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JANUARY • FEBRUARY 1977

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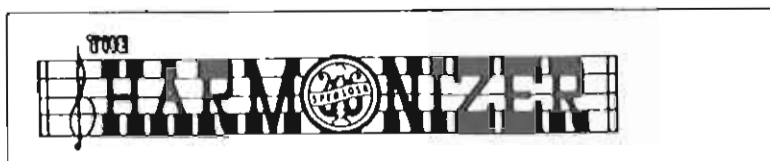
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Barrie Best ... Carey Buhler ... Ken Christianson ... Mike Cox ... Bob Debes ... Ken McKee ... "Chuck" Nicoloff ... Dr. Tom Pearson ... Hart Shekerjian

## future conventions

### INTERNATIONAL

1977 Philadelphia, Pa.	July 4-9
1978 Cincinnati, O.	July 3-8
1979 Minneapolis, Minn.	July 2-7
1980 Salt Lake City, U.	July 7-12

### MID-WINTER

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

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# Meet International President Sam Aramian

By Hart Shekerjian, 6919 E. Montebello,  
Paradise Valley, Ariz. 85253

In December of 1957, Sam Aramian and his family attended a Christmas party where carolling was the highlight of the evening. It was then Sam met Dayton Shipley, a long-time member of the Phoenix Chapter, who invited him to attend the next meeting. Sam attended that meeting and within two hours was totally enchanted with this new idea in hobbies. What started out as a "sometime thing" has progressed into a total dedication and lifestyle.

President Sam, like many of our previous executives, is a multi-talented individual. He has been the managing director of the Luke Air Force Base Federal Credit Union for the past twenty years and, during that time, has been instrumental in building it into one of the largest credit unions in the world, having assets in the multi-millions of dollars.

A flashback on President Sam would look something like this.

He was born in Chicago on October 22, 1922, and spent the early part of his life in that city. He met the girl who was to become his beautiful wife, Virginia, in 1941. After courting her for two or three years (their romance having been interrupted by World War II) they were finally married in 1943. Sam was ultimately sent overseas, where he served as a medic in North Africa, Italy and the Philippines. He returned home in 1946 to become acquainted with his son, Terry (born in 1944), who was

The "Desert Knights" in one of their many zany costumes. From left, "Chuck" Rastatter, Joe Salz, Lloyd Steinkamp and Pres. Sam.



too young to even remember his dad.

He and "Virg" set up housekeeping in earnest and decided on a good-sized family. Sandy was born in 1946, second son Marc in 1948 and finally Reid was the "tag" in 1952.

By now Sam was 30 years old, and becoming exhausted with the pressures of raising a family in the big city. Winter's cold, ice, snow, sloppy streets, extra warm clothes for the children — all were serious living conditions to evaluate. It was about the summer of 1953 when Sam, Virg and the kids decided to vacation in the west and visit friends who had moved to Phoenix a few years earlier. That was the clincher; being part of this new, growing community appealed to his adventurous spirit, and early in 1956, he moved west and has loved it ever since.

After joining the Phoenix Chapter, he became totally immersed in barbershopping. Can you imagine joining a chapter whose president was one of our present Society administrative field men, Lloyd Steinkamp? Being part of a thirty-man chapter chorus — wow! Not to mention a little known quartet named the "Desert Knights," which had just won the Far Western District championship! Who wouldn't be enthusiastic!

Well, Sam was involved, and here are some of the highlights of those past years.

In 1958, he was invited to become "Desert Knights" baritone when the quartet changed voicing positions. They prepared very diligently for the international preliminaries and competed in 1959, '60 and '61, and were ultimately beaten by the "Evans," "Gala Lads," "Saints" and the "Bay Town 4." As the boys put it, "we were beaten by quartets with no future," so they decided to quit competition and develop a comedy routine. Of course, the rest is history (including those "quartets with no future").

In the meantime, Sam's family was growing and going barbershop, all the way. Sandy is married and has been busy with her husband, Cecil, and their three boys on their mini ranch. She has been part of the family cheering section since she was a little girl.

Marc participated, when he had time, but his education took precedence. This led him from high school to Arizona State University, then West Point and finally to Georgia Tech, where he attained his degree in industrial engineering. Marc's love for music kept him active, while in Atlanta, and he worked with several prominent professional musicians developing his musical abilities, while maintaining a custom furniture manufacturing company in which he was part owner. During a brief period, he was acting as the assistant director of the Atlanta Symphony Orchestra.

Terry, of course, has been heavy in barbershop since he was a teenager. His hobby followed him all over the west, as his career dictated. He has held many offices in various chapters including being chorus director of the Tucson Chapter. In 1975, he became president of his "home" chapter, Phoenix. Terry, a staunch quartet man, attained his "high" in excitement when his latest group, the "Sound Committee," competed in Indianapolis in 1975. Early in 1976, he and wife Kathy and two children moved to Saudi Arabia, where Terry accepted a management position with an American construction company.

Reid, the youngest Aramian, has also been an enthusiastic Barbershopper for eight to ten years, and this "four-part man" has sung in several fine quartets in many district competitions.

As many of you know, the Desert Knights are still active and have done hundreds of shows during the past 18 years, entertaining hundreds of thousands of people. What's interesting is that this austere group ("Chuck" Rastatter, tenor; Joe Salz, lead; Sam on bari; and Lloyd Steinkamp, bass) is still the original foursome.

Over the years, Sam has been an active chorus member and was assistant director of the Phoenix Chorus from 1966 through 1968. He has coached four out of the five quartets in his chapter and has also worked with many choruses and quartets outside the Phoenix Chapter.

President Sam was show chairman in 1958 and '59; he was also bulletin editor those same years. In 1959, Sam created the "pay-as-you-go Joe" dues payment plan in the Phoenix Chapter. It worked so well that he shared the plan with the International Office, a plan being used successfully throughout the Society today. Sam became chapter president in 1962; chapter delegate in '63; area counselor in '64; Far Western District convention chairman in October 1965, and, Far Western District vice president in '65, '66 and '67, when he also became an accredited voice expression judge. He was Far Western District president in 1968-'69 when the FWD won the international district achievement award. In 1970-'71, he was elected to the office of international board member. Also, in 1970, he was one of the first group of elite judges who was certified in the Interpretation category. In 1974, he accepted the position of Mid-Winter convention chairman when it was held in Phoenix. In the years from 1971 through 1973, Sam was also a Chapter Officer Training School faculty member. As an additional honor during that period, he won his district's Hall of Fame award in 1972. What a man!

During all of this administrative activity, Sam still found time to be a Barbershopper and sell his hobby. In 1963, when the Phoenix Musical Theater produced the great Meredith Willson Classic, the "Music Man," Sam and three barbershop buddies agreed to take part as the Mayor's Town Council. The quartet was named the "Rip Chords," and by Sam's admission, it was a great experience, but the rehearsals almost killed him.

Incidentally, very few people know that our new president has a broad spectrum of tastes in music. Sam has never had formal music training, but has always been an aficionado of the classics, a fact known only by some of his oldest acquaintances. In Chicago, he would frequent the opera, concerts by the Chicago Symphony Orchestra, and when he had the time, various ballet performances. He has a remarkable recall and can recognize the works of most of the classical composers by hearing only a few strains of the melodies. His favorite composers are Tchaikovsky, Beethoven and Verdi. By the way, Sam's classical record collection is only matched by his



Top photo: Son Reid, Sam and wife Virg. Gentleman farmer Sam and the best of the herd (or is that the entire herd?). Sam, Virg and "Daisy" relax while watching television.

barbershop records and tapes. He is also very fond of the old "standards" and, when he attended the New Orleans convention in 1971, "soaked up" all the Dixieland that time would permit.

Since moving into his tri-level ranch house on two acres in Northwest Phoenix, Sam has taken on the chores of the country squire. Time permitting, he and Virg maintain a large vegetable garden, some fruit trees and feed pens for his animals. Sam raises cattle (one steer), sheep (one sheep) and an enormous smooth-haired St. Bernard named Daisy, who is Virg's constant companion. With Sam off on business- and barbershop-related trips so often, Virg feels very secure with Daisy around, although she admits that only Daisy's size and voice are big — not her nerve.

Speaking of Virg, those of us who have known the Aramians for so many years consider this beautiful lady Sam's greatest asset; she is the complete wife and mother, and a super friend.

If you know this Aramian clan intimately, you are among the lucky people in the world, and those who don't, will find it very easy to get acquainted. Just walk up to any of them and say, "Hi there, it's sure nice to know you — I am Joe Barber-shopper!"

# The Magic Formula

By the "Innsiders," 1976 quartet champions

If anybody tells you there is a feeling of magic about winning, get to know him better. He's a wise man. If he tells you it takes magic to win the gold in barbershopping, get him a doctor; he's cracked! If it could be done with magic wands, magic spells, charms, potions, lotions or notions, it wouldn't be a contest. But it can't be done. There's only one "magic formula" that will do it. We found it. But it took the great coaches of the Society to open our eyes, give us the "flashlight and a map," and point us right at it before we understood. Then it got *really* hard! Read on, chum, and find out how four fairly average Barbershoppers, with only moderate musical backgrounds and almost no formal musical savvy, managed to roll up the whole ball of wax in San Francisco. The story makes fairly interesting reading even if we did write it ourselves. *(We haven't found the formula for creative writing yet, so I volunteered to edit this. — M. Cox).*

Like most good stories, ours had a beginning, and like more articles about barbershop quartet champs, ours really started before the Innsiders were formed. Since the whole thing started with John, we'll start with him. *(I tried to get a baby picture of John Devine here, but for several reasons I later decided against it.)*

## GOOD LEAD — GOOD QUARTET NAME

Our lead, John Devine started singing at an early age. He participated in school choirs and college groups at Texas Tech, where he graduated as a chemical engineer. John began barbershopping in 1962 as a charter member of the Port Arthur, Tex. Chapter.

Not long after becoming a Barbershopper, John took over as chorus director of the "Harmony Exporters" Chorus, the Port Arthur Civic Choir and his church. In his spare time, he sang in a quartet called the "Spindletoppers" with a tenor singer by the name of Guy McShan.

John moved to Houston in 1967 as a result of a job transfer with his employer, Texaco. He immediately joined the Houston "Tidelanders." Never one to let his spare time go to waste, John began singing with three other chapter members in a quartet named the "Innsiders" (with two n's). *(The way John tells it, he drove by a sign advertising a pub named the*

*"Innsider" and liked the name. Anyway, he says he drove by!).* The other three "originals" were bass Dick Oury, tenor John Wiggs and old friend Guy McShan, who had also been transferred to Houston (and to baritone).

In late 1970, John became the director of the Houston Tidelanders and was at the helm when the "Tides" swept to fourth place at Atlantic City. Time and uncounted changes in personnel finally resulted in the present version of the Innsiders, and chorus directing soon gave way to serious quartet work. The Innsiders had become a serious competitive quartet. But there's no sense getting ahead of my story. To sum John up in his own words, "a lead is only a superbly talented performing artist and musician with superior intellect and an outstanding ear." *(Yes! These are all John's words.)* Even John admits *(he's modest too)* that he is, however, somewhat dependent on the other voices in the quartet for accompaniment, so a word or two about them is in order.

## PROVIDED EXPERIENCE AND SAVVY

Guy McShan started barbershopping while still in high school in Dallas. *(Contrary to popular belief, Guy did not go to high school with O. C. Cash, Cash was really a couple of years ahead of Guy.)* After attending North Texas University and becoming a veteran of the Korean War, Guy got a job with General Electric, where he is presently a sales engineer.

Over more than 25 years of barbershopping Guy has been a member of chapters in Dallas, Grand Prairie, Port Arthur and Houston, Tex. He sang tenor during all the years prior to the formation of the Innsiders and got his first taste of quartet competition in 1950. *(Tom and I were about nine years old.)* He sang with several quartets one of which was the "Doo-Dads" when they were awarded 12th place at the 1965 international contest. He was still with the Doo-Dads when they became Southwestern District champs that same year. We kid Guy a lot about being the old man of the quartet, but his very youthful enthusiasm, coupled with his experience and savvy, make him a very important Innsider. Besides, it's pretty obvious that one of the proudest moments in his barbershop career was the time he actually did "woodshed a few" with O. C. Cash himself.

The John Devine family, from left, David, Cheryl, wife Patty, Jennifer, John and Patty.



The McShans (rear, from left) Brenda, Jeff, Shirley and Guy; in front, Sherry and Phillip.





Gloria and Tom Pearson  
with daughter Chaille and  
son Greg.

Mike and Jennifer Cox,  
son Jon and daughter  
Janet.



