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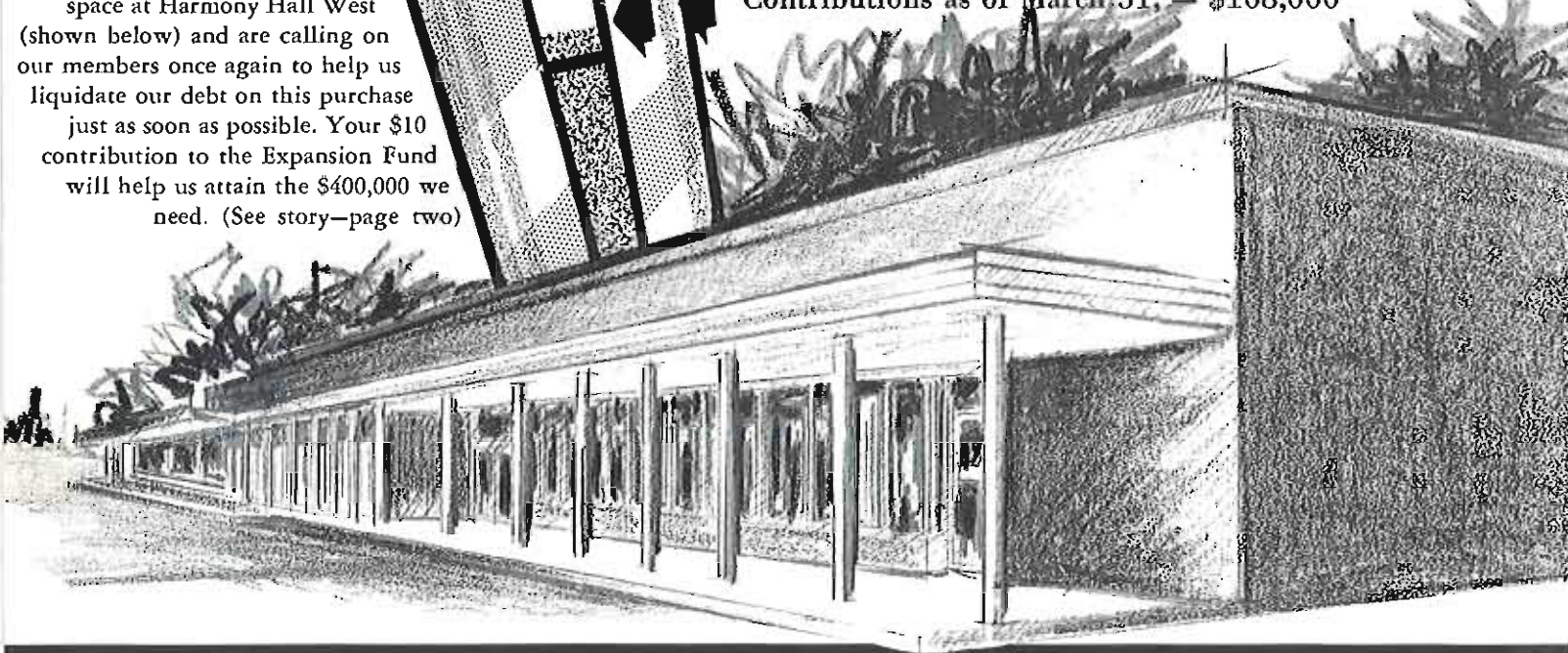
*to pay off the mortgage on
Harmony Hall,*



*a beautiful facility which
we still occupy with great pride.*

We desperately need the added space at Harmony Hall West (shown below) and are calling on our members once again to help us liquidate our debt on this purchase just as soon as possible. Your \$10 contribution to the Expansion Fund will help us attain the \$400,000 we need. (See story—page two)

Contributions as of March 31, — \$108,000



THE

MAY • JUNE 1977



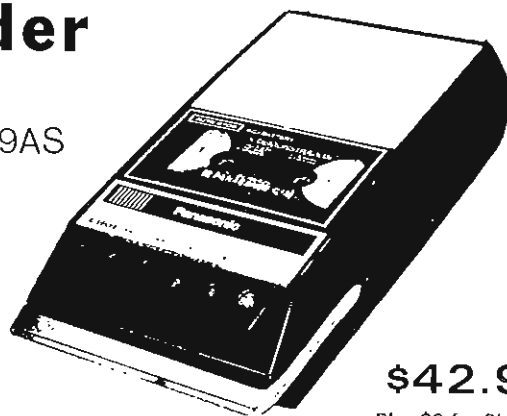


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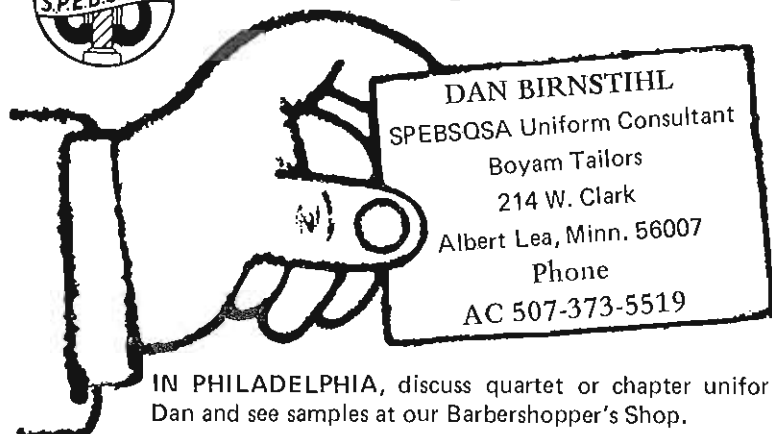
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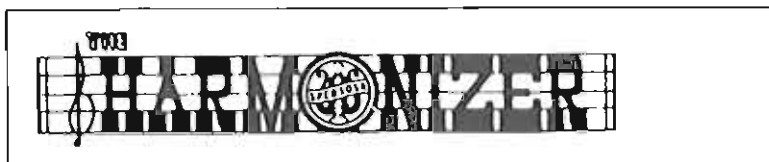
CHAPTER UNIFORM CHAIRMEN

"It's about time the Society offered a sharp-looking, durable and inexpensive uniform like this to its members," we have been told by chapters which have purchased our stock uniforms.

Before you raid your chapter treasury, get our catalog and price lists. If we don't have in our own stock what you want, we'll find a company that does and have the uniforms shipped direct to you.

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For more details write: George Drolet, Marketing Mgr., SPEBSQSA, P.O. Box 575, Kenosha, Wisconsin 53141. Do it Now!



DEVOTED TO THE INTERESTS OF BARBERSHOP QUARTET HARMONY
MAY • JUNE 1977 • VOL. XXXVII • NO. 3

THE HARMONIZER is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. It is published in the months of January, March, May, July, September and November at 6315 - 3rd Avenue, Kenosha, Wisconsin 53141, second-class postage paid at Kenosha, Wisconsin. Editorial and Advertising offices are at the International Office. Notice of change of address should be submitted to the editorial offices of THE HARMONIZER, 6315 THIRD AVE., KENOSHA, WISCONSIN 53141, at least thirty days before the next publication date. Subscription price is \$2.50 yearly and \$.75 an Issue.

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contributors

Sam Aramian... Charlie Bauder... Bob Arnold... Sherry Brown...
Dr. Wallace DePue... Pat Duffey... Bob Hockenbrough... Ken Mc-
Kee... Jack Murphy... Harry Neuwirth... John Van Wissen

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 Tuscon, Ariz.	Jan. 27-28
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Views of Our Past Presidents on the Cash-Hall Expansion Fund

March 11, 1977

Fellow Barbershoppers:

You have all received my letter, as "one of the guys," urging your continued support of our Society's push to "pay in full" for the new building in Kenosha so sorely needed for working room.

Following are the views of a number of Past Society Presidents. These men have given countless hours of their time and energy to make us, as a Society, what we are today.

Just read what their thoughts are and, if you haven't already done so, won't you join us with your personal financial support of our Society's Cash-Hall Expansion Fund?

President Sam Aramian says "Together we are something!" Let's really prove it!

*Sherry Brown, Chairman
Expansion Fund*

Wouldn't it be nice if you could have *progress* without *problems*? But the two just naturally go together like the proverbial horse and carriage! The great progress our Society has made in recent years has brought about a problem you and I can solve by support of the Cash-Hall Expansion Fund.

Will you join me?

Dick deMontmollin, Pres., 1972

The satisfaction and enjoyment each of us receives for the dime a day it costs us for chapter, district and international dues is truly the world's best bargain.

Your donation to the Expansion Fund of even the equivalent of a couple of cartons of cigarettes (or even cans of coffee!) will help keep it that way.

Dick Ellenberger, Pres., 1975

When our ancestors needed a barn, all of the friendly neighbors pitched in and held a barn-raising. I'm sure that the members of the Most Harmonious Society in the World will demonstrate a similar spirit in our Kenosha expansion.

Arthur A. Merrill, Pres., 1955

Since the time of the purchase of our Society headquarters building in Kenosha, the services and benefits provided to our membership have increased greatly, but not without placing an enormous strain upon the headquarters building. I have personally seen three staff members working side by side and opposite one another in a room which you and I would consider too small to be a bedroom.

Your International Board acted wisely in purchasing a valuable building which will bring a return on our investment when portions are leased. Each of us should consider this building a vital part of our overall operation and support its purchase with our contributions.

Leon S. Avakian, Pres., 1974

For one who must look back thirty years to his presidency, and who for many years has felt compelled to assume an

inactive role in Society affairs, this occasion presents a most satisfying opportunity to renew his commitment to the goals of the Society.

Charles M. Merrill, Pres., 1947

Our Society is going to be around for a long time, and as we continue to grow and those chords get better, this expansion will prove to have been one heck of an idea. So, let's get that interest "monkey" off our back by supporting this program!

Wesly R. Meier, Pres., 1968

The history of our beloved Society is one of evolution. Our musicianship, our educational techniques, our administration all have undergone slow but vast change. Moving from our National Secretary's bedroom into our Detroit storefront office and then to Harmony Hall in Kenosha were similarly momentous changes. All were made necessary by an evolution in our attitudes toward, and activity in, this hobby. The acquisition of Harmony Hall West came from the same felt need and will bring new, soon-to-be-appreciated possibilities for us. It's great, simply great for our Society and for each of us — let's all get behind it with our enthusiasm and our dollars!

Wilbur Sparks, Pres., 1970

If you're receiving the HARMONIZER, you must be still enrolled, and I conclude that you are enjoying our Hobby — a cheap one, isn't it?

How about sending an extra five or ten dollar contribution to the CASH-HALL EXPANSION FUND to pay for our new building. I did.

John Cullen, Pres., 1961

Our Society has grown substantially in the last few years. But growth brings additional responsibilities. We must continue to provide quality service to our members and adequate facilities for our headquarters staff and personnel. The purchase of Harmony Hall West solves this need.

Staff Changes

MAURICE ("MOLLY") REAGAN

Veteran Society member and a famous arranger "Molly" Reagan passed away on April 9 in Elgin, Ill. at age 82.

"Molly" served on the International board from 1941 through 1948 and, in addition to contributing to the Society administratively, did much to further barbershopping through his leadership in the judging program in our formative years. He created the Reagan Clock System of identifying chords by number, and published a book on the subject which is still sold by the Society.

Even though his sight had failed in later years, "Molly" rarely missed an international convention and was present at San Francisco last year.

He is survived by two sons, Maurice Jr. (1932 Hull Ave., Westchester, Ill.) and Stephen J. (3 Pine Cone Lane, Dundee, Ill. 60118). They have requested memorials in "Molly's" name be made to the Institute of Logopedics in Wichita, Kans. Memorials should be sent to Harmony Foundation, 6315 Third Ave., Kenosha, Wis. 53141.

"Together We Are Something" is not just a slogan. It reflects the true meaning of our Society. If each of us, "together," will do his share by contributing to the Expansion Fund, that would be "something."

Ralph Ribble, Pres., 1971

Our great Society has experienced healthy growth in recent years and, I believe, is on the verge of a dramatic increase in membership. If our headquarters Staff is to cope with the increased work load, they *must* have adequate facilities. The physical space has been provided, and now we must pay the cost. I *know* we all want *progress* — but progress costs money. Please make YOUR CONTRIBUTION to the EXPANSION FUND TODAY! You'll feel *good* about it!

Bob Gall, Pres., 1969

Harmony Hall — the Barbershopper's Showplace — an address of distinction of which we can be proud. Growth and expanding services required the additional space acquired by your Board of Directors. A \$10 bill from every member now will pay for it and save interest charges. Get a piece of the action now!

O.H. King Cole, Pres., 1948

Fellow Barbershoppers:

I supported the Society when it obtained our present Harmony Hall, and I support the decision to obtain additional space to make our Staff operations more efficient. My contribution is in. How about yours?

Warmest personal regards.

S. Wayne Foor, Pres., 1963

I believe the Society is very fortunate to obtain the property now known as "Harmony Hall West." The departments already using it are in better quarters than they ever had, and increased efficiency is already apparent. The fact that we also have room for expansion, if needed, for many years to come is another very important "plus."

I'm proud to have been chairman of my home chapter's effort and also proud that we were the first chapter in the Society to contribute the minimum of \$10 per member plus \$100 from the chapter. That action proved to me that the membership is behind this drive, if we just ask them to contribute.

Plummer Collins, Immediate Past President

On February 28, Barrie Best resigned as executive director of S.P.E.B.S.Q.S.A. after almost fourteen years of service. His resignation is effective April 15. Barrie has taken a new position as Executive Director of the American Motorcyclist Association in Columbus, O.

Hugh A. Ingraham, Director of Communications and a staff member since July, 1962, has been appointed as Acting Executive Director. Resumes for the position of Executive Director should be sent to International President Sam Aramian at 4435 W. Tierra Buena Lane, Glendale, Ariz. 85306.

Also, on February 28, Barrie met with Director of Music Education and Services Robert D. Johnson and offered him three choices:

1. Take early retirement;
2. Resign;
3. Be dismissed.

Bob was given 24 hours to make up his mind. However, this deadline was later delayed until the necessary pension information could be obtained for Bob.

Still later that week, at an executive committee meeting in Phoenix, it was decided to delay an ultimate decision on the Johnson matter until May 15. In the meantime, the executive committee will conduct a thorough investigation into the circumstances which precipitated Barrie's action concerning Johnson, reporting back to the International Board for final disposition.

On Tuesday, March 1 Bob Meyer, Manager of Membership Services, was dismissed. He has been replaced by Frank Santarelli, a non-Barbershopper with much experience in computer work. He was highly recommended to the the Society by its auditors.

Still another change in the International Office staff took place on March 18 with the resignation of Pat Warren, Marketing Manager. George Drolet, a Barbershopper from New Orleans (Riverside Chapter) and more recently from Niles, Mich., joined the staff on April 11 filling that vacancy.

EXPANSION FUND REPORT (As of March 31, 1977)

Total Received To Date	\$103,164.20
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.)	
DIXIE DISTRICT	
Jackson, Mississippi	\$ 525
EVERGREEN DISTRICT	
Olympia, Washington	\$ 655
Roseburg, Oregon	\$ 470
Helena, Montana	\$ 410
FAR WESTERN DISTRICT	
Tucson, Arizona	\$1,052
Palomar Pacific, California	\$ 580
ILLINOIS DISTRICT	
Southwest Suburban, Illinois	\$1,116
MID-ATLANTIC DISTRICT	
Alexandria, Virginia	\$1,468
NORTHEASTERN DISTRICT	
Nashua, New Hampshire	\$ 827
Concord, Massachusetts	\$ 790
SENECA LAND DISTRICT	
Warren, Pennsylvania	\$ 742
SUNSHINE DISTRICT	
Sarasota, Florida	\$ 925
* Number of member contributions received	4,448 (11.4%)
Number of chapter contributions received	206 (26.9%)
Number of quartet contributions received	37
* Figure shown in Mar.-April issue was in error.	

