members . . . jobs that never did get done . . . financial worries . . . arguments over chorus uniforms . . . the tiresome and boring rehearsals on risers preparing for competition. But when the sound comes out of that big chorus, it's beautiful! And that sort of makes the other things seem almost insignificant.

There's a slogan I see popping up all around the Society that really says it all: "Choruses don't sing well because they're big; they're big because they sing well." Every barbershop chapter should print that slogan on a large banner and hang it up at their meeting place during chorus rehearsals. We're a SINGING SOCIETY! And the only way our chapters will grow in size and stature will be to attract good SINGERS to their midst.

#### WHAT DOES YOUR CHAPTER WANT?

Will the Vocal Majority philosophy of building a chapter work for you? Possibly not. If the majority of your chapter members are entirely satisfied with your chapter's size, musical competence and activity program, consider yourselves fortunate. But if you find your barbershopping life to be lacking in any of these qualities, demand a change! Find a new, more exciting chorus director if you have to. Demand that your chapter administrators attend the chapter officer training school held each year in your district to learn how to do their jobs better. Have your more musically adept members attend Harmony College. Bring in a recognized barbershop coach to help upgrade your chorus sound. Do all these things BEFORE you expect to build your membership. Then watch the influx of good, new singers.

There must be hundreds, possibly thousands, of men in your community who have high school, college or church choral experience. They're just looking for the opportunity to get back into a GOOD SINGING organization. A good singing barbershop chorus can get these men back participating once again.

If there's any magic Vocal Majority formula — that's it!

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# Life Begins With Singing!

By Robert D. Campbell, 20 Brookside Drive,  
Upper Saddle River, N.J. 07458

I remember only too well the day, not too long ago, when my annual company "packet" arrived. It listed my retirement benefits, disability benefits, what my dear ones would be entitled to should I pass on and/or when I passed on . . . (whichever came first). It must have been one of those days that you get up sleepily, look in the mirror, and say to yourself, "you're not the Jack Armstrong, All-American Boy, that I remember." Here I was, at 47, finding a new me that was not too appetizing. Retirement was still 15 years or so down the pike, but the message I received read: "Okay, guy, you're on the downhill side now after some 20 years with the company. You have less years ahead than behind."

What to do? Should I go along with the rabble and accept the retirement syndrome or do something else? O.K., I'm so smart, what can I do? Let's face it, I'm not going to sit down and make model airplanes, collect stamps, or do wood-working, because company work was really my hobby. In addition to what I considered my "problem," was the fact that my daughter was off at college leaving my wife and me alone in that spooky old house. I felt I wanted to prepare for rich living but didn't know where to start. Have you ever experienced that panicky feeling?

Then a strange thing happened. (I'll bet you figured this was coming.) I saw an ad in the local paper advertising auditions for The Society For The Preservation and Encouragement of Barber Shop Quartet Singing In America. My wife and I enjoyed singing in the church choir but I was not a note singer; I was a leaner. I couldn't read notes, but I would lean towards the other basses and get my note and, thereby, follow rather well even if I do say so. The old songs were really my favorites; *Three Dog Night*, to me, was a call a defensive football team uses to counter a sweep to the right; Alice Cooper a kindly old lady from Hitchcock films and "The Manhattan Transfer" was at 42nd Street and 7th Avenue.

I decided to attend the auditions to see what would happen. The first thrill was to hear the opening song, *Star Spangled Banner*, sung in harmony. That was heady stuff. *The Old Songs*, a traditional song, was next. It was vaguely familiar from college days. The group was the friendliest I have met in many a year. It was amazing to see them enjoy each other's company the way they did. I really thought, "they can't be for real." They had me sit in the bass section, gave me some printed song sheets and we had a go at it. The songs ranged from *My Wild Irish Rose*, *Meet Me In St. Louis*, and *God Bless*

*America* to some others they were learning for their annual competition. I found these men to be an intense group. Their once-a-week meetings have a high attendance rate.

I learned much that first night. I found out that once a year the local chapter meets in a district "singoff." The winner goes on to bigger and more intense competition seeking to become international champs. Barbershoppers, as they call themselves, help support the Institute of Logopedics at Wichita, Kan. Some of the money earned by concerts helps to pay for clinical services, research projects, graduate fellowships in music and assistance for operating costs. The SPEBSQSA service theme, in fact, is, "We Sing That They Shall Speak." With every new tid-bit of information I was becoming more "hooked" . . . but they kept "baiting" me, and I kept coming back for more.

## NOW I'M A MEMBER

I joined the chapter after my third visit. After six months, it has been my good fortune to have been involved in their annual show, the district competition (9th out of 12th places but one great experience) and local chapter quartet competition. It has been a learning experience and a most enjoyable one. My work takes me all over the east, but I plan my trips literally around the rehearsal nights as well as choir too. (My musical aptitude has really perked up due to the discipline of organized singing. I find I'm not leaning anymore.)

What has this done for the "downhill racer" you met in the first paragraph? I have found a real interest, one that doesn't demand physical exercise, so to speak, to stay in shape. The exercise is mental, but it is relaxing, enjoyable and informative. I feel that my attitude is in good shape now. It is helping me in my job because it has gotten me up off my fat lethargy and given some degree of purpose to my life. The local chapter has many fine people from varied walks of life. I'm beginning to realize that we get caught up in our own problems and the older we get the more difficult it is to change, but change we can. As a wise old wag once said, "There is nothing as constant as change."

Many thanks to the SPEBSQSA. If you are a member you perhaps know what I have experienced. Tell your friends about our Society and bring them along to your next chapter meeting. You have no idea how many more men may be just waiting to find this new singing activity.

Hey, guys, life doesn't begin at 40; it begins when you start singing in the SPEBSQSA!

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# speaking BASIC-ally



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

As we continue "speaking basic-ally" during our Bicentennial year, you will recall we determined in the last issue that the letter "B" represented our "Belonging to the Society by total participation." Now let's examine the letter "A" and attach significance to the role it plays as the second letter in the word, "basics."

## "A" — ATTENDANCE AT ALL POSSIBLE CHAPTER, DISTRICT AND INTERNATIONAL FUNCTIONS

If we really actively participate in Society affairs, it goes without saying that we attend as many chapter, district and international functions as possible.

**CHAPTER** — Naturally, first priority should be given to the weekly chapter meeting. We should make every possible effort to attend each meeting. It should be considered *our duty* if we are to be members of the chapter's chorus. It is unfair to the director, other chorus members and the chapter officers if we do not attend regularly. Many chorus directors make frequent changes in the way we sing a song. If our attendance is sporadic, he has to use valuable time, on a repetitive basis, to get everyone singing alike. Stop and think, if you will, of just how much time is used learning music correctly because members miss rehearsals. If we expect our directors to attend all of our functions, then it seems only fair and proper that they should expect the same kind of cooperation from us for rehearsals, sing-outs, etc.

It is possible, too, that chapter officers may have administrative matters which must be presented to the entire membership for discussion, or a board action ratified. If we desire to support or oppose such items of business, it is our duty to be present in order to make ourselves heard when these matters come before the chapter.

(Several organizations have strict attendance requirements for continued membership. Let's hope this approach never becomes necessary in our Society. Barbershoppers have always taken part in our functions because they wanted to; we hope this kind of voluntary action will continue.)

**DISTRICT** — Every district puts forth a great deal of effort and financial expense to have quartet, coaching, judging, chorus director and chapter officer training schools. If we do not attend these special seminars, districts suffer serious financial losses. District officers become frustrated and are hesitant to make these benefits available to us. How many times have you heard the complaint: "This district never does much for us?" Having been a past district officer, I've heard that statement over and over again. Believe me, district officers work hard to make arrangements for these special school

sessions and expend district funds to finance them. And yet attendance is often about half of what is anticipated.

District contest and conventions, starting at the area and division levels, and on up to and including district and international preliminary contests, require our participation and attendance. If we, the members, don't support them, they become financial burdens on the district, which depends strongly on the profits from these events to provide a major portion of its operating funds. With convention costs pretty well established for all districts, greater attendance means more profit for the district, all of which is returned to us through more and better services. Seldom do you hear a Barbershopper say that he did not have a good time at a district convention, and yet there is considerable apathy among our members concerning attendance at these affairs.

**INTERNATIONAL** — Participation for the average member at the international level is pretty much confined to our international contests and conventions. What an opportunity to have a great time, visit with old friends, make new acquaintances and, at the same time, hear the best of our quartets and choruses in head-to-head competition.

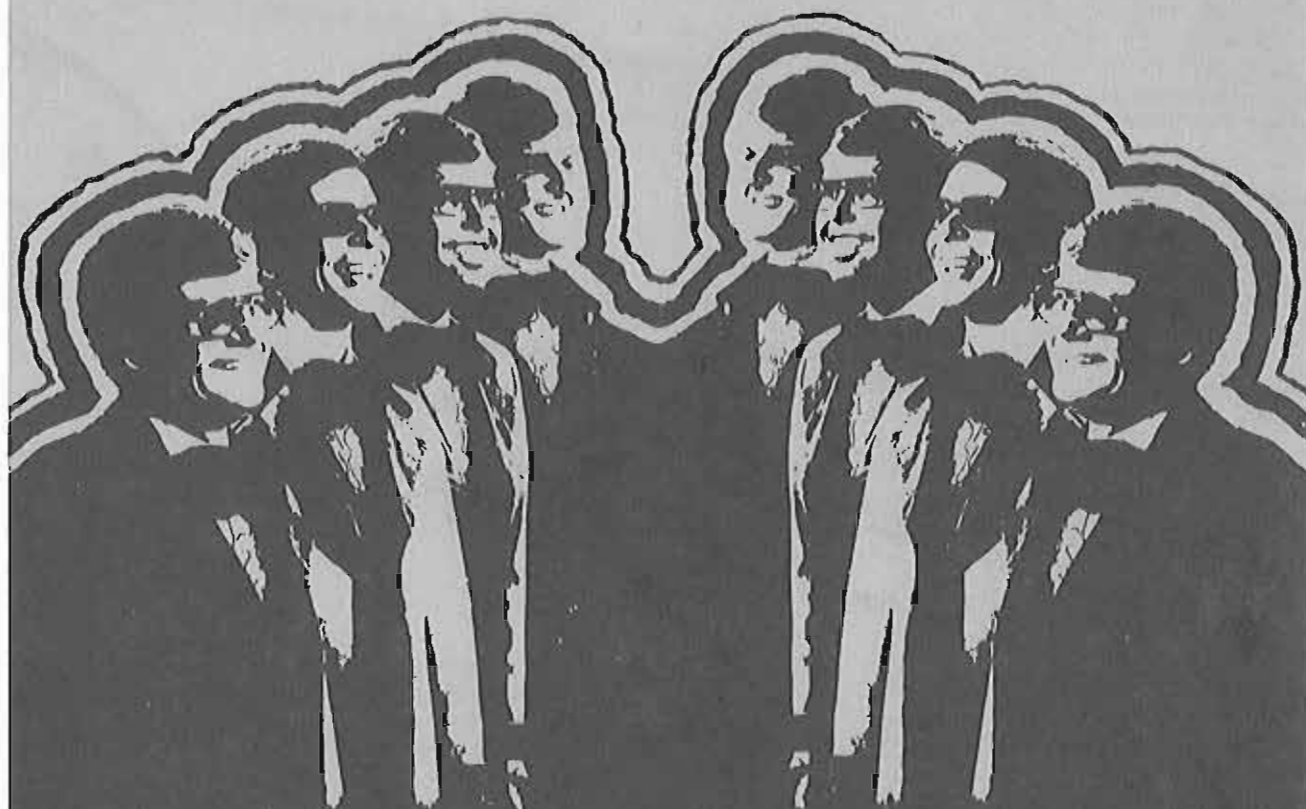
Then, too, our international conventions are great family affairs with loads of activities for our children and wives. The children in my family have been attending conventions since 1965, starting when our son was thirteen and our daughter, ten years old. They have taken part in the Pre-Teen and Barber-Teen programs and enjoyed every minute of them. They have made many, many long-lasting friendships and still correspond with, and meet, many of these friends from all over the country at our annual gatherings. Our conventions have given my family the opportunity to visit parts of our country, cities and areas they may never have seen otherwise. It has become for us a delightful family vacation for at least one week each summer.

