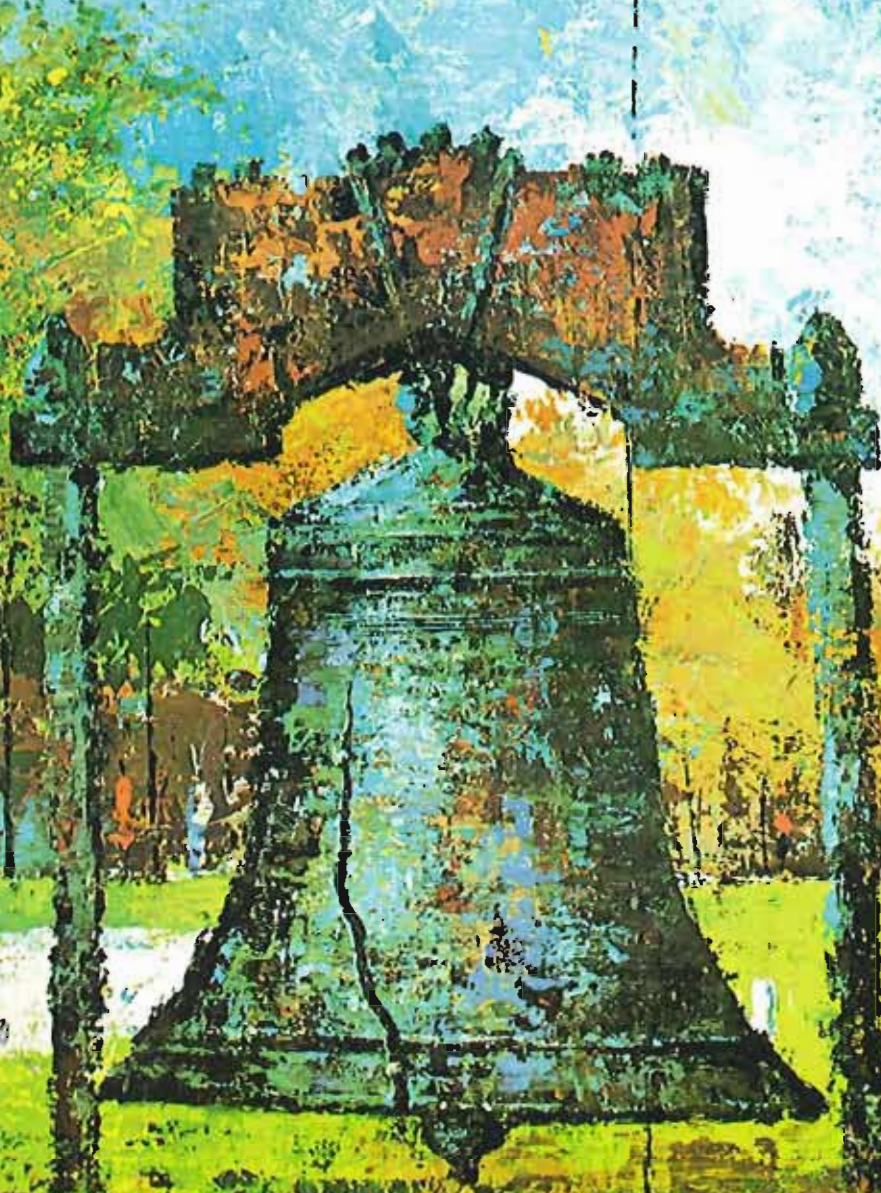


PHILADELPHIA

39th International Convention and Contests
July 4-9, 1977



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DEVOTED TO THE INTERESTS OF BARBERSHOP QUARTET HARMONY
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contributors

Sam Aramian ... Bob Debes ... Carl Jones ... Greg Lyne ... Harry Neuwirth ... Jack O'Brien ... Don Richardson

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

1978 Tucson, Ariz.	Jan. 27-28
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This heroic-sized statue of WILLIAM PENN (37 feet tall) stands on top of the Tower of Philadelphia's City Hall, 548 feet above street level. The statue weighs more than 26 tons. Penn's hat is nine feet in diameter, his middle finger is two-and-a-half feet long. Penn founded the City of Philadelphia and the State of Pennsylvania.

Under William Penn's Hat

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

The story is told around Philadelphia (you can call it Philly if you want; the citizens love it either way) that when the monumental project of building city hall tower was completed, and William Penn's 37-foot statue was laboriously hoisted to its resting place atop the tower, someone in authority said "It would be a shame to have this beautiful edifice lost in a jungle of tall buildings; I say that no building should be constructed higher than William Penn's hat." Well, no one is sure just who made that statement, but to this day, although there is no ordinance to that effect, the City Council of Philadelphia has never approved construction plans for a building that tops the founding father's chapeau.

Many factors like this unwritten law make this city truly the city of brotherly love, a very intimate, cozy city. Of course one of the things that makes it such a warm city is its deep historic and cultural heritage.

Philly is great to live in or near and to visit because it is such a cosmopolitan city with a wide range of good places to eat, drink, be merry — and to see.

If you are a typical Barbershopper, you like to eat, eat well and choose from a variety of restaurants, each with its own special menu of ethnic delicacies. I can assure you that you won't be disappointed when you try Philadelphia's array.

GREAT EATING

Probably the most famous restaurant in Philadelphia is the "Old Original Bookbinders," known worldwide for its fine food, especially seafood. The original restaurant was closer to the riverfront, where it served delicacies to captains and crews from sailing ships from the far reaches of the seas. The specialty of the house is lobster, and you can top off your meal with the most fabulous strawberry shortcake you have ever seen or tasted. Bookbinders is located at 125 Walnut St. in Society Hill.

There's another Bookbinder's located on 15th street (215 South). This one is run by the old Bookbinder family. The seafood here is served royally and the meat dishes are treated equally as well. This is one of the few restaurants that still makes the traditional Philadelphia pepper pot soup (Thursdays). Open until midnight, "Bookie's" is a theater crowd favorite.

Kelly's Seafood Restaurant, at 1620 Ludlow, has, since 1901, been one of the best seafood providers in town. It is a meeting place for many of Philadelphia's civic leaders. If you like oysters, you can eat here every night of the week and have them fixed a different way each time.

Arthur's Steak House is probably one of the best restaurants in town. The beef is supreme. Their original tenderloin steak sandwich is something special. Try the special duck recipe.

Pavio's Hideaway, 812 Chestnut, in the same block as our headquarters hotel, serves excellent Italian fare and has an above average wine list.



Elfreth's Alley — the oldest street in the U.S. in continuous use as a residential street — comes alive with the "spirit of '76" each year during the first Saturday in June, with open house, refreshments, militia musters and residents in colorful Colonial costumes. But all year long, visitors are welcome on this street and the Museum House at 126 Elfreth's Alley.

San Franciscoans will be familiar with the Magic Pan, a predominately crepe restaurant serving your favorite entree in a crepe. A pleasantly continental atmosphere.

Aficionados of the art of belly dancing and Middle Eastern food will enjoy the Middle East Restaurant at 126 Chestnut. Lebanese and Arabic cuisine is prepared for a sultan's palate. If you want the complete atmosphere, wait until after 7 pm.

At Frankie Bradley's you may look at a celebrity's picture on the wall, then turn around and see him in the flesh, savoring one of a wide variety of continental dishes. Try the Hungarian goulash. Good steaks, too.

The list of good places to eat is endless, and we'll have the complete rundown with some sample menus at the hospitality center. But you can savor the world's cuisine in Philly, from Thai, Chinese and Japanese to French, Russian, Greek, German and Colonial American.

There are spectacular, quaint and veddy posh places to eat, such as Top o'Center Square (Stouffers), giving a spectacular view of the city. In that same category is the Lewis tower penthouse (expensive but good).

The posh and expensive places like Le Bec Fin (French), Spets (Continental), La Truffe (French), Deja Vu (French), the Barclay Hotel restaurant, as well as others, serve supreme cuisine and wines, if you don't mind the bill. It could run \$50 or more per person depending, of course, on your selection.

The quaint and colorful spots such as City Tavern, Head House Tavern, Wildflowers, The Garden, The Mall Tavern, McGillin's Old Ale House and others too numerous to mention also set a fine table. Each has its own atmosphere and you can cater to your mood, 1700's colonial, French garden or old sod Irish Ale House.

SEE AND DO

If you are bent on taking in some night spots, try Frankie Bradley's, the Latin Casino (across the river in New Jersey),

Head House Square, an original 18th century marketplace located in the heart of Society Hill, is the site of a colorful outdoors arts and crafts fair on summer weekends.



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.

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Grendel's Too, the Middle East, Meson Don Quixote or the Riverfront Restaurant and Dinner Theater, to name a few.

Some of the best "seeing and doing" is in or near the historic area. Head House Square is where Philadelphians supplied their households, in colonial days, with everything from food to clothing, and goods from "round the world." Much of the area is reconstructed and sports several good places to eat as well as quaint shops. Newmarket, a multi-shop complex on Head House square, is a must for browsing. Try Borgia's Tea Room when you've finished.

The whole historic area is laced with small quaint shops offering a myriad of wares.

After you have walked a while, stop in at City Tavern for a tall, cool drink and a snack, or drop in for dinner. Ben Franklin did. The Tavern has been reconstructed to the original plans.

If you have a flair for the unusual, Philly has some of that too:

- When you are looking over the architecture of Independence Hall, note that the roman numerals on the tower clock read IIII instead of IV.
- An empress of Mexico is buried in St. John's on 13th below Market.
- George M. Dallas (Dallas, Tex. is named for him) is buried at 3rd & Pine.
- Thomas Jefferson's grandfather clock is on exhibit at the Historical Society of Pennsylvania. It still keeps perfect time.
- The Pennsylvania Hospital at 8th and Spruce was founded by Ben Franklin and was the first U.S. Hospital.
- And if I continue much more, Editor Leo Fobart will hang me in the first prison in the U.S.

Fellow Barbershoppers — come to Philadelphia, let us show you this surprising city. Yes, BILLY PENN HAS A LOT UNDER HIS HAT!

Board Redefines "Keep It Barbershop" Policy

The weather was cold in Orlando, but the hospitality was warm. What a superb job chairman Bob Boemler and the Orlando chapter did hosting what was without a doubt one of the most successful mid-winter conventions ever. Over 700 registrants, and what memories they have: exciting performances by the top five medalists, as well as the "Dapper Dans," the "Vocal Gentry" and the "Orange Blossom" Chorus; the luau complete with hula lessons, the "Memories and Madness" quartet, and sharks swimming around during the reception; the final solving of the sound problem for the Saturday night show; lots of swimming pools but no sunshine; the moment of silence for Burt Mustin; and the many, many attractions in the central Florida area.

In addition to the entertainment features of the convention, there were meetings of the international executive committee, board of directors, Harmony Foundation and Harmony Services Corp. Highlights of official board action follow.

A. ADMINISTRATIVE MATTERS

I. Proposed Rocky Mountain District

The board approved, as recommended by the executive committee, the formation of a Rocky Mountain District. *Pending approval of all the districts involved, the Society's 16th district would become effective Jan. 1, 1978.* This district would consist of the following chapters: *Central States District*, Sterling, Greeley, Boulder, Longmont, Alamosa, Denver, Denver (Mountainaires), Pikes Peak (Colorado Springs), Grand Junction, Montrose, Pueblo and Durango, Colo.; *Scottsbluff, Nebr.*; *Mt. Rushmore (Rapid City), S. Dak.*; *Casper, Cheyenne, Buffalo and Laramie, Wyo.* *Evergreen District*, Burley, Twin Falls, Idaho Falls and Pocatello, Ida. *Far Western District*, Salt Lake City and Utah Valley, Utah. *Southwestern District*, Albuquerque, N. Mex.

II. Subsidiaries Approved

In accordance with the international by-laws, the board approved, for 1977, the following official subsidiary organizations: AIC (Association of International Champions), AICC (Association of International Chorus Champions), Confederate Harmony Brigade, DECREPITS (Past International Board Members), DELASUSQUEHUDMAC (Mid-Atlantic Honor Group) and PROBE (Public Relations Officers and Bulletin Editors).

The board also approved the affiliation with BABS (British Association of Barbershoppers) for 1977.

B. CONVENTIONS

I. 1979 Mid-Winter Convention Bid

Because the board turned down the Little Rock, Ark. bid to host the 1979 Mid-winter, it was decided that Comm. Dir. Hugh Ingraham investigate the possibility of a cruise, or a foreign location, for the Mid-winter convention in 1979 instead of the 1980 as previously planned.

C. FINANCIAL MATTERS

I. Dues Increase Imminent

While the Society has been able to avoid a dues increase during the past three years of significant inflation, a review of our financial position made it painfully apparent that a dues increase would be a "must" during 1977. *While a motion to increase the international dues \$5 effective April 1, 1977 was defeated, the 1977 budget was adopted with the provision that the expectation of a dues increase be vigorously presented by the international board members and executive committee members during their visits to all spring house of delegates meetings.*

II. Owen C. Cash and Rupert I. Hall Expansion Fund

Exec. Dir. Barrie Best reviewed progress of the fund drive to date indicating a total of \$80,750 received through Dec. 31, 1976. Pres. Sam Aramian announced that Barbershopper/Arranger Sherry Brown (originally from Warren, Pa. and presently a member of the Venice and Sarasota, Fla. Chapters) has accepted the position of International Expansion Fund Coordinator for the Society. It was enlightening, though disappointing, to learn that the amount raised to Dec. 31, 1976 had come from only 15% of the membership and 16% of the chapters; and only eight quartets had participated in the drive. Though the board expressed its appreciation to the 129 chapters and 6,050 Barbershoppers who have already contributed, it was pointed out once again that the ultimate success of the project will depend upon response from *every* member and *every* chapter. Those who have not yet made contributions are urged to contact your local chapter expansion fund coordinator TODAY! (See report, page 30)

D. POLICY MATTERS

I. Registration of Quartet Names

The board approved the executive committee's recommendation that all quartets must list names of members of the quartet on each registration and renewal. In effect, this will stop the practice of one man paying the quartet registration fee and holding a quartet name.