### RESIDENT SEX SYMBOL

Tom and I are the young guys in the quartet, and since I'm editing this piece of priceless prose, modesty behooves me to say a few words about our resident sex symbol first. That's right, Tom is our sex symbol. After all, he's tall, good looking, well dressed and looks like Pat Boone with good teeth. That seems adequate qualification. Besides, he also sings a pretty smooth bass!

Tom Pearson sang bass in his high school choir and in his father's church choir, but the demands on his time during the eight years studying to be an orthodontist at the University of Texas brought a temporary halt to his singing. However, the month after he graduated, in 1967, he joined the Houston Tidelanders. Through the years he has been active as show chairman, assistant director, vice-president and president of the Tidelanders. After singing in two short-lived quartets, he joined the "Debonairs," which won the district championship in 1969.

In addition to being quartet sex symbol, Tom is also resident pilot. He and John take turns piloting a leased Cessna 206 to any out of town engagement within range of the quartet's endurance.

### A FANATIC NUT!

Every quartet has to have a resident nut. Ours has two, myself and Guy McShan. To differentiate, I guess it could be said that the difference between our relative degrees of nuttiness is that Guy is a confirmed nut, and therefore, somewhat quiet about it. On the other hand, I am a dedicated fanatic nut and anything but quiet about it. I claim that it has more to do with the time of the day — the later the hour, the nuttier I feel. I don't think I have fully convinced the rest of the Innsiders yet, however. Anyway, here's me.

Mike Cox became a Barbershopper in 1962 while a student at Rice University in Houston. There he graduated with degrees in English and Chemistry and currently works for an LTV subsidiary (Kentron Hawaii, Ltd.) at the NASA Johnson Space Center.

Mike competed with the Tidelanders at the 1965 international contest in Boston, and sang tenor in the chorus for several years. His first fling at quartet singing came in 1966 with a switch to baritone in the "Masqueraders," which, though they never placed higher than fourth in district competition, quickly established a reputation for innovation in the Stage Presence category. They were continually right behind a quartet named the "Roustabouts" with a tenor named Al Kvanli (famous tenor of the "D.C.") and a bass

named Alan Ives (infamous judge).

Following the breakup of the Masqueraders in 1969, Mike concentrated on chorus work, putting his musical knowledge to good use directing church choirs. He sang in several short-lived quartet combinations for the next year or so, switching back to tenor only a few months before joining the Innsiders. (*Sounds pretty straight for the resident nut that I am, but Tom made me let him edit my story.*)

Be that as it may, "The time has come," the Walrus said, "to speak of many things." Of balderdash and falderol and cabbages and quartets. The Innsiders is one of those quartets that could hold a chorus rehearsal at a reunion of its past members. Transfers and job problems aside, there seems to be a trend among quartets to cure their ills by amputation and rebirth. If a contest doesn't come out right — change personnel. With one more apology to "Alice in Wonderland," somebody yells "clean up" and the voices shift around the table. Then the quartet, just as the Innsiders did, goes on to achieve new heights of non-accomplishment.

### STUCK WITH 1971 DECISION

For three years after the Innsiders were first formed, there were several changes in personnel. It wasn't until September, 1971, that Mike and Tom got together with John and Guy. We all agreed that it would be a long-term arrangement and that switching personnel in and out of the quartet was wrong. (*If that doesn't sound like an innovation in itself, ask a few quartet men!*)

Our first step to longevity was to set some concrete goals, including how far we wanted to go as a quartet and how we would measure success or failure. Our first goal was to be a popular show quartet, to perform for chapters around the Southwestern District, and, maybe, win a contest or two down the road. We placed third in our first district competition, which saw the "O.K. 4" take the winner's trophy. With some greatly appreciated coaching and not much organization, we won our prelims in 1972 and came out 15th at Atlanta. We still looked upon coaching as some sort of "magic potion." Rub a little on and "poof!" — champions. It took a while for us to learn better. But now our appetite was whetted! Only Guy had ever sung in an international contest before, and no other Houston quartet in the 25-year Tidelander chapter history had ever done so. Sure, we were having fun flying around Texas, Oklahoma and Louisiana doing shows, but now we wanted to be in the top ten and to win our district championship.

(Continued on next page)



Photos from top down:  
Practicing on high school stage daily before San Francisco, temperature 100 degrees F. Shirley McShan and Gloria Pearson "judge" practice session. The "Innsiders" leave for Harmony College Sat. night show, Aug. 1976. Quartet wives ("Innsiders" support) making "Innsiders Go For The Gold" stickers.



#### MAGIC FORMULA — (from page 5)

At the district contest in the fall of 1972, we were again edged out of the number one spot by an upstart quartet named the "Dealer's Choice." How had a quartet we had beaten in the prelims earlier in the year, by *four* places, beaten us? Had *they* discovered a MAGIC FORMULA? They had been to Harmony College two months prior to the district contest. Could that have been it? We sure wanted to find out.

#### TOOK TIME FOR HARMONY COLLEGE

A lucky quirk of fate caused us to miss singing in the 1973 prelims — Guy won a sales contest in which the first prize was a trip to Spain. Most HARMONIZER readers remember the picture of us trying to pull him off that plane. Fortunately, for us, Guy's wife Shirley was stronger. Not having to compete at Portland allowed us to spend the most rewarding week in our quartet career at Harmony College in Birmingham. It is a big commitment to take a week's vacation away from the family to devote to barbershopping, but with the urging of our friend, Bill Thornton, lead of the Dealer's Choice, we made the

decision to go. (*Besides, wasn't that where the "magic formula" was dished out?*) There, under the direction of Bob Johnson, we got coaching from the best the Society has to offer: Mac Huff, Billy Ball, Burt Staffen, Harry Williamson, Jack Hines and Harlan Wilson. These guys talked about vocal technique and emphasized quality singing. It was also at Harmony College that we met Don Clause, the man who was to reveal to our wondering minds the one and only MAGIC FORMULA.

We'll never forget our first session with Don. We sang a paint-peeling version of *Indiana Home* at him (literally) and nearly blew him out the window. He smiled (with amazing class and control, considering) and told us to sing it again, only half as loud. He spent about two hours trying to teach us that it was possible and desirable to sing with quality and control. We were finally convinced, by the end of the week, that he had the right idea and that we really could sing that way and make a big sound.

What was this MAGIC FORMULA? Was it a secret way to hold our throats while singing? A secret breathing technique? A certain type of arrangement? Vowel migration? No. Don told us that the MAGIC FORMULA was spelled *w-o-r-k*! So work we did, and a lot smarter, too, thanks to Harmony College.

We applied the Harmony College techniques verbatim and went on two months later to win the 1973 Southwestern District Championship. Our tenor got married the day before the contest and we won anyway. (*Which goes to prove that tenors are cool, tool-ed.*) Then, with coaching from Roger Blackburn (of "Barbershop in Brass" fame) and some super arrangements from our close friend, Dennis Driscoll, we placed fourth in Kansas City. We had originally restricted our goal to placing in the top ten, but all of us secretly wanted a medal. Now that we had won a medal, there was only one goal left — to go for the gold.

#### "CLAUSE" ADDED TO CONTRACT

Like the man says, "nothing succeeds like success." We needed a coach, since Roger had moved away to play with the Philadelphia Philharmonic Orchestra. The "D.C." had told us what they went through under coach Don Clause to win in Portland. We felt we had to do it, too, if we were to win. So, with Bill Thornton tooting our horn, Don agreed to coach the Innsiders. We worked our tails off, knowing that Don's help, and with Arnie Bauer coaching our stage presence, we could win the next international crown. But something funny happened to us on the way to the forum in Indianapolis in 1975 — the "Happiness Emporium" outsang us.

We left Indianapolis glad to have won a silver medal, knowing we had been beaten by a truly excellent quartet. But we were determined to work even harder for the next year, and this time nobody was going to outsing us. (*Note, please, that we did not change personnel!*)

Back to the drawing board. Out went four of our six contest songs, and with Don's help and hard work, and the help of arranger Ed Waesche and song writer Einar Petersen of New Orleans, we came up with four new super songs.

About three months prior to international competition, we got our final stage presence coaching from Arnie Bauer. We were rehearsing three times a week and vocalizing on our own every day. (*Guy and I proved that you can lose weight on*

(Continued on page 30)

# 'Of Thee We Sing'

By Ken Christianson, 1000 W. Co. Rd. D No. 306,  
New Brighton, Minn. 55112

I was on the trans-Canada highway by 10 a.m. (with the wind at my back for the first time in years) and reflecting upon the great Land O'Lakes Convention I'd just attended in Regina, and what it takes, year in and year out, to keep this creation we know as the S.P.E.B.S.Q.S.A. going and growing.

I fondly recalled the very clever slide presentation Past L.O.L. President Gordon Gardiner and his Regina delegation made to the district delegates at Racine, Wis. in the fall of '75. They had explained enthusiastically why Regina would host a great convention and that their facilities were superb. They were right. Regina's hospitality was much in evidence all weekend. The full house at the elegant City Theatre on Saturday night, where the Canadian honkers on the lakeshore and lawn added to the beautiful setting, seem a fitting climax to a great convention. A lot of time and sincere effort by a lot of hard-working people had made my weekend in Regina a real joy.

I thought of the fine people I knew in the Bella Coola Valley, my vacation destination, and hoped those big spring salmon, as well as steelhead, were coming into the river. (Right here I pushed a little harder on the accelerator.) Of all the migrating fish in the ocean, the steelhead is the sportiest scrapper, but for getting things done in a big way, and taking one's breath away, the powerful "Spring," or "King," as would be more fitting, leaves the fisherman's legs and arms weak, the breath short, but the heart strong.

Not unlike the air-borne steelhead and the power-running salmon, certain members of our Society have tackled and reached goals only the scrappy and strong could have accomplished. Strong leadership, distant visions, strong beliefs and continuous effort enabled our Society to grow and reach the lofty plateaus of skill and expertise we now enjoy.

## WE OWE MUCH TO A FEW

As I pondered these thoughts further, I become more and more conscious of how, in this hobby, men of good will and



Al Fraser was district president when the picture shown left appeared in the HARMONIZER in 1961. He is shown below (front row, second from left) as he sang with the Calgary "Stampede City" Chorus when they won the Evergreen District Championship for the first time in 1959.



faith enter into the arena of administration and give of themselves completely and unselfishly so that others can enjoy the fruits of this expanding, fascinating barbershop organization. It's pretty obvious that without these men we wouldn't have made it. There are many responsible for our success, and I'm aware of their struggles through the Society's formative years. I can remember, in my first year as a Barbershopper, how the book, "Melodies For Millions," kept me awake into the wee hours of the morning simply because I couldn't put it down; and "Keep America Singing," the Society's ten-year-history, had almost the same effect.

History has given the Society many men who have put their divisions and districts on the map. Only occasionally do we find these accomplishments credited to a single man. As I arrive in Calgary, it's a man of this stature I'm looking forward to seeing for the first time. I'm going to spend some time with new friends, Al and Marie Fraser, whom I had met through correspondence a few months earlier.

\* \* \*

After finding a good place to eat, I called Marie and she invited me over to visit. Marie is a beautiful woman, tall, blond and a bit disappointed that her English accent is still very much a part of her. I've forgotten the part of England she's from — but I'll not forget the part she is playing in her husband's life. We spent three hours together, and I was astonished to find that this woman was so knowledgeable about our Society. But then barbershopping had been much of her husband's life — her husband Al whom I was to meet tomorrow.

## MAKING A NEW FRIEND

When I arrived at the hospital, the girl at the desk cheerfully directed me to Al's room. A man in his late 40s lay on the bed. He was fully clothed, hands behind his head, staring at the ceiling. As I stepped into the room, I noticed

*(Continued on next page)*

(Continued from page 7)

another man sleeping in the bed nearby.

I introduced myself and asked if one of the men was Al Fraser. The man removed his hands from his head, sat up, and with noticeable difficulty, said, "That's me, and you're the gentleman from St. Paul, right? Marie called and said you were coming out. It's sure nice of you to stop and say hello. Have a chair."

As I pulled a chair nearer to the bed, Al reached out, and with both hands on the arm rests, began to maneuver himself into a wheel chair. I rose to see if I could lend assistance. He sensed my concern, and without looking up simply said, "You can steady the chair if you will; it sometimes has a funny way of moving off before I'm completely in, but I manage by myself most of the time."

We sat facing each other. He inquired about my trip, driving conditions and if I had had time to see much of Calgary. After a few minutes of polite formalities, I mentioned that I had just spent the weekend barbershopping in Regina, and the serious expression on Al's face broke into an impish grin — a big smile — a smile I was to see often thereafter as we continued to talk about barbershopping for the next four hours.

