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Champs

the INNSIDERS

Houston, Texas Chapter
(Tidelanders)



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Tenor

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Lead

Tom Pearson
Bass

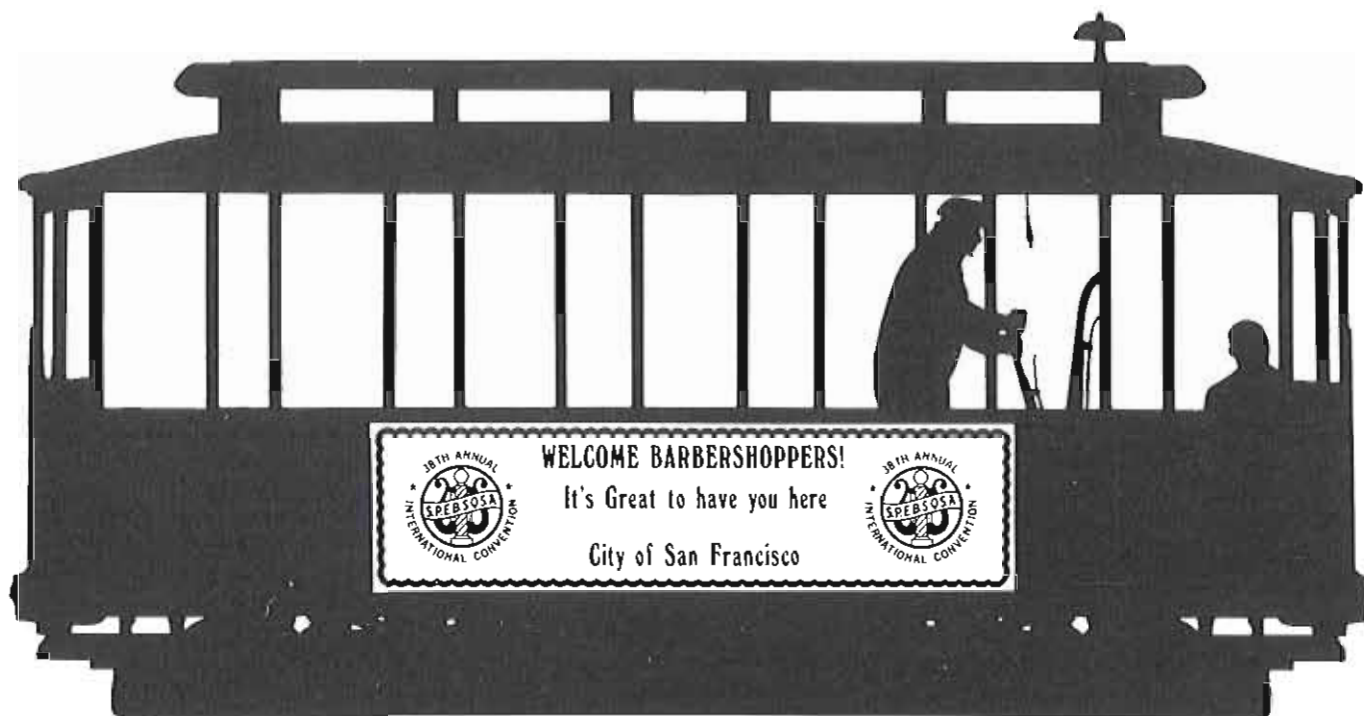
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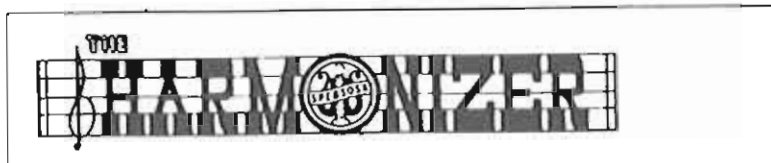
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John Graebener . . . Bob Hockenbrough . . . Arland Krueger . . . Dan Lyons

future conventions

INTERNATIONAL

MID-WINTER

1977 Philadelphia, Pa.	July 4-9		
1978 Cincinnati, O.	July 3-8	1977 Orlando, Fla.	Jan. 28-29
1979 Minneapolis, Minn.	July 2-7	1978 Tucson, Ariz.	Jan. 27-28

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Harmony Expedition Tours

U. K., Belgium and Germany

By John Graebener, 918 N. Danville St.,
Arlington, Va. 22201

At first it looked like a mini-barbershop convention in the middle of May. The scene was at the Hilton Inn at JFK International Airport in New York, where 220 Barbershoppers, their wives and friends (from 29 states and four Canadian Provinces) were assembling for the second overseas tour. Friday, May 14, had been scheduled as registration day at the Hilton to allow two days for rehearsals preparatory to departing.

Society Music Services Ass't Dave Stevens, our maestro for the tour, was delighted that after three rehearsals there was hope for a big sound and a good blend for our 115-man chorus. In addition, the international medalist PACIFICAIRE (Reseda, Cal.), the PITTSBURGH FOUR (Pittsburgh, Pa.) and the CANADIAN HERITAGE (Toronto, Ont.) completed the musical cast. The Society was officially represented by International President Plummer Collins, his wife, Dorothy, and Society Executive Director Barrie Best.

SERENADE AT GATWICK

We departed JFK via World Airways DC8 jet at about midnight. The flight itself was smooth. Arriving at Gatwick, London after seven hours in the air, we were happily welcomed and serenaded by the Hove-Crawley Barbershop Harmony Club, one of the 21 clubs operating throughout the U.K. Dave Stevens led us and the H/C gang in a combined effort. After assembling our luggage, all boarded five comfortable wide-windowed coaches for our first caravan. Each coach was staffed by a permanent driver and a guide.

Our first lunch enroute was in Royal Tunbridge Wells, Sussex, at the Elizabethan Barn. After lunch, all continued on under sunny skies to Folkestone near the Southeastern tip of England on the channel. We stayed at the Birston Hotel overlooking the sea. After a quick dinner in the elegant dining room, Dave had another rehearsal, which was enjoyed by a sizeable audience of local barbershop aficionados. After travelling for 24 hours and being in our clothes for 30 hours, we called it a day and took off for a hot bath and a comfortable bed.

THE DOME

Following breakfast on Monday, May 17, we boarded our coaches and took off through the verdant countryside to visit magnificent Canterbury Cathedral, center of Christianity in Saxon times. Continuing our caravan through picturesque villages we had lunch at the Royal Star Hotel in Maidstone, then continued on to the village of Copthorne, where we had overnight accommodations and ate in an elegant dining room. After supper we drove on to Brighton-by-the-sea for our first performance at the Dome. It was a smashing success. As we noticed throughout our performances, British audiences seem to be more excited and enthusiastic about barbershop harmony than many Americans.

WHITE STEAM AND BLACK SMOKE

Leaving Copthorne on Tuesday morning, May 18, we headed for a short railroad journey on the Bluebell Railway

System. We boarded the train at Horsted Keynes and set off through the Sussex countryside, ablaze with wild flowers and bright yellow fields of rape, to Sheffield Park. We continued on past Arundel Castle to Goodwood, Site of the famous race course and stately home of the Dukes of Richmond and Gordon.

After lunch we left Goodwood, driving past Chichester Cathedral to Fishbourne. Here we paid a short visit to an excavated Roman Villa, a huge country house dating back to the 3rd Century A. D. Continuing on, we arrived at Southampton where we stayed at the Post House Hotel. The evening was spent in rehearsal while a group of the ladies went off by themselves to sample the atmosphere and the refreshments at the Red Lion Pub.

ISLE OF WIGHT

Wednesday, May 19, dawned with broken clouds and partial sunshine. It was one of the highlights of the tour because we would spend the day on the Isle of Wight. We embarked on a Red Funnel steamer at the Royal Pier accompanied by a local TV crew and news media. Enroute the TV people taped the quartets and chorus on the top deck. We toured the Isle of Wight by motor coach, visiting Queen Victoria's favorite home, Osborne House.

After supper at Southampton we drove over to Bournemouth for our evening performance at Winter Gardens.

Next day, Thursday, we departed under threatening skies to visit Winchester Cathedral built in 1079. While the ladies toured the cathedral, BBC had scheduled another TV filming, this time using an old double decker, open top, London-type bus as a vehicle to film us itinerant Barbershoppers.

PENDYRUS WELSH CHOIR

Early Friday, May 21, the chorus and quartets left their hotels for an hour's travel through the Welsh countryside and mountains to EEBW Vale, a hillside site on which was located the Aneurin Bevan Memorial Stones. There we had a rendezvous with the BBC and the world-famous Pendyrus Welsh Choir, an 85-man singing group. The BBC were already in place with their generating unit and trucks, sound equipment, cameras, crews and director. The event was a TV filming of the Welsh Choir walking up the hill in mass formation while singing a robust Welsh song, with our Barbershoppers, coming up the hill from another direction in mass formation, singing "Wait Till the Sun Shines Nellie." The two groups met near the stones where there were numerous handshakes and intermingling greetings.

We hurried off by bus to Abergavenny where we had a hot dinner at the White Angel Hotel, then headed for the EBBW Vale Leisure Center for rehearsal with BBC and the Welsh Choir for the evening BBC show. It was a show during which the Welsh Choir and Barbershoppers interchanged musical renditions. Our quartets performed brilliantly. The Welshmen sang robust, crisp songs in musical perfection under the

(Continued on page 4)

Gatwick Airport, London.

Our first song.

Exec. Dir. Barrie Best (left) and Int'l Pres. Plummer Collins.

Our five English guides.

"Pebble Mill at One" TV show.

Roman Bath at Bath, England.

Southampton afterglow.

Southampton Harmony Club.

Lining up for Stockport show.

Meeting the Welsh Singers.

We sing for Welsh Choir.

Joint Welsh-Barbershop concert.

BBC gets ready.

At Folkstone, before ferrying Channel to France.

The Canadian contingent — seated, front: the "Canadian Heritage."

"Open mouths wide — like this!"

"Pittsburgh Four" on stage.

It's cold on deck.

The "Pacifcaires" at Check Point Charlie.

Photos by Doug Johnson, American Fork, Utah

"Berlin-A-Chord" sing for us in Germany.

(Continued from page 2)

direction of Glynn Jones. The two choruses joined for a climactic rendition of "Battle Hymn of the Republic" to a standing ovation.

On Saturday we travelled through typical coal mining and steel mill towns, soon crossing the border into England again and heading north for a lunch stop at picturesque Radbroke Hall Hotel near Shrewsbury. That evening we arrived in Manchester at the Portland Hotel.

LAKE DISTRICT TOUR

Sunday we toured the lake district, consisting of about sixteen lakes. Time permitted us to stroll leisurely through a typical English village with its unique shops, stone walls and rolling hills. That evening we drove to Stockport for our evening performance at the Davenport Theatre. We had performed here during our 1974 tour. The theatre was well patronized and the audience most enthusiastic.

We headed for Birmingham on Monday on what is the equivalent of our interstate highway system. In Birmingham our destination was the Pebble Mill BBC Studios, where we were a part of the "Pebble Mill at 1 PM" television show. Our quartets participated and Barrie Best gave a commentary on the composition of barbershop harmony.

After the show, we headed south toward Hemel Hempstead on the motorway to London. The ladies were off in separate coaches to visit Stratford-on-Avon. We proceeded to the Pavilion in Hemel Hempstead for the evening performance, where we were received by a very enthusiastic audience. As on several previous occasions, there were many British Barbershoppers in attendance and they joined in our finale, "God Save the Queen." After the show we continued our journey to London's Tara Hotel.

Tuesday, May 25, was to be our touring day in London. One group toured the high spots of the city: Picadilly Circus, Hyde Park, House of Parliament, Westminster Abbey, Buckingham Palace, St. Paul's Cathedral and the Tower of London. The other part of the group took a boat ride down the Thames River to Greenwich and then on foot toured the British "1776 Exhibition" and the clipper sailing ship "Cutty Sark."

A TRAVEL DAY

Wednesday was a long day of travel (19 hours and 30 minutes from wakeup call until we checked in at Liege, Belgium). A smooth voyage across the English Channel landed us on French soil. Lunch at the Boulogne terminal became hilarious when it came time to order wine or beer with our limited knowledge of the native language.

We departed Boulogne in Dutch coaches with Dutch drivers and also a Dutch luggage van. Risers and paraphernalia were loaded, and off we went through the French countryside. Crossing over into Belgium, we continued along fast motorways equal to our own interstates. We had a downpour of rain which continued until we reached Brussels. So much time had elapsed that it was past supper time and the 8 o'clock curtain call at the Crique Royale Theatre was fast approaching. We arrived at the Theatre with 15 minutes to curtain call.