II. "Keep It Barbershop" Policy

The board adopted a motion to revise Article 3 of the "Keep It Barbershop" Policy which had been adopted during their San Francisco meeting, to read as follows:

"3. It is essential that all quartets and choruses set the example by singing barbershop harmony in all non-contest performances. Patriotic and religious songs, and songs performed with accompaniment, are acceptable if they otherwise conform to the barbershop harmony style. Contest performances are governed by the Contest and Judging rules."

With this revision the Society has gone on record as clearly stating our policy is that of singing barbershop harmony in all performances, contest or non-contest. Whether, or not this can be accomplished becomes the responsibility of the chapter talent coordinators who book quartets and choruses for their shows, and with our quartets and especially our chorus directors and music committees, who are respon-



Pictured above (from top down), Int'l Pres. Sam Aramian, wife Virg and Exec. Dir. Barrie Best; the registration area; television coverage of woodshedding.

sible for selecting chapter repertoires and show material.

III. Administration and Reporting of Major Social and Fund-raising Activities

As a non-profit, tax-exempt organization, the Society has a responsibility not only to governmental regulatory agencies, but to the Society membership, to provide for uniform and fair administration of major social and fund-raising events other than chapter shows, district contests, international Logopedics spectaculars and other similar events which are intended to raise more than \$1,000. Because such events operate under the umbrella of the Society's chapter, district and international structure, and often utilize mailing lists and other Society avenues of communication, giving those participating the impression that they are official Society events, the following procedures are to be included in the overall planning and conduct of the event:

1. An outline and budget of each event planned are to be reviewed by the district president. Where the event may include more than one district, the outline and budget are to be submitted to the president of each district.
2. All income and payment of expenses for each event are to be handled by one person serving as treasurer.
3. A final report and check for the net proceeds must be sent to the appropriate district or to the International Office within ninety days of the event.

E. COMMITTEE REPORTS

1. Contest and Judging



Pictured above (from top down), hula lesson during luau; woodshedders and kibitzers (that's ex-Society staffer Bill Otto seated, far right); three "Innsiders" and Phil Embury; Bob Johnson and Convention Chairman Bob Boemler (right) relax.

As recommended by the C&J Committee, the following certifications were approved by the board: John Bauer, SOUND (LOL); Allen Ives, SOUND (CSD); Don Hawkins, SP (DIX); Merrill Callum, SP (NED); Ross Stover, SEC (EVGN); Joe Brule, SOUND (JAD) and Bob Moorehead, SOUND (JAD).

The C&J Committee's proposal, which clarifies the eligibility of quartet champions allowing two members from each of two champion quartets to form a new quartet and compete should they so desire, was adopted by the board.

As recommended by the executive committee, the board adopted the following policy to be included in the Contest & Judging rules:

"No judge shall serve on a panel at a district, international, preliminary or international contest if he has coached any of the contestants in that contest within the preceding thirty days."

(Continued on page 32)

SALUTE TO —AMERICA— a Winner

Thousands of songs sung by hundreds of Barbershoppers during our Nation's Bicentennial celebration last year were the result of planning which climaxed during an executive meeting in Kansas City in March of 1971. It was agreed at that time that the Society's music and communications departments would create a special Bicentennial year barbershop show, including all music, scripting and scenery suggestions, for publication and Society-wide distribution early in 1975. Originally, it was hoped that the show would be flexible enough to serve as the first half of every chapter's annual show (should they desire to use it), and also be adaptable as a package show. Also, an effort would be made to develop special song arrangements for quartets so they could include patriotic selections in their performances during the year-long celebration.

Implementation of the executive committee's idea began in 1973, when Soc. Mus. Services Ass't Dave Stevens, who had previously written several theme-type shows for the Society, began searching for material to be included in "Salute to America." (Stevens decided on the title for the show long before the show was finished.) It didn't take long to realize that this show would be difficult to write, because our effort would have to be, as nearly as possible, written in the barbershop style. Finding songs which adapted themselves to the barbershop style, especially from the first 100 years, was not easy. Because many of the songs from that era were so short, Stevens arranged several medleys to cover the music from those early years. The second hundred years presented no problem. He found an ample supply of songs to fill out the show from our Old Songs Library and from Society-published arrangements.

The music was ready to present to the Harmony College students at Christian College in Oklahoma City, Okla. in August of 1974. Preparing the script for the show became the workshop project of the college's script-writing class. The students sang the music all week long, as they prepared to present the show for the first time before their fellow-students on Saturday night.

Acceptance of that very first performance was a good indication of the way the show would be received by thousands throughout the United States during 1976. Though there were some slight changes made in the music, and the script given a final "polishing," the show was now ready to be printed and would be distributed to all chapters early in 1975.

Shortly after "Salute to America" passed its first test in Oklahoma City, a decision was made to have the entire show recorded by the Louisville, Ky. "Thoroughbreds," four-time international chorus champions. The recording would be sold separately as an album, or as part of a special Bicentennial commemorative package, which would include a book containing all the music and the script for "Salute to America" along with some additional souvenir-type items.

Though it was only a fond hope when the Bicentennial show idea was conceived, scheduling of the premiere performance of the show in conjunction with our Mid-Winter convention on Jan. 31 in Washington, D. C. had now become an accomplished fact. The show was presented in the John F. Kennedy Center for the Performing Arts, with twelve Washington-area chapters and quartets, along with our 1975 champions, the "Happiness Emporium" and the "Insiders," then second place medalists. Directed by Soc. Mus. Services Dir. Bob Johnson and narrated by Soc. Comm. Dir. Hugh

Ingraham, both of whom played key roles in producing the show, the first public performance of the show was exceptionally well received and the hit of the convention (page 5, Mar.-April, 1975 HARMONIZER).

How widely was our special musical tribute used throughout the Society? Just what impact did all this special music have on our chapters? We polled them asking what their experience had been with "Salute to America"; we were interested in learning how they used the music and if they did, what kind of response did the show receive. Following are some of the responses:

"Salute to America" will live longest, perhaps, in the minds of the Louisville, Ky. "Thoroughbreds," who, because they recorded the entire show before any of the music was distributed, literally lived with the music and script of the show from almost the day the show was born. Their numerous performances, both complete and partial, is a story by itself. Starting as early as June (at the Indianapolis Convention) of 1975, and running through Nov. 13, 1976, their track record reads something like this: ten complete performances and twenty package shows! Surely their recorded rendition will always hold a treasured position among the Society's great musical achievements. (see photo, page 8)

Fairbanks, Ala. — With Evergreen District Int'l Board Member Burt Huish as master of ceremonies, this chapter presented a two-day show on Nov. 12 and 13. The "Lions Share" (Seattle, Wash.), "Prince William Sound" (Anchorage, Ala.) and "Ice Breakers" (Fairbanks) quartets were part of their Bicentennial year show. Special guest performers were the Fairbanks "Frontier" chorus of Sweet Adelines.

Elgin, Ill. — May 21 and 22, 1976 were show dates for this chapter but they subsequently presented two package performances of their Bicentennial show material. This chapter used approximately two-thirds of the "Salute to America" show.

Toledo, O. — Utilizing soloists and quartets from their chapter, along with the "Stateliners," "Four-in-Legion" and "Boston Common" quartets, this chapter did "Salute to America" in its entirety on Oct. 31, 1976. (see photo, page 8)

Schenectady, N.Y. — Presented a two-night show using some of the music from "Salute to America" in November.

Emporia, Kans. — The "Stage Door Four," "Rip Chords" and "Happy Dischords" quartets appeared along with the local chorus during Emporia's Bicentennial show on April 10.

Park Rapids, Minn. — The combined choruses of the Cass County, Bemidji and Park Rapids, Minn. Chapters joined together for their "Salute to America" presentation on Aug. 7. The same choruses presented the show again on Sept. 4, this time in Walker, Minn. as part of a two-day Bicentennial celebration. They called on the "Harmony Reunion" (Grand Forks, N.D.) and "Talk of the Town" (Minneapolis, Minn.) quartets to help with the show. The "OK-4" were featured at the Walker presentation and during the following day's barbershop activities.

New Haven, Conn. — Chapter presented entire show utilizing both quartets and soloists from the chapter. Their show was enhanced by using the Junior Colonial Fife and Drum Corps prior to the start of the show. They later received and fulfilled four requests to do either part or all of the show.

Ventura, Cal. — Used part of the package music to present "America, the Beautiful," a trip through American history in barbershop fashion.

Niles-Buchanan, Mich. — Used a modified script and sang several songs from the show in the Jan. 31, 1976 presentation.

Pueblo, Colo. — Did three performances, the first of which took place on April 30. The show was presented in full at the Los Animas Colorado Day celebration on August 1 and again on Aug. 7 in Rye, Colo. (see photo, page 8)

Rochester, N.Y. — Rochester's appearance at Chautauqua, mentioned earlier, was just one of eight performances of the Bicentennial package before an estimated total audience of 13,000. A highlight of their annual March show was a presentation by Congressman Frank Horton of a 50-star flag that had flown over the U. S. Capitol.

Thousand Oaks, Cal. — The Conejo Valley Chapter presented a mini version of "Salute to America" on April 2 and 3, 1976.

Tacoma, Wash. — A Puget Sound area chorus was organized from the Anacortes, Everett, Lake Washington, Seattle, Green River and Tacoma Chapters. Their first combined chorus show was held in Monroe, Wash. followed by a two-day show in Tacoma on June 25 and 26. Quartets assisting on these performances were the "1904" (Tacoma), "Monroe Doctrine" (Everett) and the "Most Happy Fellows" (Tacoma). Three additional package performances were presented throughout the area during the balance of the year.

Monterey Peninsula, Cal. — Performed the entire show five times and presented three package shows throughout the entire year. (see photo, page 8)

Green Bay, Wis. — This chapter's Bicentennial activities actually began in August of 1975, when the chorus entertained an open air audience at the National Railroad Museum in conjunction with the arrival of America's Freedom Train. An Inter-Faith Service on Thanksgiving Day gave the chapter their second chance to sing songs from our Bicentennial package. They performed the entire show on Feb. 7, 1976 and eight condensed versions from that date through October.

Fredericksburg, Va. — From the time of their annual show in April, this chapter has presented several package shows for various church groups and civic functions in their historic location. Attired in colonial costumes, they sang for the community's July 4th celebration; they presented a mini show on the city's waterfront (where they say George Washington really threw a dollar across the river.) The special Bicentennial show was a great recruitment device attracting several new members to the chapter.

Shawano, Wis. — Using several pre-show performances to build up enthusiasm for their annual show, a Bicentennial show package was put to good use. Their annual show attracted a new record attendance and all were pleased with their patriotic contribution. The music was used throughout the year in at least ten different performances.

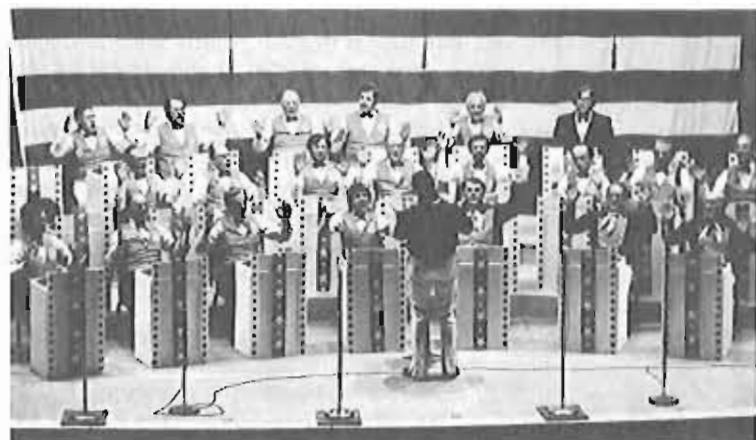
San Antonio, Tex. — Though a capsule version of "Salute to America" was used during their Mar. 13 show, the chapter has used a special show package on numerous occasions since. During their city's famous "Fiesta" celebration the chapter appeared on April 20 with a special concert featuring the music from "Salute to America." Their annual "Funtier Nites" — a Kiwanis Club-sponsored show which has been an annual event for the "Chordsmen" for thirteen years — celebrated two birthdays — 20 years for the "Chordsmen" and 200 for the U.S.A. Through all eight performances the entire

(Continued on page 9)

SALUTE TO AMERICA



Monterey, Peninsula, Cal.



Pueblo, Colo.



"Citations"/"Blue Grass Student Union" octet record.



From left, Bob Netherton, Hugh Ingraham and Jim Miller during Louisville's recording session.



Scene from Toledo performance.



Iwo Jima flag raising during Racine, Wis. show (above); Abe Lincoln appeared during Civil War medley (below) at Racine.



Santa Barbara, Cal. finale.



Toledo, O. lobby display.



Canton, O. "Hall of Fame" Chorus and director Darryl Filnn.

SALUTE TO AMERICA — (from page 7)

second half was devoted to a "Salute to America" package.

Collinsville, Ill. — Starting with their annual show on March 6 and continuing through seven performances by July 30, the chapter used their Bicentennial show music before approximately 18,000 people. During a June 14 performance all participants signed a special scroll which was then placed in a sealed vault to be opened in 100 years.

Presque Isle, Me. — Chapter used the special music to encourage new members to join them. Held two performances on Apr. 23 and 24 and then used the music in three additional performances concluding with one-half hour presentations July 3 and 4 at the Northern Maine Fairgrounds. They feel their presentations reached over 7,000 people, many more than they've ever reached before.

Lawton, Okla. — After their first complete performance on Feb. 28, 1976, this chapter presented either all, or parts, of the show four more times, including a joint performance with the Duncan, Okla. Chapter on May 8. They had little difficulty getting good publicity for their shows and consider it one of the best show attractions they've ever had.

LaCrosse, Wis. — Used nine of the suggested songs and parts of the script that best fit their show presented on April 10. Ten additional performances followed throughout the rest of the year reaching more people with their music than ever before.

Ft. Myers, Fla. — Claimed to be their best show in twenty-five years, the Naples, Fla. Chapter joined Ft. Myers for its performance which included about three quarters of the prepared music. Several of the selections are being made a permanent part of their singing repertoire.

Fond du Lac, Wis. — Used a considerable amount of the prepared script and most of the music in their annual show presentation.

Walnut Creek, Cal. — Though much of the music was used in this chapter's presentation of "What a Country," a new script was written and vignettes (with comic undertones) depicting many of the historic events were used most successfully.