It is interesting to note that Barbershoppers who attend our functions always seem most happy with value received in terms of getting their money's worth from their membership. On the other hand, those who never take advantage of the many opportunities afforded them are quick to complain about how much it costs to be a Barbershopper.

If you have not been faithful in the past in your attendance at as many chapter, district, and international events as possible, perhaps you'll reconsider your position for the future. We challenge you to give some of these functions a try. You'll be glad you did.



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# An Open Letter to Paul Revere...

By Jack Fahey, 126 Elmer Rd.,  
Dorchester, Mass. 02124

Dear Paul;  
Maybe it's downright inconsiderate of me to write you at this time, because I know right well you must be up to your fetlocks in plans for the big gallop on the 19<sup>th</sup>. I've just got to...

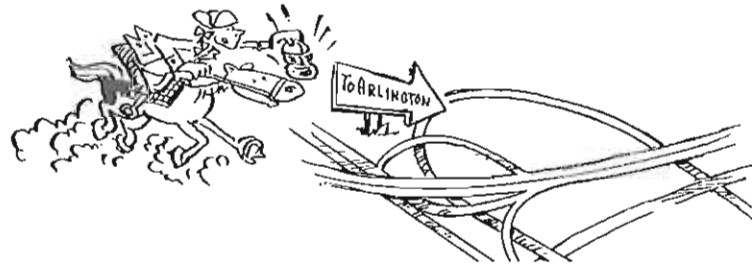
tell you about this idea of mine and, though it may be too late for this year, maybe you can use it the next time April 19<sup>th</sup> rolls around. I would have written earlier, but I too have been tied up with a thing called income tax report which, as luck would have it, must be in the mails by the 15<sup>th</sup>, and that allows only four days between filing and your takeoff. Ya see what happened: I wuz subtracting from line 47 all my income from a livery stable business which I operate on the side, but you won't believe it — business was so lousy that if I ever see a live horse again I'll buy him outright just so my venture won't be a total loss. But that's me, Paul — a born loser. You remember the Charley Ponzi scheme right here in Boston? Well, I threw in a pretty good chunk myself, and one other thing, I was a dollar-a-year man in the war and would you believe it, I still owe the government 90 cents?

O.K., I didn't mean to unload my troubles on you, especially at this time, but that business about the horse reminded me of you right away, because, truth to tell — where would you be without a horse? Right? Well, anyway, I get this idea in my noodle and I need your help, because public relations is kind of my bag and I'm counting on you big. Getting right to the point at all times is my belief, because wasting words takes up too much space. So what I want to ask you will be forthcoming just as soon as I tell you what I'm first going to do for you. I guess you can call me an Indian Giver — you know, like giving something to get something, but even if you don't come through for me I'll understand, although a bit teed off.

I hope your horse is not growing impatient, but what I have to offer will benefit him just as much as you because a lot of things have happened since the last time you covered the

course. You won't believe it when I tell you, but there isn't a blacksmith shop between here and Concord so what happens if the steed gets a flat shoe, eh? The consequences become frightening the more you think about it. But as the nurse said to the new father "that's your baby." You remember all those back roads you took before? Well, forget it. Everything today, Paul, is highways and, sad to say, many were laid out by highway planners who are not too tightly wrapped above the neck. You can get lost just standing still. When you get to Arlington your head will spin because there are a couple of places designed exclusively for police dogs because humans could in no way figure out the pattern. What worries me most, though, is that you might make a wrong turn and head back in the same direction you just covered and then — Heaven help us, you run smack into the waiting arms of the other guys, thus blowing the whole deal. You see what I mean, you could become your own betrayer and then what would April 19<sup>th</sup> be? Nothing.

Well, pal, like I said, I don't dally around when it comes to getting right to the point, because with me everything is right to the point as you can see. But first wait till you hear this about a new law that affects guys who drive like crazy on the highways like over 55 miles an hour which is the limit it says on the signs. You see, since your last outing something has come up about an energy crisis what makes gasoline and oil scarce because a lot of characters who wear funny hats and turbans and sheets kind of finessed the whole supply and left us holding the barrel — empty. If you don't believe me, wait till you hear what the price is for the kerosene you need for those lanterns on top of the Old North Church. By the way, that business about the double lantern trick is absolutely neat, pal, neat. So about this 55-mile limit deal, watch yourself because all kinds of guys will be patrolling the roads and you could get a ticket for speeding. A guy with a badge tells you to pull over and asks you a lot of questions like "what's your name" and you say





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"my name is Paul Revere" and he comes back kinda sarcastic like and he says "my name is Buffalo Bill," then hands you a ticket. So to be on the safe side, keep the nag under control at all times and try blinders.

Well, Paulie baby, I'll bet you're saying to yourself I can hardly wait till this clown gets to the point. Well, because I never like to keep people waiting, especially a V.I.P. like you, what I'm asking is just this little bit of a favor because if you can put it across you could make me quite a hero and that would make two of us. It's like this: I'm a member of a singing Society made up of a bunch of wonderful people who sing in four different parts, making chords that give off goose pimples and the like. Guess how many altogether . . . 36,000, that's how many. There are tenors, baris, basses and leads; and altogether the combined sound comes out — well, you wouldn't believe it till you hear it yourself.

Of course everybody knows a guy's voice changes when he gets to be about fourteen years old, but naturally not to the same level. This reminds me about the time my voice changed; not to belabor the point because as you are aware I don't mince words. Well, it's a hot day, and I'm craving for an ice cream soda, and I say to the soda clerk "give me a strawberry ice cream soda," and you won't believe it — but right between "straw" and "berry" my voice changes right then and there. I was so ashamed you could have knocked me to the floor with a salami. Even the soda clerk got confused because he said "one at a time please!"

Well, in case you have run out of calendars, the Nation is celebrating big; like its two hundred years of independence and it comes in a big long word, Bicentennial. In that length of time a guy's memory could get kind of smoky; so I figger it's

no harm if I tip you off, right? So don't pop off when I tell what I'd like to have you do and even if it's a bit off your course you might bend your thinking a little just this once.

So here's the pitch (no pun intended): when you dash from door to door warning everybody "the red coats are coming" — just throw in an extra line — "also the Barbershoppers." Only don't say it like it's a warning, but rather turn on a great big smile like it's a great pleasure. Our real name is The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, but I don't expect you to keep saying "The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America," because if you keep shouting "The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America is coming!" the other guys could be breathing down your neck before you knew it.

I want to let you know that we have four chapters located along the course you are taking: Boston, Arlington, Tri-City and Concord. You will be given a royal welcome at any one of them. On such occasions we feature a song called "You're as Welcome as the Flowers in May" and baby, are you welcome. In Boston we meet Tuesday nights at the Hotel Lenox, less than two miles away from your jumping-off point. You might be interested to know that we gave a concert right there in front of the Old North Church just a short time ago. I don't know what your voice range is, but when things quiet down, why not drop by at the Hotel and join in with us singing "Keep America Singing!" We'll be glad to teach you.

Well, my friend, that's about it. Will you come through for us? Thanks. By the way, I'm sending along a lump of sugar for the horse.

(Sig) P.R. Minded

# Is Liberalism in Barbershop Really a Sin?

By Dick Floersheimer, 43 Orchard Rd.,  
Florham Park, N.J. 07932

Arrangement Category Specialist Val Hicks' illuminating article, *The Barbershop Song* (Nov.-Dec., 1975 HARMONIZER), really stirred up my interest again in this seemingly non-controversial subject. Val, whose musical credentials are impeccable and his sincerity beyond question, makes an excellent technical presentation and a convincing case for the conservatives. But as a plain, practical Barbershopper, I think I can see some structural weaknesses in his argument, and I frankly dispute the premise upon which he builds his case against liberalism.

I suppose Val's use of the labels "liberal" and "conservative" is unavoidable. But the terms do recreate for many of us some unpleasant extremist associations which tend to inflame unnecessarily, affect objectivity and push the parties into one camp or the other. However, since Val has already used the terms, nothing will be changed if I use them as well.

The conservatives (by my definition, arrangement judges, international staff members and current and past international officers) feel very strongly that liberalism in barbershop will eventually dilute the style, corrupting it to the point where it will become unrecognizable, tasteless and empty. To counter the liberal trend their remedy is to apply precise definitions and firm rules to the style to prevent its drifting any further away from *their* concept of barbershop, and it is here that the battlelines are drawn. First, I question the conservatives' right to impose these conditions, without our permission, upon the rest of us in the face of a gradual drift in a more liberal direction by the majority. Second, I doubt that the danger of liberalism they view with alarm is really a danger. Third, I believe that their well-intentioned corrective efforts will surely smother our traditionally free barbershop style which has always drawn from many other music forms to sustain itself. Fourth, we must not let a search for identity take the fun out of barbershopping.

The conservatives hold all the trump cards, since by their makeup they dictate Society policy. In any event, I believe some clear responses from the conservatives to my questions might help me to understand their position better, even though I may continue to disagree with it. Although some of the questions are rather pointed, let me point out that I am not aiming them at Val Hicks in any other capacity than as the conservatives' spokesman.