Who is Al Fraser? Why is he important? Outwardly he wouldn't seem any different than thousands of our singing brothers across the land — Canadian, American, English or Swedish — Barbershoppers all. So why is Al Fraser a special person? Why is he a Barbershopper we should know?

He's a native of Prince Albert, Sask., and other than having as his Godfather the late Prime Minister McKenzie King, he had to make it on his own, like the rest of us.

Al's father, a lawyer by profession, was a long-time mayor of Prince Albert and a dedicated community leader. To give of one's self was a threshold Al Fraser passed over early in life; it was a philosophy he understood and never forgot.

As a young man Al began a career in the newspaper business. He worked first in Prince Albert with the *Daily Herald*, then moving on to the *Moose Jaw Times Herald*, where he busied himself covering music, daily events, sports — whatever. (It's interesting to note he delved into violence on the ice back on the early 50s in his column, "Sportlite," for even then he was alarmed by this terrorizing aspect of hockey.)

#### SETTLED IN CALGARY

He moved on to the *Calgary Herald* in the early 50s where, still as a reporter, he wrote editorials, covered news events and became a well respected voice in newspaper coverage on the Calgary scene.

Then it happened. He was baptized into the world of barbershop harmony. It wasn't much different than what happened to you or me. "This fellow kept urging me to attend what he called a barbershop singing meeting," Al said. "He was from the local radio station, and that impressed me somewhat, and he just wouldn't give up!" Being a newspaper man, his curiosity got the best of him, and one night in 1954 Al Fraser unknowingly started upon a venture that was to be the beginning of a love affair with barbershop harmony, an "affair" that took him willingly up to his ears in chapter, district and international administrative responsibility.

"This young fellow had so much enthusiasm some of it just rubbed off, and I went with him to a meeting of a chapter yet

to be formed. Like so many Barbershoppers everywhere — I was hooked, whole line and sinker." (That fellow's name, incidentally, was Hugh Ingraham, who later became the Society's communications director. Al started off in fast company.)

Attempts had been made to form a chapter in Calgary before, but had met with less than success. Al Fraser became chapter secretary and his excitement stimulated others. He is credited with being the man who started the ball rolling and growing.

Membership grew and the chapter soon chartered. A year later the Calgary "Stampede City Chorus" held its first show. In two years the chorus entered its first competition in Banff, Alta. — Al Fraser, president.

#### BECAME DISTRICT OFFICER

In 1958, Calgary appeared on the Evergreen District map when Al became district vice president. He led Calgary's bid for the district convention by being a one-man delegation and putting on such a selling job that Calgary was awarded, and hosted, the next convention. Convention Chairman — no ordinary fellow, Al Fraser. A few years later, Al repeated this performance and Calgary again hosted a district convention. His involvement in the Society continually grew. He served as area counselor — another job he gladly accepted.

The year of 1959-'60 not only found him deeply involved in chapter and district affairs, but he also became a certified judge in the "Voice Expression" category (before it became known as Interpretation) and judged international contests in 1962 and 1967.

In 1961, the Evergreen District elected Al president. In six short years his chapter had made itself known along with its leader. Calgary went to international competition after winning the Evergreen District chorus championship. It was quite a combination — Al Fraser and the Calgary Chapter.

In 1965, Al Fraser became the first Canadian international vice-president. This man's capacity for barbershop harmony knew no bounds and he would have undoubtedly become our first Canadian international president had he remained active and physically able.

Weekends found him constantly on the move in barbershop circles. It was implied around the newspaper office "that if everyone spent as much time and effort here on business as you do on barbershopping, this would be the greatest paper in the world."

Barbershop harmony has enjoyed its survival and prosperity because of people like this Calgary newspaperman, who found so much excitement in ringing chords, he just couldn't do less than his best. His influence and spirit remained at high pitch always.

Though Al was a bass, he sang a "woodshed tenor" with gusto. In the early years, he was perplexed with the problem of not having enough tenors in the "Stampede City Chorus" and after asking Soc. Mus. Services Director Bob Johnson, "How do you find tenors?" was simply told "Stop looking so hard; if you can't find tenors, you make tenors." So Al started woodshedding tenor. At first he drew frightened looks, but in time became an accepted high note hitter. One time in Philadelphia he and three other guys locked themselves in a room and woodshedded, undisturbed, until seven in the morning! They were broken up by, of all things, people coming to work!

Al has many memories dear to his heart, but those that bring a light to his eyes concern barbershopping. He speaks readily of the growth of the Society across the country and the ever increasing role Canadians play in spreading the love of barbershop harmony. He treasures his friends and seconds the motion: "I never met a Barbershopper I didn't like."

### PHYSICAL PROBLEMS HIT HARD

Like most men, he married and raised a family. It was while his two sons were still small that symptoms of the affliction that cut his productive years short began to appear. He hated to admit that he wasn't always able to control his legs when walking. It was a "now and then" thing, but gradually began to bother him while driving his car. He became concerned when he made decisions in traffic, but couldn't carry them out. He couldn't trust himself any longer and thought it wiser for his wife to drive in the city.

In 1968, the doctors confirmed their suspicions. Al Fraser had M.S. — multiple sclerosis.

Work became impossible by 1970, and he had to leave the newspaper. Two years in the hospital with more loss of mobility — and family! (Divorce runs high in M.S.) Al was crushed.

Then he met Marie.

Taken one day to the hospital reading room, he sat slumped in a chair staring at his unmoving feet. His whole body, bit by bit, was going into painful sleep. A girl sat across from him; he would not look up. She watched him, so beaten, for a long time. Slowly he looked her way. He appeared to acknowledge her presence. She smiled and softly said, "Do you want to talk?"

And so two victims of M.S. began a friendship that raised the spirits of both. Together they were no longer alone. Their interests grew, and their desire for a better life became a reality. Al and Marie were married shortly after and moved into an apartment near downtown Calgary. That was when Marie began to learn everything there is to know about our beloved Society. "She sometimes has to feed me names and dates I can't come up with," Al said, "but she always has the information straight."

Talking to Marie you'd think she had been a Barbershopper all her life. To her, barbershop harmony is a fantastic, fascinating experience. The excitement it generates is ever present in her and Al's lives.

### AN HONOR NIGHT HELD

The loss of Al Fraser was keenly felt by the Evergreen District. They paid tribute to him by setting up the "Alan Fraser Novice Quartet Champions Award." Calgary honored him, too, with an "Al Fraser Night." People from the area attended and letters and telegrams poured in from across the country. Many speeches were made that night — many sincere "thank-yous" to Al and Marie.

Perhaps the following message from a long-time friend and fellow Barbershopper tells the Al Fraser story best of all:

"When we were all crying in our beer about being the poor cousins of our fellow Barbershoppers in the Evergreen District, you took the steer by the horns and brought Evergreen Barbershoppers to Calgary for a convention. The district has never been the same since. While in Calgary for that convention, international president Joe Lewis, from Dallas, heard considerable comments about the other side of the

border running the district. His retort was, 'Well, you had better do something about it!' You did, and Alberta's voice became strong in Evergreen affairs.

"You became district vice president and then district president. Alberta's and Canada's voice was well represented. Later you became the Evergreen international board member and the first Canadian international vice president in the Society's history. I'm sure that you may well blame some of this upon a harmony infatuated Barbershopper who returned from an international convention in Minneapolis. But he never regrets it and I hope you don't either." That letter was signed: "Sing-cheerily, Hugh Ingraham."

Al resides in the hospital now, but on weekends he goes home. One day is set aside for barbershopping and, needless to say, listening to recordings of both the old and new champions are always top priority. Though he can seldom attend a chapter meeting, his interest in chapter, district and international affairs has not lessened.

### LIKES TO HEAR FROM OLD FRIENDS

In reminiscing — Al wonders what has happened to so many of the Barbershoppers he used to know. He gets a few Christmas cards, but most people just sign their name. "It's awfully nice to get the cards, but it would be even nicer to see a few lines about what these people are doing," Al said. "It would be nice, really nice, to hear from them."

After leaving the hospital I stopped to say goodbye to Marie. She gets around in her wheel chair very well having 70% use of her arms. Al has very little. "We never know how much time we have left" Marie said, "as M.S. is different for all people. Stop again when you pass through next year."

A warm, cheery goodbye on the outside — quite different on the inside. I think it would do all of us Barbershoppers good to know the Frasers. It would help us to take a look at ourselves and perhaps to count our blessings.

I hurriedly went into the breathtaking beauty of the Canadian Rockies. The trans-Canada highway is a beautiful accomplishment in engineering. The scenery for 200 miles is unequalled, but I missed a lot of it this trip. My thoughts kept going back to Al Fraser, and others like him, who give everything they have for our hobby.

And yet there are those among us who take all and give nothing — who lift not a finger unless it's absolutely convenient. I think of a man who can't even lift a finger of a once-mighty hand.

### LEST WE FORGET

Please, let us not forget those among us who have been forced to the sidelines, no longer able to contribute. Think of those men who were struck down long before their time.

We Barbershoppers excite a lot of people with our singing, and we sing because people like Al Fraser passed our way. We fill vacancies when they appear, but when we lose a good man we never really know where we would be if he were still in our midst. New shoes are added to keep step with the times. There's a pair in Calgary that took long, sure strides. They're vacant now, and let's admit it, he walked there first and those shoes will be difficult to fill.

I've made a new entry in my little black address book — and one that perhaps you might want to make, too. The name is Al Fraser, and he can be reached at 505 - 19th Ave. S.W., Calgary, Alta. T2S 0A4.

# 1976 DISTRICT



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

(1) THE LANDMARKS (Hobart, Ind. — Cardinal) Bill Carbon, bari; Bob Zimney, tenor; Don York, bass; "Butch" Koth, lead. Contact: Bob Zimney, 760 Memory Lane, Hobart, Ind. 46342. Phone: (219) 942-8017.

(2) RURAL ROUTE 4 (Cass Co., Mo. — Central States) Everett Roth, tenor; Calvin Yoder, lead; Willard Yoder, bass; Rufus Kenagy, bari. Contact: Calvin Yoder, R. No. 2, Box 317, Garden City, Mo. 64747. Phone (816) 862-8343.

(3) STACKED DECK (Tuscaloosa, Ala. 35401 — Dixie) Fred Braswell, tenor; Ron Montgomery, lead; Tom Cain, bass; Jim Cain, bari. Contact: Jim Cain, 3807-2nd Ave., Tuscaloosa, Ala. 35401.

(4) COMMENCEMENT BAY FLOUNDERS AND SEAFOOD CONSPIRACY (Tacoma, Wash. — Evergreen) Bruce Foreman, bari; John Miller, bass; Harry Aldrich, lead; Bill Dergan, tenor. Contact: Bruce Foreman, 2919 N. Alden, Tacoma, Wash. 98407.

(5) 139TH STREET QUARTET (Whittier, So. Bay and Arcadia, Cal. — Far Western) Doug Anderson, tenor; Jim Kline, bass; Jim Meehan, lead; Pete Neushul, bari. Contact: Peter Neushul, 1911 West 139th St., Gardena, Cal. 90249. Phone: (213) 323-3153.



# QUARTET CHAMPS



(6) VALLEY FOUR-GERS (Elgin, Ill. — Illinois) Don Lowe, bass; Carl Missele, bari; Gene Anthony, tenor; Walt Martin, lead. Contact: Don Lowe, 666 St. John St., Elgin, Ill. 60120. Phone: (312) 741-1332.

(7) MATINEE IDOLS (Akron, O. — Johnny Appleseed) Dan Trakas, tenor (standing); Rod Nixon, lead (seated); Steve Pence, bari (seated on floor, left); Al Oowney, bass. Contact: Rod Nixon, 1550 Middle Ridge Road, Amherst, O. 44001.

(8) TALK OF THE TOWN (St. Croix Valley and Minneapolis, Minn. — Land O'Lakes) Jim Hall, bari; Keith Fransen, tenor; Judd Orff, lead; Bob Brutsman, bass. Contact: Judd Orff, 115 East Linden St., Stillwater, Minn. 55082. Phone: (612) 439-3108.

(9) FOREIGN POLICY (Detroit and Grosse Pointe, Mich. — Pioneer) (standing) John Wearing, tenor; Russ Seely, lead; (kneeling) Don Humphries, bari; Thom Hine, bass. Contact: Russ Seely, 791 N. Oxford, Grosse Pointe Woods, Mich. 48236. Phone: (313) 882-5520.

(10) SUSSEX COUNTS (Seaford, Del., Alexandria, Va. and Salisbury, Md. — Mid-Atlantic) Ron Allen, tenor; Jim Marberger, lead; Jon Lowe, bass; Carroll Beard, bari. Contact: Jon B. Lowe, 200 Morris Drive, Salisbury, Md. 21801.