Portland, Ore. — The Canby, Hillsboro, Lebanon, Mt. Hood, Portland, Salem, Ore. and Vancouver, Wash. Chapters combined to do four shows (in Lebanon, Salem and two shows in Portland). Quartets also appearing were the "Aliens" (Hillsboro), "Fourth Amendment" (Lebanon), "Gaslight Delegation" (Hillsboro), "Representatives" (Salem) and "Velvet Touch" (Portland). Most of the music and script were used though the title was changed to "Barbershop Spirit of '76," and all proceeds went to the Institute of Logopedics and Lee Wynne's fund-raising project for the Evergreen District.

Santa Barbara, Cal. — With minor variations, the show was presented as received from the Society. The show opened with a drum and fife unit marching into the auditorium and onto the stage. A total of seven performances of the show material kept this chapter singing barbershop harmony all year long. (see photo, page 8)

Allentown-Bethlehem, Pa. — The "Salute to America" package (almost the entire show) was performed eight times throughout the year with outstanding results. During this chapter's annual show (two performances on May 7 and 8) a backdrop American flag (12' by 8') was illuminated with nearly 1,000 tiny clear Christmas tree bulbs.

Birmingham, Ala. — Recognized as an official Bicentennial event by both the Birmingham and Jefferson County Bicentennial Commissions, this chapter reported extremely good success with the show, drawing standing ovations on the two occasions when the entire show was presented.

Klamath Falls, Ore. — Fearful that their small chapter would have difficulty with the show, they first proceeded with two successful Auditions nights which added fifteen new members to their ranks. Using three quartets from different locations in the auditorium on "I'd Like to Teach the World to Sing" proved to be quite effective. An artistic and financial success for the chapter, which had to rise to the occasion in order to pull off this show.

Gtr. Indianapolis, Ind. — Used the music as a package for part of their two-night chapter show in June and as a one-hour show for opening night of the Indiana State Fair. The Fair appearance, an outdoor affair, included a flag in a fireworks display which was lit during singing of the National Anthem. It was an effective ending which the crowd loved, but it was a surprise to the chorus which promptly came "unglued."

Chattanooga, Tenn. — Like other chapters, this chapter believes the show was not only one of the best Bicentennial activities in the area, but it also gave their chapter a shot in the arm. The entire show was used on May 8 and then a package version on several occasions since that time . . . including a performance on Oct. 19 before an audience which included guests from England and Ontario.

Grand Forks, N. Dak. — Joined with the Fargo-Moorhead and Detroit Lakes, Minn. Chapters to present the show in four different locations. These men traveled a total of 57,670 man-miles preparing and presenting the show!

Ukiah-Lake County, Cal. — Used approximately two-thirds of the numbers from the entire show in two performances. Several selections from the show were then included in all sing-outs throughout the balance of the year.

Fayetteville, N.C. — With twenty-six men on stage, and help from a guest quartet and a sixteen-voice high school boys' chorus, this chapter performed the entire show. They used 100 color slides and a rear-view projector to visually portray the songs as they were being sung. A thirty-minute package show was then prepared and subsequently presented five times.

Prince Georges County, Md. — Reporting the show had made their chapter "rich, both financially and musically," this chapter used a traveling package of the show material and, by the end of the summer, made eleven public performances in the various communities in their area. The show was well received and proved to be a great public relations vehicle for barbershopping. Between program advertising and paid performances the chapter was able to realize over \$5,000 in income this past summer.

Phoenix, Ariz. — Sold out a two-night show to an audience of three thousand plus, using most of the music in the show package; and then presented a package performance in a neighboring city later. A medley of songs from the show was also presented before 33,000 people on Aug. 7 at the opening and half-time ceremonies of the Oakland-St. Louis pro football game which was televised in Oakland and St. Louis..

West Chester, Pa. — The Philadelphia Bicentennial Commission proclaimed the week of Sept. 5 Bicentennial Barbershop Harmony Week and included one and a half hour shows from the West Chester (Sept. 7), Lansdale (Sept. 9), Bryn

(Continued on page 30)

Meet the Men in our Judging System

By Greg Lyne
1414 S. Ave. I, Portales, New Mex. 88130

Serving Don Flom as Ass't Contest and Judging Committee Chairman during 1977 is Bob Craig, who was Interpretation Category Specialist last year. Bob began barbershopping at age sixteen when his father Cecil Craig helped him and his brother Roger form a high school quartet. Since then Bob has directed four different choruses, Dearborn and Detroit, Mich.; Ridgewood, N.J. and Westchester County, N.Y. He has sung in six quartets, two of which were district champions. Bob previously was a certified Voice Expression Judge. He then became involved in the restructuring of the category to be known as Interpretation, and has served as category specialist since 1975. He is also an active chorus and quartet coach. Professionally, Bob is the general manager of a major food processing corporation in Chicago where he, wife Priscilla and their two children reside. Bob's twenty-seven years of experience with barbershopping serve him well in his new position.

Barbershop harmony is basically a folk art form originating from the people. Like any other art form, it is an expression of human emotion. Those emotions take many varying forms — love, hate, anger, happiness, pride, excitement, melancholy, to mention only a few. The barbershop style allows the performer a freedom of expression and a flexibility and spontaneity which can establish a very real communication between performer and audience. After a quartet or chorus masters words, notes and synchronization, it must then decide what the song means emotionally and how best to portray its meaning through dynamic level, word emphasis and phrasing. Naturally, some uses of these techniques are more effective, appropriate and tasteful than others. It is this facet of barbershop music that falls under the jurisdiction of the Interpretation Category.

Meet Interpretation Category Specialist Phil Winston. Phil, a twenty-five year member, was introduced to barbershopping while working on his B.S. in Music at the University of Houston. After his M.Ed. work was completed, Phil, Joy and three daughters moved to Dallas where he taught high school music and directed church choirs for fifteen years. Phil has directed four barbershop choruses and sung in fourteen quartets, the most notable of which was the three-time international finalist "Doo-Dads." Phil has held all chapter offices, been district associate C&J chairman and area counselor, has taught many craft classes Society-wide and is a very active quartet and chorus coach. He was certified as a Voice

Expression Judge in 1970 and in Interpretation in 1971 at its inception, participating in the development and restructuring of the category. Since 1970 he has judged in all fifteen districts and at six internationals. Phil served as Category Specialist in 1973-'74 and on the board of review in 1975-'76. Professionally, he is the national marketing manager of health care with Honeywell Information Systems, Inc., and has relocated to Scottsdale, Ariz. (from Atlanta from Toronto from Dallas), in time to provide some coaching assistance and win a gold medal singing lead with the "Phabulous Phoenicians."

INTERPRETATION BOARD OF REVIEW

Interpretation Category Board of Review members are Gary Bolles, Lou Laurel and Jan Muddle. Gary Bolles, active in singing since early childhood, found barbershopping in 1964 and immediately embarked on an active program of quartetting, chorus directing, coaching, teaching and, for three years, served as co-chairman of the Northeastern District HEP team. A 1969 graduate of Boston University in music education, he has since pursued dual careers as a middle school general and vocal music teacher in North Kingstown, R.I.; and as a Barbershopper par excellence. Gary was Northeastern District Barbershopper of Distinction in 1974, became certified in Interpretation in 1975 and is currently baritone of the international semi-finalist quartet, the "Great Chord Conspiracy" and director of the Providence, R. I. chorus. His wife Anne, a talented musician in her own right, pursues a career in journalism from their home in Cranston, R.I.

Lou Laurel is perhaps most well-known to us as the silver-haired director of three international champion choruses — the 1966 El Paso "Border Chords," and the 1972 and 1976 "Phoenicians." This, however, is only one facet of Lou's extensive barbershop experience, which began in 1945 in Carlsbad, N. Mex. He sang in the "Desertaires" quartet, twice receiving a finalist rank in international contest. He has served in almost every administrative capacity including district president, international board member, international vice-president and international president (1962). He was chairman of a committee which originated and developed the Member Benefit Plan in 1960. He became certified in Voice Expression in 1955 and helped to develop the Interpretation Category. Lou has attained Senior Judge status. He and his wife Helen have four children and four grandchildren. One of his sons, he says with pride, "sings in the front row of the



Bob Craig



Ray Glynn



Phil Winston

chorus." The Laurels live in Phoenix where Lou, a mechanical engineering major, is the general manager of Di Eugenio Tool Center Inc.

Jan Muddle began his musical avocation with band, orchestra, drum corps, chorus, male ensemble and male quartet experience in high school and college. Introduced to barbershopping in 1962 in Syracuse, N.Y., Jan has been an active quartet man, chorus section leader and coach, participating in international competition ('69, '71, '72) with the Rochester, N.Y. Chorus. Certified as judge in 1975, his fast rise in the C&J program is due to his talent coupled with the enthusiastic support of wife Nancy and three daughters. Jan and family reside in Webster, N.Y. near his employer of nine years, Eastman Kodak Company in Rochester, for whom he does patent search work.

JUDGING THE VISUAL ASPECT

The Arrangement, Sound and Interpretation Categories constitute the singing categories, but there is yet one other aspect of a performance which is judged — the visual aspect.

Stage Presence is really the show business of barbershopping. The Stage Presence judge evaluates the visual projection and interpretation of the mood and story of the song by the contestants.

Meet Ray Glynn, Category Specialist in Stage Presence. Ray joined the Society in 1960 through the Westfield, N.J. Chapter where he is still an active member. He entered the judging program in 1965 and was certified in January, 1967. He has also been a member of the Stage Presence Board of Review for the last six years and teaches at Harmony College. In addition to judging and working on the HEP School faculty, Ray is very much involved in Mid-Atlantic District affairs. He was associate C & J chairman for three years during which time he helped in the preparation of a manual of operations. Ray has been vice president and executive vice president of M-AD and was elected president in 1976. He is currently serving a second term as district chief executive. A much sought after coach of both quartets and choruses, Ray's hobbies — in addition to barbershopping — are golf, bowling, fly fishing and spoiling nine grandchildren, but probably not in that order. Ray and his wife Mary have a son and a daughter. When Ray is not traveling somewhere to teach, judge, coach or preside, they make their home in Westfield. Now retired, Ray was regional sales manager for Moore Business Forms, Inc.

The Stage Presence Board of Review includes Jack Hines, Loren Bogart and Ron Riegler. Jack Hines, who has served as Stage Presence Category Specialist since 1971, began barbershopping in 1951 in New Haven, Conn. During the 1957 Los Angeles Convention, when Jack competed with the "Elm-chords," he became convinced that the West Coast was the place for him. He has since been very active in the Far Western District serving as its chief area counselor, vice president, executive vice president, president and is currently international board member. Jack was certified in 1966 and has been active on both the Harmony College and COTS faculties. Jack's hobbies include golf, tennis, water skiing, pro football and, most of all, old fashioned woodshedding — that is, without arrangements. Jack and wife Velma have four children, three step-children and one granddaughter. They live in Pico Rivera, Cal. where Jack is in the insurance business. According to Jack he "has pitch-pipe, will travel."

Loren Bogart has been a certified judge for eighteen years, longer than most of us have been members, and has, of course,

NEW MARKETING MANAGER



A Grand Rapids, Mich. Barbershopper, Pat Warren, joined the staff as Marketing Manager on Feb. 1, 1977.

Born in Chicago in 1932, Warren moved to Northern Michigan early in life. He attended Michigan State University and, after serving in the Korean War, began a sales career. He has been involved in sales and marketing for the past ten years as a manufacturers' representative and a business owner.

Pat became a Barbershopper in 1975 and has served as a bulletin editor, board member, program vice president, chapter president and co-chairman of the Pioneer District Fall convention in 1975.

Warren and wife Kathy, an avid four-part harmony fan and an active Sweet Adeline, will be locating in Kenosha soon.

achieved Senior Judge status. Loren is an emcee of note, having served in that capacity at four international contests. He has sung in three quartets, two medalist choruses and the champion "Phoenician" chorus. In Illinois, where Loren was an engineer and tariff administrator for General Telephone System, he served as Illinois District president as well as international board member. Presently, Loren is a research analyst and lobbyist for the Arizona Tax Research Association. Non-professionally, he enjoys both acting and directing, and has done extensive work in dinner theatre productions. For fifteen years, Loren played the part of Pontius Pilate in the nationally known *American Passion Play*. Loren and wife Billie Lou have three children and now reside in Tempe, Ariz.

Ron Riegler joined the Society in 1961 as part of a high school quartet (the "Chord Lords") which eventually changed its name to the "Roaring 20's," current Society fifth place medalist. Joining the Society meant becoming a member of the "Southern Gateway" Chorus (Cincinnati-Western Hills, O.) — 1972 international chorus champs. He has served as their choreographer since 1966. Other barbershopping interests include teaching "Chorus Staging" at both the 1975 and 1976 Harmony Colleges; serving as stage presence coach for various quartets (most recently — the "Bluegrass Student Union") and choruses — the 1974 international Sweet Adeline champions "GEMCITY" (Dayton, O.) Chorus and the 1976 international second place Sweet Adeline Chorus "7 Hills" (Cincinnati, O.); serving over the years in almost all chapter officer positions, etc. Ron is presently working as art director for the Amusement Park Division of Taft Broadcasting at Kings Island (Cincinnati), Kings Dominion (Richmond, Va.) and Carowinds (Charlotte, N.C.).

There you have it. During the past year we've introduced the men who, with much knowledge, talent, experience and energy, take it upon themselves to judge, tabulate, analyze, educate, guide, review and establish the direction of our entire contest and judging program. It is the dedication of these men, and many more like them, that allows us to approach each contest year after year with confidence that contestants will be judged fairly, and that the entire event will run like clockwork.

Together We Are Something!



By Sam Aramian, 4435 W. Tierra Buena Lane,
Glendale, Ariz. 85306

I have been asked to write four or five articles for the HARMONIZER for 1977, a chore I detest immensely. The ability to convert true inner thoughts and ideas to the printed page is a talent relegated to a gifted few. I am constantly in fear of abiding by the adage which says in effect: "People may suspect you are a fool, but why open your mouth and remove all doubt."

My comments may not be compatible with the thinking of a majority of you; they are one man's opinion.

There is no question that an overwhelming majority of our members get their barbershopping experience by singing in a chorus. A significant number of these men are not interested in singing in a quartet, will never sing in a quartet and, without a chorus, would be lost to barbershopping forever.