Philadelphia-a Regional Smorgasbord

By Jack Murphy, Wilmington, Del. Chapter

On the whole, I'd rather be in Philadelphia.

That's the droll epitaph that native son W. C. Fields reportedly suggested be chiseled in the headstone marking his final resting place. A backhanded compliment, to be sure. In contrast, there are several million alive-and-kicking citizens who are delighted to be in-and-around Philadelphia — not as an alternative, but as a first-choice, satisfying center of living. You'll begin to understand why when you arrive here in July for the competitive barbershop "shoot-out" that will riddle Philadelphia's Convention Hall with ricochets of four-part harmony.

When William Penn's surveyor laid out the City of Philadelphia in 1682, it covered an area of about two square miles. But it could not contain the populace that flocked to it for very long. So they spilled into the surrounding countryside. Result: Philadelphia today is more than a city; it's the geographic influence center of a four-state (Pennsylvania, New Jersey, Delaware and Maryland) multi-county region jam-packed with a diverse range of "see-do-and-enjoy" activities. And all of it lying within an easy drive of your 39th international barbershop convention city.

Drive North, for example . . .

Destination: Bucks County, an American panoply of history, antiques, art, crafts and pastoral scenic beauty. In

recent decades, it has held a special allure for artists and writers. Novelist James Michener lives there now. It's been "home" in thy past for Oscar Hammerstein, Dorothy Parker and Pearl Buck.

Bucks County is a living history lesson. Follow Rte. 532 to Washington Crossing State Park. Here, General Washington and his men encamped before the historic crossing of the Delaware depicted in a famous painting by Emanuel Leutze. (It's unlikely, by the way, that the General really violated a precept of boat safety by standing. But picnic on the river banks here, if you like, and argue the point.)

A left turn on Rte. 32 at Washington's Crossing will take you to a pair of rustic, charming villages. New Hope, an artist's colony, offers an engaging array of galleries, shops and gourmet restaurants on its hilly streets. The Bucks County Playhouse here offers a summer theater series, featuring name performers. Just west of New Hope is famous Peddler's Village in Lahaska. Antique lovers will sate their appetites here.

Farther on down Rte. 202 is Mercer Museum. The structure houses more than 30,000 artifacts, from tools and toys to machines and clothing, that date back to the Colonial era. Then jog south on Rte. 152 to Temple Music Festival near Ambler. The 3,000-seat theater hosts world-renowned artists in classical, jazz, pop, folk and dance performances every summer. From there, continue southwest to Valley Forge State Park — a beautiful 2,200-acre expanse where Washington's famed encampment braved the bitter winter of 1777-1778.

Or Journey West of Philadelphia . . .

Route 30 will usher you through lush, rolling farmlands to the threshold of a past frozen in the present. Amish customs and culture, unaltered by the passage of time, abound in the Lancaster, Pa. area. Here in the heart of Pennsylvania Dutch country, you may catch sight of the horse-drawn carriages of Amish descendants who refuse to be beguiled by the trappings of a modern car.



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.

PLEASE
PRINT
DISTINCTLY

NAME _____

ADDRESS _____

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

CHAPTER _____

Make check payable to "SPEBSQSA"

PHILADELPHIA CONVENTION FUNCTION SCHEDULE

SUNDAY, JULY 3

Super Sunday — 8 p.m. — Ben Franklin Parkway
Executive Committee — 2 p.m. — Valley Forge B

MONDAY, JULY 4

Executive Committee — 9 a.m. — Valley Forge B
Registration Opens — Noon — Franklin Suite
Ladies Hospitality Opens — Noon — Garden Terrace
Busses leave for boat trip on Delaware River — 7:30 p.m.

TUESDAY, JULY 5

Harmony Foundation — 7:30 a.m. — Robert Morris
Busses leave for Maryland Seafood Feast — 8:30 a.m.
Executive Committee — 9 a.m. — Valley Forge B
District Presidents' Conference — 9 a.m. — Poor Richard A
District Presidents' Lunch — Noon — Poor Richard B
Busses leave on Historic Philadelphia Tour No. 1 — 1 p.m.
"Independence" Philadelphia Walking Tour No. 1 — 2:30 p.m.
Presidents' Ball — 9:30 p.m. — Crystal Ballroom

WEDNESDAY, JULY 6

International Board Breakfast — 8 a.m. — Philadelphia
International Board Meeting — 9 a.m. — Valley Forge
Busses leave for Amishland Tour — 9 a.m.
Joe Barbershopper Meets Mac Huff — 9 a.m. — Sheraton Hotel
Joe Barbershopper Meets Joe Liles — 9 a.m. — Sheraton Hotel
Joe Barbershopper Meets Dave Stevens — 9 a.m. — Sheraton Hotel
Barbarteens Room Opens — 10 a.m. — Betsy Ross
International Board Luncheon — Noon — Poor Richard A
Busses leave for Valley Forge Tour No. 1 — 1 p.m.
"Stars & Stripes" Walking Tour — 2:30 p.m.
Barbarteens Get-Together Party — 7:30 p.m. — Betsy Ross
Parade of International Champions — 8 p.m. — Philadelphia Convention Hall
Chorditorium — 11:30 p.m. — Crystal & Garden Terrace

THURSDAY, JULY 7

Busses leave on Historic Philadelphia Tour No. 2 — 8 a.m.
Logopedics Chairmen Meeting — 8 a.m. — To be announced
Busses leave on Barbarteens Beach Party — 8:30 a.m.
AIC Breakfast & Meeting — 8:30 a.m. — Jefferson
P.R. Workshop — 8:30 a.m. — Valley Forge A
B.E. Workshop — 8:30 a.m. — Valley Forge B
C & J General Session — 8:30 a.m. — Crystal
Joe Barbershopper Meets Mac Huff — 9 a.m. — Sheraton Hotel

Joe Barbershopper Meets Joe Liles — 9 a.m. — Sheraton Hotel
Joe Barbershopper Meets Dave Stevens — 9 a.m. — Sheraton Hotel
Young Men In Harmony Chairmen Meeting — 9:30 a.m. — Morris
Busses leave for Ladies Luncheon — 10:30 a.m.
Contest Judges' Luncheon — 11:15 a.m. — Hilton Hotel
Quartet Quarter Finals No. 1 — 1 p.m. — Philadelphia Convention Hall
Quartet Quarter Finals No. 2 — 8 p.m. — Philadelphia Convention Hall
Quartet Jamboree — 11:30 p.m. — Crystal & Garden Terrace

FRIDAY, JULY 8

Golf Tournament — Tee off times — 7:00 to 9:30 a.m.
Busses leave on Valley Forge Tour No. 2 — 8 a.m.
District Associate C&J Meeting — 8:15 a.m. — Valley Forge B
PROBE Meeting — 8:30 a.m. — Crystal
Harmony Services — 9 a.m. — Morris
Busses leave on tour of Brandywine Museum & Longwood Gardens — 9 a.m.
Joe Barbershopper Meets Mac Huff — 9 a.m. — Sheraton Hotel
Joe Barbershopper Meets Joe Liles — 9 a.m. — Sheraton Hotel
Joe Barbershopper Meets Dave Stevens — 9 a.m. — Sheraton Hotel
"Barbershop Open Forum" — 9 a.m. — Sheraton Hotel
Busses leave on Barbarteens Tour of Mint, Franklin Institute and Natural Science Museum — 10 a.m.
Decrepits Meeting — 10 a.m. — Poor Richard A & B
Decrepits Meeting — 10 a.m. — Valley Forge A
Messed Sing — Noon — Independence Mall
Barbershop Showcase — 1:30 p.m. — Philadelphia Convention Hall
Busses leave on Historic Philadelphia Tour No. 3 — 1:30 p.m.
"Independence" Walking Tour No. 2 — 2:30 p.m.
AICC Meeting — 4:30 p.m. — Crystal
Quartet Semi Finals — 8 p.m. — Philadelphia Convention Hall
Barbarteens Dance — 8 p.m. — Betsy Ross
Quartet Jamboree — 11:30 p.m. — Crystal & Garden Terrace

SATURDAY, JULY 9

Logopedics Breakfast — 9 a.m. — Crystal
Chorus Contest — 1 p.m. — Philadelphia Convention Hall
Quartet Finals — 8 p.m. — Philadelphia Convention Hall
Barbarteens Afterglow and Record Hop — 11 p.m. — Betsy Ross
Chorditorium — 11:30 p.m. — Crystal & Garden Terrace

SUNDAY, JULY 10

Church Service — 9 a.m. — Crystal
Farewell Coffee — 9 a.m. — Commodore Barry

Here, you can tour Amish homesteads, visit quaint village stores, watch as exquisite hand-made furnishings emerge from century-old woodcrafting techniques. Ride the Strasburg Railroad to Paradise and back; let the youngsters frolic in Dutch Wonderland. Worked up an appetite? Find one of the restaurants that specializes in Pennsylvania Dutch fare served family-style — seven sweets, seven sour, shoo fly pie — oh my, get to know what good eating is. (A tour of this area is planned for convention visitors.)

And now you're within 30 minutes of Hershey, popularly called Chocolate town, USA. Along with a visit to the famous chocolate bar factory, don't miss Hersheypark, the Hershey Museum and the lovely vistas of Hershey Rose Gardens and Arboretum.

And then South of Convention City . . .

Rte. 1 is your passageway to the Brandywine River region, where a sense of quiet timelessness evokes feelings of warmth and serenity. On the way, you'll encounter Franklin Mint, the world's largest private mint, and the Franklin Museum of Medallion Art. Open seven days a week, the Museum displays more than 1,000 coins, medals and works of art rendered in precious metal.

Continue south on Rte 1 to the Brandywine River Museum.

This converted century-old grist mill in Chadds Ford now houses paintings by the Wyeth family and other notable artists of the Brandywine School, including Howard Pyle. From there, motor another five miles on to Longwood Gardens. Formerly the estate of Pierre S. du Pont, it rivals Versailles as one of the most beautiful display gardens in the world — 1,000 acres of water gardens, conservatories and fountain displays.

Next, scoot a few miles south on Rte. 52 into Delaware, where two other du Pont-oriented attractions demand a look. Winterthur Museum, once the home of Henry Francis du Pont, contains the richest assemblage of American decorative arts (dating from 1640 to 1840) ever brought together in one place. This vast collection of furniture, silver, pewter and other pieces is displayed in 100 authentically restored rooms. Not far from there is Hagley Museum. Adjacent to the first black powder mill that signalled the industrial beginning of the giant du Pont Company, Hagley now depicts the history of U.S. industry.

Hungry again? Drive a short distance farther south to Maryland and the shores of the Chesapeake Bay. Now wolf down a feast of fresh clams, oysters, soft and hard-shell crab like none you've ever eaten before.

(continued on next page)

CINCINNATI CONVENTION REGISTRATION ORDER BLANK

Date _____

International Office, S.P.E.B.S.O.S.A., Inc.
Box 576, Kenosha, Wisconsin 53141

Gentlemen:

Enclosed is a check for \$ _____ for which please issue: _____ Adult Registration @\$20.00 ea. _____ Junior Registration @\$10.00 (18 and under) for myself and my party for the 40th Annual Convention and International Contests at Cincinnati, Ohio on July 3-8, 1978. 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. I clearly understand that registrations are transferable but not redeemable.

NAME _____ PLEASE
PRINT
DISTINCTLY

ADDRESS _____

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

CHAPTER _____

Make check payable to "SPEBSQSA"

NOTICE!

To those who may have forgotten, the executive committee instituted a policy for handling advance registrations for international conventions in 1973. The policy has been in effect since that time and is really quite simple. Advance registrations for Cincinnati (see registration order blank on this page) will be accepted, *no more than ten per person*, anytime until July 15, 1977. Registrations may be made either at the Philadelphia Convention or by mail to the International Office. All registrations received up until July 15 will be drawn by lot to determine the eventual order in which the tickets will be assigned for the auditorium in Cincinnati.

Registrations received in excess of ten per person will not be assigned until after July 15.

All registrations received after July 15 (any number may be ordered after this date) will be assigned in order of receipt.

Registrations will not be processed, either at Philadelphia or at the International Office, unless accompanied by cash, check or money order to cover the cost of the registrations — adult, \$20; junior (18 and under), \$10.

PHILADELPHIA CONVENTION — (from page 5)

And Lookin' Eastward to the Sea . . .

Convention City 1977 is just a bridge crossing from New Jersey. Camden, lying on the eastern side of the Ben Franklin Bridge, is where you can visit the home of Walt Whitman. To recall the poet's famous "I Hear America Singing" seems an appropriate footnote to an international barbershop convention.

Then pick up Rte. 30 and cruise through the New Jersey Pine Barrens, more than 650,000 acres of forest and marshes brimming with wildlife and 20 varieties of orchids. (But beware: if you plan to stop and explore the Barrens, pack some insect repellent.)

Follow Rte 30 to the Atlantic shore and Atlantic City, the popular seaside resort that hosts 15 million visitors annually. Enjoy a stroll or tram ride on the famous eight-mile long Boardwalk, and partake of the varied entertainments on Steel Pier. A box of salt water taffy is a must here.

Just 12 miles north of Atlantic City on Rte. 9 is the Historic Towne of Smithville. The restored 19th Century village includes 60 period-styled homes and shops, plus superb dining in early American atmosphere at Smithville Inn. Continuing a few miles farther north, swing right across the Rte. 72 causeway to Long Beach Island. This 18-mile long sandbar, located four miles at sea, is dotted with quiet resorts. The northern tip of the island is commanded by Barnegat Lighthouse. It's open daily, and a climb up its 207 steps rewards the ambitious with a magnificent ocean view.

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MORE CONVENTION INFORMATION

Our Philadelphia hosts keep finding new ways to make our convention week more exciting and fun-filled. Just take a look at what's in store for us.

Super Sunday — What a way to kick off the Fourth of July holiday! Starting with the release of hot-air balloons at 6 p.m., the next four hours will be filled with such entertainment as a three-ring circus, colorful parade (complete with our 1976 champion "Innsiders" riding in an antique car), gigantic fireworks display and all interspersed with loads of good singing by both quartets and choruses.

Golf Tournament — Golfers will "swing away" at the Westover Country Club in Jeffersonville, Pa. on Friday, July 8. Tee-off times are from 7 a.m. 'til 9:30 a.m. Those interested send entry fee (\$16.50, total charge) made payable to Joe DiLucca, 525 Forset Rd., Devon, Pa. 19333 along with your estimated handicap, what part you sing and your 18-hole average. Transportation details will be available at the Convention Information Center.

Something for joggers — If you like to run, and would like to run with fellow-Barbershoppers, a "run for fun" is scheduled for 9:30 a.m. Friday morning. Contact Phil Steel, Jr., 7601 West Ave., Melrose Park, Pa. 19117; phone (215) WA5-2867 (B) or ME5-4611 (H) for further information.

Something for the "stay-at-homes" — For those who can't make the convention, we've again made special arrangements so you can phone for contest results after each session. Thursday night we'll record the names of the top 20 quartets; Friday we'll do the same with the top ten. Then on Saturday, following both the chorus and quartet finals, we'll record the names of the top five quartets. The number to call for this information is (215) 382-1600. If it's busy, you'll just have to wait and try again. Don't forget about the time difference; Philadelphia is on Eastern Daylight time.