1. Val contends, and I agree, that there are two factions among barbershop trendsetters today. The conservatives are organized, unified, determined and dedicated. The liberals, on the other hand, are anything but organized, can't even agree among themselves, have never even compared notes and claim kinship only in their vague and independent irritations born of conservative restrictions and continual admonitions to "Keep It Barbershop!" But if the liberal wing, composed of a great many quartets, chorus directors and coaches, is clearly inclining, by its

members' independent actions, toward a less restrictive approach in the style, and if it is opposed in this endeavor by the forces of conservatism and tradition, a minority, in my opinion, isn't this a case of the few dictating policy for the many? Isn't this rather one-sided approach a bit undemocratic? We've been told that barbershop was what a majority of its members wanted it to be, not just a faction. Do the conservatives feel that they know what's best for the rest of the membership? How do they know for sure what the membership wants? Have they ever asked?

2. From where did the authority come for a small element among us to limit our barbershop to a style of its own concept, one not even dictated by musical precedent in our Society? Did the membership mandate such a limitation? If not, shouldn't an issue this vital be decided by the entire Society membership, since the result decides what material our quartets and choruses can safely use in contest for years to come? Val advises us: "Our Society has an advantage when it comes to defining our musical style, for 'barbershop' can be whatever we want it to be: We (the Society) decide its definition, development and evolution." If we fail in our obligation as members by leaving this important issue in the hands of a few, we cannot justifiably complain later that barbershopping is going in the wrong direction, can we?
3. Everyone agrees that the barbershop style is evolutionary; we have only to listen to recordings of our earlier quartet greats to appreciate how much the style has changed over the years. In the light of this acknowledged fact, then, just what barbershop style are we now being asked to preserve? At what point in time and development did the style crystalize into "true" barbershop harmony? And if the approved contest arrangements we are singing today are indeed true barbershop, does this make the four-part harmony quartets sang between let's say 1890 and 1970 *less* barbershop? Might our present day quartets use these older arrangements in contest without fear of heavy penalty or disqualification? What makes 1975 barbershop right and 1890 wrong? Isn't there a probability that by permanently establishing the barbershop style now we will inhibit the traditionally free-wheeling variety and inventiveness which has been its evolutionary birthright? Do we want the same music forever?
4. Why is a liberal concept in barbershop regarded as something bad necessarily? Are we really only afraid of a word? Isn't a progressive attitude desirable and necessary to our continued growth and the evolution of the style? Isn't a conservatism which stifles such growth harmful?
5. Over the years I've heard many converts to barbershop admit that they were attracted to barbershopping by the great adaptability and versatility of its musical style,

# International Preliminary Schedule

CARDINAL	Ft. Wayne, Indiana	April 2-4
Tom Fricke, 6402 Chaddsford, Ft. Wayne, Indiana 46816		
CENTRAL STATES	Lincoln, Nebraska	April 23-25
Don Little, 430 Indian Road, Lincoln, Nebraska 68505		
DIXIE	Knoxville, Tennessee	March 26-28
Ed Robbins, 9019C Countrywood, Knoxville, Tennessee 37919		
EVERGREEN	Missoula, Montana	April 23-25
Rob Goodman, 516 Dixon, Missoula, Montana 59801		
FAR WESTERN	Anaheim, California	March 19-21
Paul Kelley, 451 Malena, Orange, California 92669		
ILLINOIS	Aurora, Illinois	April 9-11
Bill Worst, Box 571, Newark, Illinois 60541		
JOHNNY APPLESEED	Cincinnati, Ohio	March 26-28
Denis Brawn, 5332 Chatelaine Court, Cincinnati, Ohio 45239		
LAND O'LAKES	Regina, Saskatchewan	April 30-May 2
Jack Wilkes, 107 McCaul Crescent, Regina, Saskatchewan		
MID-ATLANTIC	Lancaster, Pennsylvania	March 12-14
Gerald Roland, 350 N. Spruce Street, Elizabethtown, Pennsylvania 17022		
NORTHEASTERN	Halifax, Nova Scotia	April 30-May 2
Don Banting, 46 Spring Avenue, Dartmouth, Nova Scotia		
ONTARIO	Peterborough, Ontario	April 23-25
Len Williams, 742 Cameron Street, Peterborough, Ontario		
PIONEER	Lansing, Michigan	April 23-25
Don Funk, 1451 Harvard, East Lansing, Michigan 48823		
SENECA LAND	Olean, New York	April 2-4
Steve Norris, 18 South Street, Friendship, New York 14739		
SOUTHWESTERN	Austin, Texas	March 26-28
Nick Lawrence, 11906 Knights' Bridge, Austin, Texas 78759		
SUNSHINE	Daytona Beach, Florida	May 7-9
Doug Clarke, 3119 Esperanza, Daytona Beach, Florida 32018		

particularly its applicability to some of the newer music ("I thought all you guys sang was 'Down By The Old Mill Stream'!"). If, through "engineering," some of our arrangers are able to apply barbershop to contemporary music, and the listeners' ears aren't offended by the marriage, what of it? If we picked up some new members (no one has ever complained to me that he had been duped into membership by style differences); how have we sinned? If we are really compromising tradition by doing thus, show me the precedent, conservatives.

- Isn't Val saying in effect that very little music of recent origin is compatible with his concept of the barbershop style? He applies his "liberal" tarbrush to "folk songs, Broadway tunes, Hollywood songs and current favorites from Top Forty charts," implying, I guess, that such music is hardly suitable for use on a barbershop show. Well, I, for one, never drew much help from the first or last groups, but can't Val see that if we banished just two of these music sources, musical comedy and movies, we'd be amputating about half of our chapters' annual show themes? What chapter hasn't built a show around a Broadway theme? Aren't barbershop show vehicles already hard enough to come by without adding this handicap?
- If pure barbershop by the conservatives' definition is interesting enough to sustain lay audiences' interest through a two-and-a-quarter hour show, why do performing quartets and choruses invariably turn to other material on shows? Will anyone admit that pure barbershop very

often does not possess enough variety and sparkle? If the conservatives contend otherwise, can they present the results of any sample polling of audiences or performers they may have conducted which would support their contention?

- Assuming the conservatives prevail: after hundreds, perhaps thousands of songs are rendered ineligible by the restrictions, what assurances have we that the music remaining will be enough to satisfy our membership's big appetite for variety? How can we be sure that what's left won't be stodgy, maudlin and dated to the rest of us, dreary manifestations of the stilted public image of barbershopping we have all striven for years to dispel?
- Does Val honestly believe that it would be either practical or prudent to impose strict contest-type barbershop arrangement rules upon the material quartets and choruses perform on shows? Can he realistically believe that performers could ever be persuaded to agree to this regimen? How would he propose that compliance be enforced if they refused?
- Why does Val feel that now may be the "time to face up to this musical schizophrenia? Should we be willing to risk a wholly unnecessary showdown confrontation between factions over an issue that really needn't be an issue? Merely because some of us differ in our respective concepts of the barbershop style, why must one faction be wrong?

I repeat, we must not let a search for identity take the fun out of barbershopping for us.



# Quartet Challenge Contest Great Experience

By Frank Ferrito, V.P. Public Relations,  
72 Franklin St., Danbury, Conn. 06810

In a world dominated by Super Bowls, World Series, and Grand Prix, it sometimes seems that there is little left for the Average Joe to set his sights on. Well, if that Average Joe happens to be Joe Barbershopper, that is no longer the case, for a new contest, replete with silver trophy, has been inaugurated. And that contest, the Danbury (Conn.) Quartet Challenge Cup, needs everybody who ever desired to sing a four-part chord better than the next guy.

The brainchild of Anton Gross, Danbury Musical Director, the Quartet Challenge Cup is designed to give a real contest experience to chapter members who either never had the nerve, or never thought they were good enough to enter a district or division level quartet contest. And if, by chance, the quartets formed for the Challenge Cup happen to stay together, do some sing-outs, etc., it's all on the plus side of the ledger.

The rules are simple. Five quartets from one chapter sing in head-to-head competition against five quartets from a second chapter. With judges from neutral chapters scoring each pair of competing quartets, the eventual score will indicate that one of the chapters has won a majority of the five individual sing-offs. That chapter gains possession of the D.Q.C.C.

But rather than dwelling on the rules and regulations, I'd rather have you join me as our chapters prepared for, and hosted, the first Quartet Cup Challenge last fall from Nashua, N.H.

When we first announced the Cup competition we expected to hear mainly from local chapters. It was with great surprise and excitement, therefore, that we received and accepted a challenge from the Nashua "Granite Statesmen." Knowing that the former district champion "Adventurers" were part of that chapter made us recognize that we would be in for one tough competition, and that in all likelihood, our top seeded quartet was going to lose its match. We therefore proceeded to form as many quartets as possible within the chapter so that we would be strong from quartet numbers two through five.

Using the basic design of a "tennis ladder" remembered from his high school days, Gross designed a "quartet ladder" which Program V.P. Bob Campana built and brought to our regular Tuesday night meetings. For two months prior to the actual Challenge, the tail end of all our chapter meetings consisted of quartet contests between those foursomes which wanted a chance to represent the "Madhatters" in the "big one." The members of the chapter who were not competing scored the contests. By the end of the first month, the quartet ranking began to emerge on the ladder.

Each chapter member was also assigned to a particular quartet each week and was expected to make in-depth critical comments above and beyond the contest scoring. These comments were then handed to the quartet for its use in rehearsals. Gross, Assistant Director Bill Manion, Section

Leaders Jack Williams, Ray Wixted and others also spent many hours coaching the various quartets.

We knew, however, that several hundred miles away, the Nashua Granite Statesmen were also gearing up for the fray.

All in all, seven quartets were formed within the Danbury Chapter in preparation for the Challenge Cup Competition. Of these, not a single foursome had ever competed together as a unit, and of the twenty-eight men involved, eighteen had never before competed in a quartet contest. At least in one activity (stimulating chapter quartetting) the Challenge Cup concept had done its job. All that remained was the moment of truth.