Thursday, May 27, after breakfast in Liege, we departed for Frankfurt, Germany. Modern highways are extensive in Belgium and compare with our interstate highway systems. Crossing frontiers with five coaches and a baggage van takes considerable time, but today, because it was a holiday, traffic

was especially heavy. The German highway system, too, is modern and fast. Being mostly flatland, the roads are straight and permit rapid progress from city to city. Continuing over the German countryside we saw many grape vineyards along the route. We arrived in Frankfurt in time for supper and an evening in a luxurious hotel.

HEIDELBERG

This day was set aside for a side trip to the old and beautiful university city of Heidelberg on the Neckar River. We visited the old castle and the 58,000-gallon wine barrel and lunched in the Town Hall restaurant. Then we travelled to Mainz where we spent the rest of the day browsing around. After dinner, we reported to the Archbishop's Place for a performance. A predominantly German audience filled the hall. Although there was a language barrier, about a third of the audience indicated by a show of hands that they understood English. They were very responsive to both the quartets and our chorus.

ON TO BERLIN

We departed Frankfurt early the next morning via autobahn for Berlin, our final destination. The countryside is green and in full growth. Everything is neat and tidy. Lunch was at famous Haus Zue Hanse in Braunschweig. The hotel was originally built in 1657 and is in excellent condition with an elegant dining room. After lunch we again travelled the autobahn to the frontier crossing at Helmstedt. There are two checkpoints: allied control (and after a short passage through no-man's land surrounded with barbed wire fence and armed Russian guards) and then the mammoth Russian checkpoint, where waiting time is of very little consequence to the Russians.

OUR LAST PERFORMANCE

That evening we gave the last performance of the tour in a local concert hall to a responsive and large audience, about half of whom understood English. Commemorative plaques were received for the local chapter and from the U.S. Army Detachment Commander at Helmstedt. Barrie Best invited the "Berlin-A-Chords" to take part in the finale on stage. After the show almost everyone went to the Munchner Brauhaus for dancing to a lively German Band. That was a "jumping" place and an appropriate finale to our visit to West Berlin.

On Sunday, May 30, the schedule called for a day of sightseeing in Berlin. After a sumptuous breakfast, we departed with Berlin guides aboard our coaches to cruise through West Berlin, Brandenburg Gate, palaces, universities and other points of interest. We enjoyed a splendid lunch at the Berlin Hilton. Off again on our coaches to Check Point Charlie and the Berlin Wall, barbed wire, watch towers, tank barriers — a monument to the failure of communist ideology.

Monday, May 31 — up at 5:30 a.m., get bags packed and get them down to the lobby. After an early breakfast we were off to the Tegel Airport. Pass through passport control and board a - - WOW! DC10. What a surprise! Departed at 10 a.m. Berlin time and arrived back at JFK at 1:30 p.m. New York time.

For the 220 Barbershoppers and wives, this tour simply proves again that the fellowship found in our hobby knows no equal. The joy of these associations and of our freedom, as opposed to an infamous wall with all its connotations of servitude, must have been in the minds of all those who spontaneously broke into "God Bless America" as our DC-10 touched down on American soil.

I Keep Coming

Back for a Song

By Patrick Duffey, 17010 Towanda Ave.,
Bloomington, Ill. 61701

I looked for a doorway indicating Odd Fellows Hall in downtown Normal, Ill. The sign on the door said "Barbershop Audition Night." I climbed a winding flight of stairs, opened a door at the top and entered into a reception area.

In front of me at a table was postmaster Miles. His would be the first of many friendly faces I saw that night. It was reunion time and I immediately felt at home.

I'd been away from Bloomington's "Sound of Illinois" barbershop chorus for nearly two years.

Former President Kurt Gummerman approached me with outstretched hand. With tongue in cheek I accused him of keeping me on the string for those two years by jabbing me with the weekly chapter newsletter. "I hope you're satisfied," I said in mock sarcasm. "You've sucked me back in at last."

"Well, you know we never take anybody off the mailing list," he said in a rejoinder.

It was a lark for me auditioning to the tune of *Wait 'Till the Sun Shines Nellie*. I once sang it in a duet while auditioning for a high school play. It must have been exasperating for that quartet, though, to sing it with 19 consecutive auditionees over a two-hour period.

"See'n as you'll sing lead," they told me, "we'll take you." Wouldn't you know they had to tap a baritone to do the job.

Being in the public relations business, I was particularly interested in the content of the evening's introductory program. As I filled out the profile card, it brought to mind that I had been in and out of barbershopping for 25 years, sung with three chapters in Wisconsin, dabbled in some quartet work and reviewed chapter shows in the Fox Valley for my newspaper, *The Appleton Post-Crescent*.

The introductory package of music, information brochure and recording about the Society looked interesting. I browsed through the brochure, passed up the recording for then and scanned familiar tunes in the sheet music.

We ran through some "tags" and a few old standard tunes, learned what SPEBSQSA meant (again) and got a pitch on the Institute of Logopedics in Kansas. All in all, it was a nice light touch for an opener.

But this year, like last time, it was the appearance of the "Ideals" quartet that capped the evening. Later when they played a tape of the chorus practicing *Alexander's Rag Time Band* in a dress rehearsal before their recent show, it brought back memories.

One May night, 19 years ago, wife Joan and I travelled from Waupaca to Stevens Point, Wis., to hear the recently crowned international champ "Schmitt Brothers" absorb every inch of the auditorium with their rich sound. The "Schmitts" later recorded "Alexander's."

Shortly after we moved from Seymour to Waupaca, I encountered a local merchant who, in the course of conversation, told me very dejectedly that their barbershop chapter had folded a year earlier. During my ins and outs of the Society, I have known that loss. Each time it happened, someone seemed to come forward and say, "C'mon back. We miss you and need you." There was always a show or contest around the corner.

It was the men of the Kaukauna-Little Chute (Wis.) Chapter who lured me in the last time before our sojourn southward to Bloomington.

That's when I conned my Sunday editor into supplying gratis tickets to all the chapter shows in the Fox Valley so I would write reviews of them for the paper. During one show at Kaukauna the chorus stayed on stage during the first half of the show while the quartets performed in front of us. Have you ever tried to take notes on napkin-size papers while sitting on a bale of hay in front of the audience during the show? How else could I write a favorable review?

Looking around the room during my recent reunion night, I saw lots of familiar faces — Director Sam, Ex-Editor Charley, Banker Wendell, Florist Paul, Ex-Artist Howard (with whom I chatted about barbershopping during a break in my original job interview in Bloomington), Counselor Jim, Insurance men Aubrey and Ralph, and the "Ideals" and the State Farm entourage.

And there were lots of new faces for me to match with names in the weeks ahead. As always the barbershop chords gladdened my heart. There was a new feeling in the chapter. It was good to be back.

Now if there is a point to this discourse, other than a personal trip down memory lane, it is that there are other former Barbershoppers out there who should be back singing with us. They had the fever once and could catch it again. Maybe they just need a little time to get things together again. Maybe all they need now is a little stoking of that musical fire. Why not run a few chords by them and see if they might not react as I have.

You'll probably find some of your old pals floating around on an old mailing list.

And now that I'm coming back, there's a big job ahead. More than rejoining the "Sound of Illinois" for a crack at the district chorus title, I've got to prove that even a baritone can make it as a lead.

A Look at the Men Who Run Our Judging System

By Greg Lyne, 12244 S.E. 57th,
Bellevue, Wash. 98006

"Ladies and Gentlemen, your new international champions, the . . ." That announcement each year by our international president is the culmination of seventy-five separate preliminary competitions held throughout the Society. When that statement is made on the final evening of our annual convention and contests, more than one thousand contestants have been judged and critiqued. A very select group of men have spent many hours of their time not only listening to contestants, but reaching and establishing guidelines for the contestants to follow as well. These men are known as judges; upon them falls the responsibility for the judging, tabulating and critiquing process.

The heaviest responsibility for these numerous duties is borne by the International Contest and Judging Committee. This committee consists of the Int'l C&J Chairman, the Ass't C&J Chairman and the Boards of Review for the various judging categories. The Boards of Review are made up of a category specialist and three certified judges from each category. The purpose of the Board of Review is to provide a consulting group for the category. This group deals with problems or controversies peculiar to that category. Collectively, this group maintains, analyzes and revises, as necessary, the entire Society's judging program. This is the first of three articles which will introduce the men behind the scenes of our judging system — the men who presently play such a vital role in the Society's Musical growth and development.

THE MEN BEHIND THE SCENE

Our International Contest and Judging Chairman is Don Flom. Don, who has sung in quartets since age ten, has been a member of the Society since 1951. He has sung in three quartets, the first of which, the "Pacemakers," were Northeastern District Champions in 1954 and international semi-finalists the same year. His second quartet, the "Clip Chords," were semi-finalists twice. Don has served as District Associate Contest and Judging Chairman in both the Northeastern and Mid-Atlantic Districts as well as Category Specialist for the former Harmony Accuracy Category. During that time he also

became a senior judge (a rank attained after serving on five international judging panels). He has coached many quartets and was instrumental in the formulation of the new Sound Category for which he is a certified judge. By profession, Don is a physical chemist for General Electric Company and is manager of that company's Material Removal and Lubrication Program at their Research and Development Center. He is a member of numerous technical societies, publishes scientific papers, lectures frequently and is listed in *Who's Who in American Science*. Don and wife Jan make their home in Scotia, N.Y. They have three children, Morgan, Kristin and Megan, and two grandchildren. According to Don, his "spare time" is spent mostly on the golf course and sometimes on a ski slope. Our Contest and Judging Committee is in very capable hands!

Assistant Contest and Judging Chariman is Billy Ball from Bethesda, Md. Billy is a twenty-eight year member of the Society. He sang lead in the 1949 Mid-Atlantic District Champion and three-time International Finalist quartet, the "Columbians." In 1959, Billy became a certified Balance and Blend judge. He served on that category's Board of Review for three years and was its Category Specialist for five years, achieving the status of senior judge. Billy served on the committee charged with developing the new Sound Category for which he, too, is a certified judge. He is an active Harmony College faculty member, having taught for three years. Along with his many responsibilities as Asst. C&J Chairman, Billy sings baritone in the "Good Life" quartet which entertained on the 1974 barbershop tour of England. In professional life, Billy is a Methods Supervisor for the C & P Telephone Company in Washington, D.C. Billy and wife Thelma have two children and two grandchildren. Many years of barbershop experience serve to make Billy highly qualified for his position as Assistant Contest and Judging Chairman.

RECORD-KEEPING, SCORING IMPORTANT

The recording, tabulation and publication of scores are the responsibility of the secretary on the judging panel. As we



C & J CHAIRMAN DON FLOM



ASS'T C&J CHAIRMAN BILLY BALL



CATEGORY SPECIALIST WAYNE FOOR

convention-goers anxiously, and sometimes impatiently, await the arrival of score sheets, and then glance down the column of figures, we forget, or perhaps never realize, the amount of work involved in their preparation. Scores are tabulated during the contest following each performance, and are rechecked to be absolutely certain of the accuracy of each score. Following the last contestant's performance, as we sit back in our chairs to await entertainment and THE announcement, the secretary, with scores already totalled, hands the results to the Chariman of Judges and heads out with the score sheets to a typewriter to prepare not only totals for us, but individual category scores as well. Our hats are off to you, gentlemen!

Meet the Category Specialist for the Secretaries, Wayne Foor, of Naples, Fla. Wayne began barbershopping in 1947 with a quartet called the "Notecrackers" (Seneca Land District Champions in 1949) which went on to win International Finalist ranking twice during their career. He served as both District President and International Board Member for Seneca Land and was that district's Contest and Judging Chairman. He became International Vice President in 1961, and International President in 1963. Wayne was certified in 1959 and has served on enough international panels to be classified as a senior judge. Before his retirement in 1975, Wayne was Senior Project Development Engineer for Eastman Kodak, having served that company for thirty-six years. Wayne and wife Jeanette have a son, a daughter and two grandchildren. In addition to his duties as Secretary Category Specialist, Wayne is currently the District Associate Contest and Judging Chairman for the Sunshine District! Mr. Foor is a very active Barbershopper indeed!