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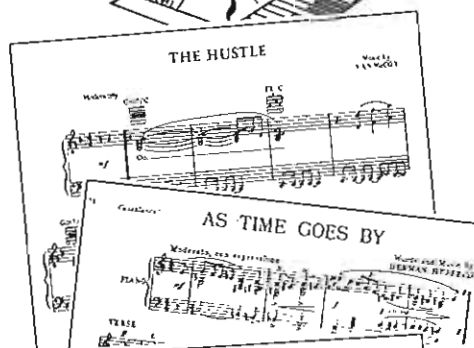
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TIE A YELLOW RIBBON
ROUND THE OLD OAK TREE



ANTICIPATION



Seven Days in Harmony Heaven

The story below is reprinted with permission from the Choral Journal, official publication of the AMERICAN CHORAL DIRECTORS ASSOCIATION. Written by Dr. Wallace DePue, Composer in Residence, Bowling Green State University (Bowling Green, O. 43403), the article is slanted toward music educators and contains some interesting observations which we think you'll find enlightening. Incidentally, Harmony College, 1977, (Aug. 7-14 - Missouri Western State College, St. Joseph, Mo.) has now been expanded to accommodate 630 students, and is already nearly "sold out." However, we suggest you send in your registration soon (see forms in Mar.-April HARMONIZER or contact the music department at the International Office) as there are always cancellations which will be filled from a "waiting" list.

INTRODUCTION

In September of 1974, Bowling Green State University became the first institution of higher learning to offer formal instruction in "Barbershop Harmony." Since this author was the professor in charge of the first barbershop course, he was invited by the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America (S.P.E.B.S.Q.S.A.) to attend the annual seven day "Harmony College," held at Western Missouri State College, St. Joseph, Missouri.

The purpose of this article is to try to awaken America to the wonderful contributions of S.P.E.B.S.Q.S.A. to American culture, and to try to convince music educators to investigate the methods employed by the Barbershoppers in teaching music.

BARBERSHOP COLLEGE

Again I feel the smile returning to my face as I recall Barbershop Harmony College. During my studies there the smile was perpetual and mirrored by everyone I met. When I left Bowling Green State University for the plane ride to Kansas City, I felt a little naive. How could I expect to learn much from people who, by rule of the organization, are not allowed to be professional musicians?

It was easy to find the Barbershoppers when I arrived at the airport in Kansas City. Their singing was attracting crowds. Perfect strangers met and found an immediate common denominator . . . music! My "perpetual smile" was born as I heard the first song. Smiling seemed contagious to everyone within hearing distance.

When Barbershoppers boarded a special bus to St. Joseph, the man who sat next to me was Dr. Val Hicks, a Ph.D. from California who was on the faculty of Harmony College. I had heard of his remarkable talents as an arranger. It is said that he can compose at "the drop of a hat" and do it brilliantly. For me it is a struggle to finish one short barbershop arrangement in a week even though my field is composition and theory. To write well in the barbershop style is truly an art. It requires advanced inner-hearing and tremendous knowledge of the history and literature of the idiom. The man in the seat behind me was a Ph.D. in Biology. In the seat ahead of me was a Ph.D. in Education. It was like attending a general faculty meeting!

The week of music began shortly after we reached St. Joseph. The men started singing in various quartets while they waited in line for supper. The cooks were charmed by the music. (They prepared each meal with great care throughout the week and even opened the cafeteria at 10:30 p.m. just to serve ice cream so they could listen to more fine singing.)

The initial day of classes was a model for every other day. The first class I attended was "Physics of Sound," 8-10 a.m.

The instructor, Dr. James Richards, a physicist from the 3M Company, devised a remarkable "barbershop slide rule" to show what notes of a chord must be shaded in order to produce fine balance in a choral ensemble.

"Quartet Coaching" met from 10-12 noon and was taught by Mac Huff, a voice teacher and arranger. The subject material would have fascinated any choral director or school music teacher. Mr. Huff was a master of lecturing and had such a flair for drama that tears were shed by the men in his class as he related the history behind certain song lyrics.

At noon we feasted and sang. Friends were both made and discovered. A man I knew as a small boy was there and was amazed to see me.

The "Master Barbershopper," Robert Johnson, Musical Head of the Society, presided over the "General Session" from 1:30-2:30 p.m. His ability to work with a chorus of 500 Barbershoppers was uncanny. In one sentence he could draw smiles, in the next, tears. His aim was to rehearse 14 songs by Irving Berlin for a show at the end of the week. The arrangements were not easy. It seemed to me that his task was ambitious since so many non-music readers were present. As he rehearsed he would press hard, then relax; drive, then coast, and wonders were accomplished! How I wished his techniques could be available to school music people!

From 2:30-4:30 I met Dave Stevens, "Mr. Harmony," the man in charge of harmony instruction for the Society. He has written a host of wonderful barbershop songs and is endowed with all of the qualities of a superb teacher. He taught by setting harmonic principles into a student's mind through humor. His examples were always linked with associative factors that cause recall. How I wished that national T.V. would show what creative theory teaching is like!

A "General Session" was held by Mac Huff from 4:30-5:30 p.m. so that Barbershoppers could learn the finest techniques of vocal support and relaxation. Even though I have a degree in voice I learned many new things from him. His ideas caused me to feel more support for tone than I had ever experienced. The quality of sound was his major interest. Barbershoppers of today have the same attitudes concerning good tonal quality as Robert Shaw, and other fine choral musicians. How I wished that the American public was aware! What great things could happen in schools!

A supper "fit for kings" was enjoyed from 5:30-7:30 p.m. Individual quartets began entertaining during the meal. To my utter amazement, people preferred to listen rather than eat! Never before in my music career had I seen that happen.

My class from 7:30-9:30 p.m. was so enlightening that its title, "Arranging Workshop," seemed inadequate. Sometimes I worked with Earle Moon, a former champion in both chorus

directing and quartet singing. He was able to think music with such speed as I have rarely witnessed, and could just "touch" my writing to improve it immensely. His own arrangements reflect the vitality of his personality.

Lou Perry was my other teacher. He is respected as "Mr. Barbershop" by all of the other men in S.P.E.B.S.Q.S.A. When he gives an opinion on music the barbershop world listens! His formal music training, complete in all areas, enables him to address any music with authority. He seldom pays attention to the note being sung since his ability to hear its overtones is so acute.

From 9:30-10:30 p.m. the "General Session" with "Bob" Johnson was devoted to learning to sing music at sight through the use of syllables. His solfege teaching kept everyone absorbed in the activity. How I wished that all teachers of sight-singing could make it such fun! If they had barbershop teaching materials perhaps they could make the subject sparkle.

The "ice cream party" at 10:30 p.m. was a prelude to an all night song-fest. While I had thoughts of sleep, after such a grueling day, many others were organizing "moonlight quartets" which sang well into the night. Although I tried to think of another group of people as in love with music as those Barbershoppers, I could not.

The president of Missouri Western, Dr. Marvin Looney, was a guest of the Society at a party held on "Old MacDonald's Farm" in St. Joseph. His hospitality was so appreciated by the men that he was presented with a sack containing over \$1200 to be used as scholarship money for his music department. Although he was impressed by that, it was only money; what really was impressive was the next happening, a concert by the "Dealers Choice," the 1974 international championship quartet. It was hard to imagine how choral singing could be much better. The setting for their performance, a mid 19th century beer hall with a vaudeville stage, gave the performance an almost unreal "movie" quality. The standing ovation they received was spontaneous. How I wished America's choral directors could have been on hand to realize what "vowel alignment" and "in-tune-singing" have in common!

Most of the last day of college was spent preparing for a show. Between the hours of 8 a.m. to 12 p.m. much was accomplished. I was selected for "chorus duty" when Mr. Johnson asked all of the music educators to stand and be recognized. There were 36 of us in the "teachers' chorus." A second chorus of similar size was selected. A third group, "the puppets," were taught a dance routine by a "wizard" from Cincinnati named Ron Riegler. He developed a stage routine that was terrific! The script was written and synchronized with the lighting so that everything functioned with utmost efficiency.

At 6:00 p.m. the chorus members reported to the "make-up crew." Joe Bruno, a sensational make-up man, was giving on-the-job training to ten men. Mr. Bruno wrote down some of his techniques and had them reproduced for Barbershoppers who would need them for "chapter shows" at home.

When the men were assembled on stage and awaiting the eight o'clock curtain, Mr. Johnson led a prayer in which he said, "It costs a candle nothing to light another candle. Let our voices be a match to cause some light."

The curtain went up and the show was on! The whole thing went flawlessly. Irving Berlin would have been proud! Songs by the "Happiness Emporium," the 1975 international champions, provided an ideal ending. Those four men would make a

fortune in the movies. They sang in near perfect harmony and had a wonderful time on stage. Earlier in the week it had been my pleasure to meet their coach, Don Clause, and watch him work. He was also the coach of the "Dealers Choice" and respected as one of the finest teachers in the Society. He had an unusual way of inspiring maximum effort from his proteges by using a compliment like a club! Anyone who could see and hear the "Happiness Emporium" would want to study with Mr. Clause. The quartet received a standing ovation when the curtain fell closing both the show and the college.

Although I have had a great number of musical experiences in my time I have never been in such an environment as Harmony College. The place was full of love inspired by music. The participants were gentlemen with learning as a common interest and they came from as far away as England. It was my pleasure to meet Mr. Robert Walker, a member of a championship quartet in England, as he was being interviewed by a reporter from the "National Observer." He told of the "wild fire" activities of the Society in the British Isles.

If rulers from some other planet were to send a space ship to collect species of human musicians, the spacemen would take the Barbershoppers before the professional musicians, because the Barbershoppers radiate an enthusiasm and passion for sharing the sound of music that has somehow been lost by the professionals who have money confused with art.

Critics were made by God; so were mosquitos. It is charitable to take care of them in different ways, although it is sometimes tempting to forget charity. Those who criticize what I think about the barbershop idiom are welcome to join me, or anyone else, in an impromptu harmonization of a melody. Failure to make the harmonization successful in four parts would be an indictment of a critic's musicianship. He should feel some shame if he is unable to do what a "Barbershopper plumber" can do in the field of music.

Two things are important for a professional musician, ego and humility. It takes a certain degree of ego to go onto a stage as a performer, and it takes humility to learn from laymen. If music educators would join barbershop chapters they would enhance their prowess as teachers and/or choral specialists. If composers and theorists would learn the art of barbershop harmony and teach it in colleges and/or high schools, there would be a burst of enthusiasm for the subject of music theory that would stagger the imagination. Singing in tune and developing keen ears would follow automatically. Students would still be able to analyze music with Roman numerals and no sacrifice of accepted standards would be necessary. Barbershoppers in any community would rush to the aid of any teachers who would dare to investigate their music. If a teacher called the nearest Society chapter and requested a quartet or even a chorus to come and sing for his students, it would be done free of charge and at the teacher's convenience.

Any student exposed to barbershop harmony may find a source of music to enjoy for the rest of his life. What other kind of music affords that opportunity unless particular musical skills are involved?

The last thing I heard the "Master Barbershopper" say in his big bass voice was, "When I die I hope heaven is a place where each citizen runs out on his front porch every morning and tunes to a beautiful B-flat. That will assure me that it is a place without strife." If that is true, we could have heaven on earth... but that would mean we would all be like the Barbershoppers.

Timetable for a Successful Spectacular

(Excerpt from *SOUTHWESTERN DISTRICT ROUNDUP*, used by permission of editor. Written by Bob Arnold, PR Officer, Dallas (Metro) Chapter)

T Minus One Year, Five Months — It was informally agreed that a Logopedics benefit show would be held each year in one of three cities — Houston, Dallas (under sponsorship of the "Vocal Majority") and San Antonio. The Houston "Tidelanders" locked in the rights to the first show, and scheduled it for December 6, 1975. Talent would be provided free of charge by the Tidelanders and Vocal Majority choruses and the Dealer's Choice, Sound Association, Innsiders and other district quartets. Because of other commitments, the San Antonio "Chordsmen" could not participate.

T Minus One Year, Four Months — Bill Yon, Houston president, presented the Logopedics show idea to the Southwestern District Board of Directors and House of Delegates at the convention in Abilene in October, 1975. District Barbershoppers were enthusiastic in their support and approval of the idea.

T Minus One Year, Two Months — The Tidelanders host a super show, with over 150 Barbershoppers onstage for the mass chorus performance. Some \$4,500 was raised through the "Tide's" ticket-selling efforts, and that amount was forwarded to the International Office in the name of the district. Bill Sturgeon of the "V. M." volunteered to act as General Show Chairman for the second show in Dallas the following year.

T Minus One Year — Possible sites and dates for the Dallas show were researched. Projected budgets were developed, and expenses totaled some \$6,000. So in order to realize any sizeable profit, the seating capacity of the facility would have to exceed 2,000.

T Minus Nine Months — The decision was made to hold the Dallas show in the plush, newly-remodeled Music Hall at Fair Park (seating capacity 3,420). The most logical, available date was February 12, 1977.

T Minus Eight Months — Word was received from the San Antonio Chapter board of directors that the Chordsmen would participate. The decision was a brave one, since their own annual show was just one week after the February 12 date. Letters were also sent to all participating chapters (Houston, San Antonio and the three participating Dallas chapters) notifying them of the show date, tentative schedule and lineup, etc.

T Minus Seven Months — Bill Sturgeon selected three Vice Chairmen for the show: (1) Arrangements (for visiting Barbershoppers) - Art Haynes; (2) Show (everything dealing with the talent and physical setup for the Saturday night show

- Sonny Lipford; (3) Promotion (including ticket sales, advertising and publicity) - Bob Arnold.

T Minus Six Months — A committee organizational chart was developed, which included some 17 separate committees supervised by Sturgeon. The first organizational meeting between the chairman, vice chairmen and committee heads was held to detail the following areas: (1) The schedule for the entire weekend, beginning at noon on Saturday and ending after the Sunday morning breakfast; (2) Finalizing the participants and their placement on the Saturday evening show; (3) Ways to involve the other Dallas area chapters in promoting ticket sales for the show, and assisting in the accommodations for visiting Barbershoppers. Official invitations to appear on the show were sent to the Dealer's Choice, Sound Association and Innsiders. The Innsiders eventually had to decline because of a show booking conflict in Ohio.

T Minus Five Months — Presentations were made concerning all details of the show to both the "Big D" and Town North Chapters in Dallas. Town North voted to join their show mailing list with the "V.M.'s" show list to send flyers promoting the Logopedics show. Because of the close proximity of dates between the Logopedics show and the Big D annual show (one month), Big D accepted the challenge to support the benefit show with the exception of providing their show mailing list. (Certainly a valid point, under the circumstances.

T Minus Four Months — A full presentation covering all details of the show was made to the District Board and House of Delegates in San Antonio. Ticket sales were launched during the district contest weekend, and the show was promoted at all contest functions. Ticket Chairman Phil Hawkins organized his committees into several categories: (1) Local Dallas chapter sales; (2) V.M. sales; (3) Other district chapter sales; (4) Dallas retail business sales; (5) Charitable and speech-related institutions. Letters were also sent to the presidents of the five participating (performing) chapters containing information regarding accommodations, transportation and travel in Dallas. A letter was also sent to our new district quartet champions, the Side Street Ramblers, inviting them to perform as the third quartet on the Saturday night show. (Also, the V.M. voted Bill Sturgeon to become the 1977 chapter president — in addition to remaining as Logopedics show chairman.)

T Minus 94 Days — A pitch was made concerning the show to Southwestern District chapter officers at COT School in Dallas. Promotional flyers were given to each chapter representative.

T Minus 74 Days — A letter was sent to Bob Johnson,



Director of Music Education and Services for the Society, inviting him to attend the show and direct the "We Sing/Keep America Singing" medley with the mass chorus at the end of the Saturday night show. Bob had to decline because of a schedule conflict in Kenosha (nuts!)

T Minus 72 Days — Meal and facility prices at Holiday Inn Central were finalized — 125 rooms were reserved for visiting Barbershoppers including the use of ballroom facilities for entertainment events. This would be the headquarters hotel, and provide a site for the preglow and afterglow, as well as the Sunday morning breakfast.