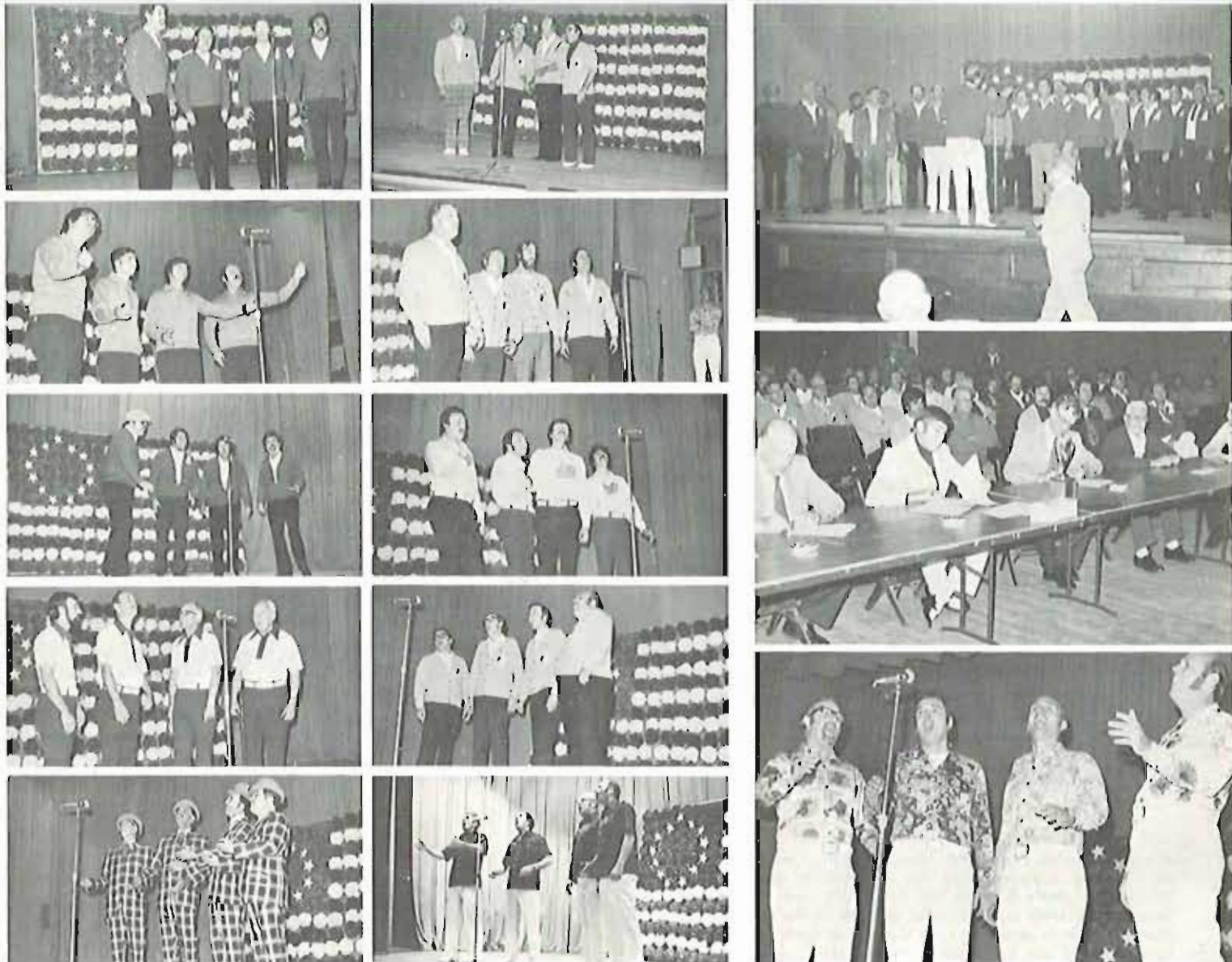
On Friday night the crowd gathered in the Madhatter's Meeting Hall with wives, friends and members of neighboring chapters augmenting the Danbury membership. As word came that a dense fog was slowing down the already four-hour long Nashua bus trip, we prepared for a long night. Not as long, however, as the Granite Statesmen's. They would be heading back after the contest. As the bus finally pulled in at 10:15, we formed two lines at the door and cheered the noble challengers as they entered the field of battle. We allowed twenty minutes for warm-up and changing clothes and the contest was underway.

The judging panel was as "Blue Ribbon" as a panel could be, and this was good because they would be using a system never before used by the Society. Judges included Doc Sause, bon vivant and baritone of the international champion "Four Statesmen"; Ed Hubbard, Certified Interpretation Judge and a member of the Danbury Chapter (having transferred from Nashua); and none other than International President Dick Ellenberger who, even with his busy schedule, still came all the way from Schnectedy, N.Y. to be chairman of the panel. Clearly, no one would argue with the decisions of this triumverate.

Each judge would rate each quartet in the three categories of Sound, Interpretation and Stage Presence and would then give an overall numerical score from zero to one hundred. With each quartet competing only against the similarly ranked quartet from the other chapter, whichever quartet scored higher on at least two judges cards won one point for its chapter. The chapter winning at least three of these points would take the loving cup.

This unique scoring system for head-to-head competition is what attracted so many chapter members to "give it a try." Because, quite clearly, the fifth ranked quartet has just as much importance to the outcome as the first ranked quartet.

And so the contest began, with Danbury's number 5, "The Final Decision," squaring off against Nashua's number 5 foursome. Scores were collected, tabulated and sealed. Then it was 4 against 4, 3 against 3, 2 against 2, with all results being held, in true barbershop style, until everyone has agita from waiting. Then the top quartets of each chapter squared off.



The district champ "Adventurers" did not sing, though, nor did Nashua's other two organized and registered chapter quartets. "This contest is for the guys who never get the chance otherwise," said Nashua's Musical Director Joe Kopka, and a newly formed foursome sang in the number one slot. Our hats were tipped to the Nashua Chapter . . . true gentlemen, indeed.

Then the "Adventurers" sang just for fun, followed by the Danbury and Nashua Choruses. Friendships sprang up all over the place as kegs were tapped, chords were rung and vast quantities of hot dogs smothered in sauerkraut were consumed. When Ron Dubray, Nashua's Quartet Promotion Man, announced the winners, it was discovered that Danbury had retained the Cup in a close contest. Everybody on both sides cheered and all agreed it had been a great contest.

We still have the trophy, at least until our next challenge is received. If you've got 20 men in your chapter who think they can beat twenty men in our chapter in good old quartet singing, we'd love to hear from you. And if you live too far away to make the trip to Danbury, set up your own trophy competition in your area. Anton Gross says he'd love to come out and visit you to explain exactly how it should be done (at your expense, of course).



Above left (top to bottom), Nashua quartets; center (top to bottom), Danbury quartets; right (top to bottom), Nashua Chorus, judges' table, "Adventurers"; above left, Imm. Past Pres. Dick Ellenberger, Musical Director Anton Gross and Danbury Pres. Otton Gerard; Ellenberger directs "Keep America Singing."





THE CHORDS UNLIMITED above, from left, Bob Menter, Dick Johnson, George Peters and John Erickson. The picture was taken during their appearance on the Dave Baum Show on Chicago's WFLD-TV — that's Dave in the lower left, rear. The Chords were organized in 1968 and have been actively on the scene ever since. In addition to such appearances as above they have made a series of 16 radio commercials for Brown's Fried Chicken, are planning a TV commercial for the same firm and anticipating an album in the near future. The Chords sing about 45 performances a year, about half of them "freebies." They've travelled some 50,000 miles criss-crossing the continent from "DC" to "LA," from New Orleans to London, Ont. They are justifiably proud of having won the quartet activities award for excellence and service in the Illinois District. The Society can take heart. With a quartet like the Chords, with men like Bob, Dick, George and John, barbershopping can look happily forward to a FUTURE UNLIMITED!

## the CHORDS

By Bob Hockenbrough,  
4150 Oayo Ave., Brookfield, Ill. 60513



Bass George Peters is billed as the quartet's LONE ARRANGER. But he's also a talented and fine director of proven ability. Here he is making with the arms and the big Pepsodent smile as he faces the problem so familiar to all directors — getting a similar smile from the chorus — the solid Du Page Valley Chorus and the fine Chorus of the Elgin Chapter.



Bob Menter takes his "O" Suburban Chorus through their paces at a regular Monday night rehearsal. The success of this chapter under his direction is evidenced by the fact that in their last show 61 men out of a membership of 52 participated.

THE HARMONIZER



Without a doubt the "Chords Unlimited" is one of the most popular quartets to come out of the Illinois District in a long, long time. Throughout the length and breadth of Lincolnland the story's the same. Be it competition or concert, the M.C. steps to the mike and announces, "ladies and gentlemen, the Chords Unlimited!" and the whistling and stomping, the cheering and shouting as they step on stage is evidence of how the Chords have captured the hearts of audiences everywhere.

Musically they rate with the best in the Society. They are past Illinois District Champions (1969-1970). They have sung in four international competitions placing as high as 15th. They are superb showmen and their platform manner is a delightful mix of sure-fire harmony, a wide variety of songs, a natural sense of timing and a generous supply of good wholesome comedy.

But that really is not the crux of this story. For we know that there are many quartets which would fit the above description.

The main point of our story is the complete involvement of these four men in the promotion of barbershop harmony and the goals of the Society.

George Peters, the bass, lives in Wheaton and directs the Du Page Valley and the Elgin choruses. Baritone Bob Menter lives in Hinsdale and is director of the "Q" Suburban chorus of that town. Dick Johnson sings lead, and lives in Franklin Park and directs the Joliet and the West Towns Choruses. Tenor John Erickson lives in Wheaton and is the South West Suburban Chapter chorus director.

Just the busy schedule of the quartet alone requires a lot of time. Add to this the time required for their choruses, and you begin to get some idea of the contribution these four gentlemen are making on behalf of our Society. But the story



**OK, FELLAS! ONE MORE TIME.** Bob Menter, like the rest of the men in the Chords, is a patient and talented quartet coach. And he gives generously of his time and experience to help a new group achieve that better barbershop sound. They really put meaning into the word ENCOURAGEMENT.



John Erickson is shown above hard at work shaping up his fine singing South West Suburban Chapter Chorus (Oak Lawn). John is also assistant director for the Du Page Valley Chorus. He is the most recent addition to the Chords having joined them as of January 1974.

# UNLIMITED-

## head over heels in barbershop

doesn't end there. Each of these gentlemen is a capable MC and performs as such. They all take a hand in arranging although George does the bulk of the arranging for the quartet. John's key-change arrangement of *My Wild Irish Rose* is currently one of the most popular songs in their show.

As a quartet they do more than their share of "freebies" with half of their performances for chapter functions... installations, parties, Auditions for Admissions and the like. The other half for chapter shows. To them the money is not the thing, and they have been known to sing for expenses only when that was all the chapter could afford. In these cases they simply told the host chapter, "just get us there, take care of the food and lodging and we'll sing for free."

What about the family in all this barbershopping activity? Well, as one of the fellows put it, "the families are all for it." Two of the wives are members of the Sweet Adelines, one of whom sings in a ranking quartet. Two of Bob Menter's daughters sing in the second place international Sweet Adelines quartet, the "Double Image." The wives travel with the quartet whenever possible. Dick Johnson is the quartet's resident bachelor not yet having made any permanent attachments (the line forms on the left, ladies).

And so we wind up with a tip of the old chapeaux — a tip of the hat — to the Chords — and a note of warning. Don't drop the hat or they'll come out singing. And that ain't bad.