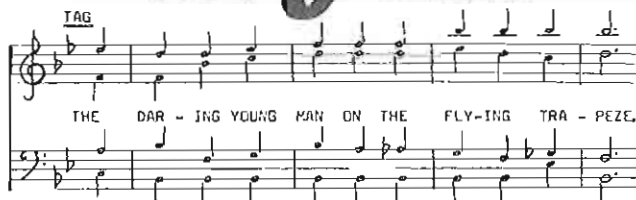
A VETERAN BOARD OF REVIEW

The Board of Review for the Secretaries consists of three gentlemen who, collectively, represent eighty-eight years of barbershopping! They are "Chuck" Nasser of Michigan City, Ind., Jim Compton of Westfield, N.J. and Ed Duplaga of Cuyahoga Falls, O. Chuck, Chief Clerk for the Chicago South Shore and South Bend Railroad, is a charter member of the Michigan City Chapter whose Ambassadors of Harmony Chorus were the 1956 International Champions. He has served the Cardinal District as Secretary, Vice President, President and International Board Member. Chuck and wife Virginia have three children.

Jim Compton, a member of the Westfield Chapter since 1948, has been certified both as an arrangement judge and as a secretary and has achieved senior judge status in both categories. He was International Contest and Judging Chairman in 1963 and Secretary Category Specialist from 1972-1975. In business life, Jim is the Vice President for a Marketing Subsidiary for Specialty Materials. Jim and wife Irene have one daughter and two grandchildren.

Ed Duplaga, a Chemical Engineer for the Goodyear Tire and Rubber Company, has been a member of the Akron, O. Chapter since 1945. He served as the Johnny Appleseed District President in 1961 and was that District's International Board Member from 1962-1964. Ed and wife Dorothy have four children, three of whom are music majors (and one an active Sweet Adeline). According to Ed, his claim to fame is a bright red derby which he sports at all contests and conventions. So next time you see that bright red derby or, for that matter, the names of any of these gentlemen in your contest judging lists, go up and introduce yourself. Let them get to know you since you now know them!

A "Bohn-a-fide" tag try it!



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The Way I See It

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

By Major Robert A. Balderson, 37 — 4th Artillery Rd.,
Ft. Leavenworth, Kans. 66027

This is in response to Dick Floersheimer's article ("Is Liberalism in Barbershop Really a Sin?") in the Mar.-April issue of the *Harmonizer*. As Val Hick's article ("Barbershop Song: a Journey Toward Musical Excellence" — Nov.-Dec., 1975 issue) stirred up Dick's emotion about the liberalization of the barbershop style, so too did Dick's article stir me.

First, I think that Dick has been very parochial in his definition of "conservatives," for he has neglected to include the average Barbershopper, like myself, who agrees with the idea of preserving the style as presently defined.

Dick goes on to state that there is a "gradual drift in a more liberal direction by the majority." Has he really canvassed over 19 thousand of us average Barbershoppers? Or is he basing his observation on what he hears coming from the top quartets and choruses in the Society? Surely they are not the majority. Funny, but I always thought that our Society was geared for the "average singer," not the "pro" or top-flight vocalist who comprises many of our better competition quartets. I'm a lead, and if the day is approaching where I will have to sing as well as some of the leads in our champion foursomes to perform the more liberal music, then I might as well resign now. Not that I don't aspire to sing that well, I just don't have the talent nor the vocal apparatus. The point is that most barbershop leads can't handle *My Way* or some of the other contemporary songs the liberals might want to include in Volume II of "Just Plain Barbershop"; and most quartets can't handle the modern chords and progressions found in a contemporary arrangement — at least not very well.

There is nothing worse, in my book, than to hear a new, inexperienced quartet struggling through *By the Time I Get To Phoenix* or *Exodus* and they think that's the kind of stuff they should be doing to venerate the champs. After all, they are the champs and must know what they are doing! Take this same quartet of average singers doing most of the stock contest stuff or "Strictly Barbershop," and they sound pretty darn good. Do we need to ask why?

IS OUR IDENTITY LOST, OR JUST FORGOTTEN?

Dick goes on to state "... we must not let a search for identity take the fun out of barbershopping." I agree, but again I am confused. I thought that we had an identity — a pretty well defined one. To quote an excerpt from "OF, BY AND FOR THE PEOPLE, A HISTORY OF BARBERSHOP HARMONY," by James L. McClelland, "A study of social America, stressing the history of popular music in the Nineteenth Century, is probably the most accurate way of tracing those forces which led to the recognition of barbershop as a *definite form* (italics mine) of vocal harmony and an integral part of small-town life in the Mid-West by the 1880's and 90's." Sigmund Spaeth was quoted as saying that it

(barbershop harmony) is an "... authentic form of American folk music, with a *definite technique* (italics mine) of its own, and an ancient and honorable past." Surely Dick must know that we have a pretty well defined idea of what the form was like by the recordings of quartets in the early 1900s, as well as personal accounts by men who sang it then. No, we don't need to search for an identity — we have one, and one that is certainly worth preserving, not changing.

In regard to the "converts who were attracted to barbershopping by the great adaptability and versatility of musical style, particularly its applicability to some of the new music," I question whether these converts really know the difference between barbershop harmony as compared to any other kind of harmony. Few people would fail to be impressed by the "Suntones," whether they were singing the "conservatives" style or the most "liberalized" arrangement imaginable. But when they are billed as a "barbershop quartet," then the average person (and many new Barbershoppers) will associate whatever they sing with the barbershop style. This is where the identity crisis rears its ugly head and people become confused. The Society's objective is to "preserve" the style that was sung in the 90s and early 1900s, not to redefine it. I believe that's what the "liberals" are trying to do.

CONTEMPORARY SONGS DIFFICULT TO SING

Another question that Dick asks is that if we pick up some new members by "engineering" contemporary songs, how have we sinned? Maybe we haven't, but what concerns me is the guys that we lose because of the "engineering" process. Next time a guest walks into your chapter meeting, ask him to woodshed the tenor to *Theme From the Godfather*. If he has a little trouble, give him an arrangement, tell him to take it home, learn it, and try it again next week. Chances are he won't come back! The beauty of the style that the "conservatives" wish to preserve is that the average guy, who hasn't sung barbershop before, can walk into a chapter meeting and immediately lift his voice in song and will sound good — good enough to encourage him to come back for more!

Yes, I will agree with Dick; that pure barbershop very often does not possess enough variety and sparkle for some people (not me). Now we ask ourselves "why?". Is it because what's presented is pure barbershop? Or is it because of the unimaginative, dull and uninteresting way that it's presented? If a game isn't exciting, we don't have to change the rules to make it more exciting. What it takes is some imagination, creativity and finesse on the part of the arranger and the performer. As Val so aptly put it, "... songs which beckon the arranger to apply his skills, rather than songs upon which a style is imposed." As performers, we need to strive to apply our skills in a fashion that will make the barbershop song

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interesting and sparkling, not to singing liberalized or engineered songs. Tell me that the "Dealer's Choice" recording of *Songs Like Daddy Used to Play* doesn't possess variety and sparkle. No "engineering" or "liberalization" presented in that performance.

PURE BARBERSHOP THE RULE NOT THE EXCEPTION

I really don't think it would be prudent or practical to impose contest-type rules on barbershop shows. No one is going to say that chapters and quartets must always sing contest — acceptable arrangements, albeit they are the most fun and easiest to sing, in my opinion. Let's just say that the "conservatives" want pure barbershop to be the rule and not the exception. No one (probably not even Soc. Mus. Director Bob Johnson) will complain if you sneak a few "mod" chords or songs now and then. But if the Society encourages this, or is inclined to let it become rampant, then we may well find that our style will become lost, not preserved; and we will be searching for an identity. *I think that Society officials have a duty to insist on strict conservatism!*

I certainly can't speak for the other 37,999 members of the Society, but as for me, if being labeled a "conservative" means that I derive more pleasure and "goose bumps" from singing *Heart of My Heart* with three average guys, than I do from trying to struggle through an "engineered" arrangement of *Exodus* then I'm a "conservative" all the way — and it's fun.

If Dick wants to organize his own Society and call it "Liberal Harmony Singers, Inc." he is certainly welcome to do it — and it will undoubtedly attract many members. "The way I see it," I want to belong to the Barbershop Harmony Society — a Society for the average singer who enjoys the fellowship and fun of lifting his voice in the kind of harmony that's easy and fun to sing, the kind of harmony where the barbershop seventh is the rule, not the exception.

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WANTED!



Bob Hockenbrough, Q Suburban Chapter
4150 Deyo Ave., Brookfield, Ill. 60513

Photo Courtesy Elmhurst Press, Elmhurst, Ill.

The ANTIQUES, above, of the "Q" SUBURBAN Chapter (Hinsdale, Ill.) have been singing the Senior Citizen Luncheon circuit once a week since last November. Billed as the best publicized quartet in the country (you'll find their signs everywhere), the quartet also makes several other claims to fame. Their total membership in the Society adds up to 110 years and total time on planet Earth, 262 years. Their total weight comes to an unbelievable 747 pounds — just a bit shy of the take-off weight of the jumbo jet of the same name. The ANTIQUES are all retired, and retreaded, and fit in well with the territory they serve. From left, they are: tenor Bob Hockenbrough, age 63, retired advertising executive, 29 years in the Society; lead Charlie Franjevic, age 64, retired print shop owner, a 24-year member; bass Fred Cakora, age 80, retired banker, 27-year member and bari Dick Neely, age 54, retired air traffic controller, a 30-year member. The ANTIQUES organized about four years ago just for the fun of it and never, but NEVER, sang in public until being happily conned into doing the luncheon programs for Talky.

We wish to express our thanks and our appreciation to Mr. Clark Tibbitts, Director, National Clearing House on Aging, and to Congressman Edward J. Derwinski, 4th District Illinois, for their kind help in gathering the material necessary for this article.

Singing for the Senior Citizens' Luncheons is one of the most satisfying experiences you and your quartet can have. Take it from one who's been singing in quartets for over 29 years, in contests, on shows and for just about every kind of group imaginable. The "Seniors" are a terrific audience!

You won't make any money. You'll be "singing for your supper" (or luncheon, to be more exact). But there's a grand feeling at the attention and appreciation expressed. The Seniors constitute a tremendous audience potential for our kind of program, and you'll find a happy welcome among them.

A BIT OF BACKGROUND ON SENIORS

There are over 30,000,000 Americans over 65 in our country today. They comprise a very important segment of our population. In 1965, Congress passed the Older Americans' Act designed to provide a retirement of health, honor and dignity for these citizens after their years of contributing to the economy.

Title VII is the designation for the Nutritional and Social Service portion of the Act and provides, among other things, the Senior Citizens' Luncheon program with which we are concerned. The aim of this program is to provide low-cost, nutritionally-sound meals, once a day, five days a week in a pleasant community setting. In addition, the program tries to get the people out of their homes and into surroundings where they can find genial companionship and continued independence.

It has been found that many of the elderly do not eat adequately because they cannot afford to, because they lack the skills to prepare nourishing, well-balanced meals and because they have feelings of rejection and loneliness which destroy the incentive to prepare and eat meals alone. Thus this very important and wonderful program. This is not a charity. Each person pays according to his means and there is no means test. Payment for the meal is placed in a blank envelope and presented to the cashier. This avoids embarrassment. Monies collected help support the program.

PERFECT SETTING FOR A QUARTET

The barbershop quartet provides an exciting contrast to the customary conversation, card playing and crafts normally a part of these luncheons. The quartet provides new faces to look at. The fact that you care enough to be with them puts the audience on your side right from the start.

The ANTIQUES got into this program through the encouragement of "Talky" Blank, lower right, and have found it to be a most rewarding experience. Talky is responsible for serving some 500 meals a day at the ten different luncheon sites in Du Page County, (Ill.). And that's a big job. His

Quartets to Sing for Senior Citizens... a Great Opportunity for Service to Others



"The concept of providing such entertainment is most thoughtful and creative and fits in with the program's aims of improving the social relationships and mental health of the participants."

Clark Tibbitts, Director,
National Clearing House on Aging

operation is a part of the overall Chicagoland program directed by the Chicago Metropolitan YMCA and funded by the Administration on Aging.

The ANTIQUES are not a great quartet, musically. And many might even find it difficult to apply the adjective "good" to them. In fact, on a quality-singing scale of one to ten the ANTIQUES would probably rate a minus three or four. But, they know the territory. They're among friends and the reception and applause accorded is the true measure of the performance. They've been invited back to sing the circuit again. And they've been asked to sing for several AARP groups, nursing homes and church clubs. One group even insisted on paying and, at the direction of the quartet, wrote a check to Harmony Foundation for \$25.