T Minus 64 Days — The five musical arrangements for the mass chorus part of the show were selected, and copies sent to all participating choruses. A meeting of the Show Committee of the V.M. members finalized the show format, appearance order, MC, lighting director, sound consultant, and printed programs. (Printed program? That means getting ads and finding someone to put it together! YIKES!)

T Minus 59 Days — Meetings were held with the Arrangements Committee to lock down plans to house visiting Barbershoppers for the show weekend. A meeting was also held with "Chorus Aides" who would escort each visiting chorus around; Dallas from the time each bus hit the city limits until it left town.

T Minus 49 Days — The various show chairmen met with a public relations consultant who had volunteered her services to publicize the show. Since the budget didn't allow for paid advertising, we would have to sell the majority of the "at-the-door" tickets via newspaper articles and radio-TV public service spots. (The suburban papers did a super job of coverage, along with good promotion by local radio stations.) It was a tough job drumming up local media interest in a barbershop event — even with a professional public relations consultant!

T Minus 44 Days — About 5,000 flyers and return ticket envelopes were sent to mailing lists compiled by the Town North and Metropolitan chapters. Eventual response was good but, as always, it was the show participants who sold almost all the seats.

T Minus 40 Days — A letter was sent by Show Chairman Sturgeon to all Southwestern District chapter presidents promoting the show tickets, inviting their members' participation and informing all district Barbershoppers about the weekend activities in general.

T Minus 21 Days — All show committee chairmen, plus V.M. director Jim Clancy, met with the Music Hall house manager to knock out plans for lighting, sound, stage hands, ticket booth, dressing rooms, available props, sale of chapter and district merchandise, etc. Good cooperation! The Music Hall runs a first-class operation!

T Minus Twelve Days — Hooray! Word was received from Bob Johnson that he *would* be able to make the show and direct the final mass chorus medley! (Now the program had to be changes, motel accommodations made and a good seat made available for Bob.)

T Minus Eleven Days — An appearance was made at the Big D Chapter meeting by the show chairman to update the group about show arrangements and ticket sales.

T Minus Nine Days — A tentative meal and room count was given to the Holiday Inn folks.

T Minus Eight Days — The properties Committee met at the Music Hall with stage hands to make final arrangements for

lighting, risers and scaffolding to hold the weight of some 350 singers at the end of the show.

T Minus Two Days — A final meeting was held with all committees to determine final (approximate) head counts, accommodations, tickets, Vocal Sorority aid in handling tickets and various booths at the hospitality room and final instructions to all chorus aides.

T Day — Lots of the V.M. committee people arrived at the Holiday Inn by 11 a.m. to set up tables for incoming Barbershoppers to sign up for housing, meal and show tickets, record albums, etc. (Boy! What would we do without these wonder wives and sweethearts known as the Vocal Sorority!) Word has been received that two out of the three quartets which were to have appeared on the pre-glow that afternoon had to bow out. That left the Folkel Minority to entertain the folks in the hospitality room. (Oh, well, a funky folk music quartet is better than no entertainment at all!) The sound system is acting up. Gad, what next! The Houston busses arrive and are welcomed. Everyone starts going through the buffet line for lunch. (Holy smoke! They're out of fried chicken! And everyone's standing in line! A wild cheer: the hotel attendant arrives with the chicken.) Everyone seems to be enjoying the food and fellowship. (Gosh, it's past one o'clock. Where is the San Antonio Bus?) Hey, the Chordsmen have arrived! One hour ahead of schedule! Time to go to the mass chorus rehearsal already? Everyone arrives in high spirits and goes through the rehearsal with a minimum of confusion. All the directors are super! In fact, the rehearsal ends 30 minutes ahead of schedule. Chairman Sturgeon instructs all singers about the evening's schedule. Looks like very few of us will get to see much of the show, since we'll be backstage most of the time. (Oh, well, it's for the kids at the Institute, so let's have fun and make the best of it.) *The show is a smash!* Even those "non-Barbershop" folks, who had to be dragged kicking and screaming by friends or relatives to the show, thought the entertainment was simply super. And the announcement was made during the second half that approximately \$8,000 had been raised for the Institute of Logopedics! Good work Barbershoppers! Now on to the afterglow! With the likes of the FORTY ACRE FOUR, SIDE STREET RAMBLERS, SOUND ASSOCIATION and DEALER'S CHOICE, could the show be anything else but spectacular? Wow! Does my watch say 1:30 a.m.? How am I going to make that 9 a.m. breakfast? (What's that? A hospitality room? And the Sound Association is to sing? Where?) Shoot, I'd better get home and catch a few winks before the sun comes up. Hey, there's Jim Clancy in the lobby with some singers doing some wild tags. Bet I could horn in on a couple and nobody would mind. (Look at that time! I'll have to hurry home just to shower and shave before that 9 a.m. breakfast!) Well, it doesn't look like anyone else got any sleep last night either, from the looks of bleary-eyed Barbershoppers at breakfast. After Clancy directed the V.M. in his stirring arrangement of *The Lord's Prayer*, show chairman Sturgeon made several presentations (bottles of champagne) to participating chapters for their hard work in making the weekend a success. Bob Johnson spoke to the assembled sleepy group, and said some very nice things about our joint efforts on behalf of the kids at the Institute. And, with Bob's energetic direction of "We Sing That They Shall Speak/Keep America Singing", one of the most satisfying, fun-filled, *exhausting* weekends in recent memory ended. Now, to get all this darn sound system equipment back to z z z z z z z . . .

Let's Sing Well . . .

"just for the fun of it"

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

The first real test of any hobby is "does it grab you?" Can it take you away from your problems and transport you completely outside yourself? Does your barbershop singing experience bring you moments of great personal satisfaction? Sure it does, and if there are many negative answers to the above questions we're in deep trouble, because that would mean that some of you men aren't really "with it" yet. Our Barbershop Harmony Society is for singing; singing for fun and personal fulfillment — *your* personal fulfillment — the greatest therapeutic treatment there is!

What a drudge your annual show is if you aren't uplifted by the harmony, by your own contribution to that harmony and by the resonance it creates in your being. Guys, the annual show is just another excuse to sing a lot of good barbershop harmony. Sure we need the dough, but the real hooker is the time spent learning new barbershop arrangements as we get ready to face the footlights with everybody's adrenal glands working full bore. If things go right that night, singing in your chorus or quartet is a thrilling release; a short incarnation in artistry; a journey into the rainbow. You bet I'll move some furniture and sell some tickets for that kind of a "trip!"

The show accounts are hardly settled before we'll be off on another "trip," preparing for district competition and another glorious experience in rich harmony. If you really like this stuff; if goose pimples and a heavy pulse are a part of your reaction to good four-part harmony, then a contest appearance is not just six minutes in front of the judges, but a culmination of that long, lovely struggle for personal fulfillment. That's the day when your frustrated attempts to express the warmth and beauty of your soul bear fruit, and your psyche is magnified a hundred times by the sound and the consonance of "our chorus" (and you can multiply that feeling by ten if it's a quartet competition).

And yet so much of our time is spent at the periphery of our preserve. We busy ourselves so much with encouraging "casuals" to stay and enjoy our chapter that we sometimes cut deeply into our singing time . . . time we should be using to create harmony, the real reason we gather together on Monday nights! Why don't we tell *that* to the guys who join our chapters. Then let's quit apologizing to them for singing a lot, and for wanting to sing well. Let's stop being shy about wanting to sing even better, or for our willingness to work and plan toward that end.

It's been said, and it's probably true, that you don't need to compete to sing well. You have to admit, though, that competition sure provides a focus and the incentive to do our very best singing. It's also true that the odds weigh pretty heavily against your chorus ever winning an international contest.

Well, SO WHAT?

If you enjoy singing well, and all the guys in your chapter do too, a beautiful by-product of your pleasure will be a dramatic improvement in artistry as you prepare for competition. You won't have to spend time explaining and apologizing to men who aren't really addicted to the seventh chord, men who may have wandered into our Society by mistake.

Maybe your town is small and remote, and you'll never have a powerful chapter unless you cling to every warm body you can get. Remember, singing barbershop harmony is not a function of mere members, and as the economists observe, "bad money drives out good." Even in a small chapter you can pursue artistry as devotedly as any "Phoenician" ever has, and it'll pay dividends. Every town, no matter what size, has good singers who aren't singing with us. Why not encourage *THOSE* guys to be a part of your chorus. Not by begging or wheedling, but by *SINGING!* The best form of "encouragement" to the real singers in your audiences is presenting an exciting, polished performance. You'll get to good singers in a hurry by tempting them with that kind of bait!

Let's quit encouraging the wrong guys. We hear a lot about having a diversified, interesting chapter meeting and a good social program. Great! I'll second the motion. But let's not do it for the wrong reasons. Let's not pervert our objectives in an attempt to hang on to men who are not really interested in singing well.

Even a widely diversified chapter meeting can adhere to our harmonious objective: singing well together. Quartets, octets, tag quartets, part-switching, woodshedding — none of these activities requires that we sing poorly.

The business meeting ought not entertain any motions that do not further the objectives of the chapter, which should be to "encourage and preserve barbershop harmony." When the discussion centers on whether the chorus jackets should be sewed with cotton or nylon thread, and singers start to drift out the door, you're not "encouraging" harmony; save that kind of talk for the chapter board meeting.

Add dimension to your chapter meetings by spending more time becoming entertainers. We cannot expect to create excitement with our singing if we are satisfied to merchandise our singing product in a "plain brown wrapper." We're a gregarious, extroverted Society. It seems only natural, then, that we add some visual pizzazz to our presentations.

It's time we start to sell ourselves as a Society of "good" singers, and new members should understand that before being accepted for membership. We should never have to apologize for the glorious hours we spend learning new songs, polishing the old, improving basic singing techniques and singing well "just for the fun of it!"

Together We Are



Something!

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

It seems like every three or four years inflation catches up with us, and the International Board has to decide whether a dues increase is necessary. The year 1977 finds us in just such a predicament. Thus, it makes one wonder as to the value of belonging to our Society.

I would like to share this column with my friend Charlie Bauder, Secretary of our Napa Valley, Cal. Chapter. Referring to Society dues, he calls it:

THE GREATEST BARGAIN ON EARTH

There was much wailing and pinching of wallets the other night when we were having a discussion on the possibility of raising chapter dues . . . so I decided to see just how the cost of barbershopping compares with other hobbies.

As the golfing and bowling associations each claim to have the most members of any participating hobby, I did some research to see how much these people were paying for their fun.

I started by checking with a friend who is a very serious golfer and came up with some interesting figures. The initial membership fee at Green Valley Country Club is \$2500 (this is good for life so we'll divide it by 40 to come up with an annual cost). Monthly dues are \$72 . . . he buys about five good balls a month at \$1.70 each . . . buys a pair of shoes and a golf glove every four years for about \$60, and has about \$590 invested in clubs, bag, cart, etc. Figuring a ten-year life for clubs and bag, I did some fast calculating and came up with an annual cost of \$1009. Holy Cow . . . for this much a Barbershopper could participate in all chapter functions, attend all conventions and go to every show within 500 miles.

So, we came back down to earth and talked with a barber

friend who is strictly a once-a-week golfer, who plays the municipal courses, wears a pair of sneakers, buys less expensive balls, has four irons, two woods and a putter. He has about \$200 invested in clubs and a bag, pays \$3.50 per week green fees and dumps about two balls a week into the drink at \$1.30 each.

This would compare to the activity of the average Joe Barbershopper . . . and figuring 40 weekends of play per year still comes to a cost of \$264 per year.

Then I picked on one of my bowling friends who is just an average bowler, belongs to one team and bowls once a week. It costs him \$4 per week for bowling fees plus one practice line at \$.75. He spends \$30 for a pair of shoes that last four years, and has \$80 invested in a bag and ball which are good for ten years. Then there is the city tournament which is practically a "must" for every league bowler and costs another \$14. Our magic electronic calculator says this comes to \$181.50 for a 32-week season.

Remember, these are BASIC costs . . . they do not include any extras that one might indulge in with any hobby.

Now let's get to barbershopping. Our basic cost in the Napa Valley Chapter is \$36 per year dues . . . \$3 per month. On top of this we should outfit ourselves with new uniforms every three years for about \$110, which would bring our annual cost for basic barbershopping to \$72.65 per year. One of the best things about it is that there are darn few extras . . . our basic costs include our music, our direction and special instruction by Society experts; and we can practice all we want for free!

There is certainly a lot of satisfaction in picking up a split or sinking a long putt, but these just can't compare to the spine-tingling thrill of raising the old goosebumps with a good ringing chord. So . . . it's nice to know that for a buck-and-a-half a week, our hobby is not only the most enjoyable of all, but the greatest bargain on earth.

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Hugh Ingraham, SPEBSOSA
P.O. Box 576
Kenosha, Wisconsin 53141

you gotta have ART

"You gotta have art" reads the sign on the door of the Art Department at the Institute of Logopedics, the Society's UNIFIED SERVICE PROJECT in Wichita, Kans. And each child enrolled in educational classes receives art exposure. Art is an integral part of their learning experiences. For the child with limited speech and writing abilities, art provides another medium of communication:

- A young child with cerebral palsy struggles to hold a paint brush and make contact with the paper. He has only limited muscular control of his hands.

- A hard-of-hearing teenager sketches an avocado plant that she has watched sprout from the seed. Her drawings of the growing plant will help reinforce her lessons in science class about how plants change.

- A class works with needle and thread on quilting blocks which they have designed. This project will involve groups of youngsters putting the blocks together for a quilt.

- Several classes work together to create a logo design for recreation. They will transfer the sign to T-shirts, doing the printing themselves which will involve team work and interaction.

All of the children are pleased with their finished projects that express their own individuality and creativity. (Often the handicapped children on training at the Institute of Logopedics have known too few feelings of success.) *In art, there are no wrong answers and there are many right answers.*

The goals of the art program include developing awareness of environment, creativity in expression and effective communication. Art is useful in developing manual dexterity, hand/eye coordination, better muscular control and in overcoming perceptual difficulties.

The result of the child's efforts, however, lies not only in improving skills, but in creating a product that improves his sense of achievement and self-esteem. Participating in art activities gives the handicapped child the chance to create something that he can give and share with others. At Christmas and Mother's Day, for example, each child has a special gift that he has made to take home to mother.

Through art, a person can communicate what he is thinking, feeling, wishing and imagining. *There are no wrong answers and there are many right answers.*



Art provides an opportunity for knowing success in creating a special project.



Sketching a plant as it grows reinforces lessons learned in science about how plants change and develop.



Working together on a group project encourages decision-making and cooperation.

Art is one service provided at the Institute in a program designed to meet the physical, social and emotional needs of the individual with communicative handicaps. Services also include speech and language therapy, medical, physical and occupational therapies, infant stimulation, audiological evaluation and rehabilitation, special education, evaluation and diagnosis, recreation and summer day camp, music, pre-vocational exploration, horticultural therapy and residential care. Presently, 320 children and adults are enrolled from 28 states and three foreign countries.



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6. Conversion Privilege up to age 70 or upon termination of membership regardless of physical condition or evidence of insurability. Your dependents may convert when you do or upon your death. Children may also convert upon reaching age 23, or marriage, or cessation of dependency.
7. Renewal Provision... as long as you pay the premium, remain a member of your Association and the plan remains in force, your insurance cannot be terminated and coverage is renewable through age 70. Dependents' insurance terminates at the same time yours does or when they reach age 23, marry or enter the armed forces.

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30-34	18.40	35.80	53.20	70.60	88.00
35-39	23.80	46.60	69.40	92.20	115.00
40-44	33.40	65.80	98.20	130.60	163.00
45-49	49.60	98.20	146.80	195.40	244.00
50-54	76.00	151.00	226.00	301.00	376.00
55-59	118.60	236.20	353.80	471.40	589.00
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This offer is limited to those members under age 55, provided they can accurately answer "NO" to the questions below.