# DISTRICT QUARTET CHAMPS

(Continued from page 11)

(11) GREAT CHORD CONSPIRACY! (Boston, Mass., Poughkeepsie, N.Y., Providence and Lincoln, R. I. — Northeastern) Mike Maino, bass; Gary Bolles, bari; Cal Sexton, lead; Fran Page, tenor. Contact: Cal Sexton, 244 Madison Ave., Wyckoff, N. J. 07481. Phone: (201) 891-0299.

(12) TRI-CITY SLICKERS (East York, Markham and Oshawa, Ont. — Ontario) Morgan Lewis, tenor; Matt Short, lead; Elmer Down, bass; Duncan Macgregor, bari. Contact: Matt Short, 132 Sherwood Forest Dr., Markham, Ont. L3P 1R1.

(13) THE PERSONAL TOUCH (Binghamton, Cortland and Rochester, N. Y. — Seneca Land) Del Zerkle, lead; Bob Young, tenor; Don Stothard, bari; Tim Taggart, bass (seated). Contact: Tim Taggart, Flemingville Rd., Rte. No. 3, Box 291, Owego, N.Y. 13827. Phone: (607) 687-1993.

(14) SIDE STREET RAMBLERS (Town North and Dallas Metro, Tex. — Southwestern) Keith Houts, tenor; Jim Law, lead; Earl Hagn, bass; Dennis Malone, bari. Contact: Jim Law, 3640 Haynie Ave., Dallas, Tex. 75205. Phone: (214) 369-9100.

(15) THE VOCAL GENTRY (Orlando and Polk Co., Fla. — Sunshine) Bob Boemler, bari; Dick Kneeland, lead; Irv Wells, bass; Steve Culpepper, tenor. Contact: Bob Boemler, 825 Driver Ave., Winter Park, Fla. 32789. Phone: (305) 644-3348.



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# Philadelphia: The Surprising City

By Robert L. Debes, General Chairman,  
39th International Convention,  
White Horse Road Box 288, RD 1, Malvern, Pa. 19355

The most surprising city in America, Philadelphia offers the sights and sounds of half a dozen of the world's most intriguing cities; the living history of three centuries of American architecture; culture in endless variety; and fun and entertainment for every taste. And "Philly" loves barbershop harmony.

The bicentennial city that hosted millions of visitors who came in 1976 to help our nation celebrate its 200th birthday will keep most of the bicentennial attractions open in 1977 for us to enjoy without the large crowds that jammed them last year.

Starting with the attractions Philadelphia is best known for — the Liberty Bell is in its new home, the Liberty Bell Pavilion in Independence Mall. Independence Mall is often referred to as the most historic square mile in America. Within the Mall and immediately around it are more historic sites than anywhere in the nation. The list is endless, but you'll want to

see them all. Take the guided bus tours that make history live or take your own walking tours (walking tour maps are provided), and discover myriads of fascinating places for yourself — such places as Independence Hall; the Betsy Ross House where that famous lady worked on the first Stars and Stripes; Elfreth's Alley, the nation's oldest street still in residential use.

Adjacent to the "most historic square mile" is the 18th century residential section known as Society Hill. Street after street has been renovated and many of the homes have been turned into museums. Two other sections of the City are notable for their historic mansions. Six of the 18th century mansions in Fairmount Park have been faithfully restored and furnished. These can be visited individually or on guided tours. Germantown, settled in 1683 by Germans invited here by William Penn, still holds one of this nation's largest German-

*(Continued on next page)*

## PHILADELPHIA – (from page 13)

American festivals annually. The *Gloria Dei Church*, or "Old Swedes Church," dedicated in 1700, located in Southwark, is still used as a place of worship for that Swedish settlement. This settlement predates the English colonists' arrival here and boasts the oldest homes in Philadelphia. One could go on and on about the historic aspects of the City, but they would neglect the other surprising "see and do" things.

Philadelphia has a Chinatown, perhaps not as famous as the San Francisco sector, but ours has some quaint shops and good restaurants, plus the Pagoda building which is a museum housing a display of Chinese culture. The 9th Street Italian market is reminiscent of Rome or the famous Les Halles in Paris. Philadelphia is more than history and ethnics, however.



The Liberty Bell, our nation's most revered symbol, is now safely in its new home, the Liberty Bell Pavilion, where millions of visitors can easily see and touch it.

### Philadelphia is Museums.

The Museum of Art, one of the great art centers in the world, is placed on top of a hill commanding the Benjamin Franklin Parkway. Noted for its period rooms and its impressionists' collection, the Museum also administers the Rodin Museum, a short walk down the Parkway, which houses the largest collection of Auguste Rodin's works outside of Paris. Not far from there is the Franklin Institute, a science "fun" museum with do-it-yourself "experiments" and the Fels

The favorite haven for visitors to Philadelphia is Society Hill, where buildings dating back to the 18th Century have been restored as museums, taverns, restaurants, boutiques and private homes. Head House Square, the heart of Society Hill, is one of the most exciting renewal projects in the country.



Planetarium. Across the street is the Academy of Natural Sciences, America's first, with a vast collection of birds, insects, shells and a Gem Gallery that shows precious and semi-precious gems from stone to setting. The University of Pennsylvania, founded by Ben Franklin, has its University Museum which is second only to the British Museum in its archeological exhibits. The world's largest underwater exhibit is housed in the Maritime Museum. The Fire Museum has a grand collection of ancient fire-fighting equipment and 2500 early American toys are exhibited at the Perelman Museum, but Philadelphia isn't just history and museums.

### Philadelphia is great music and theatre.

To some, Philadelphia is the Orchestra and Eugene Ormandy. The Orchestra's home is the acoustically-perfect Academy of Music, built in 1857. But, in the summer, it plays at the Robin Hood Dell in Fairmount Park and — tickets are free. By the way, Fairmount Park is the largest municipal park in the world, and the Park's 4,079 acres surround the Schuylkill (school-kill) River. It reaches to the center of the City with the Benjamin Franklin Parkway. The Walnut Street and the Shubert theatres present a variety of stage productions throughout the year, and the air-conditioned Playhouse-in-



MOUNT PLEASANT is perhaps the most beautiful of the chain of historic colonial mansions in Philadelphia's Fairmount Park. Dating from 1761, it was purchased by Benedict Arnold for his bride Peggy Shippen, the famous Colonial beauty. After Arnold's treachery the house was confiscated and sold. It is furnished in keeping with the Revolutionary period and is open to the public.

the-Park is the most inexpensive place in the country to see first-run Broadway shows and stars. The first day of the 39th International Convention and Contests is the same day on which Philadelphia's annual Freedom Week culminates and, believe me when I say that every Barbershopper who is willing will have an opportunity to participate in this FANTASTIC July 4th celebration, which wraps up with a dazzling display of colored fountains on the Parkway and the crackle of fireworks. But Philadelphia has its share of fireworks in the sports arena too. If major league baseball is your "bag" you might want to take in a Phillies game while you are here. They'll be out for blood this year.

### Philadelphia is Architecture.

In walking around the city you will see examples of every form of architecture in the world, from the Greek Parthenon-like structure of the Art Museum, to the Baroque-style of City Hall, which is the world's tallest building of bearing-wall

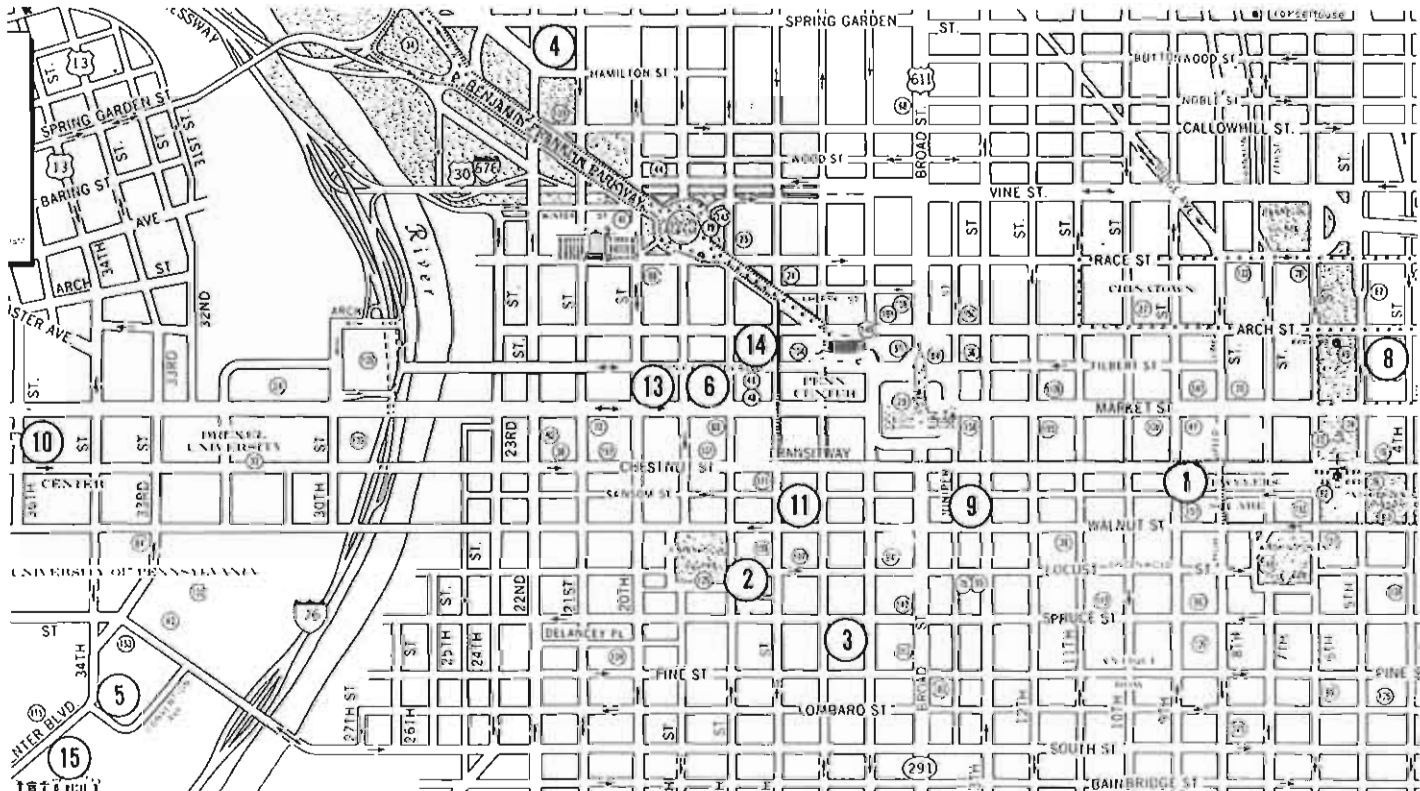


Independence Hall, where the Declaration of Independence and the Constitution were adopted.

construction without a steel skeleton. It is 548 feet from its unique courtyard to the top of the clock tower. Alexander Milne Calder, the sculptor, spent 21 years creating the figures and symbols which adorn the inside and outside walls. The tower is topped with a Calder statue of William Penn, the father of Pennsylvania. The statue is 37 feet tall and weighs 53,348 pounds, making it the largest statue on a building in the world.

William Penn's "Green Countrie Towne" has much to offer you during this year's convention. Philadelphia is the surprising city.

COME TO PHILADELPHIA!  
PHILADELPHIA IS BARBERSHOP!



- |                           |                             |                                 |
|---------------------------|-----------------------------|---------------------------------|
| 1. Ben Franklin (Hdqtrs.) | 6. Holiday Inn-Center City  | 11. Latham                      |
| 2. Barclay                | 7. Holiday Inn-City Line    | 12. Marriott                    |
| 3. Drake                  | 8. Holiday Inn-Indpnce Mall | 13. Penn Center Inn             |
| 4. Franklin Motor Inn     | 9. Holiday Inn-Midtown      | 14. Sheraton                    |
| 5. Hilton of Philadelphia | 10. Holiday Inn-Univ. City  | 15. Civic Center (Contest Site) |

The Civic Center, where the contest sessions will be held (see No. 15), is approximately a 15-minute bus ride from the Ben Franklin (headquarters) hotel. Shuttle busses will be provided as part of your registration fee.

## PHILADELPHIA CONVENTION REGISTRATION ORDER BLANK

Date \_\_\_\_\_

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

Gentlemen:

Enclosed is check for \$ \_\_\_\_\_ for which please issue: \_\_\_\_\_ Adult Registration @ \$25.00 ea. \_\_\_\_\_ Junior Registration @ \$15.00 (18 and under) for myself and my party for the 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"

SEE HOTEL RATES AND HOUSING APPLICATION FORM  
ON NEXT PAGE

APPLICATION FOR HOUSING

39th ANNUAL CONVENTION AND CONTESTS S.P.E.B.S.Q.S.A., Inc.