Trouble on the BLACKHAWK RESERVATION? Never fear. Big Chief Dickie Johnson will come up with a treaty that will keep the braves happy. In addition to the Joliet Chapter Chorus, Dick also directs the 100-voice West Towns Chorus from the Lombard Chapter — past Illinois District Champs.

In accordance with the by-laws of the Society, our accounts have been audited by Houston, Naegeli & Co., S.C., Certified Public Accountants, 2106 — 63rd Street, Kenosha, Wisconsin, for the year ended December 31, 1975.

The financial statements with accountants' report have been presented to the Board of Directors and a copy is on file at the International Office. A condensation of the financial statements is as follows:

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC. CONDENSED BALANCE SHEET DECEMBER 31, 1975	
ASSETS	
Current Assets:	
Cash on hand and in banks . . . . .	\$ 81,448.24
Accounts receivable — Less allowance for doubtful accounts . . . . .	221,460.48
Inventories, at cost . . . . .	292,102.80
Marketable securities, at cost . . . . .	2,700.00
Accrued interest receivable . . . . .	53.70
Prepaid expense and deferred charges . . . . .	58,903.36
Total current assets . . . . .	\$ 656,668.58
Fixed assets, at cost, less accumulated depreciation . . . . .	77,324.89
Total assets . . . . .	\$ 733,993.47
LIABILITIES AND MEMBERS' EQUITY	
Current Liabilities:	
Accounts payable . . . . .	\$ 110,006.77
District dues payable . . . . .	23,858.81
Others . . . . .	28,814.61
Deferred income . . . . .	308,595.72
Total current liabilities . . . . .	\$ 471,275.91
Members' equity . . . . .	262,717.56
Total liabilities and members' equity . . . . .	\$ 733,993.47

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA, INC. CONDENSED STATEMENT OF INCOME AND EXPENSE FOR THE YEAR ENDED DECEMBER 31, 1975	
Income:	
Finance and administrative department . . . . .	\$1,083,939.31
Communications department . . . . .	310,533.86
Music department . . . . .	58,817.39
Total income . . . . .	\$1,453,290.56
Direct Cost of Income:	
Finance and administrative department . . . . .	\$ 351,814.01
Communications department . . . . .	205,306.23
Music department . . . . .	50,856.44
Total direct cost of income . . . . .	607,975.68
Sub-total . . . . .	\$ 845,314.88
Operating Expense:	
Finance and administrative department . . . . .	\$ 536,735.82
Communications department . . . . .	180,357.38
Music department . . . . .	98,348.92
Total operating expense . . . . .	815,442.12
Excess of income over ex- pense for the year ended December 31, 1975 . . . . .	\$ 29,872.76

HARMONY FOUNDATION, INC. CONDENSED BALANCE SHEET DECEMBER 31, 1975	
ASSETS	
Current Assets:	
Cash in banks . . . . .	\$ 349,040.53
Account receivable . . . . .	7,357.59
Marketable securities, at cost . . . . .	7,728.00
Accrued interest receivable . . . . .	874.17
Prepaid expense and deferred charges . . . . .	7,981.08
Total current assets . . . . .	\$ 372,981.37
Fixed assets, at cost, less accumulated depreciation . . . . .	74,183.73
Total assets . . . . .	\$ 447,165.10
LIABILITIES AND FUND BALANCES	
Current Liabilities:	
District and chapter contri- butions payable to the Institute of Logopedics . . . . .	\$ 191,386.44
Fund Balances:	
Unappropriated . . . . .	\$ 159,074.07
Appropriated . . . . .	96,704.59
Total fund balances . . . . .	255,778.66
Total liabilities and fund balances . . . . .	\$ 447,165.10

HARMONY FOUNDATION, INC. CONDENSED STATEMENT OF INCOME AND EXPENSE FOR THE YEAR ENDED DECEMBER 31, 1975	
Income:	
Rent received . . . . .	\$ 4,560.00
Interest earned . . . . .	15,962.61
Dividends received . . . . .	4.20
Total income . . . . .	\$ 20,526.81
Operating expense including insurance, depreciation, etc. . . . .	\$ 5,767.33
Grants, awards and contributions . . . . .	3,000.00
Excess of income over ex- pense for the year ended December 31, 1975 . . . . .	\$ 11,759.48

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.

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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.



What happened to our quartet, "Nostalgia," shouldn't happen to *any* four Barbershoppers, let alone four solid quartet men who wouldn't think of doing anything to tarnish the Society's image. But it did happen to us, and because we know there are many other Barbershoppers who have had identical experiences, we've decided to share ours with you.

It was to be our very first sing-out. We knew the organization we were singing for couldn't afford to pay us, so we had agreed to sing for \$100 for Logopedists. The event was a spaghetti supper Saturday evening, November 1st. We arrived at the sing-out location at 7:30, the agreed-upon time. Our contact was busy as emcee, so we asked somebody else for a room to warm up in. He asked, "Can't you warm up outside,

like the bagpipers?" Sure enough, we could hear the strains of Scotland coming across the green of the school campus. But we insisted on a room, so he sent someone for a key. Then we asked when we would sing. The program was to start at eight, but there were eight acts and we were last. Someone said, "The first act is forty minutes long, so it'll be a while." One of our guys remembered that his mother was having a Halloween party and suggested that we go sing for them rather than just warm up for ourselves. We agreed on that.

We went to the party, sang four or five songs, had some apple cider and returned to the St. Simon and Jude Fellowship Hall. It was now about 8:50. When we asked how long it would be, we were told, "Well, this is the first group, and they've been on about ten minutes." Shaking our heads, we retired to our room for a rehearsal.

About 9:45 we decided to check backstage. As we went in, we could hear the harmonica player's amplified sound echoing through the hall. The four-man band was backstage, and they gave us all the details. The bagpipers evidently got tired of waiting, as the band saw them leaving the school yard and notified the emcee; he (the emcee) wasn't even aware they had left.

There were several other acts ahead of us, and as we settled in to wait, the band filled us in on everything we had missed so far. The emcee was trying to run the whole show: he would announce an act, then come running backstage to flip the stage lights. Then he'd try to round up the next act and just before going back on he'd collar somebody and say, "When I get out there, turn these lights on." And away he'd go, not telling the person that it was impossible to see him from where the light switch was located. As we were more like voyeurs than participants, we began to enjoy the backstage performance.

After the band went on, we tried to talk to the four girls (the trio and their sister) who had come to this country from Madrid, Spain only 30 days before. We had some difficulty as Spanish was their native language and it isn't ours. When the band came off, the banjo player went on. He got a big hand on *Hold That Tiger* so he gave it a repeat.

We enjoyed the emcee's introduction of the trio: "Now, these girls are fresh over here from Spain. They'll be singing in Spanish, so you won't understand them. But give them a big hand anyway." The trio sang two songs which we did not understand, and while they were on, the band gave us more details. The scheduled guest speakers had been Arizona's Governor Castro and Senator Goldwater. When they couldn't make it, Representative John J. Rhodes had been scheduled. Joe heard on the radio earlier in the day that Representative John B. Conlan was to be the speaker. The band told us that the speaker had actually been Bob Hungerford, a retired member of the Arizona Senate.

When the trio finished, the jazz pianist and the drummer went on. Standing backstage, it seemed to us that this was an "unpolished" act. When they got finished we asked the drummer if he had rehearsed with the pianist.

He said, "I never saw her before in my life. She's giving me directions over her shoulder: 'Ritard, slower, faster, stop.'" He shook his head as he drank his beer.

The emcee had his hands full trying to handle the backstage lights, the talent and the audience (they were getting restless — they'd been there since 6 p.m.). His voice was just about gone as he had to shout to make himself heard when the curtains were closed. The speakers for the sound system had

# Our first performance- a memorable experience

By Don Richardson, Bari, "Nostalgia,"  
3737 West Solar Dr., Phoenix, Ariz. 85021

"Nostalgia" quartet, Phoenix, Ariz. From left, Bill Adank, tenor; Gordon Bergthold, bass; Joe Salz, lead; Richardson, bari (front).



# What About Tax Deductions?

It's that time of the year again when there are many questions concerning income tax deductions for members. The following information, which originally appeared two years ago, should help answer many of your questions.

The INTERNAL REVENUE SERVICE has advised the Society that contributions to the Society, its districts and chapters are deductible for the individual taxpayer, and that non-reimbursed out-of-pocket expense incurred in rendering service to any of these units falls in this category. Also, a portion of amounts paid for sponsors' or patrons' tickets is recognized as a deductible contribution.

Section 170(a) of the Internal Revenue Code allows as a deduction any "charitable contribution" where payment is made within the taxable year. Such contributions are allowable only if verified or capable of verification. Contributions are considered as "charitable contributions" if they are made to corporations, among others, which have been declared by IRS to be exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code. The Society, its districts and chapters fall in this category. Non-reimbursed expenditures made incident to the rendition of services to an organization, contributions to which are deductible, may constitute a deductible contribution. Regulations specifically provide, for example, that the cost of a uniform without general utility (cannot be used for any other purpose) which is required to be worn when performing donated services for such an organization is deductible. Similarly, the regulations hold that out-of-pocket transportation expenses necessarily incurred in rendering donated service for such an organization are deductible. Also, reasonable expenditures for meals and lodging incurred while away from home in the course of rendering donated services are deductible.

What this boils down to, so far as the individual Barber-shopper's case is concerned, is that he may deduct as a charitable contribution any non-reimbursed expenditure for expenses incurred in carrying out an official duty. Such "duties" may arise out of his having been elected to office or appointed as an official of the chapter, district or international Society. They may also arise out of his singing in a quartet or chorus in a public appearance *if his services are donated*.

Remember — to be deductible as a non-reimbursed expenditure, the expense must occur "incident to the rendition of a service to the Society, a district, or a chapter. A Barbershopper is not rendering a service when, as an individual, he sits in the audience at a contest or show or sits in a classroom at a Society school. If he sits in such a meeting as an elected or appointed official, however, his expenses become deductible (if not reimbursed), for he is now rendering a service.

As in so many other tax problems, the intent of the taxpayer becomes of great importance. If he attends a meeting primarily to serve his chapter, district, or Society as a result of being elected or appointed, he falls in one category. If he attends primarily for his own enjoyment, he falls in another.

Chapter, district or international officers should consult pages 10, 11 and 12 of the 1976 Chapter Treasurers Manual for more specific information regarding deductible expense items. Members who are interested in learning more about income tax deductions and proper reporting may also consult your chapter treasurer for additional information.