These men are respected and applauded, for without them we would have no chorus, no chapter.

On the other side of the coin we have the member who is interested only in quartet singing. He has no interest in singing in the chorus, and will not indulge himself in the regimentation necessary to be part of a good chorus. These men, however, are subjected to severe criticism by their peers and virtually ostracized from their chapters for not giving their support.

This enigma has driven a lot of talented men away from our Society or, at best, relegated them to mere card-carrying members.

Surely we can find a way to establish programs to provide a niche for these quartet men whose continued involvement is so vital.

There are probably dozens of ways to accomplish this. The most important, of course, is a change in attitude. Let's get rid of the attitude that causes us to cast a jaundiced eye toward those who do not wish to sing in the chorus or get involved in administration, but who otherwise preserve and encourage our musical style by their quartet activity.

The ideal situation, of course, is the Barbershopper who is active in a quartet, sings in the chorus and is deeply involved in administration. Since there aren't too many of us (*sic*) in that category, couldn't we be more compassionate toward those who are less fortunate than we.

I want to attend the 1977 Harmony College at Missouri Western College, in St. Joseph, Mo., August 7-14, 1977. (Check one) ☐ I enclose my check for \$140 in full payment. ☐ I enclose my check for \$10 (or more) as partial payment. I agree to pay the balance on August 7 or before.

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Make check payable to SPEBSQSA and mail to: HARMONY COLLEGE 1977, P.O. Box 575, Kenosha, Wis. 53141.

WHAT ABOUT HARMONY COLLEGE?

WHEN? August 7-14, 1977

WHERE? Missouri Western State College, St. Joseph, Mo.

HOW Much? \$140 per man includes room, board and tuition.

WHAT? This can't be answered in one line or two. Harmony College is an experience in learning, singing and fellowship. It is a week-long exposure to barbershop harmony that serves to inspire men to seek greater fulfillment through singing together.

Harmony College grew out of the Harmony Education Program (HEP) which began back in 1961. At that time, week-end schools were held in several locations, and men could choose several subjects from a list of offerings. As the desire for education increased, it became apparent that some men were willing to give up a week of their vacation to learn more about their singing hobby. In 1970 we had 301 men at Dominican College in Racine, Wis.; in 1971, 258 at Albright College in Reading, Pa.; 1972, 296 men again at Dominican; in 1973 at Birmingham (Ala.) Southern we had 296. In 1974, we were at Oklahoma Christian College in Oklahoma City and had 396 students. By 1975 it had become apparent that a central location seemed to be the best choice, and we went to Missouri Western State College in St. Joseph, Mo. That year we had 466 men. Last year, 1976, we had 473 and this year we hope to have 500 students plus thirty or more faculty members.

Already thirty quartets (limit) have registered for 1977. Obviously, there will be some cancellations (for any number of reasons), and these vacancies will be filled from a waiting list.

Many subjects are offered to men interested in the various aspects of barbershop harmony. Each man can select eight hours of electives to pursue each day, including such subjects as chorus directing, arranging, quartet coaching, show production, script writing, MCing, ear training, physics of sound and other areas of interest and concern to members.

Traditionally, there is an open "ice cream pit" where a man can eat his way to oblivion. The food at Missouri Western is first class and the kitchen employees enjoy our singing.

AND THAT'S NOT ALL

In addition to the eight hours of elective studies, each man participates in a group activity three hours per day. It is a unique experience to sing in a 500-man chorus or take a voice lesson with 500 men.

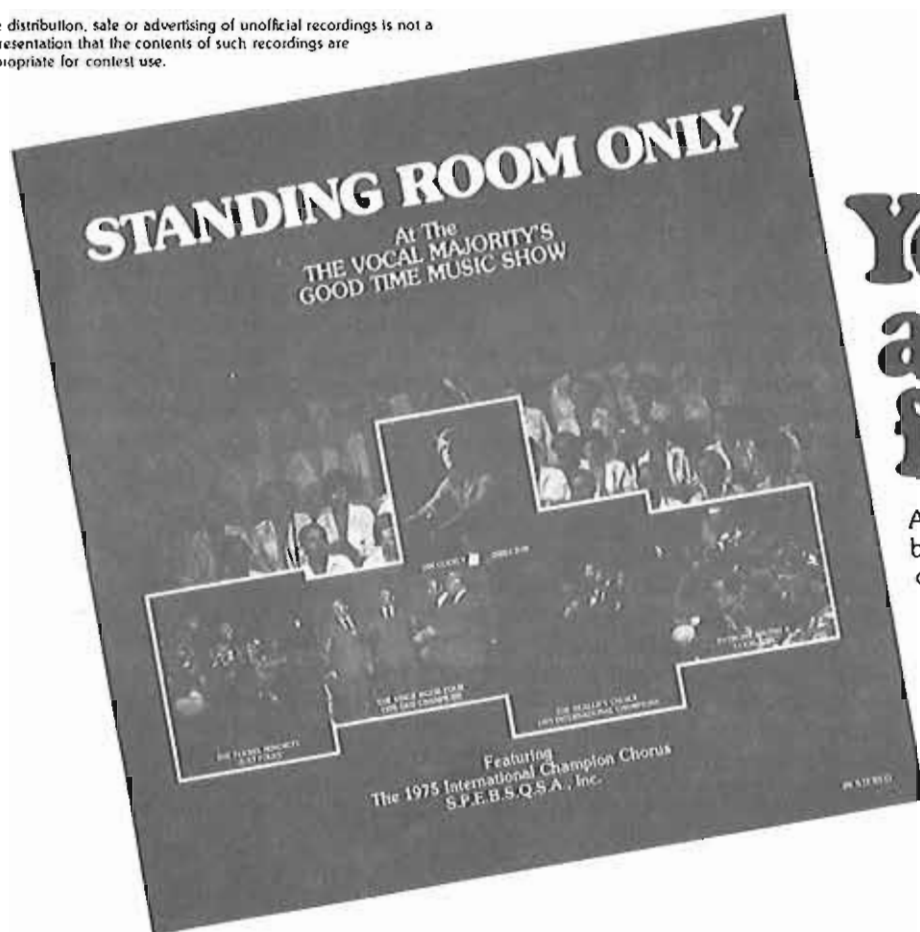
Members of your international staff serve on the faculty along with an outstanding group of volunteer specialists in every field. These men are highly qualified as teachers, and they enjoy sharing their experience and "know-how" with fellow Barbershoppers.

A show on Saturday night by students, for students, provides a thread of continuity during the week and also provides the Society with the music and a show script for its chapters.

The total cost of \$140 per man is an expense which can legally be paid by a chapter. Incidentally, college credit is available to every one attending Harmony College.

Registration is restricted to the first 500 men who send in an advance deposit toward their tuition. If we receive more than 500 we will establish a waiting list. Use the registration form on this page and make your reservation. now!

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



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1973 International Quartet Champions



STAGE DOOR FOUR

1970 Southwestern District Champions



FOLKEL MINORITY

1975 Folk & Country Favorites



VOCAL MAJORITY

1975 International Chorus Champions

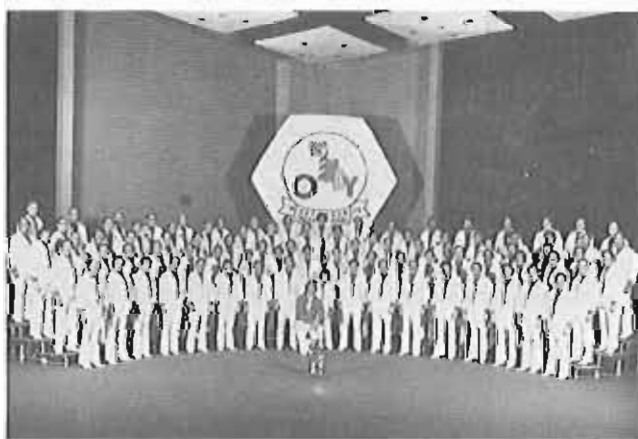
From the Dallas Metropolitan Chapter, which brought you the Dealer's Choice, comes the super sound of the Vocal Majority.

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Most songs on this album were arranged by a chorus member, and the album itself was produced by Barbershoppers . . . including the cover design!

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Please send me **STANDING ROOM ONLY**, the new production by the Vocal Majority. I'm enclosing check or money order for the following:

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Allow 3-4 weeks for delivery

Institute Establishes Model Program

- *Where does a mother get advice and support about helping her infant who has developmental handicaps?*
- *What types of early treatment are most effective in educating a handicapped baby?*
- *What are the best methods for working with parents?*
- *What types of procedures are necessary to establish a program to serve at-risk infants and to help parents?*

These are just some of the questions that will be dealt with by the Early Infant Stimulation Program being established at the Institute of Logopedics, the Society's Unified Service Project. Directed by Dr. Vernon L. James, Institute Medical Director, the project is funded by a grant from the Office of Education of the Handicapped.

The project will serve as a model for establishing programs to help infants with developmental handicaps and to provide support for their parents. Babies to be included will be from a few days old up to three years.

The goal of the program, according to Sue Kruger, Pediatric Nurse and Project Coordinator, is to find a process that helps handicapped children make gains, supports parents and meets the needs of the community. "We will set up a model for working with young infants and providing support for parents. We will work out the procedural bugs so that other programs can be established in other places."

The model project will provide a practical demonstration of the methods for setting up educational programs for high-risk infants — youngsters whose medical history show developmental delays or high-risk possibilities for developmental problems. The individual treatment will maximize each child's

educational potential before school age to a program of early identification and intervention.

The first stages of the program are the planning and development of procedures. On-site visits have been made by the staff to similar programs in other cities throughout the country, and consultants from other existing programs have made visits to the Institute. One of the first procedures to be developed by the staff has been a screening and evaluation procedure for children and parents.

"When we have set up a model, then we have the responsibility to disseminate the information so that other programs can be established," said Kruger.

The four aspects of the program are: meeting the needs of the parents, treating the child, staff development, and the dissemination of information to other centers. "We must ask the question, is this a feasible and practical model for another program?" The project will develop efficiency and proficiency in meeting the needs of handicapped youngsters so that other programs throughout the country can benefit from the experiences of the Early Infant Stimulation Project at the Institute of Logopedics.

The Institute of Logopedics, as a private institution, can recognize the needs that are not being met by existing services and develop new programs. The Institute will continue to have broad influences on the education of handicapped children and adults through the financial support that is provided voluntarily by concerned individuals and organizations like our S.P.E.B.S.Q.S.A.



Dr. Vernon L. James, project director and Institute medical director, evaluates eleven-month old Amy, who has been in the project since June. He's being assisted by Physical Therapist Kathy Berthoff.

Even the youngest baby may be spared partial or serious impairment as a result of early detection and remedial treatment.



The program to help the infant directly involves the parents. Parents are the primary teachers, because they are with the children seven days a week. According to Project Coordinator Sue Kruger, "We must find out what kinds of support parents need in order to be the best teachers possible."



As time goes by



The Suntones

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Here is the brand new and superb album that discriminating barbershoppers have been waiting for. Hear such show-stoppers as the "Sound of Music" medley, "Sweet Georgia Brown," "You're Nobody's Sweetheart Now," "Without A Song," "Emmaline" and more. The immortal title song makes this album worth the money all by itself. This may become your very favorite barbershop album.

Want to turn on a new barbershopper? We think that they'll really be impressed with some of our previous releases. Buy several and save! Any single record album—\$6; any two—\$11; any three—\$15; additional albums—\$4 each. Any single tape—\$7; any two—\$13; additional tapes—\$5 each. Orders are shipped 4th class, please allow 3 to 5 weeks.

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PHOENIX ALWAYS

The Phoenix Saguaro Chapter chorus on the 1948 Parade, George "Tiny" Pranspill, Director (13th from left).



The Phoenix Chorus at Arizona Area FWD Chorus Pre-lims October 20th, 1956, Vern McDade, Dir.



The "Copperstatesmen" (new in 1962, "Chuck" Rastatter, Dir.)



The "Phoenicians," 1968 International 3rd place Medalist Chorus, Lou Laurel, Dir. Cincinnati.



The "Phoenicians," 1967 International 3rd place Medalist Chorus, Lou Laurel, Dir. Los Angeles



The "Phoenicians," 1969



The "Phoenicians" at the Sun Bowl in Sun City, fall, 1972.



The "Phoenicians," 1974 FWD Champion Chorus.



The "Phoenicians," 1975 International Chorus, Lou Laurel, Dir. Indianapolis



By Don Richardson, Phoenix Saguaro Chapter Pre

Lou Laurel says that when he first came to Phoenix in the summer of 1966, there were only twenty-four men at the meeting. But by the time of the Far Western District competition in the fall, there were forty-six men willing to work hard enough to win the chapter's first title as Far Western District Chorus Champion. Thus the number twenty-four is slightly misleading. Somehow, over the years, the chapter's leaders have found the formula for instilling pride and involvement in the members.

There was no chorus until 1948 when George "Tiny" Pranspill held auditions. The chorus competed in the first Far Western District Chorus Competition in 1953 finishing last. But while the chorus was earning last place, the chapter was earning honors

of other kinds. The members held an "Artery Party" in 1951 at which admission was one pint of blood per seat; it drew 1,651 pints. When they repeated the show in 1953, it was even more successful, earning over 5,900 pints.

The chorus became the "Salt River Beachcombers" in 1951 appearing in cut-off trousers and straw hats and going barefoot. Then they were the "Copper Statesmen." In 1967 the costume was D Romeos, but by then, the chorus was the "Phoenicians."

Since 1967, Phoenicians have competed at International six times, finishing third twice (1967, 1968), second twice (1970, 1975), and first twice (1972, 1976).

One of the things that bothered Lou when he first came to Phoenix was the attitude of some of the members. When he asked them to try a

COMES THROUGH



Mt. River Beachcombers"

The "Copperstatesmen" at October, 1963 Far Western District competition, Lloyd Steinkamp, Dir.



The "Copperstatesmen" at October, 1965 FWD competition, Lloyd Steinkamp, Dir.