PHILADELPHIA, PENNSYLVANIA — JULY 4-9, 1977

CONFIRM TO:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE/PROVINCE, ZIP CODE \_\_\_\_\_

TELEPHONE: Area Code \_\_\_\_\_ Phone Number \_\_\_\_\_

MAIL THIS FORM TO:

SPEBSQSA Housing Bureau,  
Suite 1420 Suburban Station Bldg.,  
1617 J. F. Kennedy Blvd.,  
Philadelphia, Pa. 19103  
Attn: Mrs. A. C. Goldsmith

PLEASE RESERVE THE FOLLOWING ACCOMMODATIONS:

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

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

Date of arrival \_\_\_\_\_ Time \_\_\_\_\_ Date of departure \_\_\_\_\_ Time \_\_\_\_\_

1st Choice \_\_\_\_\_ 2nd Choice \_\_\_\_\_ 3rd Choice \_\_\_\_\_

4th Choice \_\_\_\_\_ 5th Choice \_\_\_\_\_ 6th Choice \_\_\_\_\_

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

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

GENERAL INFORMATION:

Only written application on this housing form will be accepted (phone requests will not be processed). Mail reservations will not be accepted after June 6. Minimum rates cannot be guaranteed at time of confirmation. Accommodations at the next highest rate will be reserved if rooms at the requested rate already committed. All rates subject to tax.

To ensure the availability of your room on the indicated day of arrival, some hotels in Philadelphia do require a deposit. Hotel will notify you if deposit is required. Deposits should be sent directly to the hotel, not to the Housing Bureau. The return of the deposit is not guaranteed unless the hotel is notified of the cancellation or change 24 hours prior to the date of arrival.

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

**MAKE YOUR RESERVATIONS THROUGH SPEBSQSA HOUSING  
FOR THE FOLLOWING PHILADELPHIA HOTELS AND MOTELS**

MAP CODE	HOTELS	SINGLE BEDROOM	DOUBLE BEDROOM	TWIN BEDROOM	DOUBLE- DOUBLE BEDROOM †(See explana- tion below)	ROLLAWAY CHARGE
1.	Ben Franklin (Hdqtrs.)	\$26-32	\$33-39	\$33-39		\$8
2.	Barclay	35-37	43-45	43-45	\$7	7
3.	Drake	30	34	34	5	5
4.	Franklin Motor Inn	26	30	30	4	4
5.	Hilton of Philadelphia	30-40	35-45	35-45	10	
6.	Holiday Inn-Center City	28	33	33	4	3
7.	Holiday Inn-City Line*	30	35		3	4
8.	Holiday Inn-Indpdnce. Mall	28	36	36	4	3
9.	Holiday Inn-Midtown	29	35	35	7	3
10.	Holiday Inn-Univ. City	30		36	4	4
11.	Latham			42		8
12.	Marriott*	35	42	42	5	
13.	Penn Center Inn	26-28	31-33	31-33		4
14.	Sheraton	27-34	32-40	32-40	No charge	7
15.	Civic Center (Contest site)					

**Additional information:**

†The rate shown under the "DOUBLE-DOUBLE BEDROOM" column is the amount charged for each additional person occupying room after the first two.

- Ben Franklin (Hdqtrs): Parking, \$4 per day; children free (under 14 years) over 14, \$7 if rollaway used. No swimming pool.
- Barclay: Parking, \$5 per day (separate lot), \$3 to take car out; children free under 12, over 12, \$7 if rollaway used; no swimming pool.
- Drake: Parking, \$2.50 per day; children free under 12, over 12 — \$5 if rollaway used; no pool.
- Franklin Motor Inn: Parking, free; children free (any age); outdoor pool available.
- Hilton of Philadelphia: Parking, \$1 per day plus \$1 to take car out; family plan: \$40, 2 adults and 2 children in same room, or 2 adults in room \$30, 2 children in another room, \$30; swimming from 11 a.m. to 7 p.m.
- Holiday Inn-Center City: Parking free (in separate garage) for registered guests; Children, free under 12 years; family plan: Twin room \$36., children free between 12 and 18 years of age; no pool.
- Holiday Inn-City Line: Parking free; swimming 9 a.m. to 9 p.m.; children free under 12.
- Holiday Inn-Indpdnce. Mall: Parking free; children free under 12; outdoor pool available.
- Holiday Inn-Midtown: Parking free; children free under 12, over 12 — \$7 in same room; outdoor pool available.
- Holiday Inn-Univ. City: Parking free; children free (under 12 years), \$4 additional over 12 years; outdoor pool available.
- Latham: Parking, \$5 per day; \$8 for each child unless one child occupies twin bed in twin room; no pool.
- Marriott: Free parking, indoor and outdoor pool, children under 12 free.
- Penn Center Inn: Parking free; children under 16 years free; outdoor pool available.
- Sheraton: Parking free; children under 18 years, free; no pool.

\*Not shown on map. Located on a major expressway approximately a 15-minute drive from Civic Center (about the same distance as the Ben Franklin hdqtrs. hotel).



By Charles "Chuck" Nicoloff,  
1342 S. Finley Rd. No. 2P,  
Lombard, Ill. 60148

# "Keep It Barbershop"— At What Cost?

A new ruling was passed during the international board meeting in San Francisco requiring chapter shows to be 75% barbershop in time and content. In case you didn't see the official Society release on this matter it reads as follows:

"A 'Keep It Barbershop' policy was adopted that all quartets and choruses sing a predominance of barbershop harmony on all performances and recordings. A 'predominance' is a minimum of 75% — both in time and content — in the barbershop harmony style. A song or medley in the barbershop harmony style is one which will score no lower than minus 19 points in the arrangement category under the Society's contest rules. Patriotic and religious songs are acceptable if they otherwise conform to the barbershop harmony style."

This ruling opens a real can of worms and raises many questions. First of all, what does it really mean? How zealously will the Society enforce it? What liberties can be taken and how much can a quartet or chapter get away with? How will it be enforced and who is to judge that the arrangement wouldn't score enough to be acceptable? How does a chapter book a show a year in advance and still be sure that when it's finally produced they haven't overstepped the bounds and that they won't be cited for a violation? These and dozens of serious questions can be conjured up if one really thinks about it.

No one seems to know where this will lead and whether it will ultimately be enforced tacitly or explicitly. Reports indicate that it (the new policy) was very controversial with the international board. The policy seems virtually as unenforceable and unpopular as prohibition. But let us assume the Society means what it says and examine some possible overall effect of the legislation.

Obviously many comedy and instrumental quartets will be put "on the spot." A large number of them may virtually be out of business unless they drastically change their style. Many show quartets will probably have to change their repertoire to eliminate novelty songs, modern arrangements and comedy material. The effect this will have on quartets is not good, but hopefully most will survive. Rather than change, some will probably decide to confine most of their performances to non-barbershop functions.

Has anyone thought about how this might affect our most important asset, the individual chapter? The specific problem is the annual show, which we all know is the means by which most chapters raise funds to operate. Through trial and error, personal choice, and taste of their respective communities, each chapter knows what it has to do to sell its show. Big names do not, in most cases, attract sell-out audiences in the majority of communities. Even names as familiar as the "Suntones" or the "Schmitt Brothers" mean nothing to non-Barbershoppers who, after all, comprise the bulk of ticket

buyers (my estimate is 750,000 — 1,000,000 annually). It's the overall reputation that a chapter develops over the years, usually spread by word of mouth, that results in ticket sales. Perhaps the international board has forgotten that we have some pretty sharp cookies running our chapter shows. *They know what they want, what their audiences like and what sells.* If a chapter chooses to stage an all-comedy or 100% barbershop show, that is their business. Legislation which limits the chapter's opportunities to stage a well-rounded, entertaining show of its own choosing, with variety to please all patrons, is an enormous step backwards.

Large segments of most audiences like variety and cannot digest a program of 100% straight barbershop, or even 75%, for that matter, regardless of how well it's done. Furthermore, how many spectators are capable of determining if a song is arranged in the pure barbershop style? Many probably know that glee club and modern singing sounds differ from real barbershop, but their expertise ends at that point. If the performer is billed as a barbershop quartet, and the audience likes what they hear, as far as they're concerned, it's barbershop unless it's patently obvious that it's not.

Engaging an international champion or medalist quartet doesn't ensure a satisfied audience either. Although most sing exceptionally well, too many of these quartets sound alike, lack personality and/or charisma and frankly aren't always good show quartets. It's the show quartet like the "Mid States Four," "Suntones," "Salt Flats," "Nubbins" and "Gentlemen's Agreement" which win over audiences, whether or not they're singing 100% barbershop, 50% barbershop and 50% modern, or doing straight comedy. It's not unusual to see a comedy quartet, with absolutely no international ranking, steal the show from some of the top quartets in the country, including current or past international champions. When an audience gives a comedy quartet, or some other "non-headliner," a standing ovation or encore, but does not do the same for a high-ranked or championship quartet, *who is entertaining whom?*

Yes, that's the answer — entertainment of an audience *friendly to barbershop — not a barbershop audience.* We all know that the recent change in judging to place more emphasis on Stage Presence was strongly motivated by the desire to make our presentations more entertaining. The new legislation does the opposite.

My protest is not lodged against the Society's stated objective of keeping it barbershop, but only at legislation that is not in our best interest. It's a step backwards and is also blatant interference in the affairs of a chapter which presents a well-managed, clean and variety-packed show designed to please its members, friends, patrons, and above all, sell tickets. Let us apply our collective abilities and intelligence to find more creative, not punitive, ways of "Keeping it Barbershop."



By Society Executive Director  
Barrie Best

# "Keep It Barbershop"— At Any Cost!

How soon we forget!

When you joined the Society I'll bet the invitation you responded to was to come and sing BARBERSHOP HARMONY. At least that's what I clearly recall happening 28 years ago. Today, just as then, the Society's name says we "preserve and encourage barbershop harmony."

Okay, then, let's do it instead of confusing our audiences and supporters, as well as a good portion of the membership. Just because four men stand up and sing a song unaccompanied, or put a few seventh chords in the arrangement, doesn't make it barbershop. And barbershop harmony isn't just for contests either! For years and years our music department, through the Society publishing program, chapter visitations, weekend schools and Harmony College, has preached the gospel of barbershop harmony and made it possible for each of us to learn the difference between barbershop and non-barbershop. If a quartet or a chorus director is ever in doubt about an arrangement or song, one of our many fine arrangement judges or music department specialists can tell them whether or not the song is a barbershop vehicle.

Both performers and judges take every precaution to see to it that barbershop harmony is sung at our district and international contests. We advertise to our members—who have travelled thousands of miles—and the public alike that it is a "barbershop harmony" event and we keep our promise and give them barbershop harmony. What is so different about our annual chapter show or local community singouts that our quartets and choruses shouldn't give their audiences what we advertised or told them they were going to hear. Just because they may not know the difference between barbershop and non-barbershop doesn't give us the license to delude them.

When you go to an opera, rock concert, country western show or jazz recital you expect, and have the right, to hear just that. So it is with barbershop shows—GIVE THEM BARBERSHOP HARMONY!

The most confusing thing to me is why our performers—both quartets and choruses—after working so hard and long to become tops in their art form, even to the point of becoming champions, so quickly abandon what made them so good—barbershop harmony. Time and time again I've had a great barbershop evening ruined by a quartet which, after just being named a contest winner, comes out for its acceptance song and does some completely "way out" non-barbershop song. It's an insult to the audience, the judges and the Society.

In discussing this subject with some of our top performers I've heard such statements as, "we've a responsibility to our audiences and ourselves" and, "we're entertainers first and Barbershoppers second." As I said then and I say again now—THAT'S A LOT OF BALONEY—IF YOU AREN'T A BARBERSHOP ENTERTAINER. GET OUT OF THE

SOCIETY AND QUIT MASQUERADING AS A BARBERSHOPPER. We simply don't need you!

After barbershopping has brought our quartets and choruses the honor and glory of being barbershop champions why do they lose confidence in it so quickly? Of course we want them to be entertainers, but BARBERSHOP ENTERTAINERS! I've often—too often—been told you can't entertain with all barbershop songs. NUTS! Just ask anyone of the 10,000 people at the Cow Palace Saturday night in San Francisco if that wasn't entertainment at its best and in the BARBERSHOP STYLE.