A FINAL WORD OF ADVICE: be very careful in documenting all expenses you wish to claim as a deduction. It is always possible that because you have listed some questionable deductions you could become involved in an IRS audit.

been positioned so that when the curtains were pulled, they cut off the speakers. And most of the time when he talked, he was in front of the closed curtains. We could hear cries of "louder" from out front, and he obliged them by straining his already hoarse vocal chords. And after every act, he felt it was his duty to spur the audience on to more applause as if he were Johnny Olsen warming up a Miami Beach audience.

After the jazz pianist, a four-year old Spanish girl was to sing a solo. She stood silently on stage looking back toward us, away from the spotlight. Her father who had come backstage to oversee the girls and ended up running the lights, whispered to her, *Canta, canta*. So she sang — after a fashion. It was more of a recitation, and it lasted only about 15 seconds.

Finally we were introduced. It was now about 10:20 and we knew the audience was tired. We had ten minutes, so we decided to sing four songs, with no talk, and get off. We figured that would fill our time. But during the third song, we noticed the emcee at the side of the stage waving to us. We indicated one more song, but either he thought the tag was that one song, or he didn't believe we should have another

song. At the end of the song he came out shouting, "Let's hear it for 'Nostalgia.'" Unbelievably (it was now about 10:30) there were cries of "more" as we left, but the band still had to run through two songs with a female vocalist (somebody from the audience who just wanted to sing) and there was to be a dance until 1 a.m. (originally to start at 10), so we didn't hang around. As we picked our way out through the puddle of spilled drink (where the emcee had run into the girls' father who was drinking at the time) one of the band members put it appropriately for us. "Next time," he said, "I'll know what to say to them when they call me."

This probably sounds like a contrived story, but it's really all true. And we even left out the part about the emcee introducing the band when they weren't ready. As one of them put it, "When the curtains opened, all you could see was rear ends and elbows."

And to top it all off, when we got the check, it was for \$25 not \$100. But we've had to agree — our sing-outs can't get any worse; after this, they simply have to be an improvement over our beginning.

# 25 YEARS



## with the "Schmitts"

### The Sixties-A Decade of Joy and Sadness

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

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

The sixties were filled with great sorrows and joys for the Schmitt Brothers. In 1962 we lost the first of three brothers who would die during this decade. There had not been a death in our family since 1939, when our father died. We suddenly were faced with the reality that we were getting older, and that we were not immune to the end.

The following year, in 1963, we made our first television appearance direct from Manitowoc County. We were guest artists at the "Alice in Dairyland" crowning. This was a big event for our county, and we were happy to have been a part of it.

We made another appearance that year that was to become an annual event: we were part of Camper's Appreciation Night at Point Beach State Forest. The county chooses this method of saying "thank you" to people who visit and camp at our State Park.

March 27, 1963, ended an era for the Schmitt Brothers . . . for on that day our Mother - 79 years old - died at home. Home for us was that solace which really kept the quartet together, for Mother was always an equalizing force, who kept reminding us that although we brothers were not each perfect in ourselves; each added his own ability to make the whole better. That very special coffee, that warm smile, that ever constant concern about the quartet, its friends and obligations to the community, all were now gone.

The day that Mother was buried, St. Luke's Church was filled to capacity with her family, her friends and our friends. This little lady, who really was a "professional mother," was the center of attraction as three of her priest sons said the mass, her grandson and a good friend each said mass at side altars, six grandsons were her pallbearers, four sons sang the mass and another played the organ. It was a fitting good-bye to an interested and loyal friend of barbershopping.

Then practice moved from Mother's home to each of our homes. If we missed coming to my house on the Wednesday, when it was my turn to have the coffee and the living room ready for rehearsal, my kids would say, "Hey, Dad, aren't you supposed to have quartet rehearsal here tonight?"

#### A DECISION TO SLOW DOWN

We then decided we would not be gone from home as much as we had during the 50s. It didn't take our local people long

to discover that we were home . . . and that we were available for performances, like the annual Brotherhood meeting at Grace Congregational Church, where we became the annual musical fare.

We continued to take our voice lessons from Miss Gruber in Milwaukee. There we met the nun in charge of music at St. Colletta School for Retarded Children (where one of the Kennedy family has been a life-long resident). She invited us to become one of the summer school special attractions, and so we traveled to Jefferson, Wis. and presented a program - usually two 45-minute sessions with community singing in between. As we would ride home after the program, we were eternally grateful to God for not giving us the same crosses to bear that He gave to others. We have since become great friends with many of these little darlings, who, the good nuns tell us, wait for us to return each July.

We recall quite vividly a show in Mason City, Ia. When we were ready to leave Sunday morning, we found it was snowing outside and there was lots of drifting snow. We were advised to "stay here," but being the seasoned travelers we thought we were, we left at 8 a.m. We got so hung up in a snow drift that we had to crawl out through the windows of the car. A farmer with a tractor finally pulled us out of the drift. We waited in his farm yard for the plow to come. You'll never believe how happy we were to find a motel at 8 p.m. that Sunday evening . . . and after traveling a total of 18 miles from Mason City! As we think back now about the incident, we're in total agreement that it was one of those foolish things you did years ago, but wouldn't think of doing today.

#### CHICAGO CONVENTION THRILLS FAMILY

We had a unique experience in June of '66, and we didn't really realize it until it was over. On June 13th, we sang in Milwaukee for the Shrine Club. On the 18th, for the AAL - a Lutheran Insurance Company in Appleton, Wis.; on the 19th, we were at a benefit program for a Catholic Church in Weyauwega, Wis.; on the 26th we sang at a Methodist Bible Meeting in Brillion, Wis. We surely were practicing to live in an ecumenical world.

As you can see from the picture with this article, the Chicago convention was the thrill of a lifetime. We had decided that after talking about our families for 15 years,



A surprise highlight of the 1966 Chicago Convention All-Champs Show came when the "Schmitts" hit the stage with 36 additional members of their families. It was a 15th Anniversary performance for the quartet, and this time the family came along for the celebration. Though there were many highlights in their long singing career, that special appearance will be cherished by both their families and the quartet.



maybe people would like to see them. We had four practice sessions at the Two Rivers Community House, where we got everybody to sing along and, hopefully, to become accustomed to being on the stage. Then we rented a Greyhound Bus and we all left for Chicago.

The excitement on that bus was like going to a grade school basketball game. On two occasions everybody quieted down long enough so that Paul could lead us as we practiced our songs. When we arrived at the McCormack Place, the only restaurant available was the "President's Walk." Our kids were good, but really not that good. So we had mothers worried about food on the floor and the like, as we ate in this very fancy restaurant.

We had not told anyone of our plan except the Society's producers of the Wednesday night All-Champs show. It really was thrilling to read the expressions of the audience as the MC announced: "Ladies and Gentlemen, the Schmitts!" The curtain opened and all 40 of us broke into *These Will Be the Good Old Days Twenty Years From Now*. The audience was just overwhelming in their appreciation, making it seem all very worthwhile.

We finished, packed the kids back into the bus and were back home in Two Rivers about four the following morning. Our kids still talk about the Chicago trip and the great thrill it was.

We were invited to Washington, D. C. in 1967, and arrived for a party on Sunday evening. We were "free" all day Monday (the show was Monday evening), and were invited to tour the U.S. Treasury Department, and in particular, that area where they printed the money. We were given a badge on arrival and were taken right to where the money is printed. It's the only time we saw a million dollars in \$20 dollar bills stacked on a skid. The man conducting the tour took us into a vault and let us put our hands on a one-half million dollar bond. It was another one of those "once-in-a-lifetime" thrills that four boys from Two Rivers, Wis. will always remember.

#### ANNIVERSARY CELEBRATION IN TOLEDO

We went to Atlantic City for the 1970 convention, as Joe had been chosen to MC the opening contest event. We'll always remember this as the convention with the "hammer-man" on the roof. It took over an hour to finally get a worker to stop hammering so that we could start the contest.

In 1971 we returned to Toledo, O. for our twentieth anniversary show. It was thrilling to be back in our second barbershop home, where so many people had wondered whether or not these four small-town boys would last in the barbershop world. The start Barbershoppers gave us, and the

encouragement they continued to give us along the way, have kept us alive and trying. We received beautiful commemorative trays in honor of the occasion, and the chapter donated \$200 to Logopedics in our name.

And so the 60s had come to a close. Fran and Cleo now had three grandchildren, Joe and Toni had had four more children, Paul and Audrey two more, and Jim and Mary, seven. We had sung for the marriages of fifteen of our nieces and nephews. We had lost our Mother and three of the eleven boys in our family.

Twenty-five years seems like a long time, but after you put in the first twenty, the last five seem much more possible. We made up our minds at Toledo that, the good Lord willing, we would sing for twenty-five years at least. Next: Rounding Out A Quarter Century of Singing.

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# I see from the bulletins...

By Leo Fobart, Editor

## ARRANGING BY CORRESPONDENCE

It's not quite that easy, but you could make a change in the music you're receiving in this issue, and that "arrangement" will make Mus. Services Ass't Dave Stevens much happier. Why not turn to the music in your magazine (non-members needn't bother; only members receive music), *Where the Morning Glories Twine Around the Door*, and make a correction right now. Take pen in hand and put a natural sign in front of the last note for the baritones in measure 7. He'll sing "B" natural anyway, but put it in there so he'll feel better, OK? We're sure you'll like this song, another arrangement from the master, Burt Szabo.

As we correct that mistake I'm reminded that I should also correct one (?) that I made in the 1975 convention issue (July-August). Last year, for the first time, veteran Barbershopper Don Webster, from the Long Beach, Cal. Chapter, was responsible for the photo coverage of the convention activities (all except official chorus and quartet photos). Don, along with his assistants, wife Marie and another Long Beach Barbershopper, "Rick" Sewell, did a good job of covering the Indianapolis Convention, and we inadvertently failed to give them credit. Let's hope we've squared our account with them, as we're looking forward to working with that crew again this year in San Francisco.

## WE MUST MEET THE COMPETITION!

We picked this item from the St. Croix Valley (Hudson, Wis.) Chapter's "Border Lines" (Editor Judd Orff) early last year. Written by then President Bill Brozek, we think its message is always pertinent:

"Gentlemen, competition has caught up with us — we're out of business.' So often in the business world this is the sad ending to a fine business venture. We, too, in our hobby, have competition. What is it? Complacency.

"When O.C. Cash got the idea of trying to preserve a great American Tradition he had competition, too — however, not to the 'nth' degree we have today.



The Crawley "Chordsmen" and Director Bob Walker are shown above as they captured the first British Barbershop Chorus Championship. Quartet winners (above right) were the "Five Bridge Four." Soc. Exec. Dir. Barrie Best is shown above left as he penned the agreement, along with Don Amos, representing British Barbershoppers, which firmed up the affiliation of the British Association of Barber Shoppers (BABS) with the Society. The official papers were signed during the British Barbershop Convention held in Brighton early last December.