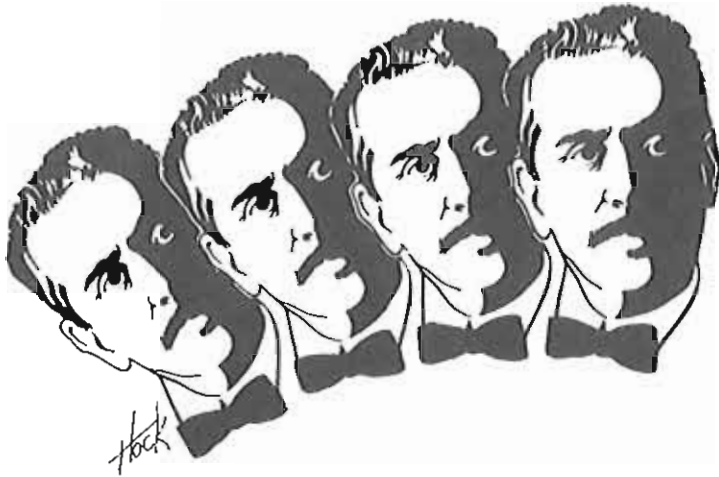
1. During the past 2 years, were you unable to perform your normal activities for more than 10 consecutive working days due to sickness or accident? Yes ☐ No ☐
2. Have you ever had heart trouble, high blood pressure, diabetes, cancer, ulcers, tumors, mental or nervous disorder? Yes ☐ No ☐
3. Have you ever had life of health insurance declined, modified, or rated? Yes ☐ No ☐

BENEFICIARY: _____ RELATIONSHIP: _____

Example: Mary C. Jones, not Mrs. John Jones

I understand that the insurance applied for shall become effective on the date specified by the Company only if this application is accepted by the Company and the first premium is paid during the lifetime of the insured. I represent that to the best of my knowledge and belief all statements and answers recorded on this application are true, complete and made to obtain the insurance applied for. I agree that this application shall become part of my policy.

Date: _____ Signature: _____



DON'T It is

PART 1

It was the fiery anger of the great Italian composer, Giacomo Puccini, that put teeth into our copyright laws and helped secure for American composers a just reward for their works.

Puccini (1858-1924), one of the foremost exponents of modern Italian opera, is perhaps best known for his "La Boheme," "Tosca" and "Madam Butterfly." But it was another opera that really stirred things up.

Thy year was 1910. Puccini was in New York for the premiere of his newest work, "La Fanciulla del West" (Girl of the Golden West), an adaptation from David Belasco's play of the same name. Puccini and a friend has just entered a cabaret as the orchestra struck up a familiar tune. "They're playing my song," he cried happily. "How much will I get?"

"You'll get nothing," he was told apologetically. "no one pays any attention to the musical copyright laws over here." Well! In Puccini's homeland, artists, writers and composers were highly regarded and the payment for their works was already a century-old fact. Not to be paid for his music! Unheard of! The usually mild, unassuming son of Lucia, Italy exploded with a rage and fury that shook the American music world.

ASCAP ORGANIZED

As a direct result of his irate protest to free music, his publisher's representative, George Maxwell, encouraged Victor Herbert, John Phillip Sousa and other well-known composers of the day to organize and protect their rights. And thus was born the American Society of Composers, Authors and Publishers, ASCAP, a non-profit, policing and collection agency. The year was 1914.

The new agency wasted no time. They brought suit against hotels, restaurants, night clubs and cabarets with no success whatever. It was not until 1917 that a landmark decision was handed down by Justice Oliver Wendell Holmes who found in favor of Victor Herbert in a suit against Shanley's Times Square Restaurant.

The establishment had argued that the people came to eat and not to hear the music... and that no admission was

charged. Justice Holmes in his historic ruling declared that "whether music in a restaurant pays or not, the purpose of employing it is for profit, and that is enough."

IT ALL BEGAN WITH NOAH

The first copyright law in America was voted by the Connecticut legislature in 1783. It was advocated by Noah Webster who wanted protection for his spelling book. After this initial success, history records he visited the other twelve states and persuaded all but Delaware to do likewise.

Many versions of copyright legislation resulted, and in an effort to create a unified law, and Constitutional Convention of 1790 incorporated into the new Constitution the following provisions:

"Congress shall have the power . . . to promote the progress of science and the useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

Our copyright law today is based on this provision, though the original concept has been expanded to include dramatics, art works and musical compositions.

"THE RIGHT TO COPY"

Literally the word copyright means *the right to copy*. Legally it means protection *granted* by the federal law to authors, composers and others to control the distribution and use of their intellectual works. The purpose of such protection is two-fold. First, to encourage the creation and distribution of such works for the general improvement of literature, music, art and science. And second, to insure proper compensation to the creators for their labors and contributions to society.

A copyright does not prevent others from using the *ideas* and *subject matter* revealed in a work. But it does protect the form, the concept, the particular manner in which those ideas and subjects are expressed. For example, take two composers — both have the *same* idea . . . to write a love song, both use the *same* subject . . . about a girl. So Irving Berlin comes up with "Ida" and Harry Armstrong comes up with "Sweet Adeline." Each used the same idea and the same subject but the result was two completely different and

Copy That Music ~ Against the Law!!

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

wonderful songs. Had either lifted passages or phrases from the other that would have been copyright infringement.

Contrary to popular belief, the copyright office does not *issue* a copyright. As stated previously, that is a *grant* from the United States Government — a grant which may be *claimed* by the composer. The main purpose of the copyright office is to record all such claims and to serve as a repository for such records. Their files are brimming with nearly two centuries of work and date from 1790 when the office was founded.

PUBLIC DOMAIN? BEWARE!

When a song is said to be in public domain it means it has outlived its copyright and now belongs to the general public. It is available for anyone to use without permission of the original copyright owner and without fees or penalties of any kind. That looks like easy street for choruses and quartets but beware . . .

That public domain rating applies only to the words, music and arrangement as originally copyrighted. Any subsequent adaptation or arrangement of the original material is regarded as a *new work* and may be copyrighted as such. Further, the absence of the copyright notice is no guarantee that the material has not been thus protected. So be careful what you select.

The old favorite, "In the Shade of the Old Apple Tree," was copyrighted by Harry Williams and Egbert Van Alstyne in 1905. That makes it public domain. But the Society made a new arrangement of the original material and copyrighted it in 1963, so that version is protected under the present law until 1981 (the new law recently enacted extends that time even further); and any unauthorized use thereof is an infringement.

Burton Lane, president of the American Guild of Authors and Composers is quoted as saying, "We'd like to see an end to public domain. The sale of copyrighted work could provide money for all creative people long after the author is dead. How much better to provide an income for these people than to have them on welfare."

ASCAP HAS BEEN EXCEEDINGLY KIND

For over twenty years, from the time attorney O. C. Cash

and investment man Rupe Hall hosted that first songfest in 1938 until 1958, our Society enjoyed free use of ASCAP's full repertoire of songs. We sang their music under a gratuitous license granted through the courtesy of ASCAP officials.

However, by that time it was evident that we had become of age. We had grown so large, were giving so many shows and selling so many tickets to so many people, that as a Society we were big business. It was only proper that we should pay our way.

ASCAP insisted, and rightly so, that the licensing agreement be revised and we henceforth remit the proper fees for the use of the music. That is why, since Sept. 15, 1958, all Society-sponsored affairs at which ASCAP music is used, to which the public pays admission, must be licensed by ASCAP prior to the event. (Performances where the net proceeds are given for charitable or educational purposes and preliminary contest sessions are exempted.)

*
* NEXT ISSUE ~ PART 2 *
* Don't miss the next issue of the *
* *Harmonizer* with Part 2 and the conclu- *
* sion to this very important subject. You'll *
* discover the unbelievable misuse to which *
* tape recorders and copying machines are *
* put. Learn of the Society's, *your* *
* Society's vulnerability . . . the penalties *
* involved . . . and the changes in the copy- *
* right law that provide greater protection *
* for our composers, lyricists and pub- *
* lishers. *
* *

"I Flunked Out of COTS!"

By John Van Wissen, Bulletin Editor
RR 2, Alliston, Ont. L0M 1A0

I thought that you'd like to hear how to get your marriage vow modified. It's the sort of protection that makes for peace in every Barbershopper's mind. It's done easily enough because most magistrates nowadays are themselves addicted to the hobby; they'll understand. Simply put it in writing: "I want the line 'Unto Death Do Us Part' augmented by . . . 'or, Unto A Barbershop Seventh Cometh Between Us.'" That covers it. I am glad I had mine changed that way because I ran into trouble during my very first Chapter Officer Training School (COTS) weekend in Geneva Park. Really, you should get yours corrected BEFORE a COTS experience comes your way. You see, you'll never be the same; you simply won't be able to have it modified after you return home.

Now, don't take me for a softy. I am a strong-minded baritone who proudly carries his right shoulder high. I'm free of all guilt feelings. When it was time to leave for COTS, I simply read my changed married vow, kissed my Mary goodbye, and headed for the home of our driver. In turn, he kissed his wife and then we left to pick up three more members. Without fail, they each kissed their wives away and the trip to Geneva Park (site of our Ontario COTS) was on. So what! They kissed their wife because they felt a bit uneasy about leaving them behind. But I've had my vow "done up." I never even felt guilty about the extra spending we ran into when our bass declared: "One can never trust the drinking water in them places . . ." So we had to stop to buy several cartons of milk. I'd say that even if the love for your wife is as compelling as a major seventh, or even if it has dwindled towards a diminished minor, you leave her at home. COTS is for MEN only.

ALL THIS AND SINGING, TOO

You see, as a new Barbershopper, I was naive enough to believe that COTS tells ALL. At first sight, I found it so saturated with pleasant experience that I made up my mind never to leave. They clean your room, make your bed, wake you up, prepare classes, provide super instructors and plan all your entertainment. (They even make sure that there's nothing wrong with the drinking water.) All they expect YOU to do is SING. The only time you don't have to sing is when you have to swallow, sleep or blow a pitch pipe. But since nobody ever stops singing you can't sleep, and since you don't want to stop singing yourself you stop blowing the pitch pipe. That leaves you with just one activity: sing'n swallow; swallow'n sing. In other words, they teach you how to live! Nay, leave your manmy at home. This is COTS! Your heart belongs to the

barbershop seventh. You bet! The vow makes it right. My vow, that is. I'll say it one more time; get the thing changed before it's too late.

Believe me, COTS does NOT tell all. Take, for instance, the fact that there is a director of music activities in attendance. Innocent, you say? Certainly NOT when he is LYLE PETTIGREW! Next, take the fact that there are some 350 capable singers around; and that there are occasions when ALL of them will gather together in the same room for meals, coffee, jamboree night, etc. Now, put those two facts together: Pettigrew and 350 singers. Barbershoppers, that is! And NOBODY thinks of warning a new Barbershopper BEFORE he drifts into the midst of that.

NOT AN ORDINARY "SING-ALONG"

Then it happened! Lyle Pettigrew climbed on a chair, reached for his pitch pipe, threw his head back and stared at the ceiling for a bit. Suddenly, he took a deep breath and barked: "I Believe!" Now, the best I can do is woodshed *Silent Night*, so I dropped my shoulder back and listened. Behold, I stood in the midst of God's chosen basses, and you'll know that the arrangement walks them down in neat, little steps during "I believe for every drop of rain that falls." Some sound! Right there, my pulse rate signalled strain and my breath began to labor. Then Pettigrew leads them into a slow build up. "Every time I hear a new-born baby cry." At once I secured a firmer hold on the old grand in self defense against a whirling sensation in my head. My vision blurred because my eyes got wet. "Or touch a leaf . . . or see the sky . . ." They kept building and building and Pettigrew leads ALL 350 voices into: "Then I Know Why . . ." Straight into the EXPLOSION! "I BELIEVE!" I hurt! Something's gone wrong with my spine. A few hot tears snake their way among beads of cold sweat. I feel faint. I shiver. WHAT A SOUND! When it was over I found myself staring, in total disarray, at the old grand. It just stood there, stupefied, like me. I wondered if it had ever sounded Beethoven's Fifth. But I should have had sense enough to leave before Pettigrew announced: "The Battle Hymn of the Republic!" It's too late! Heck, I'll never survive that, I thought. Why did I ever join the world of Barbershoppers anyway? This outfit is trying to choke me! Well, I made a mess of myself, that's what! May forty thousand (and then some) Barbershoppers forgive me for a complete collapse at COTS. They sang the Battle Hymn, and I can't remember exactly when I began to break down. But I vividly recall the rafters creaking, the glasses tinkling, Geneva

MEET LARUE DICKSON, COMPOSER OF "M' HONEY"

How long has it been since you've sung a brand new "old fashioned" barbershop song in the tradition of "Kentucky Babe" or "Carry Me Back to Old Virginny?" Get your quartet together right now and bring back that old feeling with the song we've included with this HARMONIZER, "M' Honey," by LaRue Dickson, a member of our Clearwater, Fla. Chapter.

Born on a farm near Grove City, Pa., LaRue's parents were both "stage people." His father was a ventriloquist, black face and Irish comedian, had a fine baritone voice and played great five-string banjo. His mother played guitar, sang and played "bit" parts on stage. LaRue became a "self-taught" violinist and played for square dances when he was eleven. He later played in a theatre where he had to memorize everything he played as he could not read music until he was twenty years old.

He has been involved in music since that time, first in dance band work, and later (after retiring to Largo, Fla.) as director of a Little Symphony Orchestra. He directed and arranged music for the St. Petersburg Mummies String Band and has continued dance band work playing both tenor sax and vibraharp.

It wasn't until he became a member of the Clearwater Chapter that he became interested in arranging barbershop harmony. In 1967, he formed his own music publishing company after publishing several songs including "Beautiful Pennsylvania," which was acclaimed by a former Governor and is still being considered as a possible state song.

Based on years of writing music and the type of music composed, he was elected to ASCAP in 1963, and to Johnny Mercer's Songwriters' Hall of Fame in 1972.

CORRECTION

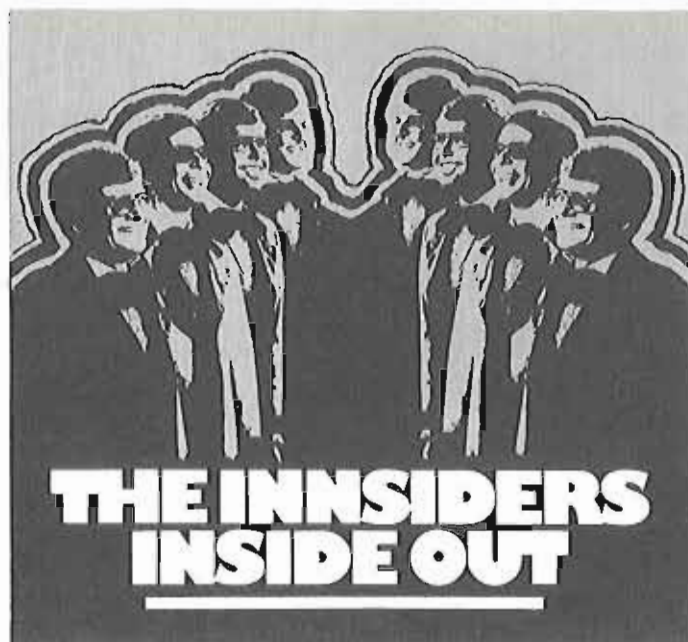
Dan Birnstihl's area code was incorrectly listed in flyers mailed to several chapters. The SPEBSQSA Uniform Consultant can be reached at Area Code 507-373-5519. Sorry!