---

*Editor's note: The articles on these two pages should provide our members with plenty of information, both pro and con, on the "Keep It Barbershop" policy. If, after reading carefully and thoroughly digesting this material, you have strong feelings on the subject, write your international board member at once. The board will be meeting during the Mid-Winter Convention in Orlando, Fla. on January 28, at which time this new policy will be reviewed. The address of your board member can be found on page 1 of each HARMONIZER. Let him know your wishes right now!*

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The new Keep It Barbershop policy is criticized by some who say "you're making us sing all contest-barbershop." That's not so nor was it ever the intent. The personal preferences for other than barbershop have more than generously been provided for in the 25%. Further, the policy merely asks us to sing songs in the barbershop harmony style. To be disqualified as a non-barbershop vehicle a song must score 19 points or lower. A song that might score minus 15, 16 or 17 (it's still qualifying under the policy) can hardly be called a real contest number. Additionally, the policy also clearly provides for the use of patriotic and religious songs as well as using accompaniment as some quartets do in their show routines.

So that there can be no misunderstanding, let me point out that this policy is not something that was quickly drawn up by one person and pushed through the board. As a result of his meeting with the Association of International Champions in 1975 at their annual meeting in Indianapolis, then International President Dick Ellenberger appointed a special "Keep It Barbershop" committee. The committee consisted of four men from four different international champion quartets, the arrangement category specialist from the International Contest & Judging Committee, a leading Society arranger, three international office staff members, the international president and the international president-elect. The committee met for a day and a half in February, 1976 in a "no-holds-barred" meeting. The conclusions certainly weren't unanimous, but a

*(Continued on page 28)*

Margaret York explains.

Resolving a scheduling problem with DMEs.

DMEs Bill Butler (PIO) and Don Farrell (CS).

# District Presidents—Music Educators

October 28-31, 1977 Kenosha, Wisconsin

MEETINGS:

The Institute's Dr. Frank Kleffner approaches the rostrum.

NED's Curt Roberts presents a license application to Pres.-elect Sam Aramian.

Dr. Bob Johnson has floor of DME meeting.

EVGRN reps., DME Tom Messelt and DP Jack Becker.

Al Feuerbacher, DP, and DME Ralph Ribble (SWD).

DME "Church" Ward and DP Keith Clark (SL).

DME Don Farrell makes point to DP Fred Wagaman (CS).

The chow line.

DP Walt Martin and DME Bill Just (ILL).

The DPs sing directed by Field Rep. Lloyd Steinkamp.

FWD reps. DP Bill Parks and DME Wes Meier.

LOL's DP Don Challman and DME Fred Street.

DP Al Hirst listens to DME Lyle Pettigrew, both from Ontario.

DME Jerry Kissinger and DP Ernest Nickoson (CARD).

Dixie DME Jim Gay III and DP Ralph Dalano.

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## about QUARTETS

A note from Scott Werner, lead of the third place medalist Nova Chords, contained some interesting information about the songs they sang in the San Francisco competition. All six contest songs were arranged by their baritone, John Hohl. Scott wonders if this might not be a Society first. Could very well be; we'd like to hear from anyone with information disputing that claim. Here's another challenge to our quartet experts. Let's hear from you.

When the Talk of the Town won the Land O'Lakes District championship this past Fall they became the sixth quartet containing members from the Minneapolis Chapter to win the title. Every champ since 1971 has had either all or part of its personnel from Minneapolis. They know they've set a new district record and wonder if any other chapter can match that accomplishment.

Contact man for the Vagabonds Clay Shumard advises a change of address: he can now be reached at 1964 Edwin, Hamtramck, Mich. 48212.

The Note Wits, one of the Society's fine comedy foursomes and a strong Mid-Atlantic District competitor (from the Westchester County, N.Y. and Livingston, N. J. Chapters), used a different method to steal the show when they presented a hefty \$1,776 Logopedics contribution during the district house of delegates' meeting in Atlantic City. Much of the amount contributed came from sales of their famous "Roman Toga" souvenir photos (at only \$1 each) at shows throughout the country over the past two or three years. No way you can beat that kind of "spirit!"

Here's some good news from our 1968 international champion Western Continentals: the original foursome (Paul

Graham, bari; Phil Foote, bass; Ted Bradshaw, lead; Al Mau; tenor) is back together again. The decision to return to active singing came about when Phil Foote moved back to Phoenix from Detroit. They did their first show on Nov. 19th and have decided to limit appearances to two shows per month. They have some open dates this Spring and can be reached by contacting Ted Bradshaw, 115 West Fairmont Drive, Tempe, Ariz. 85281. Phone: (602) 967-3104.

Our 1975 international champion Happiness Emporium received a full-page story in the St. Louis *Globe-Democrat* after appearing at the 18th annual Parade of Harmony at Keil Auditorium's Opera House in St. Louis recently. Obviously impressed with the quartet's performance, Columnist R. A. Wilber wrote a glowing tribute to the Minneapolis foursome.

Two members of Grandma's Boys, current sixth place finalists, have new directing duties to fit into their busy barbershopping schedules. Jay Giallombardo has been named director of the Arlington Heights "Arlingtones" (filling the spot created when Doug Miller left to direct the Racine, Wis. "Dairy Statesmen"), and Hank Brandt has taken over Jay's old director spot at North Shore (Ill.).

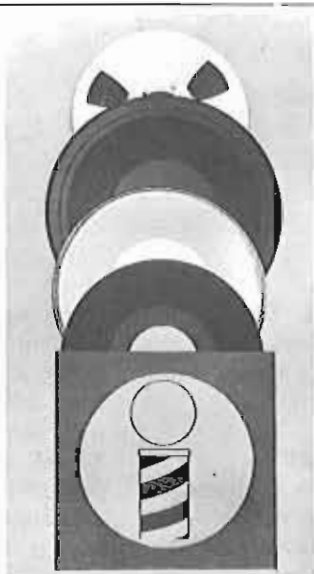
After eleven years of singing, the Night Howls (St. Paul) sang their final show a short time ago in Rochester, Minn. A very popular mid-west quartet, they have represented the Society on a USO tour of military hospitals in the far East, sung on numerous chapter shows and countless hospitals, nursing homes and other charities whenever asked. Through it all, they have been active in chapter affairs, held many administrative offices and served on numerous committees. One of the four-

some, Don Challman, is currently serving his second term as Land O'Lakes District President. Others in the quartet when they retired were Dale Teory, Doug Chapman and Dick Gilstad.

We were especially pleased to learn of an incident which took place in connection with the Kaukauna-Little Chute, Wis. (LOL) show early in November, because it's the kind of quartet performance which too often goes unnoticed. Two quartets, the 1951 champion Schmitt Brothers and Grandma's Boys, made separate appearances at the bedside of Gene Weyenberg, who was confined to a hospital and could not take part in the chapter's annual show. Gene was overwhelmed, to say the least, and couldn't believe what was happening. Unfortunately, we don't hear enough about the "freebies" our top-ranked quartets perform. Seldom does anyone take the time to report these activities.

We were pleased to see that the "News About Quartets" department attracts good readership. And that should prompt the quartet people in our Society to do a better job of keeping us informed of their singing activities. We wish we could include quartet "news" in every issue, but unfortunately, we cannot print what we don't receive! We know you guys are doing lots of singing and aren't telling us about it. We read about some of your activities in other publications (district and chapter). If you'd provide us with some of the information and pictures concerning your activities, we'd be more than happy to include "News About Quartets" in every issue and expand the department if necessary. So, here's a challenge to you quartet contact men: let us know what's going on in your singing world and we'll share your news with everyone in the Society. Drop us a line, won't you?

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# I see from the bulletins...

By Leo Fobort, Editor

## SAILING BARBERSHOPPER REPORTS

Among many great pictures and good stories covering their recent district convention, "Channel Tones" (Santa Barbara, Cal. — Editor Bill Miller) contained an interesting letter from member Cole Clark, who described quite vividly a day-by-day account of sailing from Long Beach, Cal. to Hawaii and other points. We look forward to seeing a continuation of this man's sailing ventures in future issues. Oh, yes, he did report that he was grateful for an ample supply of cassette tapes provided by the chapter which in his words have "kept me sane a dozen times."

## SOCIETY STORY IN "FOCUS"

"Week," publication for personnel of the National Science Foundation, carried an interesting story about the Society in its "Focus" department. "Focusing" on the barbershop activities of Dr. H. Laurence Ross, Director, Law and Social Sciences program, the story describes the Society and the activities of metropolitan Washington area Barbershoppers. A photo of Dr. Ross and his quartet (Steve Martin, Doug Smith and Mike Everard) appears with the article. All are Alexandria, Va. members.

## TALENT CONTEST WINNER

Jim Rafferty, fifteen-year-old member of the Abington, Pa. Chapter and a junior at Abington High School, South Campus, won first place in the Archdiocese of Philadelphia C. Y. O. talent search for his

comedy impersonation act. The young Barbershopper competed with 500 contestants from the five-county Philadelphia area. Congratulations, Jim.

## "BARBERSHOP BONANZA"

That was the title of the twelve-page supplement to the *Nevada Appeal and Record Courier* which reached 12,000 people in the Carson City, Nev. area prior to their Nov. 6 show. All the advertising and articles, many with pictures of local Barbershoppers, promoted the chapter's annual show. We don't know when we've ever seen better show publicity. Great job, men!

## LOGOPEDICS TO BENEFIT

The December 1976 issue of the "Hey-Hey Herald" (South Bay, Cal. — Co-Editors Herb Bayles and Roy Nelson) featured a unique Christmas card promotion with all the proceeds going to the Society's UNIFIED SERVICE PROJECT. In exchange for a special year-end contribution to the Institute, they devoted the entire issue to the printing of personal Christmas greetings to members of the chapter. You could purchase a business-card size greeting or, if you wanted to pay the price, an entire page. The idea for the unique service came from member "Shel" Nelson.

## POINTS TO PONDER

Under the "We Get Letters" section of that same "Hey-Hey Herald" South Bay, Cal. member Erich Ehrhardt wrote the

following:

"I'm concerned that the participants in the debate about 'purity' of barbershop arrangements are using those terms which have poisoned the nation's politics: 'liberal' and 'conservative.' My idea of their definition, even in politics, is merely a difference in *emphasis*.

"To me, the true Conservative is an open-minded person who is especially concerned about the conservation or 'preservation' (sound familiar?) of established values and is rather cautious about innovation which might threaten those values. The Liberal recognizes the same values but favors the 'encouragement' (Aha!) of creativity within some limits. The Ultra-Conservative may go beyond preservation to embalming; an Ultra-Liberal can encourage wild, uncontrolled growth that likewise endangers the life of the organization he professes to cherish.

"Let's all be concerned to press our own point of view, but keep it positive, non-dogmatic and alive, all you 'preservers' and 'encouragers'!"

## WELCOMES SWEDISH MEMBER

The Oklahoma City, Okla. Chapter added Mike Albinsson as a new member a short time ago; Mike resides in Vesterwig, Sweden and Editor Dick McCartney wonders how many other chapters can boast a resident of another country as a member. By the way, Dick has completely re-designed his "Singing Signals" and it's bound to be a contender in some future bulletin contest.

*(Continued on next page)*



The St. Lambert, Ont. South Shore "Saints," under the direction of Bob Denis, made Society history when they appeared for the occupants of the Olympic Village, namely the champion athletes of the world, during last summer's Olympic games. Along with "Our Generation Gap" (St. Lambert) and the "Harmony Machine" (Laval) quartets, a representative program was presented.



**SOUND** Category Judge Dr. Joe Brothers proudly displays his "colors" at all times. Looks like a great PR gimmick as he must be asked frequently to explain the unusual license plates.

### ADVERTISE YOUR CHAPTER . . .

before it's too late. That's the gist of the following paragraph which we lifted from the Danbury, Conn. "Hatter Chatter" (Editor John Perkins):

"A man gets up in the morning after sleeping in an advertised bed under advertised sheets; showers using an advertised soap; eats breakfast of advertised foods; drives to the office in an advertised car; checks the time on his advertised watch; smokes many advertised cigarettes en route; reads many billboards of advertising; sits at his advertised office desk; but doesn't advertise his business. Then, when it's too late and his business folds, he advertises — 'Business for sale!'"

### IT'S GREAT TO WIN!

The Portland, Ore. Chapter will be representing the Evergreen District at Philadelphia this summer and is already hard at work earning the money to get them there. One of their money-making ventures is going to make them physically stronger, if nothing else. According to their chapter bulletin, the "Pitchpipe" (Editor Paul Extrom), twenty-two men went into the woods a short time ago and cut the first five cords of wood, the sale of which, when the project is completed, will earn a large share of the cost of their trip east. The project will take several weekends and involves men for handling chain saws, splitting wood, carrying and stacking, loading trucks and delivery of the wood. The wood is selling for \$55 per cord delivered. The chapter is indebted to member Bob Peterson for donating the wood and providing professional advice and guidance. Woodshedding just might take on an entire new meaning for this gang of singers.