We've got to work to keep our 'sales' (new members) high.

"How do we keep sales up? Well, make better offers than the competition. Let's keep our product out in front of the prospects. Show them we mean business — and yet have fun. Isn't that what it's all about — having fun?

"To sell, you must know your 'product' (the song). So give the 'sales Manager' (your director) your undivided attention. Remember, when sales are up, 'profits' are created. Our profits — fun and enjoyment of our singing hobby — barbershopping.

"Why not take a look at yourself — are you a 'profit-maker' or a 'profit-taker?' We're hoping you're one of the former."

## BURMA SHAVE SIGNS GONE?

Just in case these signs may have disappeared from the face of the earth (and many of our youngsters will have missed an entertaining travel companion if they're gone), they were temporarily restored in Harry Gault's October "Sea

Notes." The following signs, in Burma Shave fashion, appeared, one on each page: THRILLING YOUR TONSILS . . . . ON A REGULAR BASIS . . . . WILL PUT A SMILE . . . . ON THE JUDGES' FACES . . . . BURMA SHAVE! Those who have never seen the signs, ask someone who remembers them to explain how the signs were used. We thought they were used very cleverly in Harry's bulletin.

## KIND WORDS FOR CANADIANS

Montreal Barbershoppers can be proud of the following letter received after their show last year:

"Last night I attended your 25th annual parade of barbershop harmony at Expo Theatre, Montreal. I would like to congratulate you and all your troubadours on your exuberance and contagious good will. The hours of the evening entertainment flew by like minutes.

"I am aware of the unceasing perseverance of you all, necessary to success, but do you not find it richly rewarding to gain such spontaneous response from the





The "Dapper Dans" of Walt Disney World" are shown left as they appeared as guests on the Mike Douglas Show on network television. Douglas (left) sang "My Gal Sal" with the "Dans," and beautiful Anita Bryant sang "Dream of Now" behind the quartet as they sang "Lida Rosa."

audience? To give hundreds of people complete relaxation and even surcease from sorrow during recitals is certainly no small achievement and all concerned deserve much praise and credit.

"When I got home last night I thought of Longfellow's words:

'And the night shall be filled with music  
And the cares that infest the day  
Shall fold their tents like the Arabs  
And as silently steal away.'"

#### CITED BY MUSIC PUBLISHERS

We were proud to see the HARMONIZER listed with fifteen other publications in a news release from Music Publishers' Association of the United States (MPA) as supporters of MPA's campaign against "unauthorized use and copying of copyrighted materials." MPA applauded the actions of these publications which have "contained editorial material supporting copyright observance."

#### BABS HAS PUBLICATION

The British Association of Barber Shoppers (BABS) came out with its first issue of the "News Sheet" in December, 1975. Loaded with information from almost all of its clubs, future issues are planned on a monthly basis and will be sent to each club's reporter for distribution to members.

BABS Public Relations Officer Gerry

Yes, there was a District Presidents' Forum the first week end in November, and we realize we're a bit late with this picture. Unfortunately, we were not able to be present for the Forum, held this year at the Institute of Logopedics in Wichita, Kans. Photos of the event arrived a bit too late to be included in the Jan.-Feb. issue. In addition to a week end of preparing themselves for their 1976 leadership roles, the visiting presidents had an opportunity to observe, at close range, the operation of the Institute. Singing for two children are (standing from left) Soc. Exec. Dir. Barrie Best, Soc. Field Rep. Lloyd Steinkamp, Soc. Comm. Director Hugh Ingraham, Exec. VP Andy Dill (Far Western) and Dist. Pres. Jack Becker (Evergreen). Seated (from left) are Dist. Pres. Ernest Nickoson (Cardinal), Institute Dir. Dr. Roy Ray, Soc. Int'l Pres. Plummer Collins, Dist. Pres. Robert Stock (Central States) and Dist. Pres. Steve Keiss (Dixie).

Holland (Reading) visited Harmony Hall late last year, and we had an opportunity to have a lengthy chat with him. They are planning a general meeting for March 6, 1976 and all clubs seem very involved with community service sing-outs. Proceeds from Christmas card sales will finance the first ten issues of the "News Sheet." Advertising and news contributions should be sent to Editor E. F. Williams, 182 Western Way, Ponteland, Newcastle Upon Tyne, NE20 9NB.

Congratulations on your first issue, BABS, and keep 'em coming our way.

#### FROM A SAD NOTE . . .

Our oldest member, Albert Pettitt (Brandon, Man.), passed away December 8, 1975 in his 100th year. A member of the Brandon Chapter since 1950, Albert had been an active member, both in his chorus and quartet, until just a few months before his death. Albert's last sing-out was on his 99th birthday at Clear Lake National Park (Manitoba) during a Barbershoppers' Jamboree with members from Manitoba, Saskatchewan and North Dakota.

#### TO A NOTE OF JOY

The Dundalk, Md. Chapter will honor its greatest barbershop celebrity, Dan Cuthbert, in Baltimore on Friday, April 2, 1976, with a Dan Cuthbert Night. Dan will reach 90 years of age on April 20th.

Dan's friends can remember him with cards or letters by sending them to: Dan Cuthbert, 1100 Sturbridge Rd., Fallston, Maryland 21047. Happy Birthday, Dan!

#### WE NEED YOUR COMMUNITY SERVICE STORIES

In an effort to let other Barber-shoppers know the kind of community service our chapters are involved in, we'd like to have you let us know when your chapter performs for local charitable events. Why not let us in on your community service activities. Perhaps your project is worthy of feature story coverage. If such is the case, send along black-and-white glossies covering the event, and we will be happy to build a story around what your chapter has done to serve your community. Remember, we're looking for accounts of your community service activities. Let's get those stories headed our way.

#### A TEXAS-TYPE CHRISTMAS GIFT

As Amherst, N.Y. Chapter Pres. Greg Behn tried to think of some way to cheer a co-worker, recently stricken with a heart attack and hospitalized in Houston, Tex., he ran across Guy McShan's name in one of the Society's international directories. After a phone call to Guy he learned quickly that all those stories about how they do things in a big way in Texas are indeed true. Guy not only visited Greg's sick friend, but furnished progress reports as well. Guy also said he'd get his quartet (1975 second place medalists "Innsiders," no less) to make a hospital visit. Greg finished his report of the incident, which appeared in their "Sharps and Flats" bulletin with the following: "As Christmas, the greatest of  
(Continued on next page)







El Paso, Tex. member Bill Frazier has a flair for the unusual, so fellow-"Border Chorders" didn't know what to expect when Pres. Don Kenagy announced, in the middle of their Dec. 5, 1975 Awards Banquet, that Bill had something to say. Bill then broke the news that he and friend Frieda Kedring (both shown above, left) were planning to "get hitched." "There's no other group of friends I have in the world that means more to me than Barbershoppers, so we're going to do it right now," Bill said. Sure enough, he produced the marriage license, the preacher (good friend and fellow-Barbershopper Lutheran Pastor Herb Schultze, above right), relatives walked in on cue, and with dozens of astonished Barbershoppers looking on, Bill and Frieda were married. The 78-year-old Frazier is past chapter president, past Barbershopper of the Year and leads the chapter in show advertising and tickets sales each year. We wish the newlyweds the very best.

#### I SEE FROM THE BULLETINS —(from page 27)

all holidays draws near, we think of it as a time for giving. I've already received one great gift in the form of a humanitarian act that was made possible by the greatest fraternal organization known to mankind, the SPEBSQSA. I'm delighted to add that my friend is doing nicely. I'm saying my thanks through the Logopedics Fund." A little late for Christmas stories, but we thought you'd appreciate the warmth of that item.

#### A BELATED "THANK YOU"

Soc. Field Rep. Lloyd Steinkamp wrote us as follows: "On Monday evening, when I had just completed the final bookkeeping chores of closing our recent Dixie District COTS, I received a phone call from one of the ladies on the hotel reservation desk, who, in turn, switched me over to her daughter. The young lady's name is Carol Wilson, and she reminded me that two years ago she

had been involved in a severe accident almost causing loss of the use of her legs. She further reminded me that after we had learned of the accident from her mother, we plugged the phone in to a general session of the school being held at the same time, and all the guys sang for Carol while she was in the hospital. Carol went on to say that in all honesty she felt that the Barbershoppers' singing for her that night was a turning point in her recovery. She had been in a tremendously depressive state, and her spirits being low, her recuperative powers were not what they should have been. She wanted to be able to thank the Barbershoppers for helping her back to health and enabling her to walk again. I'm sure you will agree that most of us never hear enough of the good things we do. I'm hoping some of the men who were involved in the singing will be among your HARMONIZER readers and want to share in the joy of

Chords rang throughout the stands in the Sun Devil Stadium in Tempe, Ariz. as the "Phabulous Phenicians," under the direction of Lou Laurel, sang the National Anthem on occasion of the Fifth Annual Fiesta Bowl Classic. It was a great day for barbershopping as 51,398 football fans, plus a CBS television audience of 20 million, heard our 1972 international chorus champions sing.



knowing the part they played in Carol's recovery." Thanks, Lloyd, for sharing this information with us.

#### BIRTHDAY CELEBRATION BARBERSHOP STYLE

Indiana's 159th birthday was celebrated in true barbershop style in Indianapolis. Producer Jed Duvall of Radio Station WIBC attended two rehearsals of the Grtr. Indianapolis "Speed Capitol Chorus" and taped half a dozen "Indiana" songs which were then featured on Gary Todd's morning show on December 11th. Gary also interviewed Chorus Director Bob Weiss as part of the show.

Another completely unrelated but equally interesting tid-bit from the Indianapolis Chapter: DID YOU KNOW that the 1972 Indianapolis Barbershopper of the Year was Don Harbin, and that his only daughter is named Kim? In 1973, Don Laughlin was named "BOTY" and his only daughter is named Kim, and in 1974, Don Bong was chosen "BOTY" and again, his only daughter answers to the name Kim. How about that!

#### BARBERSHOPPERS KEEP AL PATCH YOUNG

At 94, Al Patch is the oldest member of the Sarasota, Fla. Chapter and surely among the oldest members in the Society. A full-page story on Patch appeared in the Sarasota *Journal* last Fall. Patch's interesting life story, one which we'd like to share with HARMONIZER readers at some future date, included some inspiring comments concerning the importance of barbershopping to Al's longevity. Al will be remembered by many as a "star" of the 1973 Portland Convention film. An interview with Patch was one of the humorous highlights of the film.

#### CHAPTER MEMBER HAS HOPE

Phil Horrell missed a chapter meeting a few weeks ago, but he had Hope — Bob Hope — under his thumbs. Seems as though the famous entertainer, Bob Hope, who was at Ligonier for the Ryder Cup Tournament, needed an expert masseur. That's Phil. At any rate, they sent a limousine for Barbershopper Phil and he provided Bob with a brisk massage. Editor Fred Kuhns commented in his "CHORDER NOTES" (McKees-PortWestmoreland, O. Chapter): "Knowing Phil, he probably pounded some barbershop harmony into him, too."