Park's manager folding his hands in prayer, Pettigrew in ecstasy, all the International "reps" in tears and the old grand cursing in resonance. I swear to you there was a bolt of lightning! Beethoven's Fifth does something to my spine. But it does not twist it; it does not twist it into a treble clef. It must have been some satanic intervention because I just did it, and I don't know WHY I did it. It just happened! I couldn't control it! My hot quivering lips parted and out it came:

"IF ONLY MARY COULD BE HERE!" Oh, you miserable, puny, super-sensitive shilpit! You said it! And you meant it! You broke the sacred code! You violated the most dearest COTS ethic! YOU SINNED AGAINST THE SEVENTH! You flunked yourself out of COTS! Your bari shoulder shall never rise again! But I hold that Pettigrew responsible! He's so good that he is MEAN.

I now hate myself when I read my modified marriage vow: "... Unto a Barbershop Seventh Cometh Between Us ..." It's downright cruelty! If the next COTS does not include my Mary, I'll stay home!

You see what I mean? You'll never be the same! So get your vow "done up" BEFORE you ever go to COTS!



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SHARE the Wealth



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

"PRAISE BEFORE EPITAPH" is the title of a note written by Bob McComb in the Oakland County (Mich.) Chapter publication, "Gentlemen Songster." Bob wrote, "Have you ever walked through a cemetery and read some of the inscriptions on tombstones and memorials? Many are tributes to the deceased: 'He was a good man.' 'He was a good husband.' 'He was generous to all.' They key word in almost all of the tributes is WAS. It's nice to write good things about the deceased, but it's really much better to give your praise at the time it's due, when the recipient can enjoy it. Don't wait until they transfer to another chapter, or even worse, until they've decided to take up another hobby. Praise is a high form of compliment and can mean so much to both the giver and the receiver."

MORE AND MORE OF OUR CHAPTERS are literally giving their blood in pursuit of their singing hobby. Members of the Greater Baltimore, Md. Chapter volunteered to give their blood to their local Children's Hospital. It all started after learning that the Santa Ana, Cal. Chapter had donated 20 pints (singing as they gave), and challenged others to do as well. The Baltimore gang picked up the challenge and beat Santa Ana by just one pint! Baltimore picked up a bonus, though, when the whole event was filmed by a local television station and presented on the evening news. Looks like this would be a great way to receive free publicity around show time, or any time your chapter may want to get its name before the public. You'll always find the blood banks most cooperative.

FROM THE FAR DISTANT ISLAND OF GUAM we note that each issue of the "Choral Islander" includes a comprehensive biographical sketch covering a member. This has become an important part of their bulletin because many of their members belong to the armed forces and are virtually "transients." The information about our singing brothers would probably be welcome in most chapters, as most of us know very little about the guy sitting next to us (except that he doesn't sing nearly as well as we do). Good show, Guam!

OUR ARTICLE IN THE JAN.-FEB. issue about chapters losing their meeting places prompted a response from Charlie Kimball, a former member of the Xenia, O. Chapter (now in M-AD). He suggests that chapters should consider leasing

meeting halls, then they won't have to depend on someone else's charity. There are lots of good locations suitable for our purposes if you're willing to put some "elbow grease" into the project and are not afraid to obligate yourselves for a lease. The first time Xenia went the "lease" route their meeting hall was destroyed by a tornado but, undaunted, they went on to find a new hall. The cost of the lease was more than offset by increased attendance and participation in chapter activities. The chapter now leases more than one floor, using the additional space for storage, quartet rehearsals and board meetings.

FOLLOWING THE EXAMPLE OF MANY stateside chapters, one of our English "Clubs" (Bristol) has produced its first barbershop recording. If you want this new release (surely to be a collectors' item), send five dollars to Martin Anderson, 41 Clarendon Rd., Bristol BS6 United Kingdom. It's exciting to watch the growth of barbershop harmony in England. I'm sure any support we can give these fledgling singers will be appreciated. (Our thanks to Cardinal District Editor Paul Izdepski for the above information.)

PROMOTING MEMBERSHIP ATTENDANCE IS a continuing activity in which every chapter has interest. The St. Croix Valley, Minn. Chapter has just finished its first year of a new program they called the "100 per cent club." Bulletin Editor Judd Orff tells us that in order to qualify for this exclusive club you must attend every meeting and singout. At the end of the year a beautiful plaque was awarded to those who maintained a 100% attendance record. Only four of their members won the prestigious award this past year. How would you have fared in your chapter?

THE HILLSBORO, O. CHAPTER ATTACKED its attendance problem in a different manner. Called the "New Team Spirit," and suggested by Bulletin Editor John Glaze, their approach has created better attendance and keener awareness of what is going on from week to week in the chapter. The idea is simple and places every member on a team. Team captains are chosen (not by what part they sing) by telephone districts, or those having the same first three digits in their phone number. Each team has a captain and it is his responsibility to keep his team members informed of chapter activities.

FROM THE FAR NORTHEASTERN CORNER OF CANADA comes a new idea for inspiring quartet activity. Chorus Director Redmond Curtis (Cape Breton, N.S.) suggests a "Handicapped-Rotating Parts Quartet." First, you select a relatively simple barbershop song ("Shine On Me" would do nicely); the lead sings the lead part in the first phrase; he switches to baritone on the second phrase; to the bass part for the third phrase; and on the fourth phrase he would sing tenor. The other three singers would be rotating with him, moving from part to part for each new phrase. Sounds like great fun. You might want to use something like this as a novelty selection for a show or singout. Along with a verbal explanation of what's taking place, it could be used to show the unique structure of our special brand of four-part harmony. Give this idea a try. We'll guarantee some surprises and a few laughs at the same time.

THE OSHKOSH, WIS. CHAPTER TOPPED all other chapters in its contribution to the Institute of Logopedics during 1976 with a per capita average of \$51.20. Our congratulations to them and the Fresno, Calif. Chapter which came in a close second with a total of \$6,200 from 104 members. The Society points with pride to these two outstanding examples of support for our UNIFIED SERVICE PROJECT.

HERE'S AN IMPORTANT TIP . . . we picked up from the Columbia, S.C. Chapter. When woodshedding a song, sooner or later you will come to a point where everyone seems lost, and agreement on a chord appears beyond Kissinger's ability to negotiate (assuming he can sing). Don't panic. The secret is to give the other three guys a dirty look before they do the same thing to you. Real experts tend to hold one hand over an ear when this happens and gesture violently to the bass to move down a bit. You do this by making a rapid pointing motion toward the floor. The bass, if he thinks fast enough, may utilize the shoulder-up motion to the baritone! Whatever motions you make, stand firmly on your note and make the other three guys do the adjusting. If everyone follows these instructions you just can't tell what the outcome might be. Seriously, guys, here's an honest-go-goodness suggestion: don't make all these chord adjustments in public! With our annual "biggie" coming up in Philly this summer, I think we should give serious consideration to confining our woodshedding to areas where the public doesn't have to "suffer" through our attempts to find the right parts as we repeat one phrase over and over. Believe me, they deserve that kind of thoughtfulness. Think about it, men.

IN THE SARASOTA, FLA. CHAPTER "Tag Rag" we saw a cut-out which a man could wear on his lapel. It carried the simple message: WANNA' SING? One wonders what kind of reaction this would get if Dr. Hank Vomacka, chapter bulletin editor and an anesthesiologist by profession, wore his WANNA' SING? badge while in the operating room. It would have to be a gasser! (Ed. note: Ken, O.K. this time, but never again!)

THE WARREN, O. CHAPTER CONTINUES TO DONATE each new official Society recording of our international competitors to their local public library. This should be a

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"must" for every chapter in the Society. What better way to get the word to the public, and it really doesn't cost that much. It's interesting to note, too, that several of our chapters are able to use public libraries as meeting places.

HAVE YOU EVER SEEN A BARBERSHOP CLOTHES-LINE? The Alexandria, Va. Chapter has one which Int'l Historian (and chapter bulletin editor) Wilbur Sparks uses to display the many bulletins he receives from across the Society. Fellow-members have an opportunity to examine the bulletins during their "breaks," and Wilbur invites their members to take the bulletins home with them if they so desire. Great idea, Wilbur.

MORE AND MORE CHAPTERS ARE BECOMING INVOLVED with setting up chorus rules and regulations. Some we've seen are comparable in length to "Gone With the Wind." The most concise we've seen thus far has been adopted by the great Sun Harbor Chorus of the San Diego, Calif. Chapter. Their requirements are quite simple: members must have a *desire* to attend all rehearsals and performances; no more than 25% absences, *excused*, from rehearsals and performances; attend *all* special coaching sessions; and, lastly, keep their membership in good standing. Our thanks to Ralph Fuller (their "Woodshed Chips" editor) for providing the above.

Achievement Honors to Ontario District

Far out in front of every other district in net membership gain, the Ontario District vaulted from ninth place last year to win the annual achievement contest for 1976 by just one point. Of the twelve categories used to determine the top district in achievement, Ontario's strong finish in net membership gain put them just one point ahead of Seneca Land, which finished in second position again this year. The Illinois District, with good auditions for admissions activity and quartet and chorus participation, moved into the winners' circle climbing to third place from seventh place last year. Associate chapters (those with less than 25 members) continued to plague all the districts, with several including first place Ontario penalized as much as 70 and 80 points.

A comprehensive scoring system awards points for net membership gain, choruses and quartets in competition, number of chapters holding auditions for admissions, use of the Barberpole Cat Program, chapters chartered, number of fifty-or-more chapters, officers attending COTS and delegates attending house of delegates' meetings, and chapters publishing regular bulletins.

Appropriately designed plaques recognizing their outstanding membership achievement during 1976 have been awarded the top three districts.

The 1976 Champion Chapter Award was won by the Scarborough, Ont. Chapter (Ontario District) which accumulated a total of 379 points in the Society-wide achievement contest. (See table below for additional achievement contest results.)

The following chapters will receive special satin banner awards in recognition of their outstanding membership achievement (for retaining 100% of their 1975 membership throughout all four quarters of 1976): Buena Vista and Algona, Ia.; Laramie, Wyo.; Jacksonville, Ill.; Tell City, Ind.; Waseca, Minn.; Raritan Bay, N.J.; Keene, N.H.; Reading-Wakefield and Attleboro, Mass.; St. Thomas, Ont.; Auburn and Warsaw, N.Y. (There were additional chapters with 100% retention; however, they chartered on or after October 1, 1975 and were therefore not eligible.) In addition, officers of these chapters will each receive a special token of appreciation for their efforts.

MEMBERSHIP ACHIEVEMENT POINTS AWARDED DISTRICTS AFTER PENALTY DEDUCTIONS

District	Total Points	District	Total Points	District	Total Points
ONTARIO	3098	JOHNNY APPLESEED	2377	CENTRAL STATES	2146
SENECA LAND	3097	FAR WESTERN	2364	SOUTHWESTERN	2143
ILLINOIS	2842	SUNSHINE	2259	LAND O'LAKES	2140
MID-ATLANTIC	2812	PIONEER	2182	DIXIE	1999
NORTHEASTERN	2428	CARDINAL	2148	EVERGREEN	1934

International ACHIEVEMENT Winners

PLATEAU ONE (Membership under 30)

1st:	Fredricksburg, Virginia	355
2nd:	Denison, Iowa	223
3rd:	Savannah, Georgia	221

PLATEAU TWO (Membership 30-39)

1st:	St. Croix Valley, Minnesota	274
2nd:	Saginaw, Michigan	263
3rd:	Everett, Washington	242

PLATEAU THREE (Membership 40-49)

1st:	Catonsville, Maryland	340
2nd:	Champaign-Urbana, Illinois	324
3rd:	Princeton, New Jersey	276

PLATEAU FOUR (Membership 50-74)

1st:	Mankato, Minnesota	326
2nd:	Pomona Valley, California	318
3rd:	DuPage Valley, Illinois	313

PLATEAU FIVE (Membership 75-99)

1st:	Scarborough, Ontario	379 *
2nd:	Rochester, New York	334
3rd:	Town North of Dallas, Texas	272

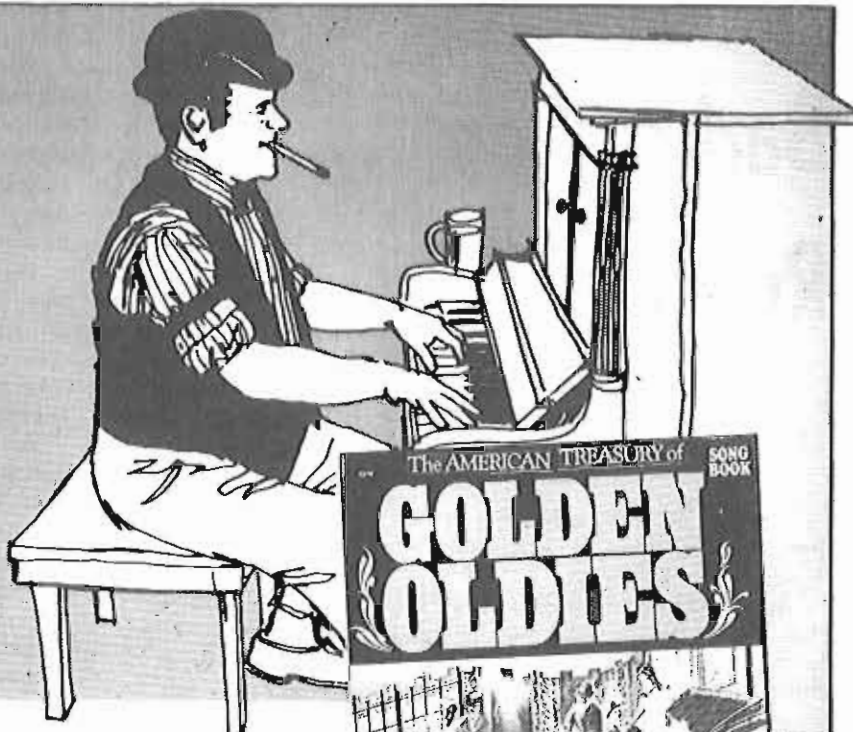
PLATEAU SIX (Membership 100 or more)

1st:	Alexandria, Virginia	303
2nd:	Houston, Texas	287
3rd:	Allentown-Bothlehem, Pennsylvania	278

*Champion Chapter-Highest scoring chapter in Society.

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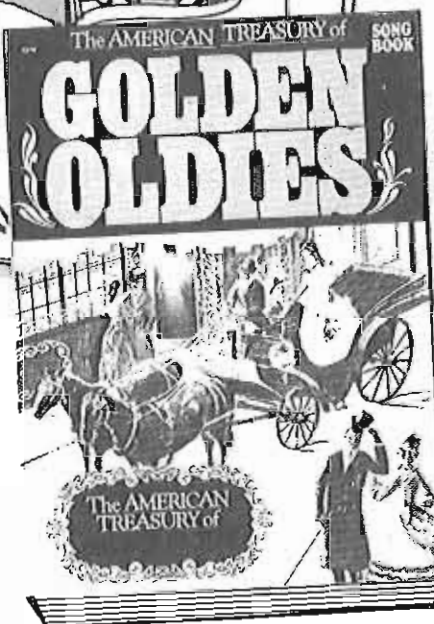


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Bill Bailey
A Bird In A Gilded Cage
Cruising Down The River
Down By The Riverside
Five Foot Two
Greensleeves
Heart Of My Heart
Hello! My Baby
A Hot Time In The Old Town Tonight
Ida
I'll Take You Home Again, Kathleen
A Shanty, In Old Shanty Town
In My Merry Oldsmobile
In The Evening By The Moonlight
In The Good Old Summertime
In The Shade Of The Old Apple Tree
Jealous
Let A Smile Be Your Umbrella
Londonderry Air (Danny Boy)
Mary's A Grand Old Name
Meet Me In St. Louis
My Gal Sal
My Wild Irish Rose
On Top Of Old Smoky
East Side, West Side
Sleepy Time Gal
There's A Tavern In The Town
When You And I Were Young, Maggie
The Yellow Rose Of Texas
Sweet Adeline

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A Barbershop Retreat

By Pat Duffey,
812 S. Mercer Ave.,
Bloomington, Ill. 61701

They called it a barbershop retreat. I thought about its possible similarities to a religious retreat and what might transpire this weekend.