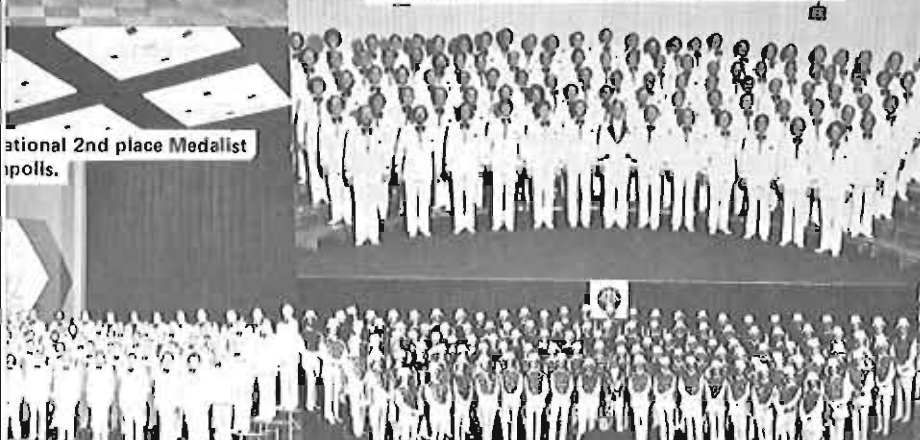
The "Phoenixians," 1970 International 2nd place Medalist Chorus, Lou Laurel, Dir. Atlantic City.



VD Chorus Champion.

The "Phoenixians," 1975 FWD Champion Chorus.

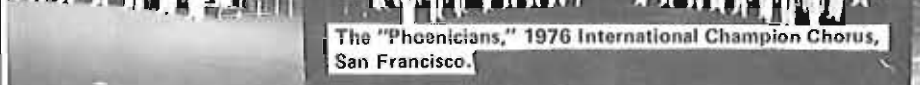
The "Phoenixians," 1972 International Champion Chorus. Atlanta.



International 2nd place Medalist polls.



"Phoenixians" sing the "Star Spangled Banner" at the Fiesta Bowl.



The "Phoenixians," 1976 International Champion Chorus, San Francisco.

nt, 1202 W. Thomas Rd., Phoenix, Ariz. 85013

little harder, to exert themselves, they responded, "We'll get it; Phoenix always comes through." That appeared to be the slogan for a bunch of losers, an excuse for being second-best (or worse). For several years, you says he objected mightily whenever anybody repeated that slogan, Phoenix always comes through." But now, it has become a slogan with different meaning.

In 1972, as international champion chorus, the members of the Phoenixians financed their own way to Bakersfield (some 700 miles distant) to be able to sing on their district stage. In the spring of 1973, they drove to Tucson to sing at the Pre-lims. This past May (1976), they sang on the El Paso, Tex. annual show, and in March (1977), they'll be featured on the Pasadena Cal. Festival of Harmony two-night annual show. The following weekend they'll sing for the FWD Pre-lims

In Tucson. The Phoenixians presented their own 30th annual Best of Barbershop in February. And this coming May, the chorus will go by bus to sing at the Arizona-Southern Nevada Divisional Competition in Las Vegas.

This summer, the Phoenixians will sing at Philadelphia, making up the difference in their transportation that the chapter can't afford to pay. But that's nothing new; they've always paid their own room and daily expenses. Because it's a privilege to sing with the Phoenixians, nobody objects much. And nowadays, like the revolutionary song used to poke fun at the colonists, "Yankee Doodle," that slogan has taken on a different meaning. As folks continue to say out West, "Phoenix always comes through."

The Way I See It

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

By Carl A. Jones,
2709 Cruft St., Terre Haute, Ind. 47803

There is a high school basketball coach in our city who not too long ago won the 600th game of his career, so he must be doing something right. I once had the opportunity to sit with this coach as he was scouting a future opponent, and we watched this team run all sorts of intricate patterns and plays, but score very few points. My friend jotted down a few notes on his future foe, turned to me and said, "They're forgetting what the object of the game is."

"How's that?" I inquired.

"They're running their fancy offense too far out in the middle of the floor, and they're forgetting that the object of the game is to put the ball through the basket."

I've been of the opinion for some time now that we Barbershoppers are "forgetting what the object of the game is," which in our case is to sing four-part harmony better than anyone else.

The "way I see it," we're being carried away with fancy, intricate patterns (stage presence) and we're forgetting that O.C. Cash founded this organization to sing.

Back when I first joined this Society in 1944, and when I was competing in quartet contests in the late 1940s and early '50s, there were four judging categories — arrangement, harmony accuracy, voice expression and stage presence, but stage presence counted just half as many points as each of the other three judging categories.

I submit that the founding fathers of our Society had a reason for this, and I don't think they were wrong.

Balance and blend was added to the judging categories later, thus diluting the importance of stage presence even more. The next change — and the first step in the wrong direction — was to double the points in the stage presence category, making it the same as the other four categories.

Stage presence was then equal in importance to, say, harmony accuracy, which I don't believe it should be. It

should be more important to sing accurately than to look like a drill team while doing it. At this point, stage presence was now counting one-fifth of a quartet's (or chorus') point total, rather than one-tenth as it had been previously.

Next, the arrangement category was, for all practical purposes, eliminated as a major factor in determining the rank of a competing quartet or chorus. Instead of a top-notch arrangement beating a poor arrangement by 50 or 60 points, as was previously the case, now you have a first-rate arrangement beating a lesser arrangement by a mere six or eight points in most contests.

So, with arrangement no longer a major factor, stage presence was now comprising one-fourth of a quartet's total points. Choruses were now marching all over the stage during competition, and some of them were — heaven help us — even dancing in an effort to impress that stage presence judge!

Now last year, the Society made it possible for stage presence to count an actual ONE-THIRD of a quartet's score as the categories of harmony accuracy and balance and blend were combined into the Sound category.

This means, if you follow me, that stage presence, which originally counted just half as many points as harmony accuracy, now is worth TWICE AS MANY points as harmony accuracy, since harmony accuracy is now just half a category.

One can only assume that in the future, the Sound and Interpretation categories will be merged into one, and then stage presence will count HALF of a quartet's total score.

You'll never convince me that our founding fathers were that far wrong when they saw stage presence as the least important of the original four categories. I think it's time we once again remember "what the object of the game is."

If we don't, one of these days we'll have four tap dancers for quartet champions and an American Legion drill team as chorus champions.

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Saga of the Century Four

By John O'Brien, Bulletin Editor,
63 Teed Ave., Barrington, R. I. 02806

In June of 1975, Charlie Verde, Public Relations man of the Lincoln Chapter in Lincoln, R.I., had a problem. Specifically, he needed a quartet to sing at a gathering of Senior Citizens in Johnston, R.I. to help them celebrate their part in some Pre-Bicentennial activities in that town. Charlie's friend, Bob Pirraglia, Chairman of Johnston's Bicentennial Committee, had asked for a quartet which could sing at 1:00 P.M. on Thursday, June 5th.

Charlie's problem, then, was to find not only a quartet but one which could sing at a time when most people are at work.

Well, Charlie solved it. He solved it by getting the cooperation of the four oldest members in the chapter, all retired, all available, and — most important — willing to cooperate. By a happy coincidence, they also sang different parts to make a complete quartet. All were long-term members and dedicated Barbershoppers.

John O'Brien, lead, had sung in the chorus for fourteen

So, in this somewhat unusual manner was started a more than somewhat unusual quartet — THE CENTURY FOUR.

To their surprise, they were an outstanding success on their first appearance. Singing in a large field house, and in front of an open — and hot — fireplace, they entertained about 75 Senior Citizens to such an extent that the Chairman of the Johnston Bicentennial Committee, in a letter of thanks to Charlie Verde, invited them back to help the old folks celebrate their tenth anniversary in 1981!

Well, a year has passed since that memorable triumph. THE CENTURY FOUR are still together, still practicing their songs and still managing to maintain their level of pleasant mediocrity that will never make them a threat to the SUNTONES.

Besides their age, now averaging 78 years, THE CENTURY FOUR has another rather strange attribute. Their "fifth man" is not only *not* a man, but is no longer alive! And that in itself is a story.

Years ago, the big social event in New York City for many music lovers was a concert given by Florence Foster Jenkins. She was a singer of sorts, a sometime coloratura soprano, who lived for her music. Of ample financial means, she annually hired Carnegie Hall, filled it with her friends by passing out free tickets to one and all, and entrancing them with the "glory" of her voice. Dressed in a costume appropriate for the part she played, her program consisted of the famous coloratura arias from many operas. To say she was good would be wrong; but it is surely correct to say that she held her audience enthralled as she produced the strangest of sounds from her throat. It is said that her rendition of the "Bell Song" from *Lakme* sent the most hardened music critics flying from the hall. But Florence sang on — and the fame of her distinctive singing never faded. Florence Foster Jenkins has now been dead for some years; and her passing has removed one of the truly free spirits in the world of music. But, in some strange manner, her great talent for producing unusual sounds has been re-incarnated in THE CENTURY FOUR. They cannot explain it, but they know definitely they are under her wing. They *know* that at their rehearsals she is standing invisibly at their side and urging them on to bring out the distinctive sounds which will make them soon forgotten as a quartet. And they feel this most strongly as they practice their songs when the moon is full. Most strange, indeed!

Now, what of the future of THE CENTURY FOUR? As Society members of such long standing, they naturally desire to continue to contribute what they can to their chapter and to our Society. So, in connection with the work of the fine men who go around training us in the technique of quartet singing, the members of THE CENTURY FOUR feel they could well be used to demonstrate the BEFORE aspect of quartet singing — a quartet with no training and which is not handicapped by any knowledge of what they are doing. As such, they could travel around with the team of Mac Huff, *et.als.*, and thus make such training even more effective. That THE CENTURY FOUR is willing to do this shows, once again, their dedication to our great singing hobby.



The "Century Four": From left, Oliver "Babe" Plante, John O'Brien, Bill Cook and Jack Beattie.

years as a member of the Narragansett Bay Chorus of the Providence (R.I.) Chapter, and, subsequently, as a present member of the Ocean State Chorus of the Lincoln Chapter. Of a shy and retiring nature, he much preferred to *watch* quartets sing than to be a quartet member. But, for Charlie, he would sing.

The other three members, Jack Beattie, bass; Oliver "Babe" Plante, bari; and Bill Cook, tenor; had all sung in various quartets through the years and were enthusiastic devotees of the gentle art of woodshedding. Jack and Babe, particularly, had attended many, many barbershop affairs, including a goodly number of international conventions. Inseparable friends, where one was seen you would see the other, pairing up with two strangers to woodshed their songs.

Of some importance was the fact that the average age of the quartet was 77, with Jack and John the youngest at 76.

Quickly, they got together, practiced a few songs from a large number they knew, and appeared at the appointed time. After practically no deliberation they took the name of THE CENTURY FOUR when they discovered that the combined years of their membership in our Society totaled one year shy of one hundred years.

LEO F. IVES

Death claimed Leo Ives, lead of the 1943 international champion "Four Harmonizers," on Dec. 28, 1976 in Cary, Ill. Leo was 79 years old at death. He and wife Annie Lou had celebrated their 50th wedding anniversary last August.

A quartet man for at least ten years before the Society was founded, he was a 36-year member who will be remembered by many who woodshedded with him at both district and international conventions.

Leo was the father of a barbershop family, having raised four sons who either are, or were, Society members.

In addition to his sons, he is survived by three daughters and his widow, who lives at 230 S. Thomas St., Cary, Ill. 60013.

The Elgin, Ill. Chapter, to which Leo belonged at time of death, has donated \$100 to the Cash-Hall Expansion Fund in his memory. Others wishing to add to that memorial may do so by sending your gift to the International Office.

BURT MUSTIN

A long-time member of the Reseda, Cal. Chapter and a renowned television and movie actor, Burt Mustin passed away on Jan. 28, 1977 at age 94. Burt's fondness for four-part harmony was well known; he had been singing in quartets most of his life.

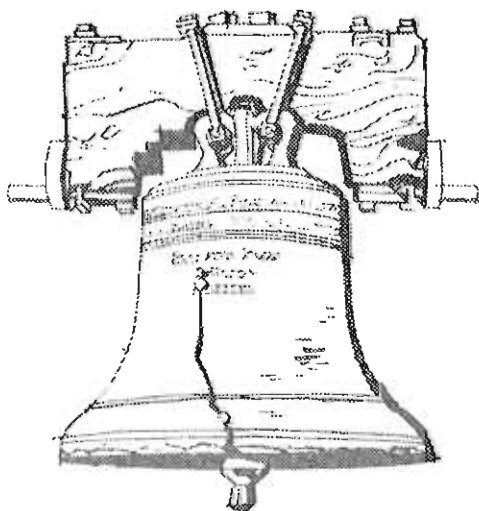
His acting career, which didn't start until after he had retired at age 60, included several appearances as a soloist and singing with quartets on various television shows. He also made numerous appearances on the "Tonight" show and would mention quartet singing and the Society whenever he could.

He rarely missed our conventions and always had a cordial greeting for everyone he met.

Countless friends from the movie and television industry, along with many Barbershoppers, crowded the Old North Church in Forest Lawn Memorial Park for Mustin's final rites. In addition to many eulogies delivered, the "Pacifcaires" sang two selections. The Society was officially represented at the funeral by Far Western District Board Member Jack Hines.

Burt was buried at Forest Lawn in the Hollywood Hills. The Society will cherish the memory of this great gentleman; we were fortunate to have had him as a member.

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Changes Are Inevitable... but we're ready for them

By Harry Neuwirth, 1109 Maple St.,
Silverton, Ore. 07381

Civilization is an evolving continuum and the Barbershop Harmony Society, a marvelous part of North American culture, is not excepted. Nothing is more inevitable than change, so what do you do if "change" is not a part of your objective. The S.P.E.B.S.Q.S.A. is a conservative organization in the sense that it "... tends to ... maintain existing views and conditions ...," as stated in Webster's New Collegiate. In fact we are conservative by our own definition; "... for the *Preservation* and Encouragement ...". We like our harmony the way it is and want to preserve it.

Yet we are changing, probably in ways we don't even suspect. Perhaps the most obvious change is in numbers; numbers of individuals and of chapters. And, conservative or not, we encourage and welcome such change. We seek more members in order to share our exciting style of harmony with more men and for the selfish purpose of strengthening our Society.