## Century Club

(As of January 31, 1976)

Society Rank	Total Members
<b>FAR WESTERN</b>	
2. Phoenix, Arizona . . . . .	154
4. Peninsula, California . . . . .	142
6. San Diego, California . . . . .	134
8. Riverside, California . . . . .	131
15. Whittier, California . . . . .	114
22. Reseda, California . . . . .	107
31. Fresno, California . . . . .	101
33. Salt Lake City, Utah . . . . .	101
<b>MID-ATLANTIC</b>	
1. Dundalk, Maryland . . . . .	180
11. Montclair, New Jersey . . . . .	124
14. Livingston, New Jersey . . . . .	121
18. Alexandria, Virginia . . . . .	111
20. Westchester Co., New York . . . . .	110
21. Fairfax, Virginia . . . . .	108
25. Allentown-Bethlehem, Pa. . . . .	105
32. Montgomery Co., Md. . . . .	101
<b>ILLINOIS</b>	
10. Arlington Heights, Illinois . . . . .	127
19. Lombard, Illinois . . . . .	110
27. Bloomington, Illinois . . . . .	104
<b>JOHNNY APPLESEED</b>	
23. Stark County, Ohio . . . . .	106
24. Warren, Ohio . . . . .	106
26. Maumee Valley, Ohio . . . . .	105
<b>PIONEER</b>	
12. Oakland County, Michigan . . . . .	122
13. Detroit, Michigan . . . . .	121
29. Grosse Pointe, Michigan . . . . .	103
<b>CARDINAL</b>	
3. Gtr. Indianapolis, Indiana . . . . .	147
17. Louisville, Kentucky . . . . .	112
<b>CENTRAL STATES</b>	
16. Kansas City, Missouri . . . . .	113
34. Mt. Rushmore, S.D. . . . .	100
<b>LAND O'LAKES</b>	
5. Minneapolis, Minnesota . . . . .	139
30. Green Bay, Wisconsin . . . . .	102
<b>SOUTHWESTERN</b>	
9. Houston, Texas . . . . .	128
28. San Antonio, Texas . . . . .	104
<b>DIXIE</b>	
7. Atlanta, Georgia . . . . .	131

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## International Service Project (Institute of Logopedics)

District	November - December Contributions	Since July 1, 1964	Average Per Member	
			In 1975	7-1-64 To 12-31-75
CARDINAL .....	\$ 2,814	\$ 62,829	\$6.69	\$52.57
CENTRAL STATES .....	10,107	113,705	4.68	38.47
DIXIE .....	5,808	60,523	6.99	37.45
EVERGREEN .....	8,348	56,260	5.35	24.02
FAR WESTERN .....	4,547	188,485	8.23	48.28
ILLINOIS .....	6,403	113,531	7.42	52.88
JOHNNY APPLESEED .....	6,414	112,924	5.37	37.64
LAND O'LAKES .....	2,260	137,224	7.14	37.98
PIONEER .....	2,589	85,301	7.21	42.02
MID-ATLANTIC .....	9,605	253,802	8.26	48.44
NORTHEASTERN .....	8,199	102,154	4.80	31.71
ONTARIO .....		53,579	5.58	34.81
SENECA LAND .....	2,598	73,595	6.82	51.07
SOUTHWESTERN .....	8,100	60,961	4.42	32.07
SUNSHINE .....	4,251	63,790	8.81	51.95
HARMONY FOUNDATION ....		9,938		
OTHER RECEIPTS .....	7,395	91,729		
TOTAL .....	85,168	1,620,330		



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In order to qualify for this seminar you will have had to complete a previous study of advanced coaching at Harmony College and have at least *one* year of actual coaching experience. Men taking the course will have to also choose one other subject in addition to the three required classes.

All 30 quartet slots for this year's school have been filled, and there are already ten quartets on the waiting list. Individual enrollment is restricted to the first 378 men who send in their registration and a deposit. It appears that we will be filled to capacity this year. Register now.

I want to attend the 1976 Harmony College at Missouri Western College, in St. Joseph, Mo., August 8-15, 1976. (Check one) ☐ I enclose my check for \$125 in full payment. ☐ I enclose my check for \$10 (or more) as partial payment. I agree to pay the balance on August 8 or before.

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Make check payable to SPEBSQSA and mail to: HARMONY COLLEGE 1976, P.O. Box 575, Kenosha, Wis. 53141.

## BARBERSHOPPERS ATTENTION!

What would you do if you were chairman for your chapter show to be held on May 22, 1976, and the "Salute To America" was to be presented by your sister chapter, in the very same Masonic Auditorium, just a few weeks earlier?

Maumee Valley Chapter, located at Toledo, Ohio, was faced with this problem.

Dame Fortune smiled on us, however. In addition to receiving commitments from both the "Happiness Emporium" and the "Regents," we were also presented with the script and score for an opera... a comedy in one act with a dozen original barbershop style compositions... a barbershopera, if you will, the entire work, from the prolific pen of Dr. Wallace De Pue, noted composer and professor in the College of Musical Arts at nearby Bowling Green State University. Along with that, matching grants have been received from Bowling Green State University and the Ohio Bicentennial Commission which will partially subsidize the extra expenses of this production.

Such new works as "I'm So Glad I'm an American," "Old Buddy," "Good Times" and many others will be performed by quartets and chorus.

The happening in the barbershop world is available to the choice few who apply for tickets immediately. Housing can be arranged at the nearby Holiday or Ramada Inns (at Exit 4 on the Ohio Turnpike).

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#### NAPLES, FLORIDA...Sunshine District...Chartered December 31, 1975

...Sponsored by Ft. Myers, Florida...  
35 members...Roger B. Sonneborn,  
P.O. Box 814, Naples, Florida 33940,  
Secretary...James L. Davenport, 172  
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February 11, 1976...Sponsored by  
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bers...Richard Aas, Sisseton, South  
Dakota 57262, Secretary...Robert  
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#### RENO, NEVADA...Far Western District...Chartered December 31, 1975

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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.

### QUARTET FORMS IN NEW ZEALAND

In May of this year my wife and I arrived in Hamilton, New Zealand to work and study for a year at Waikato Hospital, having bid farewell to all our barbershopping friends in Canada. I have been singing in the SPEBSQSA since 1970, and was directing the Peach City Chorus, Penticton, B.C. for about two years, so it was with sadness that the prospect of harmonizing seemed left behind at North America's shores.

However, realizing that the love of music, and certainly close harmony knows no national boundaries, a flicker of hope remained as we arrived down under! Finally, the right moment came on July 5 when we went to a friend's house for a party and ended up singing with his other guests till the wee hours. In spite of the effect of the hearty N.Z. 'spirits' we had consumed, we realized that we had struck on the right combination of voices for a quartet, all of us *loving* to harmonize.

Soon after, we met again and an old faithful friend — 'Just Plain Barbershop' — came to the fore, lending itself to many a ringing chord. As fate would have it, the medical staff at the hospital was well under way to producing a musical revue, and we were asked to participate. Thus encouraged, we put in a feverish two months of rehearsal in preparation for the big show. On September 26, 27 and 28 we took part in their production, playing to an audience of about 1500 — full house — each night. Being all of a medical inclination — Doug Cox, lead, an eye surgeon; Malcolm Baigent, tenor, a radiologist; Broughton Thomas,

bass, a general practitioner; and me, baritone, currently a surgical registrar — we were appropriately called "The Four-cepts." The New Zealand audience was terrific and was really receptive to the barbershop style harmony, and even my corny jokes!

Having broken the ice for barbershopping with our debut performance, we've perked up a few musical ears in town. Last week we had a session with nine of us out altogether and some ringing chords again. We hope to keep this up as a regular thing, and who knows what will happen? Anyway, we are all loving it and that's what it's all about.

I believe we are the only barbershop quartet in New Zealand, and we would very much like to hear from our fellow harmonizers back home. Maybe some day we will all go to a New Zealand convention! Best regards to all.

Musically,  
Dr. Paul Cragg

### READER RETORTS

As a result of the Mail Call article in the Jan.-Feb. HARMONIZER by Tom Neal, Poway, Calif., I've had some interesting thoughts. Mr. Neal has obviously done some research on the subject of barbershopping, and has apparently concluded that our progress is all wrong.

The Society, as a whole, has spent years, and untold dollars, trying to undo what a select few so-called "Barbershoppers" have done by singing *uninvited, loudly and badly* for the general public, who happen to pay the tab for our existence!

Is it wrong, Mr. Neal, that we *attempt* to take amateur singers and *attempt* to help them sing better?

Is it wrong to get more qualified directors "up front?"

Is it wrong to attract more management-type people for chapter officers?

Is it wrong to support Logopedics as a result of our performances for the general public?

Do you think, Mr. Neal, chapters would get invited to sing the National Anthem on National T.V. if they sounded like the "Bartlesville Barflies?"

I certainly mean no disrespect for the "Bartlesville Barflies," but progress has indeed taken place.

Do you honestly believe, Mr. Neal, that O.C. Cash and his honored few could manage 37,000 people without a staff of hardworking, *qualified* people?

One of the great facets of our competition is to *pick a winner* — just like they did in 1938 when it all started.

How would *you* pick a winner with no standards? No uniformity to judge against?

An era of *laissez faire* would indeed do things to our Society, like lose about 95% of the membership!

Our beloved Society has chapters like you're looking for, Mr. Neal — I hope you and three others find one soon.

Stan Spencer

### DELIGHTFUL MEMORY SHARED

Dundalk, Maryland

I greatly enjoyed the piece by Bill Marvel: "Barbershoppers Are Never . . . SPEBSQSA'd" in the November-December 1975 issue. He mentioned that Leigh Soufas' barbershop experience was born when he heard the tenor of the Buffalo Bills sing a very sustained high note in *Lida Rose*. I think he means my favorite passage in *Sincere*, where Vern Reed holds a swipe in the intro for no less than 12 seconds. ("A" isn't so high, but this certainly was a great-sounding passage!)

Memories play us strange tricks occasionally, but they are nonetheless real.

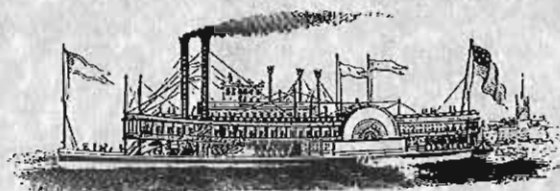
Right on, Bill and Leigh!

Jack Lawrence  
(Fellow-tenor)





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