### A PIECE OF THE R. O. C. K.?

The Twin Falls, Ida. "Magicchord" (temporary Editor Burt Huish) gave space to their Expansion Fund chairman who developed his own (well, not quite his own) slogan to encourage donations from fellow members: "Pay \$10 for a piece of the R. O. C. K. (Remodeled Office Complex in Kenosha)." The bulletin reports that they have nearly reached their chapter goal. How's your chapter doing on yours?

### SOUND JUDGEMENT?

In what he labels a "not-too-tongue-in-cheek" statement concerning judges of musical performances, Dr. Henry Vomacka, a certified **SOUND** Category judge, sent in the following quote from the 6th century philosopher Boethius:

"The world of music is divided into three levels. At the bottom are those who merely perform. In the middle are those

### HARRY DANSER

The father of British Barbershopping is dead. Harry Danser died recently at the age of 82 after a lengthy illness.

It was Harry who first inquired back in the early 60's about the possibility of introducing barbershop harmony to the British Isles, and it was he who spearheaded the first "Harmony Club" in Crawley. There are now 26 clubs affiliated with the Society as members of B.A.B.S. (British Association of Barber Shoppers).

Harry's son Tony became the first director of the Crawley group and many will remember the Dansers, Senior and Junior, when they attended the Boston convention in 1965.

who invent music. At the very top, and the only ones deserving to be considered musicians in the real sense, are those who judge." Though Boethius was executed as a heretic in 524AD, Hank writes that that in no way takes away from his perspicacity.

### WILCOX HONORED

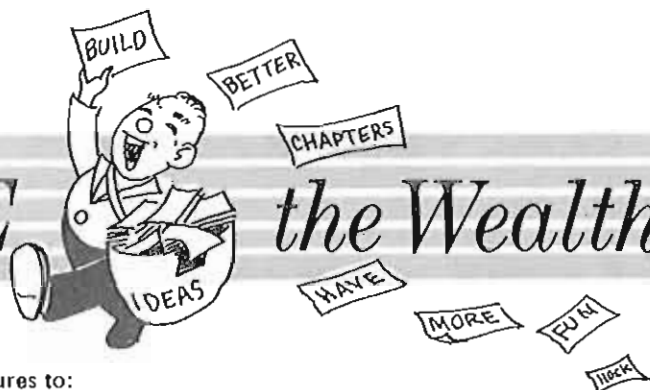
Many of his old friends, and especially **PROBE** members, will be happy to know that Charlie Wilcox was able to be present for the Freeport, Ill. Chapter's third annual show. He received a citation from the chapter during the show for his efforts as director of the chapter in late 1950s and early '60s. Though he watched the show from the wings in his wheelchair, it's great to know this veteran Barbershopper is still able to enjoy four-part harmony.

Four adventuresome Denver men trying for a special Bicentennial first decided to test their singing skills at 2.7 miles above sea level. Atop Colorado's highest peak, at 14,433 feet above sea level, they are shown as they sang "This Is My Country" and "Happy Birthday America." From left, are John Eckhoff, John Glatter, John McLaughlin and Rick Haines. Glatter is out of uniform after leaving his back pack at 13,000 ft. to "lighten his load." The venture took eleven hours (five up, two on top and four back down).





# SHARE the Wealth



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

**CHAPTER LOSING OR LOST ITS MEETING PLACE . . .** was first published in this column in the July-August issue of our 1973 HARMONIZER. This subject brought more mail in response to your editor than any other article written over the past three years. After reviewing the June 1973 issue of our directory of chapters, and the newest issue of that same publication, one can see the reason for the interest. Over two hundred and sixteen chapters had to change their meeting location! We have about 770 chapters so you can see that about one third of our chapters have to find a new home every two years. Therefore, it is reasonable to believe that your chapter may be looking for a new home shortly. If that is true, then the following could be of some help to you.

Where is the first place to look? A church! Two hundred and fifty-three of our chapters meet at a religious institution. In 1973, 198 chapters met in churches; now we have increased by fifty-five the number using church facilities. The open-door policy seems to be first with the Methodists, with 51 chapters raising their voices in song in Methodist quarters (bet Charles Westley would have been a great Barbershopper). Forty-four chapters use church properties as follows: Presbyterian, 30; Episcopal, 19; Baptist and Congregational, 12 each. Ask your membership if they know of a church where you might meet. Next in popularity are community centers, where 79 of our groups meet. These centers range from meeting rooms for teens to senior citizens. Have you considered a school? One hundred twenty-five chapters sing in one every week — 48 in high schools, 13 at college level, 16 in junior highs and the rest at schools that can't be identified as to grade level. It looks as though barbershop music education starts at school literally for many of our members!

Fraternal organizations have always provided us with places to sing since the earliest days of our Society, and it is no different today. Several chapters have sung for over twenty-five years at the same location. (Any one know of a chapter singing 30 years in the same place?) Are you a member of the Legion? Thirty of our chapters meet in Legion halls. Twenty-eight others meet with the Knights of Columbus, with others using rooms provided by the Moose, Lions, Eagles and a few with the Odd Fellows, VFW, Croation, K of P and the Masons. We also use some of the ethnic clubs such as the Germania Club, the Sons of Norway, Lithuanian Club, Lieberiafel's, etc.

We still have twenty-nine of our chapters meeting at hotels, eight at banks, seven at savings and loan institutions and six at the YMCA (One smart group meets at the YWCA!) The Dundalk, Md. Chapter meets at the Hospital Nurses Auditorium . . . it's no wonder their membership has reached 180-plus.

Lastly we find several chapters own their own halls, but we have been told that there are problems connected with this. You might write to several of these chapters to see what those problems are (see directory).

**THE RICHMOND, VA. CHAPTER HAS PROBLEMS** singing a "hole" note . . . it's a funny thing but did you ever notice that when a sheet of music is punched to go into a three-ring notebook, the punched holes seldom go through the bass part? When the holes knock out a note or two from the other three parts, the basses have more notes to sing and eventually get so far behind they could be singing an entirely different song.

That's bad enough, but we frequently see the holes punched right through the tenor part so he can't possibly see what the last note on the line is. This leaves the tenors very frustrated and many have entirely given up trying to sing tenor, abandoned their falsettos and have gone back to the bass section.

What a hole does when it's punched through the end of a line in the lead part is a shame. Most leads are leads because they can't reach high enough to sing tenor. The director shrugs and says, "Almost anyone can carry a tune." But they find it difficult to sing a round hole since, to them, it looks like any other note on the page.

But the baris, the good old baris, they are so used to scrambling around looking for any note the other three parts aren't using that they have no trouble at all singing the round hole all the way through the piece. To them it sounds like any other bari part.

**THE BUDDY SYSTEM . . .** is a program most often associated with swimming, but the Twin Town Chapter of Waterloo-Cedar Falls, Ia. has put it to use in barbershopping. Under the BUDDY SYSTEM, you make sure the man you sponsored has all the music, uniforms and other needs taken care of before it becomes a problem. You make sure he is "in the know" — concerning the operation of the chapter, district and the Society. Isn't it true that many of our members know very little beyond the chapter level? In short, make sure the guy is made to feel at home, a real member of the gang, so he can be a valuable, active member. Isn't this a duty we all have?

**SPEAKING OF NEW IDEAS . . .** the Riverside, Calif. bulletin editor suggests that choruses compete with ten songs, the judges to pull out of a hat the two they will sing. This would force every chorus to learn at least ten songs equally well and would give relief to the members of the "two-song choruses." The true measure of a chorus would be decided by something more than a repertoire of two songs. What a show a chorus could present with ten contest-ready songs.

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(Continued from page 19)

clear consensus was reached from which the policy was formulated. Then each committee member was given the opportunity following the meeting to review the draft and provide even further input before the proposed policy went to the international executive committee. At its April meeting the executive committee reviewed the policy in detail before recommending it for approval to the international board of directors in San Francisco. It has been a deliberate, well planned process which has led to this new forward looking policy which simply says — "Let's be what we say we are."

Opponents to the policy ask "What are you afraid of?" My answer is that very plainly we are not afraid of anything and, perhaps more to the point, why are they (the opponents) afraid to sing a predominance of barbershop harmony? Again, let's be honest with our audiences and be what we say we are. The Keep It Barbershop policy isn't anti anything; it's just pro-barbershop.

## Register for Philly Now!

July 4-9, 1977

Mark Your Calendar

# Joins Staff



Director of Communications Hugh Ingraham is pleased to announce the hiring of Joseph C. Jenkins of Dayton, O. as the Society's new administrative field representative. Joe started work on December 1 and replaces Sam Kennedy, who resigned his position following the international convention in San Francisco. Joe will be responsible for the same districts as Sam had: Johnny Appleseed, Seneca Land, Ontario, Mid-Atlantic and Northeastern.

Jenkins joined the Society in 1966 in Dayton and has been a chapter program vice president, administrative vice president, president, area counselor, and, for the past two years, Johnny Appleseed division vice president. In 1974 he was the district's area counselor of the year. Joe also has experience in the convention field, having twice been chairman of the Johnny Appleseed district convention.

Joe is 30 years old, is married to Peggy, and they have a son and a daughter. He holds a Bachelor of Science Degree in Electronic Engineering Technology and, prior to coming to work for the Society, was systems engineer at Sinclair Community College in Dayton.

## International Service Project (Institute of Logopedics)

	September - October Contributions	Since July 1, 1964	Average Per Member In 1976 7-1-64 To 12-31-75	
CARDINAL .....	\$ 285	\$ 67,852	\$4.26	\$52.57
CENTRAL STATES .....	629	120,553	214	\$36.47
DIXIE .....	2,400	68,710	5.41	37.45
EVERGREEN .....	13,308	75,227	5.02	24.02
FAR WESTERN .....	807	209,305	9.94	48.28
ILLINOIS .....	2,147	124,912	3.79	52.88
JOHNNY APPLESEED .....	1,253	122,006	2.61	37.64
LAND O'LAKES .....	534	151,704	4.10	37.98
PIONEER .....	4,139	73,635	5.67	42.02
MID-ATLANTIC .....	16,515	283,692	5.70	48.44
NORTHEASTERN .....	1,574	108,872	2.10	31.71
ONTARIO .....	—	61,717	4.89	34.81
SENECA LAND .....	3,313	82,188	6.19	51.07
SOUTHWESTERN .....	188	68,155	4.15	32.07
SUNSHINE .....	1,051	69,915	5.02	51.95
HARMONY FOUND. ....	—	9,938		
OTHER RECEIPTS .....	89	99,120		
TOTAL .....	48,232	1,797,501		



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## Century Club

(As of November 30, 1976)

Society Rank	Total Members
--------------	---------------

### FAR WESTERN

2.	Phoenix, Arizona	157
4.	Peninsula, California	144
6.	San Diego, California	137
10.	Riverside, California	129
18.	Whittier, California	117
27.	Walnut Creek, California	104
35.	Salt Lake City, Utah	102
36.	Fresno, California	101

### MID-ATLANTIC

1.	Dundalk, Maryland	181
11.	Livingston, New Jersey	128
15.	Alexandria, Virginia	122
16.	Westchester Co., New York	122
17.	Montclair, New Jersey	121
21.	Montgomery Co., Maryland	112
28.	Allentown-Bethlehem, Pa.	104
30.	Fairfax, Virginia	104

### JOHNNY APPLESEED

25.	Maumee Valley, Ohio	105
26.	Canton, Ohio	104
38.	Columbus, Ohio	100
39.	Warren, Ohio	100

### ILLINOIS

14.	Arlington Heights, Illinois	126
19.	Lombard, Illinois	112
24.	Bloomington, Illinois	106

### PIONEER

5.	Detroit, Michigan	138
22.	Oakland County, Michigan	107
34.	Grosse Pointe, Michigan	102

### SOUTHWESTERN

7.	Houston, Texas	133
23.	Dallas (Metro.), Texas	107
29.	San Antonio, Texas	104

### CARDINAL

3.	Gtr. Indianapolis, Indiana	145
20.	Louisville, Kentucky	112

### CENTRAL STATES

32.	Mt. Rushmore, South Dakota	103
33.	Denver, Colorado	102

### ONTARIO

12.	Scarborough, Ontario	127
31.	East York, Ontario	103

### DIXIE

13.	Atlanta, Georgia	126
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### EVERGREEN

40.	Seattle, Washington	100
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### LAND O'LAKES

9.	Minneapolis, Minnesota	130
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### SENECA LAND

37.	Binghamton, New York	100
-----	----------------------	-----

### SUNSHINE

8.	Miami, Florida	132
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## WHAT'S P.R.O.B.E.?

By W. Carey Buhler, P.R.O.B.E. President  
530 Sombrero Rd., Monrovia, Cal. 91016

A few months ago, Society President-elect Sam Aramian was discussing the San Francisco convention with fellow Phoenix Chapter members. When he said that his keynote speech at the annual P.R.O.B.E. meeting was well received, he was greeted with a chorus of "What's P.R.O.B.E.?"