What would we do, though, if we "caught on" and suddenly found our membership increased in number to half-a-million or more. Well, for one thing, our conservative administrative structure would forestall any precipitate change, and our style, guarded as it is by the Contest and Judging system, would continue to float like Ivory soap.

Yet much of our Society evolution has occurred within the C & J program, even as we've depended upon it to defend us against debasement of the currency. C & J is our own "environmental protection agency," and over the years our "E.P.A." has changed from a system of one person adjudicating the entire performance to one in which judgement was fragmented into five distinct categories. It has now reverted to four separate categories.

Even the "style" has changed. Some harmonic progressions which were once fatal are now only borderline anemic, and many of yesterday's "iffy" moves are now on solid ground. Chords that were strictly forbidden in the golden past are now admitted to the idiom under certain circumstances. Ticky-tacky medleys which would have raised eyebrows all over the old barbershop in years gone by have carried competitors to medals in recent years; but the world turns, and "labored" medleys are raising eyebrows in the pits again.

WE CONSTANTLY CHANGE

We change; only slightly, and gradually, but we change. And we will continue to do so. Despite our stuffy style of living we've held a Mid-Winter Convention in Hawaii, established a program of barbershop harmony for youngsters (Y.M.I.H.), adopted an International Service Project that probably yields the highest per capita rate of contributions of any such group anywhere, and helped our English speaking brethren across the Atlantic ocean to establish the British Association of BarberShoppers (B.A.B.S.). We've developed our own cram-course college for barbershop harmony devotees on the campus of Missouri Western College each summer in a symbiosis that would have been quite unlikely in our formative years.

We've changed, and that change has been wisely planned and executed by a progression of leadership talent that is almost too good to believe. Without naming names, each of us can recall chapter, district and international board members and presidents who have earned our admiration and respect. The accumulated evidence of their wisdom and dedication is even more impressive than any individual accomplishments. We owe much to the many who have served so well.

But nothing is more inevitable than change, and you can bet a twenty-dollar pitchpipe that more evolution is just around the corner. For instance, the urge to be more "entertaining" is a powerful lever working upon the C & J system, and the strong desire of men of other nations to share our House of Harmony as with B.A.B.S., or as regular Society members. And, "affiliated" or "regular," once a national group becomes a part of our harmony scheme, however loosely, there will be born a tremendous urge to participate in our international contests. Shall we change?

SOMEONE WILL GUIDE US

Sure we'll change. Perhaps not to include non-North Americans at our international contests, but we'll change in many ways because we must. We are well able to cope with changing conditions. One of the remarkable things about our Society is the tendency of past international presidents and officers to continue to serve: on standing committees, as judges, on special study panels, as directors of international champion choruses. Those who gave most have found much and stayed to give more. They are an invaluable resource to our Society. They are a bulwark of our conservatism.

It is difficult to know to what extent this same tendency applies to our fifteen districts, but the tradition of having past district officers continue serve their constituencies is certainly to be encouraged. The ability and enthusiasms that brought these men into district office is compounded with the experience they gain during their tenure, and these attributes are just what every district needs, in depth, to function at peak effectiveness. It's no accident that our most prominent and successful districts are rich in active past district and international officers. Every district needs to tap this valuable pool of experience, and should actively solicit the continuing participation of their outgoing officers.

We might all give a bow toward the guys who have helped the Society change so gracefully and wisely in the past. Then we might do well to renew our dedication to the conservative posture that has been ours. Since it is in our title to "... Preserve and Encourage ...," and since change is inevitable, it is obviously our best course to accept change with grace, to change wisely when change is necessary, and to seek a continuing succession of dedicated, capable leaders to maintain our enviable tradition of harmony. Ours is the sobering responsibility of preserving the world's most exciting singing style; if we falter, barbershop harmony would probably go into extinction. And harmony, y'know, is bigger than a four-part chord.

In accordance with the by-laws of the Society, our accounts have been audited by Houston, Naegeli & Co., S.C., Certified Public Accountants, 2106 — 63rd Street, Kenosha, Wisconsin, for the year ended December 31, 1976.

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

**SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA, INC.
CONDENSED BALANCE SHEET
DECEMBER 31, 1976**

ASSETS

Current Assets:

Cash on hand and in banks	\$ 33,819.48
Accounts receivable — less allowance for doubtful accounts	277,548.40
Inventories, at cost	307,170.28
Accrued interest receivable	685.00
Prepaid expense and deferred charges	46,790.09
Total current assets	\$ 666,013.25

Investment in subsidiary 5,794.96

Fixed assets, at cost, less accumulated depreciation 460,628.17

Total assets \$1,132,436.38

LIABILITIES AND MEMBERS' EQUITY

Current Liabilities:

Notes payable	\$250,000.00
Loans payable	120,000.00
Accounts payable	170,383.95
District dues payable	30,231.83
Others	58,523.11
Deferred income	288,208.14
Total current liabilities	\$ 917,347.03

Members' Equity 215,089.36

Total liabilities and members' equity \$1,132,436.38

**SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA, INC.
CONDENSED STATEMENT OF INCOME AND EXPENSE
FOR THE YEAR ENDED DECEMBER 31, 1976**

Income:

Finance and administrative department	\$1,210,292.37
Communications department	398,791.39
Music department	59,469.28
Total income	\$1,668,553.04

Direct Cost of Income:

Finance and administrative department	\$ 474,745.29
Communications department	260,015.14
Music department	51,685.56
Total direct cost of income	786,345.99
Sub-total	\$ 882,207.05

Operating Expense:

Finance and administrative department	\$ 670,929.44
Communications department	176,955.67
Music department	129,066.90
Total operating expense	976,952.01

Excess of expense over income before subsidiary income for the year ended December 31, 1976 \$ 94,744.96

Income from Subsidiary 794.96

Excess of expense over income for the year ended December 31, 1976 \$ 93,950.00

**HARMONY FOUNDATION, INC.
CONDENSED BALANCE SHEET
DECEMBER 31, 1976**

ASSETS

Current Assets:

Cash in banks	\$185,586.93
Loan receivable	120,000.00
Marketable securities, at cost	7,728.00
Accrued interest receivable	1,237.50
Prepaid expense and deferred charges	408.99
Total current assets	\$314,960.42

Fixed assets, at cost, less accumulated depreciation 70,583.01

Total assets \$385,543.43

LIABILITIES AND FUND BALANCES

Current Liabilities

District and chapter contributions payable to the Institute of Logopedics	\$124,596.38
Account payable	1,818.63
Total current liabilities	\$126,416.01

Fund Balances:

Unappropriated	\$156,920.49
Appropriated	102,207.93
Total fund balances	259,128.42

Total liabilities and fund balances \$385,543.43

**HARMONY FOUNDATION, INC.
CONDENSED STATEMENT OF INCOME AND EXPENSE
FOR THE YEAR ENDED DECEMBER 31, 1976**

Income:

Rent received	\$ 4,560.00
Interest earned	10,384.66
Dividends received	29.90
Miscellaneous income	41.88
Total income	\$ 15,016.44

Operating expense including insurance, depreciation, etc. \$ 5,670.02

Grants, awards and contributions 11,500.00 17,170.02

Excess of expense over income for the year ended December 31, 1976 \$ 2,153.58



about QUARTETS

Hock We are happy to be able to include some happy news in the lead article for our News About Quartets department. Clint Bostick, bari of the 1966 champion Auto Towners, who was seriously injured in an auto accident late in December, is now home and making a good recovery. Though Clint has had many get-well wishes, including a special caricature from "Bub" Thomas ("Dapper Dans" of Disney World) autographed by the entire Orlando Chapter, he'd appreciate hearing from you. You can reach him at 4790 Andros Dr., West Palm Beach, Fla. 33406.

Rick Anthoney and Doug Smith, tenor and bass respectively of the now defunct international finalist "Saturday's Heroes," are now singing with baritone Vance Weir and lead Bob Stone in a new quartet called Chicago Express. Vance is an airline pilot and Bob is the director of vocal music education in a local high school and also directs the South Cook, Ill. Chapter. Both men are long-time Society members and experienced quartet men. Vance has sung with "Satisfaction Guaranteed" and "Onstage Majority," both Illinois District foursomes. Bob will be remembered in the Johnny Appleseed District as lead of the past district champion "Chalkdusters." "Chicago Express" is accepting fall show dates and can be reached by contacting Doug Smith, 362 Bode No. 215, Hoffman Estates, Ill. 60194.

Frank Lanza, contact man for the 1967 champion Four Statesmen called today about an unusual problem which he hopes we can help solve. Frank says that postal authorities are investigating the possibility that some of his mail may have been tampered with and never reached him. Since this could involve mail directed to him as contact man for the quartet, he's asked that we publish the following address change. If you're waiting for an answer to a letter that may have not reached the quartet, he suggests

calling him collect at (401) 467-2402. Otherwise, direct mail in the future to the "Four Statesmen," c/o Frank Lanza, P.O. Box 968, Pilgrim Station, Warwick, R. I. 02888.

Appearing at the Third Annual Heritage Festival in Strasburg, Va., the Winchester, Va. Chordmasters were asked to stroll around the exhibits and sing to the crowds. At one point while they were singing a small group of children sat down just in front of them. They seemed to enjoy the singing, applauding enthusiastically after each song. It was then that one of the quartet noticed that two of the young folks were wearing hearing aids. Later when the quartet saw pictures taken by a local newspaper of the children as they watched the quartet perform, they suddenly realized that we really do "... sing that they shall speak" (and hear). Members of the foursome are Gary Albright, Kenny Burcham, Don MacDanel and Bob Dresel.

A note from Hank Brandt of Grandma's Boys takes up the "Nova Chord" challenge which appeared in our January-February issue. Hank says the six songs they sang in San Francisco were not only Jay Giallombardo arrangements, but three of the songs (*A Song for Mary*, *Hometown Dixie* and *You're the Girl I Love*) were originals written by Jay (see photo). Also had a note from the son of Leo Sisk, tenor of the 1963 champion

Town and Country Four, claiming five of the six songs sung when they became champions in Toronto were all Larry Autenreith arrangements. Larry also arranged every song used in competition from 1957 until they won the championship in '63. All you have to do to "stir the troops up" is make a claim of some sort; it's one way of getting some "news" from our quartets, which is still very hard to come by these days.

The following story, written by Tom LaMotte, tenor of the Racquet Squad (Westchester Co., N.Y.), appeared in their chapter bulletin:

"The scene was the afterglow of the Pittsfield, Mass. Sweet Adelines show. The place was the Wacomah Country Club. As usual, the Racquet Squad decided to run through the songs they were going to sing on the afterglow, and proceeded to find a rehearsal room. The four of us descended the stairs to the men's locker room accompanied by another man who was looking for the men's room. We were deeply immersed in song when we noticed our companion had returned and was listening intently to the singing. When the song was finished the man informed us that we were all locked in the basement! Sure enough, much to our disbelief, the door had shut and locked behind us as we entered the basement.

"So, picture, if you will, five red-faced men yelling in vain and banging on

"Grandma's Boys" were part of the ceremony when Bari Jay Giallombardo married Karen Drummond a short time ago and when Bass John Miller claimed Jessica Jenkins for his bride on Feb. 19. Shown right are Don Barnick (still available), the Giallombardos, Miller and Hank Brandt.



International Preliminary Schedule

CARDINAL	Covington, Kentucky	April 1-3
Lou Delaney, 1011 3rd Avenue, Covington, Kentucky 41074		
CENTRAL STATES	Waterloo, Iowa	April 22-24
Jerry Easter, 2426 West 7th, Waterloo, Iowa 50702		
DIXIE	Birmingham, Alabama	March 18-20
Neil Bruce, 116 Stoneview Rd., Birmingham, Alabama 35210		
EVERGREEN	Idaho Falls, Idaho	April 22-24
Barth Combe, 404 12th, Idaho Falls, Idaho 83401		
FAR WESTERN	Tucson, Arizona	March 18-20
Fred N. Koch, 6942 E. Calle Betelgeux, Tucson, Arizona 85710		
ILLINOIS	Arlington Heights, Illinois	April 15-17
Ed Hoover, 225 N. Clark St., Palatine, Ill. 60067		
JOHNNY APPLESEED	Columbus, Ohio	April 1-3
Bob O'Brien, 2662 Lindenwood Dr., Pittsburgh, Pennsylvania 15241		
LAND O' LAKES	Rochester, Minnesota	May 6-8
Del Ryberg, 306 17th St. S.W., Rochester, Minnesota 55901		
MID-ATLANTIC	Hershey, Pennsylvania	March 11-13
Edward F. Mathews, 11 E. Walnut St., Lebanon, Pennsylvania 17042		
NORTHEASTERN	Framingham, Massachusetts	May 6-8
Michael Strianese, 7 Hurlburt Dr., E. Haven, Connecticut 06512		
ONTARIO	Thornhill, Ontario	April 15-17
Wm. H. (Bill) Seeley, 195 Kirk Dr., Thornhill, Ontario L3T 3L7		
PIONEER	Midland, Michigan	April 22-24
Frank Bateson, 369 S. Linwood Beach, Linwood, Michigan 48634		
SENECA LAND	Buffalo, New York	March 25-27
Dr. James R. McDonnell, 281 Mt. Vernon Rd., Snyder, New York 14226		
SOUTHWESTERN	Tulsa, Oklahoma	March 26-27
Myles M. Rodehaver, 8029 S. Gary Pl., Tulsa, Oklahoma 74136		
SUNSHINE	Orlando, Florida	May 6-8
Albert E. "Burt" Szabo, 431 Valencia Circle, Oviedo, Florida 32765		

the locker room door, with an afterglow going full blast in the room above. A bomb could have exploded and no one would have felt or heard a thing upstairs. We concluded that our message was not getting through and we'd best try some other way out. There was none. The only other door led to a pro shop and it was locked. There were no windows; not even an air duct to crawl into. Now what? We continued to look. Finally, we came across a pay phone, but being in our quartet uniforms we had no dimes. Luckily, our 'cell-mate' came to our rescue with the needed coin.