As I thought about it weeks later, I found many similarities. But the matter at hand that chilly Saturday morning was hitchhiking to the East Bay conference center north of Bloomington, Ill., to join 70 other members of our barbershop chapter for the weekend singing retreat.

My first host driver was a former member of chorus director Sam Anliker's high school choir. So it was quite a coincidence when Bill Wilkens pulled up farther down the road and there was Director Sam in the front seat.

I probed him about the origins of the retreat as we rode to East Bay. He recalled first hearing of the concept at a SPEBSQSA-sponsored Harmony Education Program (HEP) School at St. Joseph, Mo. four years ago.

"I tried to sell the board on the idea after returning from HEP school. They liked the idea, but felt the members would not want to give up a free weekend with their families for barbershopping," Anliker said.

The chorus had placed third or fourth in the Illinois District contest in recent years. They'd had a taste of the district championship and international competition twice during the 1950s.

So last year, just before the district contest, the board decided to try a one-day "retreat" of sorts. Special coaches were engaged. It was too late to do much with our material just before the contest, but we nearly placed second and topped all others in the sound category. We know we were on the right track, so the board scheduled another one-day clinic the next spring with the coaches.

So that brought us to the weekend at hand. The warm sun felt good that cool morning as we huddled about waiting to enter the hall for breakfast.

We were like two choruses. I came in with the second wave of 16 in the spring. A number of other new members came in during the two previous years as the chapter surpassed the 100-member mark. Fifteen of us would join the veterans in appearing on stage in the district chorus contest at Charleston in September 1976. Many still recalled the championship days of the 1950s.

We convened in a large, high ceiling lodge hall. Sun poured in the east windows until drapes were drawn over them. It didn't stop the sweating from the workout. We sang while

seated in rows of chairs. Then we performed on the risers as in a public appearance. Back and forth, risers and chairs, as the day progressed.

Warm-ups, diction, vowels, pauses for changes, pitch, expression, timing, practice, practice and more practice. Assistant Director Dean Ramge (who had directed barbershop choruses in Ohio before moving to Bloomington) ran us through warmup exercises. Then Anliker took over on the heavy musical grilling. Row by row, section by section, man by man it went on.

We broke for lunch and again basked in the warm sun in the glen outside the dining hall. The isolated East Bay camp proved to be an ideal setting for our retreat. A tag quartet or two popped up. But most used the time to catch their breath, take in a little clear air and get better acquainted with one another.

After lunch I set my camera aside. It was too difficult to concentrate on both singing and photography at the same time. Today the music was more important. By late afternoon we had a feeling of having made a lot of progress—a breakthrough at long last.

After supper we viewed a film of the 1976 international barbershop chorus and quartet competition at Indianapolis. It seemed to give us an inkling of the job ahead. We were about to enter a highly skilled circuit of singers.

The next morning was almost anti-climactic. As Bill Spencer, chapter president, put it, "We never really learned the true techniques of singing until we purchased the Society's craft manual, and then we got some professional interpretation of our music material. But most important, we just decided we wanted to learn the right way to sing."

"And once we did, it excited us so much we went on to win the district title and the right to compete in the international chorus contest next July in Philadelphia."

Pictured below (from top down), Interpretation coach Ken Jordahl, Director Sam Anliker and Ass't Dir. Dean Ramge listen to a "playback"; the gang relaxes in the sun before lunch; Russ Foris, sound and arrangements coach, takes the chorus through a song.



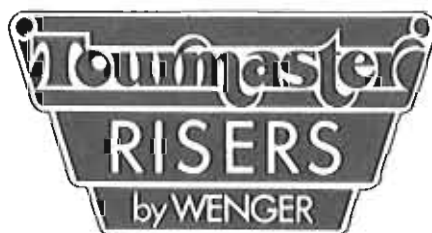
Century Club

(As of March 31, 1977)

Society Rank	Total Members
MID-ATLANTIC	
1. Dundalk, Maryland	183
14. Livingston, New Jersey	125
17. Alexandria, Virginia	120
18. Westchester Co., New York	119
19. Montclair, New Jersey	117
22. Montgomery Co., Maryland	112
32. Allentown-Bethlehem, Pa.	106
35. Fairfax, Virginia	104
42. Cherry Hill, New Jersey	100
FAR WESTERN	
2. Phoenix, Arizona	158
4. San Diego, California	142
5. Peninsula, California	138
12. Whittier, California	125
15. Riverside, California	124
26. Walnut Creek, California	108
31. Fresno, California	106
34. Salt Lake City, Utah	105
JOHNNY APPLESEED	
24. Maumee Valley, Ohio	110
28. Columbus (Buckeye), Ohio	108
30. Warren, Ohio	107
38. Canton, Ohio	102
CENTRAL STATES	
11. Kansas City, Missouri	126
29. Denver, Colorado	107
37. Mt. Rushmore, S. Dakota	103
ILLINOIS	
10. Arlington Heights, Illinois	127
23. Bloomington, Illinois	110
25. Lombard, Illinois	109
PIONEER	
8. Detroit, Michigan	130
27. Oakland County, Michigan	108
33. Grand Rapids, Michigan	106
SOUTHWESTERN	
6. Houston, Texas	138
20. Dallas (Metro.), Texas	114
41. San Antonio, Texas	101
CARDINAL	
3. Gtr. Indianapolis, Indiana	152
21. Louisville, Kentucky	112
LAND O' LAKES	
16. Minneapolis, Minnesota	124
39. Winnipeg, Manitoba	101
ONTARIO	
9. Scarborough, Ontario	130
36. Ottawa, Ontario	103
EVERGREEN	
43. Seattle, Washington	100
DIXIE	
13. Atlanta, Georgia	125
SENECA LAND	
40. Rochester, New York	101
SUNSHINE	
7. Miami, Florida	134



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about QUARTETS

Audiences get inspired and excited when they hear good barbershop quartets as this story will prove. After hearing the OK-4 (Oklahoma City), one man was so inspired he created a new "Living in Harmony" exhibition theme for his client, Frigidaire. After receiving his client's approval, he quickly booked the OK-4 to appear as the feature of the exhibit. The quartet's assignment was rough: they were to devise special material for a fifteen-minute introduction of four new appliances, and musically sell these products to the nation's home builders. Time did not permit developing anything new, so the OK-4 finally solved the problem by adapting their show music to new words which included Ken Whitten spelling out FRIGIDAIRE (with his body) to the unusual melody of *Mother!* A surprise ending solved the problem of the four extra letters and the effect was hilarious. Late in January, over 50,000 home builders crowded the Dallas Convention Center, where the OK-4 sang 27 shows in less than four days in the Frigidaire "Living in Harmony" exhibit. The result was musical fun for all with every appliance cleverly demonstrated in action and song. The sponsor was amazed at how many Barbershoppers and harmony fans were among the home builders and were on hand for several shows. This report was written by a Dallas member, who had to borrow a name badge and identification card from one of the home builders so he could get in, only to be greeted loudly by the quartet's Jim Massey with "Hi, Tom Helzer, glad you could get in to hear our act!"

Tom Schulaudecker was a happy smiling baritone as he performed with the Chord of Appeal quartet during the West Palm Beach, Fla. Chapter's 25th anniversary show a short time ago. He was still smiling and laughing through the afterglow and into the wee hours of the morning; but ten hours later he was grim

The 1976 champion "Innsiders" are shown right as they signed the guest register at Harmony Hall in Kenosha, Wis. on the occasion of a reception held in their honor on April 3. Acting Executive Director Hugh Ingraham presented them with special mementos of the day during their final performance.



and fighting desperately to save a man's life at a restaurant amidst a crowd of horrified diners. As Tom and his wife were about to be seated for breakfast, Tom noticed a gathering of people and, sensing an emergency, broke through the crowd and was soon on his knees, frantically trying to diagnose an elderly man's condition, while others were trying to locate a doctor and call an ambulance. In a matter of seconds Tom had started mouth-to-mouth resuscitation, which he continued until the man began to breathe again. The rescue squad arrived shortly thereafter and were quick to credit Tom with saving the man's life. Several people stopped by Tom's table later to express their gratitude for his action. When Tom was asked if he had had other similar experiences, he just smiled and replied, "This was my first since I took the emergency life-saving training." Our

thanks to John L. Morris (Salem, N.H.) for sharing this story with us.

The Gay Nineties, a very popular comedy foursome from the Land O'Lakes District which has been temporarily sidelined since the death of tenor Bob Larson, are back in business again with Gary Erickson taking over the tenor slot. They can be reached for engagements by contacting: Dick Larson, 127 Summit Ave., Montivideo, Minn. 56265.

In a pitch to save the consumer's money, the State of Maine's Bureau of Consumer Protection called on the Stuffed Shirts (Waterville, Me.) to sing a one-minute commercial urging consumers to shop around for the lowest annual percentage rate when borrowing money. The tape has been aired frequently by four stations reaching the southern and



Remember this champion quartet? Buffalo, N.Y. member Stuart Wledrich asked us to identify this picture he had saved from his days in the military service. We're sure many will recognize our 1949 champion "Mid-States Four" as they appeared while touring Korea in 1950.

eastern parts of the state. The quartet (Jim Woodward, tenor; Alton Rancourt, lead; Dr. John Towne, bass and Phil Foster, bari.) was 1974 Division Novice contest winners and has competed in both district and international preliminary competition since organizing in 1973.

Another very popular comedy foursome, the Harmony Hounds (Battle Creek, Mich.) have "given birth to a new litter" (they wrote that) as they announce the replacement of two parts. Lowell Wolfe, who formed the popular comedy group in 1959, has left Michigan for the warmer climes of Florida; and Roger Lewis has joined a new quartet, the "Cereal City Chord Committeel" Replacing Roger on lead will be Dick Smith, while Dorn Burrill will fill the foursome out on baritone. Larry Swan and Ron Mell, who joined the "Hounds" in 1968 as tenor and bass, will continue to "yip" and "growl" their respective parts. The quartet can be reached at P.O. Box 1471, Battle Creek, Mich. 49016 or by phoning Larry Swan at (616) 965-7297.

The Timbertones (Bemidji, Minn.) are thinking of changing their name to "Amahl and the Night Visitors" after having played the principal male roles in the Community Production of "Amahl" for the third year in a row. The quartet has been around for ten years and has earned a reputation on shows and banquets for their light comedy repertoire. Members of the quartet are Hank Rossiter, tenor; Bill Bender, bass; Art Lee, lead; and Felix Spooner, bari.

A note in the Westchester County, N.Y. "Golden Notes" bulletin explained how the Sunburst Express had incurred \$2,000 in traveling expense for a show which never took place. The quartet had agreed to appear (a "freebie") at an installation dinner as a personal favor to a division vice president. They didn't learn until they reached their destination (after battling snow and ice all the way) that the dinner had been cancelled. It was during the trip home that tenor Bob

breath and stay sober") after entertaining at several Christmas parties. In January, they gave the "First Annual Audience Gold Medal Award" ever presented after encountering a "super responsive audience." February and March were both fairly busy, but now they are complaining that "Spring has sprung," and their calendar is loaded with open dates. Nostalgia, a Phoenix, Ariz. foursome, also publishes an occasional news release. We don't know what kind of

The "Kingsmen" are shown right as they completed in an annual Barbershop Quartet/ Sweet Adeline competition held at Maude's in Loews Summit Hotel, Lexington Avenue at 51st St. in New York City. The "Kingsmen" won an all-expense paid trip to the Loews Monte-Carlo Hotel in Monaco for winning the contest last year. The picture, promoting this year's contest, appeared on the cover of "Where," a magazine providing "where-to-go" and "what-to-do" information for New York City visitors.



Kelly's car was struck, leaving it totally destroyed. But the story doesn't end there. Lead Ed Tyler, a Good Samaritan to the end, was giving Bob a ride home when he was also hit in the rear by a rather large truck. Sometime you might want to ask these men about all the fun they've been having singing in a quartet.

We like the Folkel Minority news release called "Nooz About the Folkel Minority." It gave us a complete run down of the past activities of the comedy foursome and what's in store for the future. Sounds like they had a very busy December ("all we could do to catch our

response these newsletters bring, but we wish other quartets would follow their example. It's a super way to find out what our quartets are doing, provided, of course, you'll put the International Office on your mailing list. After all our pleas, little "news" about quartets ever reaches us. We've finally come to the conclusion that quartetmen are just too busy singing to do much writing... as communicators, they are excellent singers! At any rate, our thanks to Bob Arnold, contact man for the Folkel Minority, for putting us on the mailing list. Bob's address, by the way, is 2910 Lucas No. 159, Dallas, Tex. 75219.

Flanked by the Grand Ledge, Mich. High School 20-member jazz band, our second place medalists "Vagabonds" are shown after headlining a Grand Ledge Variety show. The show was a benefit to raise funds to send the Grand Ledge band to Mexico.





I see from the bulletins...

By Leo Fobart, Editor

HARMONY FOR COLLEGE CREDITS

Using Society materials such as the Barbershop Craft Manual, Chorus Directors Manual, Quartet Handbook and "Keep It Barbershop" literature prepared by Mus. Services Ass't Dave Stevens, Bemidji State University (Minnesota) has been offering credit to college students who are interested in barbershop harmony. Students may elect to take the course for either one or two quarter-hour credits. Attendance at regular chapter chorus rehearsals and participation in chorus activities is the only requirement (though membership is not required). The course has piqued the interest of a number of Junior and Senior College teachers, who have made inquiries regarding the format, materials used and other details. Felix Spooner, Associate Professor of Music at Bemidji and director of the Bemidji barbershop chorus, heads up the program.

CORRECTS ADDRESS

Ken Christianson, who wrote the story concerning Past Int'l Vice Pres. Al Fraser ("Of Thee We Sing - Jan.-Feb., 1977 issue), provided us with a wrong address for Al. Ken has received many comments about the story along with complaints about mail sent to Fraser being returned marked "no such address." Ken checked and found that he had given us the wrong

address. We're sure Al would appreciate hearing from you and your message will reach him if you use the following address: Al Fraser, Apt. 505, 19th Ave., S.W., Calgary, Alberta, Canada T2S 0E4.

NEVER LEAVE GUESTS ALONE

"Notes From the Pages of Harmony," bulletin of the Spokane, Wash. Chapter (editor, Lee Wynne, "Spirit of '76" bicyclist), included a simple idea for making our guests feel more welcome: never leave guests alone. That doesn't sound too difficult, does it. Just think back for a moment of the number of times you've seen the guest standing alone near a quartet while they sang and he was forced to look at a wall of backs. Sounds unthinkable, doesn't it, but unfortunately it has happened. Why not adopt the practice of making our guests feel welcome by never leaving them alone, not even for one minute. If you must leave him to get your coffee, sing in a quartet or for any other reason, get another member and make him personally responsible for the visitor while you slip away. You have to make that guest feel that he's *really* wanted, and this kind of treatment will go a long way toward developing that feeling in your guest.