If the response President Sam got was from a group of new members, we could overlook it, but most of the questioners were old-timers. Obviously P.R.O.B.E. hasn't done too good a job at creating awareness within the rest of the Society.

P.R.O.B.E. is an acronym standing for "Public Relations Officers and Bulletin Editors." Its members like to think it is "the Society's most influential fraternity." The organization was founded in 1959 as the successor to A.B.E. (the Association of Bulletin Editors).

P.R.O.B.E. serves as a clearinghouse of Society information related to public relations, publicity and bulletin editing. Its membership (over 1000) is made up of the public relations officers and bulletin editors of each chapter; the president, international board member, P.R. officer and B.E. of each district; the international officers of the Society; PROBE officers and editors; the Society P.R. Advisory Committee; and other interested Society members.

Among the more important functions of P.R.O.B.E. are the preparation of instruction manuals for public relations officers and bulletin editors; publication of a bi-monthly bulletin for members (PROBEMOTER); publication of P.R.O.B.E. news releases on a monthly basis; and furnishing instructors for P.R. and B.E. classes at Chapter Officer Training Schools (COTS).

P.R.O.B.E., through its various publications and classes, is constantly trying to bring about improvement in the quality and quantity of Society publicity. One way in which this effort is carried out is through P.R. and B.E. workshops and seminars at international and district conventions. It also endeavors to increase the number of chapters with regular bulletins and active P.R. officers.

Any member interested in Society public relations or bulletin editing may become a member of P.R.O.B.E. For

## MAGIC FORMULA — (from page 6)

vowel exercises for breakfast.)

During rehearsals, we followed a schedule which was made out in advance for every minute we spent together. The first 20 to 30 minutes we sang only scales and exercises to help us match the sixteen vowel sounds, with emphasis on *unison* singing. After this, we rehearsed the contest songs with one or more of our wives (whom we cannot thank enough) monitoring the stage presence. We also did a lot of duet singing, with the lead singing in every duet combination, while the other two guys watched and critiqued. This kind of self-coaching required a very compatible group of guys to pull it off without mayhem, but that's always been one of our "inside" strengths.

## TIMING WAS IMPORTANT

Closer to the contest, we were rehearsing even more frequently — eventually every day. We made it a point to time each song every time we sang it. Our goal was to sing each song within one second of its previous performance time. This was to give us an index of how well the songs were imprinted onto our "memory tape." Three weeks before the contest, we held every rehearsal on stage at a nearby high school to condition us to walking on, standing around the microphone properly and getting us used to the sound in a large hall. This kind of "environmental" conditioning really helped.

In San Francisco, we obtained a small church auditorium, where we rehearsed away from the crowds. That's one of the biggest sacrifices of the quest for the gold. You have to forego most of the social fun of the convention and concentrate. (*Yeah, but wait until Philadelphia!*) Beginning on Tuesday of contest week, every minute of every day was planned and the plan was written down. Sure, it sounds grim. But have you ever noticed that the medicine that does the most good is usually the one that tastes the worst? By Saturday night, the w-o-r-k was over, the "formula" had worked, and the magic and fun began when the Happiness Emporium hung the gold medals around our necks.

With the pressure of competition out of the way, we are back to a two-a-week rehearsal schedule. We are still at work, learning new songs and trying to improve the quality of our sound and staging so that, hopefully, we'll be around for a long time and keep on getting better and better. Those past champs shows are a special kind of contest all unto themselves. Besides, the "magic formula" is habit forming. Five years of striving to enjoy the fruits of winning ought to be followed by at least five years of enjoying being winners.

By the way, we don't advocate every Barbershopper going through the kind of training and sacrifice that quartets like the last four international champions have *had* to do to win. Unless, of course, you happen to be addicted to hard work and have a craving for gold.

those who are official chapter or district public relations officers or bulletin editors it's free. For all others, the membership fee is \$2.50 per year. We welcome new members, so if you wish to join, fill out the membership application found on this page, attach a \$2.50 check and send it to the address shown on the application.

# MAIL CALL



## from harmony hall

This department is reserved for you, our readers. You are welcome to express your opinions on issues — not personalities — in our "Mail Call" columns. Please keep letters as brief as possible and kindly sign name and address. If you do not wish to be publicly identified, your anonymity will be respected and protected. All letters are subject to editing, and letters considered to be in poor taste will not be published. Our first criterion in accepting a letter for publication is that the contents refer to a story or news item that has appeared in the HARMONIZER. Letters should be sent to "Mail Call" Department, Box 575, Kenosha, Wis. 53141.

### DOWN WITH THEMES!

West Chicago, Ill.

After having attended another dull chapter barbershop show, I feel compelled to register a protest against the continued use of limiting themes. The current craze is the Bicentennial. In this latest show, the chorus was limited to singing a series of patriotic songs, none of which really lent themselves to good barbershop harmony. At intermission time, two ladies sitting directly behind us were heard to confide to each other, "That was boring. I almost fell asleep." Their comments echoed my feelings exactly.

Another show featured a theme of music from Walt Disney productions, in which there was no resemblance to

barbershop harmony. Elaborate costuming was used to illustrate the Three Little Pigs, Captain Hook, Prince Charming, etc. But the effect of it all was that it looked and sounded like home talent night at the local church. Other shows have limited the choruses to singing all Irish songs, all "down on the levee"-type songs, all World War I songs, etc. Many of these productions try to make actors and dancers out of chorus members. The best that can be said of these presentations is that they appear amateurish and contrived.

True, there may be some exceptions. For the most part, the themed shows prepared by Harmony College are well planned and contain mostly barbershop harmony. It's the themes that require the use of non-barbershop songs that I'm complaining about.

Our choruses are capable of producing great sounds if allowed to choose from the wide and varied field of good barbershop arrangements. We are making the mistake of putting the music second to the theme when it should be the reverse. The general public attends our shows to hear those ringing barbershop chords, and

we are giving them a diet of luke-warm pap.

Let's get back to basics. Allow our choruses to do what they do best: sing good barbershop harmony. Tying the chorus to a non-barbershop theme cheats the audience from hearing our style of music at its best.

Ken Haack

### CLAIMS NEED FOR MANY "HATS"

Niles, Mich.

As a Society which is both devoted to "vocal harmony and good fellowship," and at the same time is "charitable and educational" in nature, it concerns me to hear continued discussion and support for the elimination or reduction of our 25 man requirements for charter continuance. How many "hats" can one man wear before some of them begin to fall off, become soiled and lose shape, and detract from his appearance and that of his group?

It seems clear, according to our current structure, that a viable chapter (as opposed to a chorus or quartet) requires numerous administrative and musical

(Continued on next page)



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(Continued from page 31)

positions to attain its goals and fulfill its purposes. Currently, there are thirteen required officer or committee responsibilities. Add to these the jobs which are inherent in the development and maintenance of a strong music program (director, assistants, chorus members, quartet member, etc.), and it becomes obvious that the larger a group is the less hats one man must wear. Consequently, he should be able to more fully enjoy his membership.

Those in favor of reducing the number of men necessary to maintain a chapter's charter argue that we can attain the Society's goal as long as there are enough members to sing in a quartet. Although this may have once been the case, I don't think it's true in today's Society. Our goal of perpetuating barbershop quartet harmony requires the freedom and monies made possible through our tax exempt status and the stature gained through our charitable service. Such a classification as "educational and charitable" requires the administrative structure and manpower to implement the duties accompanying this status.

It would appear that a disservice would be done to our Society and brothers of harmony if we continue to support less than adequate membership. It is wrong to expect everyone to wear numerous hats or to permit some to be hung on the rack gathering dust when, in fact, they are necessary to complement our appearance. Let's keep a variety of hats in our Society's "haberdashery" and invite enough men to join us to permit personal choice while upholding our excellence of grooming. Even "big heads" have limitations as to how many sombreros they can wear at once.

Ron Neff

#### WE LUCKED OUT!

Carmel, Cal.

We Monterey Peninsula (Cal.) "Cy-pressaires" were proud to see on the Sept.-Oct. 1976 HARMONIZER cover a reproduction of a painting by none other than our own Jack Laycox. Jack has been commissioned by Delta Airlines to paint several cities to advertise their travel opportunities. Jack is an outstanding artist with a distinctive style. He has his own gallery in Carmel.

A member of our chapter for several years (chapter president in 1973), he sings lead and has been active in quartets. Jack's talents have been a great asset to the chapter. Each annual show features

an appropriate stage backdrop painted by Jack. The HARMONIZER has shown good taste in choosing a Laycox to promote the Orlando Mid-Winter Convention.

Cy Fitton, President

#### DO WE OR DON'T WE?

Oak Harbor, Wash.

Support Logopedics, that is! You would never know it to listen to us sing.

Besides our basic enjoyment of singing close harmony, and the satisfaction of good fellowship, we also are dedicated to a cause. What more worthwhile organization could a society of singers ever hope to support than an institute dedicated to the correction of speech defects? So why don't we tell people about it every chance we get, *in song*.

*We Sing... That They Shall Speak*, our official Service Project song, should be as familiar to all of us as *Keep America Singing*. Done together as a medley, with the narrative that explains the work of the Institute, makes as effective a finale or encore as anyone could arrange. *Keep America Singing* has been "barbershopping" to me since the first time I heard it at the finale of a chapter show ten years ago in Spokane. It tells people why I sing and why singing barbershop is important to me. And now there is another reason, if we will only tell it in song.

Sadly, in recent years, I have come away from chapter shows where not even *Keep America Singing* was sung for fear of it not matching the style of the show. Does that say something for the *style* of show!!!? What a waste of a chance to tell all those non-Barbershoppers who we are and what we stand for.

And why not use both songs to close a contest? Sure, most of the audience are Barbershoppers. It gives them a chance to stand up and sing along, something they have probably been itching to do since the show began.

At the recent Evergreen District contests in Spokane, *Keep America Singing* was announced as a finale for the combined choruses and quartets. Not surprising to me, on the first chord the entire audience was on their feet and "ringing." From the non-Barbershoppers on both sides of me came comments like, "Sounds like you wanted to sing all evening" and, "I'd say these guys enjoy what they are doing." One even stumbled through the words with some woodshed chords. He really started to get the fever. *But he still doesn't know what Logopedics is!*

John A. Marchi

#### READER REPLIES

Sun City, Ariz.

It is ironic that a letter in the July-August issue of *The HARMONIZER* under "Mail Call" and entitled "Concerned About Elderly" should appear in the same issue as that which featured on its back cover a picture of the Phoenixians, 1976 International Chorus Champions. On stage that day were 116 members of our chapter who wanted to sing in competition. Not a single member was refused the right to compete! Furthermore, we believe that the quality of singing is not lessened, it is rather enhanced by the stage presence routines.

I should like to point out the following vital statistics about our chorus:

36.1% are under age 40;

29.3% are between 40 and 49;

19.1% are between 50 and 49;

15.5% are 60 years of age or over.

These percentages should renew your faith in barbershopping. Mr. Merches. The oldest member of our chorus on stage in San Francisco was 78-year-old Bill May, who served as anchor man in the center of our group. Our youngest member was Chris Pardi, one of our 18-year-old assets.

All of this proves that there really is hope for our "old timers" in the plans of a good active chapter such as the Phoenixians. There is also a place in barbershop competition for anyone, any age, who has the will, the dedication and the perseverance to become a champion. I did at age 6B!

Fred Kirwan

#### DAYTON CHAPTER SUPER HOSTS

Wayne County, O.

Words can't explain our feelings towards the Dayton Suburban Chapter of Johnny Appleseed District since our district convention on Oct. 22-23. Due to car trouble, we were stranded in Dayton, nearly 200 miles from home, with not enough money left to stay another night in the hotel. I gave Dayton PVP Richard Baker a call and explained my embarrassing situation. In less than fifteen minutes he called me back and said the Dayton Chapter would put me up for another night at their expense so that I would be close to my car and a garage the first thing on Monday morning.

I just wanted the entire Society to know what kind of super hospitality we have here in JAD. It just makes a man appreciate this great hobby of ours that much more.

Jim and Dot Miller

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