ORGANIZE A "RETIRED" QUARTET! IT'S FUN!

This is really for retired men. Since most of the Senior Citizens' activities take place during the day, the younger Barbershoppers, still on the job, are not available for these luncheon and afternoon programs. And that's where you come in. Find yourself three other guys who are retired and put that quartet together. Of course if tenors are scarce you may have to do as the ANTIQUES did: convert one of the other voices to sing the part.

It's important you do your best. Practice your music and your routines. If you need help putting a program together, drop me a line. When you're ready, hit the Senior Citizen circuit and put some zip into your days.

Don't worry if you lack the sound of a competing quartet. When you finish your performance and the applause fills the air, you'll walk away feeling like champs. Then you'll be hooked for good!

Following is a list of the Ten Regional Offices of the Administration on Aging. Contact the office serving your state to locate the Senior Citizen Groups in your area. REGION 1 — Conn., Maine, Mass., N.H., R.I., Vt. — J.F. Kennedy Federal Bldg., Gov. Center, Rm. 2007, Boston, Mass. 02203. Tel. (617) 223-6885. REGION 2 — N.J., N.Y., 26 Federal Plaza, Rm. 4106, Broadway & North St., N.Y., N.Y. 10007, Tel. (212) 264-4692. REGION 3 — Del., D.C., Md., Pa., Va., W. Va. — P.O. Box 13716, 36th & Market Sts., 5th Fl., Philadelphia, Pa. 19101, Tel. (215) 597-6891. REGION 4 — Ala., Fla., Ga., Ky., Miss., N.C., S.C., Tenn. — 50 Seventh St., N.E. Rm. 326, Atlanta, Ga. 30323, Tel. (404) 52603482. REGION 5 — Ill., Ind., Mich., Minn., Ohio, Wis. — 29th Fl. 300 S. Wacker Dr., Chicago, Ill. 60606, Tel. (312) 353-4695. REGION 6 — Ark., La., N.Mex., Okla., Tex. — Fidelity Union Tower Bldg., Rm. 500, 1507 Pacific Ave. Dallas, Tex. 75201, Tel. (214) 749-7286. REGION 7 — Iowa, Kans., Mo., Nebr. — 12 Grand Bldg., 5th Fl. 12th & Grand, Kansas City, Mo. 63106, Tel. (816) 374-2955. REGION 8 — Colo., Mont., N. Dak., S. Dak., Utah, Wyo. — 19th & Stout, Rm. 7027, Federal Office Bldg., Denver, Colo. 80202, Tel. (303) 837-2951. REGION 9 — Ariz., Calif., Hawaii, Nev. — 50 Fulton St. Rm. 204, 406, Federal Office Bldg., San Francisco, Cal. 94102, Tel. (415) 556-6003. REGION 10 — Alaska, Idaho, Ore., Wash. — Dexter Horton Bldg., Rm. 1490, 710 2nd Ave., Seattle, Wash. 98104, Tel. (206) 442-5341.

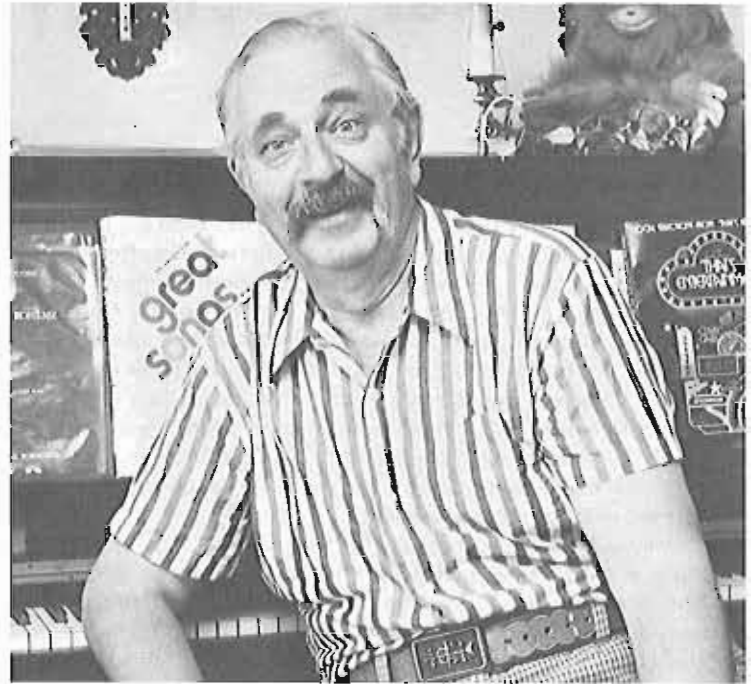


Photo Courtesy Hinsdale Doings, Hinsdale, Ill.

Talkeus "Talky" Blank of Hinsdale, Ill. was the inspiration behind the idea of singing for Seniors. Talky is the Director of the Senior Citizens' Luncheon Program for Du Page County in Illinois. He was an active member of the Q Suburban Chapter for many years and sang bass in the "Suburbanaires," one of the chapter's most active quartets in the area back in the '50s. One day last Fall, while making the rounds of his luncheon sites, he wondered, "why not get some of our retired Barbershoppers to sing at these luncheons? The people would love it and the singers would have a lot of fun." And that's how it all began. Talky's a man of many talents. Organizer, performing artist and skilled stage technician all in one. He's the retired director of the Hinsdale Community House, having guided it from a ramshackled old house to the present magnificent half-million dollar structure. He trod the boards with some of the biggest names of theater, Melvin Douglas, Sidney Blackmere, ZaZu Pitts, Joe E. Brown, Burt Lahr, Dana Andrews to name a few. He's made several movies, TV commercials and written, directed and performed in many industrial shows. He hosted his own radio talk show interviewing screen and TV personalities. He wrote a column for the local paper and was one of the prime movers in the Salt Creek Theater, the Brush Hill Players and the Hinsdale Summer Theater. Talky's a man that makes things happen!

"Something Special" Says It All for "Seaway Commanders"

By Arland R. Krueger, 1724 Mt. Vernon,
Toledo, O. 43607

"You wouldn't have believed it — at first I didn't — but the world premiere of the first barbershop opera proved a smashing success . . ." wrote nationally-renowned music critic Boris Nelson of the Toledo *Blade* in reviewing the Maumee Valley (Ohio) Chapter's presentation of the first opera ever written especially for barbershop singers. Perhaps the Maumee Valley Chapter's feat should be entered in the Guinness Book of World Records, not only because they performed a complete opera in barbershop harmony, but also because, in the true style of barbershop music, the entire production was performed without accompaniment.

May 22, 1976 was the date for the premiere showing of Dr. Wallace DePue's original work entitled "Something Special." The chapter's eighty-member chorus was augmented by the sixty-five voice men's chorus from Bowling Green State University. The unusual work was a part of the Ohio College Bicentennial Program of the Ohio American Revolution Bicentennial Advisory Commission and was supported in part by a grant from the George Gund Foundation of Cleveland, and a matching grant from the Presidents Club Fund of Bowling Green State University, located at Bowling Green, O.

Work on this composition began about two years ago when Dr. DePue, having become a barbershop harmony enthusiast through his association with Maumee Valley Chorus Director, Dick Mathey, launched out on this ambitious project. Both men are on the staff of the College of Musical Arts at Bowling Green State University.

DePue's early efforts were sent to Kenosha headquarters and were returned to this noted composer with a proliferation of blue-pencilled editing by Dave Stevens, under whose critical eye the works were reviewed.

DePue persevered and began to "get the hang" of barbershop music. He spent a week at Harmony College last summer, amazed and impressed at the outstanding musical capabilities of the assembled barbershop devotees there, most of whom with far less education in music than DePue.

Finally, when the opera neared completion, the 1976 Show Committee of Maumee Valley Chapter had to make a decision as to whether they were willing to face up to the awesome task of preparing this work.

A farsighted (and somewhat lucky) previous chapter administration had contracted with both the champion "Happiness Emporium" and "Regents" as the featured quartets for the 1976 show. Who needed an opera to guarantee that it would

be a success? Certainly not this chapter! However, the decision was made that this work needed to be done, and the chapter set itself, albeit with some reluctance, to the task ahead.

Cast selections began late in 1975 and serious rehearsing started shortly thereafter.

Many of the chapter members, and others in the Society as well, having heard of the work, hesitated to accept the thought either that this could be "barbershop," or that it could actually be an opera.

The incessant repetition of the various scenes finally brought form to the story, and the chapter membership became more and more enthusiastic about this history-making event in which they were to participate.

The "Regents" (what troupers!) learned two brand new

Transformed "Dirty Tim" (Dave Wright) of the "Coalition" quartet sings "I Think I Am Falling in Love."



songs that they had never seen before so they could perform them in the opera.

The 2,500-seat Masonic Auditorium was sold out five or six weeks before the performance. Some disappointed fans were allowed to view the dress rehearsal while others purchased "standing room only" tickets just before the performance began.

The long hours of intricate planning between Author-Composer, Chorus Director, Production Manager (Lloyd Bastian) and Stage Manager (Dennis Opicka) came to fruition when the curtain opened on a completely professional stage setting and scenery, augmented by the equally professional performance of the "Seaway Commanders," the Bowling Green State University Men's Chorus, the cast of actors and the four quartets who together presented the performance. These quartets, in addition to the "Regents," included the



The 1974 champion "Regents" sing a consoling song to "Little Jack" (Harvey Childs).

"Coalition," the "Four Knights in-a-Row" and the "Harmony Special"—three quartets representing the Maumee Valley Chapter itself.

The public relations for this event included news releases to all news services and a release (with a picture of the composer and leading man) from Harshe, Rotman & Druck, the Society's PR consultants which was reprinted in many newspapers across the country.

An evaluation of the activity reveals a preponderance of benefits for the chapter, barbershopping in the greater Toledo Area and barbershopping in general. The young men from Bowling Green State University who were exposed to barbershopping at its finest will certainly remain interested in barbershop harmony. As they graduate and fan out throughout the entire country, many new Society memberships will no doubt result.

The young Maumee Valley Chapter of the Society realized that with little outside help it was able to stage and perform an intricate "classical" work in excellent fashion. Mr. Nelson, writing further in the *Blade*, lavished praise on the entire performance and the performers when he wrote, "I can't get over it; an all-male, non-solo (as such) barbershop opera — and a darned good one."

Mr. Nelson, commenting on the "Crazy GugenHaim" antics of Rod Johnson of the "Happiness Emporium," in the second half of the show, termed him a "wonderful clown" and observed, "The humor was clean, just as the whole show was..." (which is not true of much of today's commercial entertainment.) He then summed it all up by saying, "Altogether an excellent show, one of the very best in the entire season."

The "Seaway Commanders" chorus flanked by the "Regents" (right) and 1975 champion "Happiness Emporium" in the "Star Spangled Banner" finale. That's Director Dick Mathey out front. A video tape of the finale has since been chosen as the nightly sign-off for station WSPD-TV, Toledo's NBC affiliate.



Workshop Includes Barbershop Harmony

By Nancy Baker, Coordinator of Music Services,
Ball State University

For the first time in the United States, barbershopping has been included in a summer high school workshop on a collegiate campus.

And, its inclusion is the direct result of collegiate educators who are involved in barbershopping as an avocation, or are supportive of its use as a motivational music vocation involvement.

From orchestra conductor to band director to physical education administrator — they are all involved in bringing barbershopping to the college campus, and with providing an outlet for future music educators.

Seven days of music and fun at the annual Mid-America Music Clinic this year will include the "Sound of Barbershop" echoing in music rooms, corridors and performance halls on the mid-west Muncie, Ind. Ball State University campus.

Under the sponsorship-auspices of the Ball State School of Music, barbershopping makes its debut in a July high school performance workshop designed to provide large musical organization experience for more than 450 talented junior and senior high school music students.

An estimated 100 male students, both vocal and instrumental participants, are expected to be involved in the week-long (July 11-17) barbershop activities which will culminate with participation in an afternoon all-camp concert in the nationally-known 3600-seat Emens College-Community Auditorium on the Ball State campus.

Included in the barbershop portion of the workshop will be sessions on warm-up, barbershop craft, learning of songs in the barbershop method, basic barbershop repertoire and performance preparation (including stage presence).