"TAGS" HAVE THEIR PLACE

Scott Werner, member of the third



The Centerville, Ia. Chapter received a license to operate on March 21 and should be chartering soon. Present for the license presentation were (from left) A/C John Hartzlar (from Ottumwa, Ia.) Burrell Browns and Bill Thom, Centerville president and musical director respectively; and Fred Wegman, Central States District President.

place medalist "Nova Chords," wrote the following in the Alexandria, Va. "Echo": "It's an exciting experience for Barbershoppers to ring a good tag. It's also a good way to initiate a guest to the thrill of ringing a chord or two for himself. But do we want to impose this form of barbershop harmony on the general public, particularly when the first few times the tag is sung are sometimes very discordant due to inaccuracies? Imagine the person sitting in a restaurant hearing this for the first time. 'What is that singing?' he says, after hearing sour sounds. 'Barbershop harmony', someone says, or, 'Do they know anything else? That's the fifth time they've tried to sing the same line!' My opinion is that in public places we should sing songs that we know, and not parts of songs. Remember, the unknowing public may someday be customers for our talents. Don't turn them off!"

TWO GREAT WEEKENDS

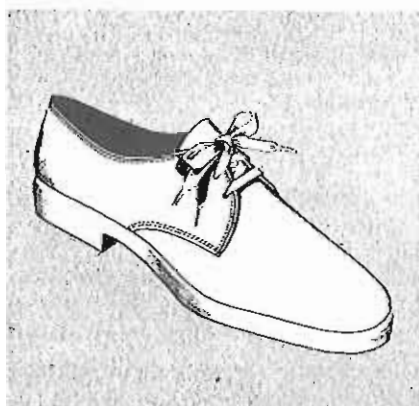
What might very well be "The First Annual Cincinnati-Louisville Show" began on the evening of Feb. 11, 1977 in Cincinnati. Two memorable fun-filled weekends got started as "The Southern Gateway Chorus" mounted the risers to



Pictured left is the Caribbean Holiday Chorus under the direction of Lew Sims of the Washington, D.C. Chorus. They are shown presenting the first of two concerts in the grand ballroom of the TSS Mardi Gras. The barbershop group, families and friends, numbered about fifty and represented sixteen chapters from Florida to Canada. Included were directors of three choruses.

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provide entertainment for the first half of the show. Louisville's "Thoroughbreds" filled the second half with selections from "The Best of the Thoroughbreds." Quartets from both chapters (the "Bandwagon," "River City Sounds," "Roaring Twenties," "Stablemates," "Citations" and "Bluegrass Student Union") were participants. And that was just the Friday night show, which was followed, naturally, by a great party at the home of one of the Cincinnati hosts. Louisville members then spent the night (and Saturday night) at the home of a previously designated host. The same show was

repeated again on the next night. One week later, the procedure was reversed and Louisville hosted members of the Cincinnati gang in their homes for another weekend show. We read the details of what must have been a memorable two weekends for both chapters in "The Starting Gate" (Louisville, Ky. bulletin, editor Jim Fuls). Sounds like this activity will surely be repeated again in the future. We wonder how many other chapters will consider similar ventures. Makes barbershopping just that much more pleasurable; and audiences, too, get more than their share of the fun

the entertainers are having.

PICKS WOMAN OF THE YEAR

In addition to choosing a "Barbershopper of the Year," the Detroit No. 1, Mich. Chapter also selects a "Woman of the Year." According to an account in "Chapter Chips" (Editor "Chuck" Simmons), Mimi Berry won the award this year "for the many fine things she has done for the Wives' Club and for our chapter." Thom Hine, who has been "Mr. Everything" in the chapter during the past year, won their "Barbershopper of the Year" award.

"CAROLCADE" - 1976

The Montreal (Que.) "Mountain City Chorus" made its annual visit to old peoples' and nursing homes commencing at eight in the morning last Dec. 18. After touring seven homes the chorus had sung 73 songs, and three quartets ("Uncalled Four," "Chappell Bells," and "Great Tenor Conspiracy") sang 13 additional songs. It was the 17th "Carolcade" and Director Harry Frazer has led the chorus through all of them. An article by Andy Starke covering this activity appeared in the January issue of "Metro-Notes" (Editor Jack Goldwater).

(Continued on next page)



Sam Anliker directed the Bloomington, Ill. High School Boys' Barbershop Chorus in a thrilling 45-minute concert for Society employees at Harmony Hall. They appeared at the Kenosha Chapter meeting that same night and were overnight house guests of several chapter members. The young singers were on tour and made appearances in several Illinois and Wisconsin schools.



An active campaign to raise funds for the Cash-Hall Expansion Fund and to "keep it barbershop" is very much in evidence at meetings of the Nassau-Mid-Island, N.Y. Chapter. Charlie Michaud (left) and Bill Fabish are shown displaying the chapter's Expansion Fund "progress chart."

I SEE FROM THE BULLETINS — (from page 29)

RECEIVES HONORS

As noted in "Nittany Notes," bulletin of the State College, Pa. Chapter, Greg Buttle, former Penn State linebaker, has been named the New York Jets' most valuable player for 1976. Buttle, a dual member of the State College, Pa. and Greater Atlantic City, N.J. Chapters, received the award after the Jets' final game this past season. The Jet's "Parking and Chowder Society," a fan club with more than 900 season-ticket holders, selected Buttle, who led the team in tackles during his rookie season.

SINGS FOR RADIOTHON

A letter received at the International Office from the Leukemia Society of America, Inc. contained high praise for the "Dapper Dans of Harmony" of Livingston, N.J. for their services in behalf of the Fifth Annual Radiothon for Leukemia Research held in New York City the last weekend in February. The Radiothon was a nationwide event, with radio stations broadcasting simultaneously on these two days. In New York and the tri-state area the broadcast was covered by WOR-AM Radio and began Saturday evening and continued for 21 straight hours. The "Dans" sang at two on Sunday afternoon and were the "highlight of the afternoon." After a very entertaining radio performance they entertained in the ballroom of the Belmont Plaza Hotel for the Leukemia Society and WOR Staff as well.

FINAL REQUEST FULFILLED

When the Louisville "Thoroughbreds" performed on a Sweet Adeline show at Music Hall in Cleveland on Oct. 9, Robert (Bob) Dye, a former "Thoroughbred,"

sang with the four-time international champions even though he has been a patient undergoing cancer treatments at Cleveland Clinic Hospital for the past month. He wore a tuxedo and sat in a wheel chair for the performance. The show, "Three Cheers for Barbershop," was dedicated to him. During the performance the "Thoroughbreds" presented him with a proclamation from Kentucky Gov. Julian Carroll, and Cleveland's Mayor Perk presented him with a key to the city. Dye, who was 28, passed away on Oct. 21.

SOCIETY WRITERS "SCORE"

Our congratulations to Andrew J. Smith, an editor at Macmillan, Inc. and a member of the Westchester County, N.Y. Chapter, for his fine story ("The Four-Part Mania") on the Society, which we found in the "Off Hours" section of *JURIS DOCTOR*, "a magazine for the new lawyer." We understand his story may also be appearing in a number of additional magazines as Smith's stories are syndicated by MBA Communications, Inc. Another writer, Burt Schindler, member of the Lombard, Ill. Chapter and Illinois District Public Relations Officer, had his story, "They Still Sing Barbershop," published in *GOOD OLD DAYS*, a quarterly. His concisely written account of the Society's history includes pictures of three Illinois District foursomes, the "Chords Unlimited," "Valley Four-gers" and "Schizo-Phonics."

COMPLETES GIGANTIC PROJECT

After four years and approximately 3,000 hours of work, Jack Baird, a member of the Southwest Suburban, Ill. Chapter and a certified Arrangement

Judge, has completed taping all of the barbershop recordings in the Society's archives department. Through Jack's labor of love, we now have a tape library consisting of 45 reels containing over 1,300 selections of commercially recorded quartet music covering the years 1908 through 1970. The collection is strictly barbershop and contains no glee club, mixed quartet, spiritual, gospel, patriotic or art songs. Jack's contribution has made possible an invaluable addition to the Old Songs Library and the Society's barbershopping memorabilia. We're sure Jack would be both surprised and grateful to anyone who would take time to drop him a note of appreciation. He can be reached at 10445 S. Kostner Ave., Oak Lawn, Ill. 60453. At some later date we intend to do a more detailed story on Jack's work.

"MADHATTERS" IN TV APPEARANCE

On Jan. 19 the Danbury, Conn. "Mad-hatters" chorus taped a half hour television show for WTNH Channel 8 New Haven. The program was shown on Sunday afternoon, March 6, and was seen throughout Connecticut, Massachusetts and parts of New York. Danbury is hopeful the program was successful in attracting new members to our Society.

DEADLINE NOTICE

October 1, 1977 is the deadline date for receipt of bids for the 1980 Mid-Winter Convention. For further details contact: Hugh Ingraham, Director of Communications.



NORTH PLATTE, NEBRASKA...
Central States District... Chartered February 21, 1977... Sponsored by McCook, Nebraska... 35 members... Leonard V. Pierson, 1716 W. 1st, North Platte, Nebraska 69101, Secretary... Dan Peddycoart, 1709 West 2nd, North Platte, Nebraska 69101, President.

ABERDEEN, SOUTH DAKOTA...
Central States District... Chartered February 21, 1977... Sponsored by Watertown, South Dakota... 35 members... Wayne Fischer, 1727 S. First St., Aberdeen, South Dakota 57401, Secretary... Martin Weismantel, Columbia, South Dakota 57433, President.

LUNENBURG, NOVA SCOTIA...
Northeastern District... Chartered February 21, 1977... Sponsored by Kentville, Nova Scotia... 37 members... E.

C. Tanner, 54 King St., Lunenburg, Nova Scotia, Secretary... E. R. Himmelman, P.O. Box 8, Lunenburg, Nova Scotia, President.

MANHATTAN, KANSAS... Central States District... Chartered March 2, 1977... Sponsored by Area 3... William V. Hanson, Box 99, Westmoreland, Kansas 66549, Secretary... Robert R. Swenson, 2316 Chris Drive, Manhattan, Kansas 66502, President.

MONROE COUNTY WEST, NEW YORK... Seneca Land District... Chartered March 4, 1977... 38 members... Sponsored by Rochester, New York... Andrew Mazzaro, 4065 Redman Road, Brockport, New York 14420, Secretary... James W. Savard, 750 West Sweden Road, Brockport, New York 14420, President.

SAN MATEO COUNTY, CALIFORNIA... Far Western District... Chartered March 18, 1977... Sponsored by Peninsula, California... 38 members... J. B. Scharf, P.O. Box 1812, Burlingame, California 94010, Secretary... O. D. Rouse, Jr., P.O. Box 1812, Burlingame, California 94010, President.

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WANTED — 30 to 35 used uniforms in good condition and preferably period costumes of early century. State color or send color photo. State price. Contact: Gordon Hay, 36 Mt. Pleasant Dr., Camrose, Alberta, Canada, T4V 2M1. Phone: (403) 672-2263.

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WANTED — Edison Ambarol Cylinder Player "Fireside" brand. We have records but can't play them. Contact: Archives Department, Harmony Hall, 8315 Third Ave., Kenosha, Wis.

International Service Project (Institute of Logopedics)

	January - February Contributions	Since July 1, 1964	Average Per Member In 1977	7-1-64 To 12-31-76
CARDINAL	\$ 290	\$ 754.86	\$.25	\$61.63
CENTRAL STATES	2,318	1,357.34	.70	40.86
DIXIE	724	761.82	.47	48.27
EVERGREEN	1,067	806.59	.48	34.21
FAR WESTERN	1,079	2,398.93	.28	60.62
ILLINOIS	2,646	1,362.49	1.22	60.53
JOHNNY APPLESEED	848	1,330.11	.27	42.59
LAND O'LAKES	1,546	1,721.70	.44	47.31
PIONEER	571	789.58	.38	50.48
MID-ATLANTIC	2,178	2,893.08	.41	55.13
NORTHEASTERN	2,734	1,170.05	.83	34.93
ONTARIO	5,132	671.50	2.97	35.11
SENECA LAND	485	852.14	.34	59.41
SOUTHWESTERN	52	743.04	.02	41.38
SUNSHINE	972	763.62	.80	59.88
HARMONY FOUND.	—	99.38		
OTHER RECEIPTS	234	1,047.41		
TOTAL	22,876	19,603.62		



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from harmony hall

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

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

ARE "G" RATED SHOWS NOW "PG"?

Cleghorn, Ia.

Recently I found myself in a rather embarrassing situation. I invited a very dear friend and his family to attend our annual show. Being a pastor of a nearby church, my friend and his wife enjoyed music and were especially fond of four-part harmony. It was their first barbershop show and I was pleased that our show came off without a hitch and seemed to be an artistic success.

Shortly thereafter, while visiting with these same friends, they mentioned how much they enjoyed the program and wanted to know more about the Society. I was positive I had two more tickets sold for next year until they mentioned some of the borderline jokes and off-color stories told by a few of the quartets. They asked if this was common for a barbershop show and if all quartets told that many stories and jokes, adding that they were glad they'd left their eleven-year-old daughter at home.

Several years ago the Society printed and distributed slogans stating that barbershop harmony is rated "G". Why let it slip into the "PG" category? Our doors should be open to children, pastors, grandmothers and anyone else who wants to hear what we do best: sing good barbershop harmony. Let the professional comedians roll 'em in the aisles; they do it better than we can anyway.

Rick Ott

HARMONY OUR SPECIAL MAGIC!

Louisville, Ky.

Carl A. Jones' article ("The Way I See It", Mar.-April, 1977) deserves a big Amen! If the letters "S.P.E.B. . . ." are

interpreted correctly they really apply to SINGING. That Stage Presence could count as much as one third in our own judgement of the art is quite unbelievable. Our only hope at this point is that the definition of that category be strictly limited to the enhancement of the SINGING: that pleasing and genuine facial expression carries most of the weight, and that any movement contributes directly and constructively to the interpretation of the lyric WITHOUT distracting the listener's attention from the MUSICAL aspects of the presentation.

One more point — I'm convinced that those we entertain share Carl's views. HARMONY is our special magic! No other form of entertainment, professional or otherwise, can hold a candle to the way we can "goose-bump" an audience when OUR SOUND is properly rendered.

Since 1963, I've been privileged to sing with the "Thoroughbreds" and, believe me, those many standing ovations we've received over the years were NOT generated by stage antics or big productions!

My thanks to Carl for so aptly expressing his insight.

Vance O. Seneff

RIGHTFULLY MIFFED

San Bruno, Cal.

I am a bit miffed at the HARMONIZER for not having any coverage of the "Chorus of the Golden Gate" which performed during the past champs' show at the international convention last July. This is a bit of an insult to the 150-man chorus (and to the eleven chapters of the Assoc. of Bay Area Chapters of which these men are members), all of whom participated fully so that our convention would be one of the best in "everybody's favorite city."

Richard J. Postal

(Editor's note: You're right... we goofed... I apologize!)

RACIAL JOKES UPSETTING

Kenosha, Wis.

Recently an otherwise enjoyable evening was nearly devastated for some very dear friends and myself by a self-appointed barbershop comedian. This man proceeded to tell several racial-ethnic jokes and rather poorly at that.

Please remind Barbershoppers throughout our Society that it is poor taste to deprecate any racial-ethnic group. Our job is to present four-part harmony at its best, and if we can't do that we should sit down and shut up. Racial-ethnic jokes have no place in our act!

Perturbed

SUPPORT FROM ENGLAND

Derbyshire, England

Some little while ago I wrote to the head of entertainment of British television complimenting him on the recent screening of some barbershop singing programs. The most recent, as I recall, was a program entitled "Uncle Sam Meets the Red Dragon." This was screened towards the end of last year. Both this and some previous programs were beautifully and sensitively performed.

The previous programs to which I refer included a superb piece of television called "Keep America Singing."

I cannot really find the right words to express my appreciation for the wonderful harmonious singing performed by your members. I am certainly no musician, but when your quartets and choruses sang those beautiful old songs, I just closed my eyes and, figuratively speaking, drifted along with the sensitive refrains.

Are you planning any more trips to our country?

Finally, may I wish your Society well and may barbershop singing go from strength to strength.

Alan S. Flint

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