"Dave Frankland deposited the dime and asked the operator for the number of the Wacomah Country Club. She gave him 462-5972; you guessed it, the same number on the pay phone! The only other number for the Country Club was for the locked pro shop. Now Dave was really sounding desperate: 'Operator, you are not going to believe what I'm going to tell you, but try.' Dave told her we were locked in the locker room of the Wacomah County Club, which only seemed to confuse her even more. She decided to call a supervisor who, after

hearing our woeful tale, agreed to call the number we were at to see if there might be another extension upstairs which someone might answer. David hangs up. We wait. Finally the phone rang, then rang again... then it stopped ringing. Our eyes lit up as we waited, feeling like we were in a submarine waiting for divers to come to our rescue. Finally, we heard the sound of feet coming toward the door. The janitor opened the door and said, 'You're lucky... we usually have the alarm on at night, and coming in here would have tripped it and brought the police.'

"You can imagine the fun we had with this story when we finally made our afterglow appearance."

The Boston Common were pleased to see their picture in *The Triangle Pointers* a magazine promoting the entertainment activities in the Raleigh-Durham-Chapel Hill, N. C. area. Imagine their chagrin, though, to read the information beneath the picture identifying them as "members of the Boston Chapter of Sweet Adelines, Inc.!" They wondered if this might not be carrying our friendly relations with the

female counterpart of our Society just a bit too far!

New baritone in the Pacemakers, quarter-finalists from the Anne Arundel and Montgomery County, Md. Chapters (Mid-Atlantic), is Bill James, a veteran Barbershopper who has sung lead with the "Southern Comfort" (Dixie) and "Rogues Four" (Northeastern) quartets. He joins Dennis Jenkins, who is returning as lead after a year with the "Great Escape," and tenor George Wagner and Lee Simonson, bass. They're working hard for Spring competition and are ready for show bookings. Contact is George Wagner, 231 Wicklow Dr., Ferndale, Md. 21061, phone: (301) 761-6325.

Received official notice from Don Bagley, contact man for the Soundtracks, that the quartet will be disbanding after completing shows this Spring. Always top contenders in international competition, the "Soundtracks" were one of our most sought after show quartets. Members of the retiring foursome are Ray Henders, tenor; Ken Jordahl, lead; Don Bagley, bass; and Doug Miller, bar.



I see from the bulletins...

By Leo Fobart, Editor

"CHAPTER CHOIR" SUCCESSFUL

A summer filled with performance bookings! Hundreds of listeners enjoying our special harmony! A public relations director's goldmine! Dozens of prospective new members! All of this can be yours with the development of a "Chapel Choir," an idea the Lombard, Ill. Chapter has had great success with during the past five years. With 60 performances in churches throughout their area to look back on, this chapter boasts many new members from congregations for which they've sung. Founded with a cadre of twenty men, the Lombard group has grown to a rotating chorus of more than thirty who replace church choirs during their summer recess. While most of the church dates have come from chapter members, the publicity obtained in weekly newspaper listings has generated many more requests for appearances. Their schedule now starts in late May and continues well into September, with at least one church service scheduled each

Sunday morning. Selections for services, which are held in a wide variety of denominations, come primarily from the Society's publication, "Hymns for Men, Book II." In addition, some churches request special liturgical songs which the Lombard men have been able to include.

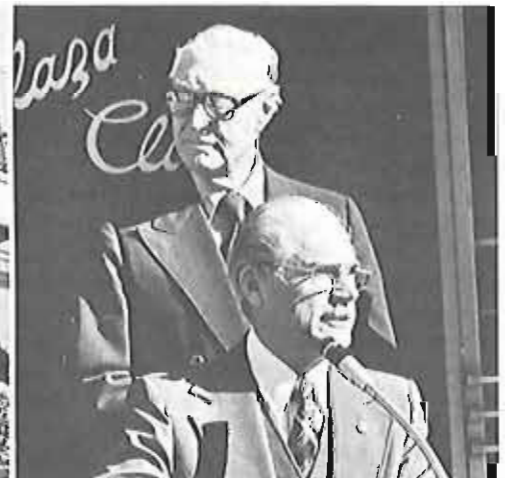
The formation of a church singing group should begin in April and notices of availability for church services be made to church music directors in early May. This enables the church to schedule the group at the most important time in the summer. While one might think it would be difficult to keep a group of singers available for such singing during the summer months, the exact opposite is the case. A special spirit of interest and dedication occurs among members of this elite group of singers, and usually the choir lofts are filled with Barbershoppers anxious to present their harmonies of spiritual praise. A plus feature, too, is the opportunity these singers have to visit a wide variety of churches and to meet

hundreds of neighbors after each service. Frequently these men are asked to stay after the service and sing more songs, and many times these requests lead to singing regular barbershop ballads and an occasional "up" tune. Our thanks to Illinois District PR Director Burt Schindler for sharing this information with us. The idea of replacing church choirs during the summer months is not new, but it's always good to hear of its continued success.

NEW EDITORS TO BE HELPFUL

Now that we're well into the new year, we're beginning to see new ideas from some of our new bulletin editors. Several editors have included personal messages to chapter officers telling them the kind of service they can expect from their chapter bulletin, and how the bulletin can help them in the performance of the duties. These editors have solicited written contributions from the officers and have given them suggestions as to how

It was a day for reminiscing, meeting long-lost friends and singing as members of the Tulsa, Okla. Chapter, some of them charter members of the Society's first chapter, gathered to bid farewell to the Alvin Plaza Hotel. The building, the Society's birthplace, was demolished late in December. Dr. Robert P. McCullough, lead of the 1941 champion "Chord Busters," served as emcee for the televised ceremonies. He recalled many early barbershopping incidents, and named many famous quartets which had visited the Alvin. Society "old-timers" present were George McCaslin (tenor, 1939 champion "Bartlesville Barflies"), Dr. N. T. Emmeler (tenor, 1941 champion "Chord Busters"), Puny Blavins and William S. Bailey, Jr., all of whom were early members of the Society. Pictured below (left) is the chorus assembled under the west portico with the crowd spilling out into the street. Center: the chorus, led by Ed Wright Jr., sings its farewell (Ed's father is the only remaining charter member). Right: Dr. McCullough shows "where it all really got started," as Richard A. Hittson, another charter member, looks on. (Photos courtesy Tom Mills, Tulsa.)



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they can use the bulletin to make their jobs easier. Sure sounds like a good way to make the bulletin an effective communications piece, and make the bulletin editor's job easier at the same time. You editors who have not thought of "using" your officers in this manner should give the idea some thought. You'll make your job easier, provide a great service for your chapter officers and become an important part of the chapter operation. Why not give it a try.

11 IN 'EXPANDABLE' QUARTET

A Carson City, Nev. quartet, the "Silver Minors," at last count boasted eleven members! When a call comes in for a quartet, this unique "foursome" is always available. There is no guarantee who will be singing, but you can be sure there will always be a quartet. This past Fall, the "Minors" did five performances in nine days, and the same personnel never appeared twice! Not a bad idea, especially for smaller chapters which might have difficulty "fielding a singing team" at times. It really gets a lot of people involved, people who might never otherwise get quartet experience. All you have to do is attend chorus rehearsals to learn the quartet's repertoire. The Win-

chester, Va. Chapter's "Apple Valley Views" (Editor Tom Steel) took this from a Carson City, Nev. bulletin.

BENEFIT PERFORMANCE LAUDED

The Riverhead, N.Y. Chapter was on the receiving end of great publicity after hosting a special show with all proceeds going to the Timothy Hill Children's Ranch. With help from their local Sweet Adelines and the "Yankee Clippers" and "Peconicares" quartets, the 35-man "Chorus of the Peconic" produced a show on Nov. 13, 1976 that won the respect and admiration of everyone in their near-full house. And besides that, they raised a tidy sum for their favorite local charity. Nice going men, and thanks, too, to Editor "Doc" Tryon for including all the details of the show in his "Harmony Life" bulletin.

THE SECRET INGREDIENT — YOU!

Editor Bruce Tarquino's November "South Suburban 'Airs'" (East Aurora, N. Y.) contained a message from AVP Roger Stowell thanking the chapter for increasing its membership nearly 30% during '76. In part, his words follow: "Without question, we've changed. In searching for

reasons, though, it's difficult to separate cause from effect . . . Sure, we have different chapter officers, but last year's staff was just as dedicated and hard working as this year's. No, the new staff is not the secret. *You*, the members, have changed. *You* are making it work. *You* are bringing to each meeting your enthusiasm and your eagerness to improve our chorus sound. *You* are willingly and selflessly supporting our singouts, charitable projects and activities with neighboring chapters. *You* are proud of each other and of the chapter and *you* show it. *You* spontaneously greet our guests and make them feel welcome. *You* sit with them in rehearsal, loan them your music and coach them through the rough spots. *You* introduce them to others, draw them into woodshedding and encourage them to participate freely and joyfully in singing barbershop harmony. We have a great president, an excellent musical director and a superb vocal coach. But *you* make it possible, perhaps even easy, for them to be great, excellent and superb. And no officer or board member can ever do what *you* are doing for our chapter: *Your* fellowship, *your* selflessness, *your* dedication make us what we are. Gentlemen, (Continued on next page)

The "Dixieland Jazz Bows" are made up of present or former members of the Fairfax, Va. Chapter with two exceptions, Ray Schulte (far right), Alexandria, Va. member, and Maj. Jack Blanchard (holding clarinet), a non-member. Int'l VP-Treasurer Les Hesketh heads up the group and Schulte does most of the arrangements. From left, they are: Mark Ennis (piano), Hesketh (bass), John Hazel (guitar), Dwight Dinsmore (drums), Jack Darnell (trombone), Blanchard, Dick Buxton (cornet) and Schulte (tenor sax). Buxton sings bass with the popular comedy foursome, the "Forefathers."



FROM THE BULLETINS — (from page 27)

the secret ingredient is *you!*" There you have it, guys . . . that's how important YOU are! Nice going, Rog, that's "writing" it like it is!

CYCLIST VISITS HARMONY HALL

It was a 100-mile round trip for Herb Kamps, president of the Town & Country, Ill. Chapter, when he paid a visit to Harmony Hall last September. Herb, a member of the League of American Wheelmen and The Chicago Wheelmen, earned his Century Patch (a badge for bicycling 100 miles) for this trip. Herb had a chance to talk "shop" with Staffer Bill FitzGerald during his visit, and the entire journey took him eight and one-half hours. Editor Bob Holm wrote of the trip in his December "Overtone."

INAUGURAL SHOW THRILLING

The Alexandria (Va.) "Harmonizers," about 70-strong, presented two 45-minute programs of barbershop harmony at the Smithsonian Institution in Washington, D. C. on January 20 as a part of the cultural events program during the inauguration of President Jimmy Carter. In addition to the chorus, directed by Scott Werner and John Hohl, the "Nova Chords," current third-place medalists, and the "Friendship Fire Company," the most active of the chapter's quartets, were featured before the two audiences. This was the first barbershop harmony sung during an inaugural program since 1949, when a contingent from the Alexandria Harmonizers joined with the "Singing Capital Chorus" (District of Columbia Chapter) to appear during the Presidential Gala of Harry S. Truman. The Harmonizers were thrilled, following this latest appearance, to receive a citation from the Smithsonian and, in addition, a letter of appreciation for setting "a fine example of sharing talents and

energy" for others to enjoy. The letter was on White House stationery and was signed, simply, "Jimmy." Int'l Historian Wilbur Sparks was kind enough to provide us with the details of this auspicious singing performance. Thanks, Wilbur.

WHERE SINGING FRIENDS MEET

On a late November weekend, deep in the Shawnee National Forest in Southern Illinois, deer hunters Jim and Andy Vliet, from the Champaign-Urbana, Ill. Chapter, met deer hunters Dave Spangler, his son Mike and Larry Coyle, from the Pontiac, Ill. Chapter. It wasn't long before chords of Barberpole Cat songs and a few tags were ringing through the whispering pines. Later, as the men gathered again, this time around a campfire, they couldn't help but think about how neat it was to be able to ring chords, enjoy "barbershop-style" fellowship, and still be on a hunting trip over 250 miles from home. It's then when you get a chance to measure the true value of belonging to a Society that provides you with music which can be shared with fellow-members regardless of where they're from. Our thanks to Editor Jim Vliet for including this "one-of-a-kind" deer hunting story in his "C-U. ReCHORDER." This story ends like most deer hunting stories — no deer!

USES "CB" FOR HELP

When officers of the Burley, Ida. Chapter were readying to leave for COT school in Seattle, they found they were without a baritone. Being together in a car for two days without ringing a barbershop chord was unthinkable, so at 5:45 in the morning, Grant Richins turned on his C.B. and radioed for a Twin Falls (Ida.) "local" and found someone willing to phone Twin Falls Barbershopper Gene Barrus, relaying an impassioned plea to

have him join the trio on their trip. When they reached Twin Falls fifteen minutes later, Gene was still half asleep as he rushed around in his bathrobe throwing his weekend clothing together. After making a few hurried phone calls to rearrange business schedules, Gene, still in a state of shock, found himself in the car, singing with a Seattle-bound foursome. After reaching Seattle, Gene phoned back to his daughter in Twin Falls, telling her, "I'm in Seattle." "Where?" she exclaimed. Then she told Gene she had turned off his radio and electric blanket and intimated that she thought he was crazy. Really, we all know Gene's not crazy, he's just a Barbershopper who likes to sing! Burley's "Snake River Flats and Sharps" bulletin (Editor Howard Bruns) contained that typically barbershop episode in a recent issue.

CB'ERS MUCH IN EVIDENCE

According to Tom Farrell, veteran editor of the Canton, Mass. "CANTONOTES" bulletin, the current CB craze has struck their chapter. Victims of the "disease" and their CB "handles" are Doug Moore (Tugboat One); Charlie Spring (B Flat); Fred Wissenbach (Pitchpipe); Earl Gramer (Graham Cracker) and Manny Press (Yellow Bird). We'll be watching to see how the chapter makes use of these "CB" radio enthusiasts.

AN APOLOGY

We left the Kansas City, Mo. Chapter with 125 members off the Century Club listing which appeared in the Jan.-Feb., 1977 issue. They have maintained well over a hundred members for some time and were the top chapter in the Central States District as of November 30, 1975 (and No. 15 Society-wide), had we not inadvertently left them off the list. Sorry, guys . . . we didn't do it on purpose.