Mid-America Clinic Coordinator is F. Earl Dunn; Mid-America Director is Arthur D. Hill, Jr. Dunn is Administrative Assistant to the Ball State School of Music Director and president of the National Band Association. Hill is Conductor for the Ball State Symphony Orchestra and Assistant Conductor of Muncie Symphony Orchestra.

Robert Weiss, Director of the Indianapolis "Speed Capital Chorus," is clinician/director for the Mid-America Barbershop Chorus portion of the workshop which will be pictorially covered in a forthcoming issue of the *Harmonizer*.

ABOUT THE MUSIC IN THIS ISSUE

The late Jerry Bockus, a long-time Society member, was the composer and arranger of IF I HAD SOMEONE TO LOVE, the song included with this HARMONIZER. Before his death at age 73 in March, 1975, Bockus had retired as president of a New Ulm, Minn. grocery company.

He spent more than 25 years in barbershopping, and, over a period of years, wrote and arranged songs for both quartets and choruses. A twenty-year member of the Lake Crystal, Minn. "Choralaires," Jerry was most recently a member of the Mankato, Minn. "Riverblenders" Chorus.

Jerry's JUST ONE MORE CHANCE was another Society publication which was used in the Chapter Officers Training Schools throughout the Society in 1974.

speaking BASIC-ally



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

We have now passed the half-way mark in breaking down the word "BASICS" in accordance with our theme, "Back to Basics for the Bicentennial." Thus far we have covered the following letters:

- "B" — Belonging to the Society by total participation;
 - "A" — Attendance at all possible chapter, district and international functions;
 - "S" — Sing in a barbershop quartet.
- And now to the next letter:

"I" — Involvement in chapter responsibilities.

This letter leads us to an interesting subject. Think about it for a minute. Our Kiwanis Club has a saying: "You have to be active to be involved — if you are involved you will be active." Makes a lot of sense when you think about it, doesn't it?

How many times have you sat back and said: "Things never go right"; "There is too much going on"; "They have over-organized the Society"; "They expect too much from the same people week after week, month after month and year after year."

Did you ever notice it is always the active member who is involved in the activity of your chapter? Sure it seems like it's always the same few people. But then take a look at yourself — do you ever really become involved in the chapter's business? Or are you content to sit back and criticize rather than getting involved in the work.

Webster's dictionary defines involvement as follows:

1. Involving or being involved.
2. Anything that is involved:

complicated state of affairs. That prompted us to look up the word "involve," and I like definition No. 7: To occupy the attention of: As, he was involved in working out a solution to the problem.

In any organization, as in any activity, solutions to problems require the most work and involvement. Every chapter in our Society has problems which must be solved. I have yet to see the chapter which has more people willing to become involved in the workings of the chapter, or the solution of its problems, than there are problems. It is always just the opposite. Every chapter board of directors has asked the same question: "How do we get members really interested in helping to make our chapter better?"

Chapter responsibilities are many. Are you willing to work on committees; to make that special effort to attend sing outs; to accept an office in the chapter; to give up your time, talent and even your money to help your chapter become more active, and at the same time, more interesting? I hope you are not one of those chronic critics. That's the easiest job in the world. It always amazes me how many people really do little but criticize, not knowing that the people who really enjoy their organization, and life in general, are those who become involved in the problems of every day living.

Many years ago, I knew a man who was the executive director of our local chamber of commerce. He has moved on to a bigger and better job since leaving Warren. When he heard a complaint from anyone about our city, he always gave them a poem to read. We decided that same poem, with just a few word changes, would also apply to our chapters. See what you think.

IT ISN'T YOUR CHAPTER . . . IT'S YOU

"If you want to belong to the kind of a chapter

Like the kind of a chapter you like,

You needn't slip your clothes in a grip

And start on a long, long hike.

You'll only find what you left behind

For there's nothing that's really new.

It's a knock at yourself when you knock your chapter

It isn't your chapter . . . it's you.

"Real chapters are not made by men afraid

Lest somebody else gets ahead.

When everyone works and nobody shirks

You can raise a chapter from the dead.

And if, while you make your personal stake,

Your neighbor can make one, too,

Your chapter will be what you want to see.

It isn't your chapter . . . it's you."

There's much to be said for this poem, and I believe we can all take a lesson from its words.

The next time your chapter officers ask you to become involved, don't hesitate, get in there and help.

The really happy members are those who involve themselves in chapter responsibilities. Try it . . . you'll be glad you did.

PHILADELPHIA CONVENTION REGISTRATION ORDER BLANK

Date _____

International Office, S.P.E.B.S.Q.S.A., Inc.
Box 675, 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 39th Annual Convention and International Contests at Philadelphia, Pennsylvania on July 4-9, 1977. I understand that the registration fee includes admission to official events; a reserved seat at all contest sessions; a registration badge and a souvenir program; free shuttle bus service between the headquarters hotel and the contest site. I clearly understand that registrations are transferable but not redeemable.

NAME _____ PLEASE PRINT
DISTINCTLY

ADDRESS _____

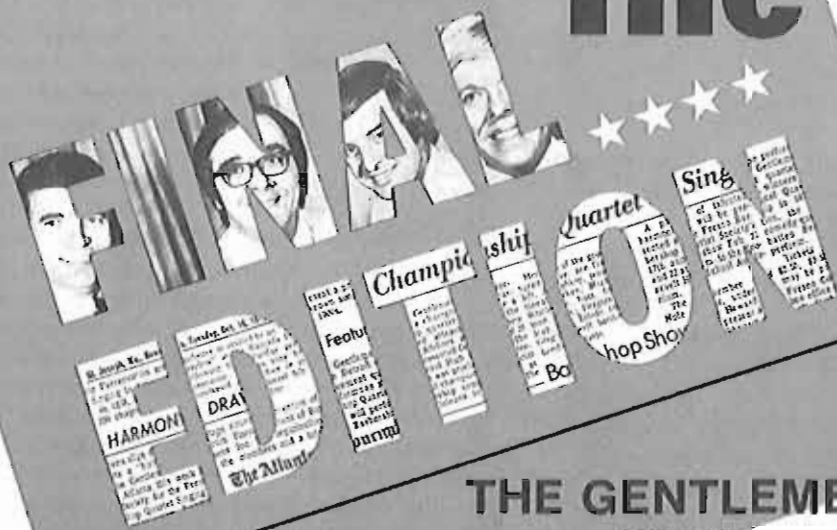
(City) _____ (State or Province) _____ (Zip/Postal Code) _____

CHAPTER _____

Make check payable to "SPEBSQSA"

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1971-72 International Champions

FINAL EDITION

The latest record album from "The G.A." featuring more of the songs which have made them favorite headliners:

How's Everything in Dixie / Confederate Medley / Lida Rose / Big Brass Bed / Kansas City Star / Country Roads / Amazing Grace / Great Is Thy Faithfulness / The Twelve Days of Christmas / Goodbye Old Dixie / We'll Be Seeing You

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GENTLEMEN PREFER BARBERSHOP - In Stereo

Including: My Way, Love Story, Ring the Bells in Dixieland, Hush, Everybody Loves a Lover, My Wife the Dancer, Just a Cottage Small, Good Old Days, Lucky Old Sun, Ma, If You Love Me, Fiddler Medley.

JUST FOR THE RECORD - In Stereo

Including: One of Those Songs, Back in the Old Routine, Shenandoah, Basin Street Blues, Irish Mother, Dames, Spiritual Medley, My Love is Like a Red Red Rose, Try to Remember, Bacharach Medley.



ORDER FORM

BUY SEVERAL AND SAVE! Any single record album - \$6; Any two - \$11; Any three or more - \$5 each

Please send postpaid _____ "FINAL EDITION" albums
_____ "GENTLEMEN PREFER BARBERSHOP" albums
_____ "JUST FOR THE RECORD" albums

I enclose ☐ check ☐ money order in the amount of \$_____ made payable to:

The Gentlemen's Agreement.

(NOTE: Canadian orders please add \$1.50)

NAME _____

ADDRESS _____

Mail to: **The Gentlemen's Agreement, 3158 Lindenwood, Dearborn, Mich. 48120**

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

Who Are Barbershoppers?

That's a strange question for the *Harmonizer* to ask.

We know we're more than 37,000 harmony-loving men in some 700 local chapters in every state of the Union, and every Canadian province. Our 1974 surveys tell us our average age and family interests.

But did you know that the man sitting across the aisle from you at work may be a fellow Barbershopper without your realizing it?

Large corporations bring together employees from many communities. Often these workers have more in common than their jobs, and don't even know it.

Do you work for General Motors? AT&T? I.B.M.? The Canadian National Railway? Sears?

If so, we'd like to learn about it. Please fill out the coupon below and send it to the *Harmonizer*. We'll publish the results of this write-in survey in a future issue. Our plan is to interest your company's employee newspaper or magazine in writing a story on Barbershoppers. However, we have to prime the pump by dramatically showing the vast numbers of singers in their ranks. Publicity like that could result in more new members, and introduce you to fellow workers who share your love of barbershop harmony and fun.

To get the ball bouncing, send in the coupon today.

NOTE: If you work for a large corporation other than those listed here, please don't feel overlooked. We tried to select only some of the very largest U.S. and Canadian companies for this trial run. If the response is as large as we expect it to be, we'll take a new survey every few months. Should your firm have a large number of Barbershoppers as employees and you feel it should be included on the next survey, please let us know about it and give us some background information.

name _____ position _____

company _____

business address _____

business phone number _____ S.P.E.B.S.Q.S.A. Chapter _____

I work for: (check one)

____ General Motors ____ Canadian Nat'l Railway

____ AT&T ____ Sears

____ I.B.M.

New Logopedics Administrator



Dr. Frank R. Kleffner has been named Director of the Institute of Logopedics by the Institute's Board of Trustees. Dr. Kleffner assumed his new position on June 1, 1976. He comes to the Institute from the Central Institute of the Deaf in St. Louis, where he has been on the staff for the past 21 years and had been serving as its Director of Clinics. Dr. Kleffner

succeeded Dr. Roy F. Ray, Institute Administrator since 1972. (Dr. Ray has been appointed Executive Director of the Vanguard Schools of Pennsylvania in the Philadelphia Area.)

A graduate of the University of Wisconsin, where he received his Ph.D. in speech pathology in 1952, Dr. Kleffner served as the head of all clinical services for Central Institute including the Hearing Clinic, Speech and Language Clinic, Psychological Services, and Aural Rehabilitation. He has also been Professor of Speech at Washington University School of Dentistry in St. Louis.

Dr. Kleffner will head the Institute of Logopedics multi-discipline program providing services to communicatively handicapped children and adults.

Dr. Kleffner was National President of the American Speech and Hearing Association, (ASHA) following four years as chairman of the Association's Professional Services. He also served on the association's executive committee and as assistant editor of articles for the *ASHA Journal*. He is active in the Alexander Graham Bell Association for the Deaf.

Kleffner has recently written a booklet on "Language Disorders in Children," part of a series on communicative disorders. He has published papers and articles in the *Journal of Speech and Hearing Disorders*, *ASHA Reports*, *Neurology*, *Principles and Techniques of Rehabilitation Nursing*, *Encyclopedia Britannica* and *Annals of Otology, Rhinology, and Otolaryngology*.

He is married, has two sons enrolled at Washington University and a fourteen-year-old daughter.



maybe the reason why you don't have life insurance is-- you think it's too expensive...



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

HERE'S HOW S.P.E.B.S.Q.S.A.'S GROUP LIFE PROGRAM WORKS • • •

- All members under age 60 may enroll in this program and may also insure their spouses and children.
- \$10,000; \$20,000; \$30,000; \$40,000; \$50,000 benefit for yourself.
- \$2,500 benefit for your spouse.
- up to \$1,000 benefit for each child.
- Waiver of premium in the event of permanent and total disability.
- Only exclusion is suicide during the first 2 years of coverage.
- Automatic coverage at no additional cost, for all children born after effective date of insurance if your other children are covered.

Yes, I would like complete information on the S.P.E.B.S.Q.S.A. \$50,000 Group Life Insurance Program.

Name _____ Date of Birth _____

Address _____

City _____ State _____ Zip _____

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

- | | |
|---|---|
| <input type="checkbox"/> Disability Income Protection | <input type="checkbox"/> Major Medical Insurance |
| <input type="checkbox"/> Hospital Indemnity Plan | <input type="checkbox"/> Excess Major Medical Insurance |
| <input type="checkbox"/> Group Cancer Insurance | <input type="checkbox"/> Accidental Death & Dismemberment Insurance |

Mail to:

James
Group Service, Inc.