Century Club

(As of January 31, 1977)

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

MID-ATLANTIC

1.	Dundalk, Maryland	180
14.	Westchester Co., New York	118
15.	Alexandria, Virginia	117
16.	Livingston, New Jersey	116
17.	Montclair, New Jersey	114
19.	Montgomery Co., Maryland	110
27.	Allentown-Bethlehem, Pa.	103
30.	Fairfax, Virginia	101

FAR WESTERN

2.	Phoenix, Arizona	156
3.	Peninsula, California	138
4.	San Diego, California	136
10.	Whittier, California	123
12.	Riverside, California	122
25.	Walnut Creek, California	104
28.	Salt Lake City, Utah	102

ILLINOIS

8.	Arlington Heights, Illinois	126
20.	Bloomington, Illinois	109
23.	Lombard, Illinois	107

JOHNNY APPLESEED

22.	Maumee Valley, Ohio	108
26.	Warren, Ohio	103
32.	Columbus "Buckeye", Ohio	100

PIONEER

6.	Detroit No. 1, Michigan	131
24.	Oakland Co., Michigan	105
29.	Grand Rapids, Michigan	101

SOUTHWESTERN

5.	Houston, Texas	134
21.	Dallas (Metro.), Texas	109

CARDINAL

31.	Louisville, Kentucky	100
-----	----------------------	-----

CENTRAL STATES

11.	Kansas City, Missouri	123
-----	-----------------------	-----

DIXIE

13.	Atlanta, Georgia	122
-----	------------------	-----

LAND O'LAKES

18.	Minneapolis, Minnesota	113
-----	------------------------	-----

ONTARIO

9.	Scarborough, Ontario	125
----	----------------------	-----

SUNSHINE

7.	Miami, Florida	127
----	----------------	-----



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ORGANIZATION _____

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SALUTE TO AMERICA — (from page 9)

Mawr (Sept. 10) and Philadelphia, Pa. (Sept. 11) Chapters.

Indian Wells Valley, Cal. — With the assistance of the Bakersfield and Antelope Valley, Cal. Chapters, the entire show was presented on May 22 and again on Oct. 16, the second time at the request of a Navy commander who served as narrator for both shows. The second show was on the occasion of the Navy's birthday.

Racine, Wis. — Joined forces with the Kenosha, Wis. Chapter to present a 85-man chorus on stage for separate performances in both cities. Vignettes were used effectively on both shows which were near sell-outs. The Racine Chapter presented the complete show four times and a mini version three times. As a result of Racine's efforts the "Dairy Statesmen" were presented the official Bicentennial Flag of Wisconsin by Senator Dorman and, by proclamation of Governor Lucey, the "Statesmen" were declared the official "Bicentennial Barbershop Chorus of Wisconsin." The show package proved to be a great money maker and especially helpful to both chapters, as it involved many new people as emcees, soloists, quartet and octet singers, (see photo; page 8)

Jacksonville, Ill. — Considering it one of their best shows, this chapter presented the show on Oct. 30 and has used portions of the music on several occasions throughout this past summer.

El Cajon, Cal. — With the "Pacifcaires" and the "San Francisco Storm Door and Whale Oil Co." singing some of the quartet spots, this chapter did three shows on April 2-3 weekend. The show was enthusiastically received and rated as one of their best. They prepared a package show and made four presentations later.

Rapid City, S. Dak. — The entire show was presented on May 21 and 22 with much positive feedback from the audience and members of the chorus. Three other performances included one at the world famous Mt. Rushmore Memorial on Aug. 21. The program was presented in the Amphitheater at the foot of the Sculpture for an audience, many of whom were tourists from across the country, which displayed much pleasure with the presentation.

Anacortes, Wash. — In addition to taking part in their division presentation, this chapter also performed parts of the show package with the Everett, Wash. Chapter as part of the chapter's annual summer show/salmon barbecue on the July 31-Aug. 1 weekend.

Warren, Pa. — Presented the entire show on five occasions and always to enthusiastic audiences. Package show presentations took place on four other occasions. Incidentally, Imm. Past Int'l Pres. Plummer Collins, a member of this chapter, was a singing participant at each of these shows.

Norfolk, Va. — Joined by the Richmond, Va. Chapter, the show was presented completely in both chapters, as well as package shows later by both chapters. Enthusiasm for the show was much in evidence by both the audience and performers.

Delaware County, Pa. — The show was presented in its entirety seven times and twice in an abbreviated form receiving standing ovations on four occasions. Pleased with the results of this Society presentation, the chapter intends to use the Society shows in the future.

Gtr. Atlantic City, N.J. — Developed a 50-minute package show from the show music and presented a show called

"Happy Birthday, U. S. A." Well accepted by public and one of their most successful shows to date.

Canton, O. — Used entire show six times with excellent results (see photo). Show performed before a total of 6,000 people and received a standing ovation *before* the National Anthem was sung. Chapter received Bicentennial flag from County Bicentennial Commission. (see photo, page 8)

Evansville, Ind. — Using four local quartets and their own chorus, the chapter presented the entire show early in the year. They filled several requests for repeat performances and played before a large audience during a special July 4th celebration. Like many other chapters, the show proved to be a good money-maker and put them "on their feet" financially.

Pomona Valley, Cal. — Gave seven complete full-dress presentations of the show as written, and many additional partial presentations, one of which was before 56,000 people preceding the famed California "500" auto race. The chapter generated great publicity for all their performances and was deeply appreciative of the selection of historical music and fine script prepared for the show.

Whittier, Cal. — Though they did not use the show, much of the music was written into their show, "What A Country!" Their show combined songs already in their repertoire with some of the new songs from the show. The two-night show played before capacity audiences and was performed as a package show on July 4 at an outdoor theater before a massive holiday audience.

The above reports represent about one-third of those received and probably about a quarter of the chapters which actually presented the Society's show, in one form or another, but failed to report to us.

If we could possibly summarize in one paragraph the feelings of all our chapters, it would be one of gratitude to the Society for having the foresight to produce "Salute to America." Countless numbers of reports singled out Society Staffmen Hugh Ingraham, Bob Johnson and Dave Stevens for their momentous contributions to this show, which is unquestionably a musical landmark in the Society's history.

EXPANSION FUND REPORT

(As of Jan. 31, 1977)

Total Received To Date\$93,711.07

The following chapters are recognized as "100% chapters" in the Expansion Fund Drive. ("100%" status is achieved after a \$100 contribution, or more, is received from the chapter, and additional member contributions are received totalling \$10 per member based on June 30, 1976 membership.)

EVERGREEN DISTRICT

Olympia, Washington\$ 655

FAR WESTERN DISTRICT

Tucson, Arizona\$1,052

MID-ATLANTIC DISTRICT

Alexandria, Virginia\$1,468

SENECA LAND DISTRICT

Warren, Pennsylvania\$ 742

SUNSHINE DISTRICT

Sarasota, Florida\$ 926

Number of member contributions received 6,328 (17.7%)

Number of chapter contributions received 176(22.9%)

Number of quartet contributions received 29



BUREAU COUNTY, ILLINOIS...
Illinois District...Chartered December 20, 1976...Sponsored by Division Three...38 members...Kenneth Sward, 105 S. Church Street, Princeton, Illinois 61356, Secretary...Fred Bohn, 926 W. Putnam Street, Princeton, Illinois 61356, President.

WOODSTOCK NEW BRUNSWICK...
Northeastern District...Chartered January 18, 1977...Sponsored by Fredericton, New Brunswick...42 members...Greg M. Ward, Box 537, Woodstock, New Brunswick, Secretary...Dale A. Macelwain, Box 1177, Woodstock, New Brunswick, President.

HARLINGEN AREA, TEXAS...
Southwestern District...Chartered February 11,

1977...Sponsored by Corpus Christi, Texas...36 members...Surry Gillum, Box 643, Mercedes, Texas 78570, Secretary...Moses A. Westbrook, 2320 S. 24th Street, Harlingen, Texas 78550, President.

KNOX COUNTY, OHIO...
Johnny Appleseed District...Chartered February 11, 1977...Sponsored by Newark, Ohio...35 members...Kenneth W. Speer, 17935 Knox Lake Road, Fredericktown, Ohio 43050, Secretary...Nail M. Beever, 14930 Butcher Road, N.W., Utica, Ohio 43080, President.

Bargain Basement

DIRECTOR WANTED - The "Singing Plainsmen" chorus of Lubbock, Tex., the first chapter chartered in the state of Texas, would be interested in an experienced, qualified director. We are in the process of enlarging our chorus which now has 40 active members. Our officers and members are dedicated to making our chapter a strong, contest-oriented organization. Lubbock is located in West Texas, where living conditions and the economy are some of the best in the nation. Our present director is doing

a fine job but feels that he may not have enough time to continue as director. If interested, please contact our president, Lowell Caddal, 3603-78th Drive, Lubbock, Tex. 79425, or call (806) 799-8398 (home) or (806) 763-5385 (office).

WANTED - 50 to 60 used uniforms. Must be in good condition. Color photo and/or sample desired. Contact D. Zinnecker, Box 293, East Helena, Mont. 59635.

FOR SALE - 45 burgundy uniforms cut in 1890s style; white spats; gloves and handkerchiefs; ascots; excellent condition. Cost over \$100 each new. Photo available on request. Contact Larry Parrish, 3932 Pasadena Drive, Lafayette, Ind. 47905 - Phone: (317) 477-4806 (home).

DIRECTOR WANTED - Would you like to have a dynamic, energetic, enthusiastic chorus at your fingertips? If you are a director with a lot on the ball you need to inquire about this. We have a long list of accomplishments in the past few years and much more to look forward to. Our chapter has a great desire to excel and we pledge absolute cooperation in attaining goals in musical excellence, competition and successful shows. This metropolitan area is loaded with industry and business opportunities. Our state is noted for its friendly atmosphere and unequalled recreation facilities. We will aid in relocating in any way possible. Contact Glen Chambers, 4704 No. Cypress, No. Little Rock, Ark. 72116. Phone: (501) 753-1261.

International Service Project (Institute of Logopedics)

District	November - December Contributions	Since July 1, 1964	Average Per Member	
			In 1976	7-1-64 To 12-31-76
CARDINAL	\$ 7,345	\$ 75,196	\$8.53	\$61.63
CENTRAL STATES	12,863	133,416	6.03	40.86
DIXIE	6,747	75,458	9.55	48.27
EVERGREEN	4,365	79,592	10.03	34.21
FAR WESTERN	29,509	238,814	12.77	60.62
ILLINOIS	8,691	133,603	9.09	60.53
JOHNNY APPLESEED	10,156	132,182	6.19	42.59
LAND O'LAKES	18,920	170,624	9.26	47.31
PIONEER	2,750	76,385	7.32	50.48
MID-ATLANTIC	13,438	297,130	8.04	55.13
NORTHEASTERN	5,400	114,272	3.70	3,493
ONTARIO	300	62,017	4.77	35.11
SENECA LAND	2,542	84,730	7.80	59.41
SOUTHWESTERN	6,097	74,252	7.40	41.38
SUNSHINE	5,475	75,390	9.21	59.88
HARMONY FOUND.	-	9,938		
OTHER RECEIPTS	(3,804)	104,564		
TOTAL	130,794	1,937,543		

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BOARD MEETING — (from page 5)

The board adopted the revised "Definition of Barbershop Harmony" as proposed by the C&J Committee with the understanding that the committee would review the definition to see if it could be simplified for use by the average Barbershopper and for media publication. The definition, as approved by the board, follows:

"Barbershop Harmony is a style of unaccompanied vocal music characterized by predominantly consonant four-part chords for every melody note except for short passages that may be sung by less than four voices.

"The voices are called Tenor, Lead, Baritone and Bass. The melody is usually sung by the Lead with the Tenor harmonizing above that melody, the Bass harmonizing below the melody and the Baritone completing the chord either above or below the melody. The melody may be sung occasionally by the Baritone or Bass, but not the Tenor except for very short passages in introductions or codas ('tags').

"Barbershop arrangements are based primarily on the use of triads and major-minor seventh chords known as 'Barbershop Sevenths.' The use of sixth, ninth, major seventh and minor second chords are avoided except where they occur in the melody line and where to avoid their use would destroy the musical flavor intended by the composer to maintain rhythmic interest, carry over between phrases or to introduce or close the song effectively.

"Relative to the melody line barbershop harmony is sung using chords which are tuned according to the Just Scale of Intonation wherein the pitch relationships (frequencies) may be expressed as ratios of small whole numbers. The reinforcement of compatible harmonics in the four voices produces a sound that is larger than the sum of the individual voices and is often characterized by audible sum and difference tones. This gives barbershop harmony its unique expanded sound."

II. Laws and Regulations

As proposed by the L&R Committee, Article 5 of the International chorus contest rules was amended by the board to provide that: "Chapters may not enter more than one chorus in any Society-sponsored contest." They further provided that this rule would be observed without exception.

III. Logopedics and Service Committee

The report from this committee was received and a motion adopted to commend Chairman Reddie Wright, his committee and the district Logopedics chairmen for achieving a new all-time high in annual contributions of \$317,000 during 1976. Exec. Dir. Best announced that 223 chapters will receive the 1976 Harmony Foundation Service Awards (chapters contributing \$10 or more per member, based on Dec. 31, 1975 membership totals), an increase of 29% over the 152 chapters which received the award in 1975. The highest per capita chapter for 1976 was Oshkosh, Wis. with a per capita figure of \$51.12.

The board was pleased to see that we will pass the \$2 million mark in contributions to the Institute during 1977..

IV. Young Men in Harmony

The report from this committee included restructuring of the program to encourage chapters to contact their local music educators and to make our music available to their high school men. A special kit is available for sale to chapters, or music teachers, which includes teaching aids, an assortment of arrangements, tapes, cassettes and recordings. Brochures will be mailed to all chapters containing information on all the material available at the International Office to support and further encourage the Young Men in Harmony program.

V. International Historian

International Historian Wilbur Sparks gave a verbal report advising that the "How To" for chapter and district historians had been prepared and is being distributed.



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- ✓ Quartet Coaching
- ✓ Vocal Techniques (required)
- ✓ Sight-Reading (required)
- ✓ Chorus (required)
- ✓ Script Writing
- ✓ Show Production
- ✓ Music Reading (repertoire)
- ✓ Craft
- ✓ Physics of the Barbershop Sound (basic)
- ✓ Staging a Chorus
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