S.P.E.B.S.Q.S.A. Insurance Administrators
230 West Monroe Street, Chicago, Illinois 60606
(Advertisement paid by James Group Service, Inc.)

Selling Show Tickets by Mail – Here's How

This material is the first attempt by the Mid-Atlantic District Show Advisory Service to provide guidance on the development and utilization of a mailing list to promote show ticket sales. Your comments are earnestly solicited – suggested improvements, questions, problems, possible variations, etc. should be sent to the author, Dan Lyons, 1712 Hollindale Dr., Alexandria, Va. 22306.

One need not be a merchandising expert to be aware of the potential advantages of the targeted approach to selling – the rifle vs. the shotgun approach. Selling tickets to a barbershop show is no exception; we want to concentrate our efforts on people known to be “friends of barbershopping.” The winning of these “friends” is a year-round public relations effort on which we can capitalize at show time. The best technique for “targeting” is direct mail. Properly planned and conducted, “sales by mail” will increase ticket sales and will reduce the effort and confusion. It will not necessarily produce an instant increase because the development of a highly productive mailing list requires several years. Nor will it be successful if conducted in a haphazard, sporadic fashion; the development and maintenance of the mailing list is a year-round effort. The system described herein is based on experience and is currently being utilized with very encouraging results.

The heart of the system is a 3x5 card file. Each card lists the name and address of a prospective ticket buyer, the mailings made to this prospect, the responses (or lack thereon) and the name of the chapter member who submitted the prospect. The adequacy and utility of this file depends upon the vigor with which the several sources of prospects are pursued:

Members – Each member is encouraged (begged, cajoled, threatened) to provide the names of individuals to whom he has sold tickets or whom he views as prospects. He is assured that he will receive “credit” for mail sales to these prospects and that they will receive as good or better tickets, ordering by mail, then he could purchase for them. Periodic reminders of the need for prospect names are made throughout the year at chapter meetings and in the chapter bulletin.

Attendees at Annual Show – The audience is encouraged to submit their names and addresses for inclusion on the mailing list in order to (a) be eligible for a door prize, or (b) purchase tickets for next year's show at a discount, or (c) receive priority consideration for choice reserved seats. (If door sales are small, this will not be necessary since the Ticket Chairman will already know the names of practically all attendees.)

Attendees at Package Shows – Whenever possible and appropriate the audience at a sing-out is invited to put their names on the mailing list for show announcements. A number of chapters use a postcard handout for this purpose.

Visitors at Meetings – The guest book is a prime source.

The individuals from the above sources are presumed to be “friends of barbershopping” and, therefore, excellent prospects for ticket sales.

Utilization of the Mailing List – At an appropriate time prior to the annual show (usually 8-10 weeks) each prospect is sent an announcement of the show and a ticket order form. Each announcement contains a specific reference to the chapter contact of that particular prospect. (He may not recognize the “Central City Chanters,” unless he sees the name of his old buddy, Jim Dandy.) The announcement, or flyer, promotes the show, provides the details of time, place, ticket prices, etc., and assures the recipient that seats will be assigned

in order of the receipt of the ticket orders – an assurance that must be faithfully implemented without fear or favor. At precisely the same time, an order form is provided to each member – members and patrons are treated exactly alike in the assignment of seats. (If the chapter president's wife gets a poor seat because he was late in placing his order, that's his problem.) No seats are issued on consignment – all tickets are held by the Ticket Chairman and are issued only on receipt of payment. Members are informed in advance of all the details of the Ticket Sales Plan and are kept informed each week of the progress of the ticket sales through

1. Individual reports to members as their prospects place orders, with encouragement to contact those who have not ordered;
2. A prominent weekly posting of the ticket sales credited to each member (Don't underestimate the importance of the “competition” engendered by the weekly posting.);
3. Weekly announcements or postings of the total ticket sales to date with appropriate exhortations to contact existing prospects and to seek new potential customers.

Not all tickets will be sold to existing prospects. It is important that the Ticket Chairman obtain the names and addresses of all new purchasers.

Record Keeping – The date of the mailing is entered on each prospect's card. As orders are received, the date of the order is recorded and the assigned seat numbers are entered on the card. Seats are assigned in strict order of descending desirability – but don't forget to set aside a sufficient number of choice seats for use as complimentaries.

List Maintenance – Immediately after the show, each member is given a list of his prospects as they appear in the file. The sales to each prospect are shown. Those prospects who have not responded in three years are noted. On the listing sent to each member he is

1. Requested to add any sales now shown on the listing;
2. Notified that those prospects who have not responded in three years will be dropped unless he specifically requests that they be retained;
3. Asked to add additional prospects;
4. Urged to return the listing with appropriate notations within two weeks (considerable follow-up may be required with some procrastinators).

Throughout the year names are added from the sources listed previously.

(Editor's note: You may be interested in taking advantage of the Society's patron mailing list service. Complete details can be obtained by contacting Margaret York at the International Office.)

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

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

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

Please send me ☐ Songbooks at \$5 each.

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

Canadian orders please add \$1.50.

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

NAME _____

STREET _____

CITY _____ STATE _____ ZIP _____

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

110 songs for sale.

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



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about QUARTETS

Hock After Walter Kerfoot, a music educator (American River College) and director of the Sacramento, Cal. Camelia Symphony Orchestra, heard the San Francisco Storm Door and Whale Oil Company at an MENC gathering last year, the quartet was asked to appear in concert with the Symphony Orchestra this year. The quartet performed a package of their own songs and sang two songs with the 80-piece orchestra accompanying them. A portion of the concert was televised live during prime time (7:30 p.m.). The quartet said it was a thrilling experience and they received many compliments on their performance, which was especially well received by the teenagers in the audience. Members of the foursome are Wayne Mansfield, tenor; Don Gubbins, lead; Bill Tieberg, bari; and Jim Sherman, bass.

We appreciated hearing from Jeff Garreau, son of Ed Garreau, with information concerning the interesting make up of the Sound Accord, one of the foursomes representing the Dixie District in San Francisco this year. Both Ed and Jeff, along with Don Moe and Mike Walker, are singing in the Sound Accord. Ed will be remembered by many as the lead of the "Interstate Four" of the Sunshine District. Jeff wondered if the father-son combination singing in a competing quartet might not be a Society "first." No, Jeff, we know of at least one other quartet which competed with a



"Our Gang" (San Jose, Cal.) sang for the Bay Meadows race track crowd in San Mateo, Cal. and a television audience as they watched a horse appropriately named **DECK SINGER** win the "Our Gang" quartet purse. The quartet is shown left making the floral presentation to the horse's owners. From left, "Our Gang" members are John Hoff, "Chuck" Hunter, Scott Davis and Dick King.

similar make up. We wonder, though, if our readers can tell us which quartet that was and whether or not there were additional father-son combinations among our competing foursomes in years gone by. Send your answers to the HARMONIZER, P.O. Box 575, Kenosha, Wis. 53141. Let's see how knowledgeable our readers are.

Visitors to Busch Gardens in Los Angeles will be entertained throughout this year by The Notes of Interest (Simi Valley, Cal.). Since June 29, the quartet has been appearing daily from around 3:30 to 9:30 p.m. Members of the foursome are Ron May, tenor; Floyd Beckner,

Lead Bruce Brann, bari; and Pat Harryman, bass. Other members of the Simi Valley Chapter will be called upon to "fill in" as necessary.

The Southern Gentry (Columbia, S.C. and Charlotte, N.C.) lost bass Dr. Don Reeves in September and a rehearsal room (the doctor's office) at the same time. The doctor's office is located in Kershaw, S.C., located almost equidistant from Charlotte, N. C. (home of Bari David Lorenz) and Columbia, S.C. (home of Lead Art Viohl and Tenor Mark Wilson). The quartet continued to use Don's office in Kershaw while auditioning new basses and looking for a new rehearsal room. In desperation, they stopped at the Kershaw police station for help. The police suggested the quartet wait until the town council meeting was finished and then talk to the Mayor. The Mayor said he could probably help them find a place to practice if he could hear a sample of their singing. So right there, by the flag pole in front of city hall on Main Street in Kershaw, with a bass who had traveled to Kershaw to audition, the Southern Gentry sang *My Wild Irish Rose* and several tags. At that point the ap-



Barbershoppers stopping at Kings Dominion Amusement Park in Richmond, Va. are likely to hear a Quartet of Singing Mushrooms in Hanna-Barbera Land. The "Roaring 20's" provided the soundtrack which is played every 15 minutes. The project was designed by "20's" Bari Ron Riegler (an effort to enshrine himself forever, he says).



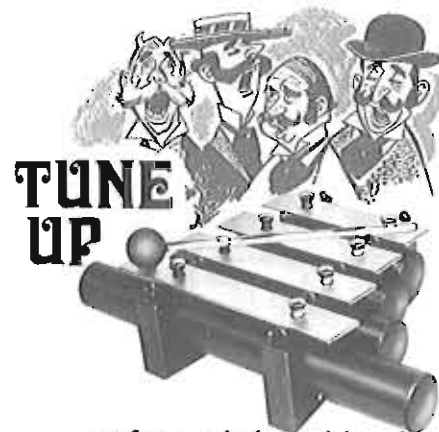
The weather was much cooler when the Concord, Mass. "Ski Bums" entertained at the Nashoba Valley Ski area in New England. Though rated as Intermediate skiers, their singing performance was rated high by their listeners. From left: Tenor Cliff Bean, Bass John DePass, Bari Dick Carlson and Lead Ray Taylor.

preciative Mayor offered the quartet the Council Chambers! We read the letter from Lead Art Viohl relating the above experience in the Dixie District "Rebel Rouser"; Art never did say who they finally chose as their new bass.

The 1973 champion Dealer's Choice are maintaining a heavy singing schedule despite Bari Brian Beck's recent move to Los Angeles. Between January and July the "DC" will have appeared on 22 Society chapter shows; completed a new stereo album for the Society ("The Wonderful Songs of Yesterday"); been active with the Dallas "Vocal Majority" while they recorded a chorus album for the Society ("Back to Back" — featuring the champion Louisville "Thoroughbreds" and "Vocal Majority"). Individually, each man has taken on either chorus directing, quartet coaching, committee assignments, or administrative posts to "keep busy." The quartet is conducting a quartet workshop in the Evergreen District in Seattle, Wash. on August 21 and has accepted show bookings well into the Spring of 1978. The Dealer's Choice are indeed alive, well, stronger than ever, with no plans of retirement in the near future. And that's good news.



The "Sugar Dads" filled the Reading, Pa. council chambers with harmony during a special Harmony Month presentation. From left, the "Dads" are Harry Lewis, Homer Hadfield, George Gross and Paul Rickenbach.



to perfect pitch with the Deagan Barbershopper's Chime. F, B flat, D and F tones. It's the same model used for dinner calls on Pullman cars and steamships for over 70 years. A practical SPEBSQA gift. Send check or money order for \$44.50. Allow two weeks' delivery.

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Our 96th Year

Featured entertainment at this year's annual St. Louis Baseball Writers' Dinner were the Accutones, high ranking Illinois District quartet from the St. Louis area. Publicity for the event was quite extensive with feature stories and pictures of the quartet appearing in the St. Louis *Post Dispatch* and the Metro-East *Journal*. Over 1200 attended the dinner including many famous baseball personalities. Singing in the quartet are Steve Burkhardt, Terry Blaies, Bob Cearnal and Tim McEvilly.

Another quartet to appear in concert with a symphony orchestra is the Saturday Reveiw (Mankato, Minn.), which performed with the Mankato Symphony Orchestra in a Sunday afternoon Family Pops Concert. The Concert was a huge success and gave the quartet an opportunity to reach an audience not too familiar with barbershop harmony. The Saturday Review also reports that Ed Wirtz (of Waseca, Minn.) is now singing tenor with the quartet.

When Don Gottreu, Midwesterners baritone, was married in Kansas City on April 17, he called upon the Kansas Citians to be a part of the ceremony. The

quartet sang two selections during the wedding and then entertained at the reception.

Gordon Sladen has had ample proof that there's a lot more to belonging to a quartet than just singing. He's been in the Beaver Inn Four (Whittier, Cal.) for about a year and a half and has enjoyed all the thrills of singing in a quartet during that time. A short time ago the quartet was booked to do a Friday and Saturday night chapter show. Sladen, who was in the process of changing jobs at the time, had an important exam scheduled on Saturday morning (it had taken five weeks to firm up the exam date), and he was afraid the quartet would have to cancel the weekend engagement. But the other members of the quartet had a better idea. They agreed to drive to the Friday night performance as originally planned, hire a private plane to fly Sladen back for his exam on Saturday morning and return him again in time for the Saturday night show. Though it took about all the money the quartet had in its general fund, this solution to the problem worked out OK, and Sladen learned the kind of friendships one develops as a fringe benefit of quartet singing.



Bargain Basement

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

BUTLER, PENNSYLVANIA... Johnny Appleseed District... Chartered April 13, 1976... Sponsored by Alle-Kiski, Pennsylvania... 42 members... Warren Capenos, 415 Edgewood Drive, Sarver, Pennsylvania 16055, Secretary... Thomas Della Santa, 100 David Drive, Butler, Pennsylvania 16001, President.

LIVERPOOL, NOVA SCOTIA... North-eastern District... Chartered April 13, 1976... Sponsored by Halifax-Dartmouth, Nova Scotia... 38 members... Eric Berryman, P.O. Box 631, Liverpool, Nova Scotia, Secretary... J. Douglas Winters, Brooklyn Queens Co., Nova Scotia, President.

MISSISSAUGA, ONTARIO... Ontario District... Chartered April 13, 1976... Sponsored by Oakville, Ontario... 35 members... Norbert Mayer, 1560 Orar Cres., Mississauga, Ontario, Secretary... Allan Johnston, 2020 Barsuda Dr., No. 5, Mississauga, Ontario, President.

PORT HOPE, ONTARIO... Ontario District... Chartered April 26, 1976... Sponsored by Oshawa, Ontario... 35 members... Bob Climo, 7 Henage St., Port Hope, Ontario, Secretary... Keith T. Pickett, 43 Freeman Dr., Port Hope, Ontario, President.

DOVER, DELAWARE... Mid-Atlantic District... Chartered May 18, 1976... Sponsored by Wilmington, Delaware... 36 members... Richard F. Budes, 858 Sunset Terr., Dover, Delaware 19901, Secretary... Wilfred W. Martin, 868 So. State St., Dover, Delaware 19901, President.

SANTA MONICA, CALIFORNIA... Far Western District... Chartered May 25, 1976... Sponsored by South Bay, California... 45 members... John B. Young, 363 So. Topanga Cyn. Blvd., Topanga, California 90290, Secretary... Vance H. Schafer, 3537 Ashwood Ave., Los Angeles, California 90066, President.

FOR SALE - Chorus uniforms with a full range of sizes consisting of a standard black Tux pants and maroon plaid coats in good condition. The package consists of 46 pants and 57 coats. No reasonable offer rejected. Contact Dave Varney, 1177 Ridge Rd., Stevens Point, Wis. 54481.

FOR SALE - 70 white teils and pants with accessories, dickies, vests, bow ties, etc. See Sept.-Oct. 1975 HARMONIZER picture of "Wonderland Chorus" - Contact Barry Wallace, 20782 Van Buren, Southfield, Mich. 48075.

FOR SALE - Collection of over 1500 male quartet records (78 rpm) from 1905 on; about 130 LPs (10" and 12"); a few 45s and tapes. Also 50 barbershop songbooks and hundreds of single song arrangements. Also sheet music for about 160 songs; 35 books and other literature relating to phonographs, show business, popular music and records. Detailed lists on request. John F. Gnadinger, 355 N. William St., Joliet, Ill. 60435.

FOR SALE - Eighty (80) complete formal dark green uniforms with tails. These uniforms include jacket with tails, adjustable waisted trousers, gold buttons, gold-peated cummerbund, gold pocket handkerchief. All uniforms are in excellent condition, some never worn! Originally purchased for \$115 each - now available for your chorus at \$30 per uniform. Contact: Don Monyette, 700 Emilie St., Green Bay, Wisconsin 54301. Phone Home: 414/437-9317; Work: 414/435-8821. All these uniforms are currently clean and in storage, ready for sale.

AN HONEST TO GOSH 1926 MUSIC STORE! Vintage phonographs, Victors, Edisons,

BUFFALO, WYOMING... Central States District... Chartered June 8, 1976... Sponsored by Mt. Rushmore, South Dakota... 36 members... Bob Graham, Box 565, Buffalo, Wyoming 82834, Secretary... Lynn Kostenbauer, Box K, Buffalo, Wyoming 82834, President.

POTTSVILLE AREA, PENNSYLVANIA... Mid-Atlantic District... Chartered June 9, 1976... Sponsored by Mahanoy City, Pennsylvania... 35 members... William L. Ouchis, 706 Schuylkill Ave., Pottsville, Pennsylvania 17901, Secretary... Joseph F. Stangl, 1737 W. Market St., Pottsville, Pennsylvania 17901, President.

ALFRED J. MAINO

Both an administrator and an active quartetman, Alfred J. (Al) Maino passed away on January 28, 1976 after a lengthy illness. Maino had retired a short time ago and was residing in New Port Richey, Fla. at time of death.

Al served the Northeastern District as president in 1965 and as international board member in 1969-'70. He will be probably best remembered as bass of the popular "Neptuners" quartet, which won the district championship in 1967 and competed twice in international competition. They later represented the Society on a USO Tour of the Far East. Al was the only remaining original member of the foursome when they disbanded. He was a life-time member of both the New Bedford, Mass. and Providence, R.I. Chapters.

Singing became important to Al during his high school days and continued through college. He later belonged to an amateur musical company and sang in many musical comedies and in several quartets long before joining the Society.

A member of the National Rifle Association, Al received many trophies and medals in recognition of accuracy in target shooting.

Maino worked in the textile industry for many years and as a food broker until moving to North Carolina several years ago.

Survivors include his wife, Jeanne, and two sons, Robert and Michael.

WILLIAM H. HALL, JR.

Barbershopping lost one of its veteran members with the passing on May 7 of William H. Hall, Jr. in Miami, Fla. "Bill" was Miami's fourth president, a past Dixie District president (when Miami was still in the Dixie District) and a past international board member (1955-'57).

A charter member of the Miami Chapter in 1948, Bill's barbershopping activities were curtailed after being critically injured in a traffic accident in 1955.

An enthusiastic quartetman, Hall sang with the "Coral Keys" in the late 40s and the "Miamians," 1954 Dixie District Champions and international quarter finalists.

A memorial service, conducted by Barbershopper Rev. Don Davis and attended by many Barbershoppers, was held on May 12th.

Columbia, music cabinets in oak and mahogany, thousands of records, piano rolls, cylinders, sheet music, band charts. You name it, everything from Edison to Elvis. We buy and sell, want barbershop quartet and chorus LPs 78s. The Olde Tyme Music Scene, 917 Main St., Bbonton, N.J. 07005 (Closed Monday and Tuesday) Call 335-5040. Prop. Don Donahue.

WANTED - Edison Amberol Cylinder Player "Fireside" brand. We have records but can't play them. Contact: Archives Department, Harmony Hall, 6315 Third Ave., Kenosha, Wis. 53141.

Century Club

(As of May 31, 1976)

Society Rank	Total Members
FAR WESTERN	
2. Phoenix, Arizona	163
3. Peninsula, California	153
6. San Diego, California	139
10. Riverside, California	127
19. Whittier, California	114
30. Reseda, California	105
33. Walnut Creek, California	103
34. Salt Lake City, Utah	103
35. Fresno, California	103
MID-ATLANTIC	
1. Dundalk, Maryland	183
11. Montclair, New Jersey	125
12. Livingston, New Jersey	125
15. Westchester Co., New York	119
18. Alexandria, Virginia	116
20. Fairfax, Virginia	111
27. Montgomery Co, Maryland	106
37. Allantown-Bethlehem, Pa.	102
CENTRAL STATES	
14. Kansas City, Missouri	122
32. Mt. Rushmore, S. Dakota	104
38. Denver, Colorado	102
ILLINOIS	
9. Arlington Heights, Illinois	128
17. Bloomington, Illinois	117
23. Lombard, Illinois	108
JOHNNY APPLESEED	
24. Stark County, Ohio	108
26. Maumee Valley, Ohio	107
36. Warren, Ohio	103
PIONEER	
13. Detroit, Michigan	124
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I see from the bulletins...

By Leo Fobart, Editor



Mid-Atlantic District Editor Jack Pitzer (Alexandria, Va.) greeted President Gerald Ford after the President spoke at a meeting of the American Agricultural Editors Assoc. in Washington, D. C. this spring.

WANTED: CHAPTER BULLETINS

We were painfully reminded a short time ago that there are bulletin editors who do not realize that we'd like to receive a copy of every chapter bulletin at the International Office. We recently received, for the first time, a bulletin from a chapter which has been in existence for some time. It just dawned on this new editor (after reading the masthead for this department) that we might be interested in receiving a copy of his bulletin. We wrote to thank him for placing the International Office on his mailing list and explained how important it is that we receive his monthly publication. For others who may be in a similar situation, we very definitely want you to send us your bulletin. In addition to being the source for much of the material appearing on these pages, almost all of the feature material in the HARMONIZER comes indirectly from chapter bulletins. Chapter bulletins do not go un-read. We are too dependent upon this source of material to just file them away as they are received. True, we do have to write editors every now and then to remind them that their chapter has broken some Society rule, or to admonish them concerning the use of blue material in their publications. On the other hand, we also write them words of encourage-

ment when we see new formats or interesting new material. But most of all, we are constantly on the look out for material to be shared with everyone in the Society through the pages of the HARMONIZER. Your bulletins are our major pipeline! Keep 'em coming. And by the way, it's only necessary to send one copy of each bulletin. We'll see that staff members who may be concerned with articles in bulletins receive the information. With the present postal rates as high as they are, we don't expect to receive more than one bulletin...but please, send us that ONE!

SUMMER COURSE IN HARMONY

The University of Washington (Seattle) is including a five-week course, "Barbershop Harmony and the Male Glee Club," as part of its summer curriculum. Greg Lyne, well known arranger and judge, will be teaching the sessions which will deal with male vocal problems of junior and senior high school students, choral methods and techniques as applied to barbershop harmony, pacing of the rehearsal, conducting awareness, etc. College credit will be given for the course. Several area high school quartets, the

"Lion's Share" and the Seattle Chapter Chorus will be participating as entertainers and demonstration groups. It is expected that a number of music teachers and local Barbershoppers will be taking the special course.

RADIO PUBLICITY AT ITS BEST

The Bridgeport, Conn. Chapter struck it rich when they were asked to make an appearance on a local station's (WNAB) "Let's Talk It Over" show, a three-hour talk show aired at 7 p.m. on April 14th. A/C Ray Rotteck, Chapter Pres. Bill Ontko and the "Park City Four" quartet responded beautifully to the impromptu questions asked of them by the program's moderator. Many informative and distinct points were brought out during the three-hour shot—the Code of Ethics, the cleanliness of our shows, the high moral character and attitudes of our Society members, our work in the area of Logopedics, etc. Many phone calls were received expressing enjoyment and congratulating the men for their singing contributions to the community. In addition, the men had an excellent opportunity to promote their May 15th show. Sounds like one of the truly super PR

Signing the Proclamation declaring Illinois' "Harmony Month," Governor Dan Walker honors Illinois District Barbershoppers. Observing the ceremony are Burt Schindler (left), District P.R. Director, and Illinois District President John Mulkin.



jobs of the year. Great work, men. You've got that radio station on your side; don't lose 'em.

ZAPPED BY THE WEATHERMAN

"The weatherman has been doing a number on the Choral Islanders," wrote Editor Hugh Hazle in a special bulletin after Typhoon Pamela had all but put the island of Guam out of business. Writing by candlelight, Editor Hazel describes in a lighthearted manner how Pamela, among her many side effects, knocked out two sing-outs and preempted a regular meeting. His review of Pamela as a musical follows: "There was nothing very musical about Pamela. Her volume was much too high, the edge of my roof proved to be out of tune with my carport, and the string section (telephone wires) didn't last long. Snapping roots provided an impressive bass drum effect, but they never generated an infectious rhythm. The only applicable terms related to music that I know are cacophany, dissonance and ultra-fortissimo." He then printed a long list of barbershop songs which might be written commemorating the tragic event. A few of his suggested titles follow: "The Cottage on the Corner" (became a mobile home); "When the Breeze Was Full of Trees (and roofs and lumber and bricks); "Don't Worry About the Wires, Maw, There Ain't No Power No How." And then in a serious note he ended the bulletin with "It's Still Great to be a Barbershopper!"

RISERS A LET DOWN

"I thought a shot gun had gone off," someone said. "It sounded like the roof

The youthful front row of the Kennebunk, Me. "Yankeeland Chorus" — average age fifteen and one half years. From left are Scott Wilcox, Robert Guptil Jr., Clifford "Kip" Richards, Director Earle W. Buzzell, Michael Shields, Eric James and David Sutter. The bearded Richards, at age 24, greatly increases that age average. Wilcox, Guptill, Shields and James all have fathers who are also chorus members.



Tennessee Ernie Ford was backed by the "Flying Machine" (Thousand Oaks, Cal.) as he sang the finale of a show for the Grey Eagles (senior and retired American Airlines pilots) in Palm Springs, Cal. Members of the "Flying Machine" (from left) are Joe Beautz, tenor; Jerry Franz, lead; Phil Davis, bari; and Jim O'Donnell, bass. Franz, Davis and O'Donnell are all pilots.



was coming down!" said another. Those were direct quotes from members of the Greater Indianapolis Chapter which appeared in "Speed Notes" (Editor Bob Bereman) after a section of risers collapsed during an April 19th singout. Fortunately, no one was injured during the "let down." We're betting that some of those more vigorous movements on "Song and Danceman" (which they were singing when the accident took place) may be toned down just a bit. We'll be seeing the "Speed Capital Chorus" in San Francisco shortly.

NEW MOUTH POSITION DISCOVERED

The production of proper word sounds has become an important part of good singing, and much has been written on the subject of positioning the mouth to form correct vowel sounds. One position

of the mouth, perhaps more important than any, was obviously overlooked when the study material was prepared. This particular mouth position, though not difficult to master, is too often forgotten. This position of the mouth is known quite simply as *SHUT!* It should be used during rests ("no-note" time) and all other times when the musical director is not calling for other singing positions. We don't know who originated this bit of singing advice, but we'll bet a lot of directors would like to thank the person responsible. We read this in the Tulsa, Okla. "Founders Forecast," but we've also seen it in several other bulletins. It's the kind of material that can be used over and over again. Its message is never out of date.

And from the same bulletin another interesting item concerning Tulsa member Ed Ward, who has taken on the job of coaching a quartet in Richmond, England, about 4,000 miles from Tulsa. During one of Ed's recent business trips to England he found four Barbershoppers looking for music and singing advice. One thing led to another and Ed soon became the "father" of a new quartet. We've heard of tapes and music going to our English friends, but believe Ed may be the first to take on a coaching assignment. Any challengers?

CLARENCE BURGESS HONORED

Barbershoppers are not alone in their pride of what Oshawa, Ont. member Clarence Burgess has contributed to music. On November 9, 1975, 700 people from Oshawa and surrounding communities gathered at a local high school to pay

(Continued on next page)

International Service Project (Institute of Logopedics)

	March - April Contributions	Since July 1, 1964	Average Per Member In 1976	7-1-64 To 12-31-75
CARDINAL	\$ 2,524	\$ 66,728	\$3.38	\$52.57
CENTRAL STATES	1,606	116,475	.87	36.47
DIXIE	709	61,904	.90	37.45
EVERGREEN	1,075	57,811	.70	24.02
FAR WESTERN	8,546	198,507	2.66	48.28
ILLINOIS	2,061	117,672	1.97	52.88
JOHNNY APPLESEED	1,811	116,621	1.24	37.64
LAND O'LAKES	833	139,080	.52	37.98
PIONEER	269	65,869	.38	42.02
MID-ATLANTIC	6,761	263,604	1.90	48.44
NORTHEASTERN	857	104,815	.85	31.71
ONTARIO	—	58,579	3.17	34.81
SENECA LAND	623	75,092	1.10	51.07
SOUTHWESTERN	1,118	67,132	3.47	32.07
SUNSHINE	617	65,849	1.75	51.75
HARMONY FOUND.	—	9,938		
OTHER RECEIPTS	351	92,123		
TOTAL	29,761	1,677,799		



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I SEE FROM THE BULLETINS — (from page 25)

tribute to a man who had touched their lives with his musical compositions. Oshawa's 20-piece Concordia Band, its barbershop chorus, soloists, groups and church choirs from the area rounded out a night of music composed entirely by Clarence Burgess. In addition to the famous theme of our UNIFIED SERVICE PROJECT, *We Sing... That They Shall Speak*, which he wrote in 1964 after the Society adopted the Institute of Logopedics as our official service project, Clarence has written and arranged many original songs in the barbershop style, such as *Back to Old Ontario*, *The Old Wisconsin Trail*, *Measured Furrows* (theme song of the recent international World Plowing Match held in Oshawa last Fall). Our thanks to Past International Board Member Elmer Down for his written account of the special honor night, which we read in "Northern Highlights," Ontario District publication.

SUNRISE SERVICE ORGANIZER

Howard V. Williams, 77-year-old Macon, Ga. Barbershopper, has waited for the sunrise on Coleman Hill, overlooking Macon, every Easter Sunday since 1917,

when he and two brothers, now deceased, organized the first interdenominational service for Middle Georgia residents. The annual service, which attracts from 5,000 to 6,000 people, includes singing by the Macon "Heart of Georgia" Chorus, regular participants in the special Easter religious service for the past ten years.

BARBERSHOP BIRTHDAY BASH

Around 1,000 celebrants gathered at the meeting place of the Pomona Valley (Cal.) Chapter on April 27 for the fourth annual birthday party honoring 97-year-old E. C. "Pappy" Boynton, a charter member of the Pomona Valley Chapter. The annual party has become a regular chapter activity since celebrating "Pappy's" 94th birthday four years ago. The HARMONIZER extends belated birthday greetings to this great veteran Barbershopper.

WE STAND CORRECTED... AGAIN!

Fort Meyers, Fla. Chapter members were pleased to see their picture on the May-June, 1976 HARMONIZER cover (photo No. 16), but pretty unhappy about the copy we prepared concerning

the picture which we improperly credited (on page 2) to the Ft. Meyers Beach, Fla. Chapter. We can understand their concern and apologize for the mistake. There are two chapters, Ft. Meyers Beach and Ft. Meyers — the group pictured was from Ft. Meyers.

'WEDNESDAY NOON SINGING AND SIRLOIN SOCIETY'

"Barbershop Quartet Beefs up Lunch Hour With Song" headed up a four-column article in the Champaign-Urbana, Ill. *COURIER* detailing the weekly singing activity of four businessmen, all members of the Champaign-Urbana Chapter. For several years these men have lunched together every Wednesday at the same restaurant and followed their lunch with half an hour's singing of barbershop songs. A picture of the foursome (Harold Longworth, Jim Glasa, Jim McDonald and Paul Somers) accompanied the article. In addition to their weekly luncheon meetings, the quartet sings once a month at the Senior Citizens Center and also visits local nursing homes three or four times a year.

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

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from harmony hall

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A WORD FROM BRITAIN

West Hove, England

Bob Walker and I had a wonderful time at Harmony College. To meet all the 500 men there, and feel the enthusiasm for our great hobby, will be one of the most pleasant times of our lives. We hope to repeat the visit soon.

You are probably getting news of the happenings from this side of the "pond," but I'd like to tell you that Bob's chorus (he's director) the "Crawley Chordsmen," won the first British Barbershop Championship. My chorus, the "Hove Harmonizers" of which I am the "MD," came in fourth (very pleasing, as my men were very fully occupied with the organizing of the convention). My own quartet, the "Sound Idea," placed fourth in the quartet contest, obtaining best marks for stage presence. For a quartet which has been together for only eight months, we are real pleased.

Thanks again, members of the Harmony College, for making our visit so enjoyable. I'm sure we destroyed for good the illusion that Englishmen are "quiet and reserved!"

Yours in Harmony,
Charles "Chuck" O'dom

CONCERNED ABOUT ELDERLY

Mason City, Ia.

I am writing this letter because I love barbershop singing and the idea of preserving it for later generations.

I had the privilege of joining the wonderful River City Chorus two years ago. This fine chorus came in second at the district contest in Wichita, Kan., second to the very excellent Pony Ex-

pressmen from St. Joe.

Now I am very much concerned that the Society is digressing from its avowed purpose of promoting singing, and has substituted vaudeville routines. Has singing now become secondary? When stage presence is so overemphasized that one doesn't even remember the song because of the vaudeville routine, haven't we lost the purpose? Is it not obvious that the stage presence does not SUPPORT the message in the song but becomes an end in itself? Is this because stage presence is of equal value to SOUND?

I am also concerned for the elderly members of the chorus, because many of them have slowed reactions, too slow to participate in the exact timing required for the intricate and complicated routines that are now in vogue. I fear that rather than be the cause of the chorus losing in competition, these older men will resign or find excuses for not singing in contests. This surely would not be good or right. Why should we discriminate against the elderly who love to sing and need to sing, and who have participated in barbershop singing over the years?

H. J. Merches

LIKES LILES

Rochester, N.Y.

Any chorus director in this Society who says he doesn't want to go to Soc. Music Services Ass't Joe Liles' director school in his district, should be bound, gagged and shanghaied to the nearest one at the first possible moment!

What a revelation for the amateur directors among us!

Mike Morgan

LET'S KEEP THE RECORD STRAIGHT

Toledo, O.

During my thirty-one years as a member of the Toledo Chapter I've always tried to keep the public and my fellow-members properly informed about our organization. I have noticed several times lately that parade MCs close shows by saying: "Now we'll end our program with our *theme song, Keep America Singing.*" Unless there has been some change, *Keep*

America Singing is our *singing motto*; our theme song has always been *The Old Songs*.

Let's hope that in the future our MCs will do a better job of presenting factual information.

Carl J. Murphy

A LOST BARBERSHOPPER

Brazil

My pitch pipe has perished; my music is mildewed; and my diaphragm is delapidated! Here I sit under a tropical sky, with a multitude of wierd beasts crawling all over my typewriter. For six months the only barbershop chords I have heard have come from a small collection of tapes and records which I managed to smuggle into Brazil when I came here with my family last September.

In the panic and bustle of preparations for shipping a home and family to another country, there was little time for other matters. I am afraid that my much-loved correspondence with chapter editors, officials and members was neglected.

Now, for a short while, I am out of the main stream, and through the medium of the HARMONIZER, I hope to contact as many of my pals in the Society as possible.

Now that you have my address (see below), there's no excuse for not writing. ANY news of barbershopping would be very welcome I can assure you. And even more important, have you planned your holidays yet? Are you looking forward to a bleak winter (or summer) at home? Have you thought of visiting the warmth and hospitality of Brazil? My home is only 15 minutes from the International airport "Viracopos" (1 hour from Sao Paulo). Any Society member and his family will find the same kind of hospitality here as they can find in barbershop homes on both sides of the Atlantic.

John J. Jones

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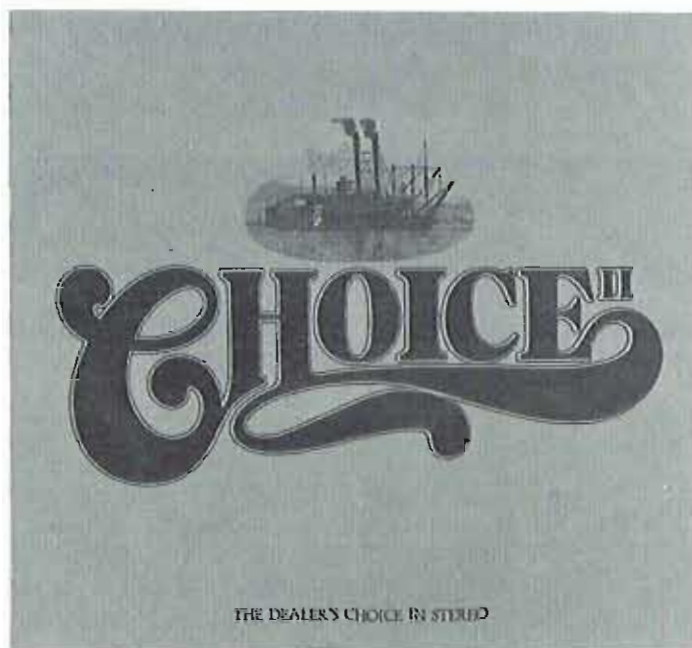
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