

TUCSON, ARIZONA

MID-WINTER CONVENTION
January 27-28, 1978



THE

SEPTEMBER • OCTOBER 1977

HARMONIZER



The Classic Uniform.



S.P.E.B.S.Q.S.A. UNIFORM INFORMATION

This outfit can be contemporary with an open-collar shirt or a mock turtleneck knit.

Change to a butterfly bow tie, or wing collar and ascot, add spats, and you have a Gay 90's suit.

The coat is a high, 3-button front, which flares open towards the bottom.

Cloverleaf style lapels.

Deep, slanted pocket flaps only. No actual pockets to fill.

The pants are designed with no front pockets. There are two rear pockets only.

The waistband has 2" belt loops.

Pant bottoms are unfinished. This enables you to mark the proper length on each member so that the finished pants will all be the same length on the shoes.

The complete price of each coat and pant combination is \$76.00.

Coat only \$50.60

Pants only \$25.40

Add: \$3.00 for fully-lined white pants

\$5.00 for piping on coat lapels

\$3.00 for piping on pocket flaps

One-Color Matching Vest only \$25.00

Two-Color Reversible Vest only \$35.00

Colors Available: Bright Red, Royal Blue, Bright Gold, Kelly Green. White pants also available. Piping available in black, white, and some other colors. (Inquire when ordering.)

NOTE: Allow minimum 12 weeks for delivery; longer when piping is specified.

UNIFORM CONSULTANTS:

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(507) 373-5519

George Drolet
Marketing Manager
6315 Third Avenue
Kenosha, Wisconsin 53141
(414) 654-9111



Designed for You.



A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

SEPTEMBER • OCTOBER 1977 • VOL. XXXVII • NO. 5

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Harry Neuwirth ... Wilbur Sparks ... Dave Stevens

future conventions

INTERNATIONAL

1978 Cincinnati, O.	July 3-8
1979 Minneapolis, Minn.	July 2-7
1980 Salt Lake City, U.	July 7-12
1981 Detroit, Mich.	July 6-11

MID-WINTER

1978 Tucson, Ariz.	Jan. 27-28
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TUCSON INVITES YOU

to the 1978 Mid-Winter Convention

Most first-time winter visitors come to Tucson for the sunshine, and with good reason: Tucson has nearly 360 days of warm, healthy sunshine every year! But that's not all they find. This charming desert metropolis has retained the flavor of its Spanish and Indian heritage even as it has grown to a metropolitan-area of some 400,000 — with all the amenities and activities that implies. A beautiful location for the Society's annual Mid-winter convention, indeed, and hundreds of sun-seeking, harmony-loving Barbershoppers will be heading for Tucson on January 27, 1977 for the big three-day affair. Visitors from the north will find the special rates which have been arranged for them attractive, and may decide to make this year's convention an extended vacation.

You surely couldn't find a better spot for sightseeing, sports, cultural activities — you name it — and, of course, all that sunshine.

The athletically inclined can golf, play tennis, ride, swim, bowl and even ski. Only 30 miles from Tucson atop 9,185-foot-high Mt. Lemmon are six ski runs and a 1,000-foot chair lift.

Or would you like to do some winter-time golfing? Some sixteen private and public golf courses in the area range from par-three to full championship, including one which is the home of the NBC Tucson Open. If you're into tennis you'll find tennis courts and private tennis clubs are readily available throughout the city. Horseback riding over fascinating desert trails is standard fare and numerous stables offer mounts on an hourly basis.

Sightseers can spend a nearly endless number of sunny days pursuing their interest. Perhaps the most famous historic sight in the area is the beautiful mission of San Xavier del Bac, completed in 1797 and still operated by Franciscan monks ministering to the Papago Indians on whose land it is situated. Arrangements are being made for a special tour to this famous historic site.

The fabled town of Tombstone, 70 miles southeast of Tucson, has preserved or restored many of the buildings from its heyday as a silver mining center.

Closer at hand, a walking tour of Tucson's downtown area provides a glimpse of all periods of the history of this city — which may well be the oldest to be continuously inhabited in America. Sights include a prehistoric Indian dwelling and a portion of the original adobe wall which once surrounded the presidio.

Close by Old Tucson is the world-famous Arizona-Sonora Desert Museum, truly a "living" museum where visitors can see all the plants and animals native to the southwestern desert country. Don't miss seeing this; it's fascinating.

The one plant most readily associated with Tucson is, of course, the giant saguaro cactus. Magnificent stands of these



These visitors to the Arizona-Sonora Desert Museum are getting a special close-up view of a bobcat. The animals at the museum are completely at home in their naturalistic enclosures and many are equally at ease with the people who care for them since most have either been raised from infancy at the museum or injured in the wild and brought there for care.

majestic natives, 50 feet tall and as much as 300 years old, are to be found in the Saguaro National Monument preserves both east and west of Tucson.

Then, too, you'll have an opportunity to visit Mexico. There'll be a tour to Nogales, where you'll be able to browse through dozens of shops for superb pottery, paintings, leather work, silver craft, wood carvings, onyx sculptures, etc.

We'll be headquartered at the beautiful Tucson Marriott during our convention and special rates have been arranged for us: \$30 single and \$38 double. These rates will apply two nights before and after the convention dates. In order to get these special group rates, however, you must register on an official S.P.E.B.S.Q.S.A. housing form. This can be obtained by sending in your convention registration (see form on page 3 — one registration per person using the room); as soon as it is received you will be sent a housing form which you can mail directly to the hotel. All hotel reservations must be received by no later than January 12, 1978. Also, tickets will be assigned according to registration, so the sooner you mail yours, the better seat you'll receive. Preferential seating will be available until December 1 only!

As usual, the Society is arranging tours and activities to fully occupy your time. Additional details and ticket order forms will appear in the November-December HARMONIZER.

The main feature of the convention, of course, is the

fantastic barbershop show on Saturday night, which will be headlined by our international champion "Most Happy Fellows" and will feature other medalist quartets. It will be held in Tucson's famous Music Hall, which is ideally located directly across from the Tucson Marriott hotel, our convention headquarters.

But that's not all. A super "get acquainted" dinner/quartet



Beautiful Music Hall seats 2,400 and has a three-story foyer.

show will be held at the Elks Club (about a ten-minute walk from the Marriott) on Thursday evening. The quartet program will feature "Nostalgia," a Phoenix comedy group, and several other area foursomes. Then on Friday night an "Arizona Jubilee" will be held in the ballroom at the Tucson Marriott featuring the "Sound Committee," "Desert Knights" and the 1968 champion "Western Continentals." So, you'll be entertained royally both day and night.

No question but what this will be another one of our great conventions that no one will want to miss. Make your plans now and get your registration in the mail today.

Registration Form

To: Bob Frazer
7034 Calle Bellatrix
Tucson, AZ 85710

Enclosed is a check for _____ to cover the cost of _____ registration(s) at \$8.50 (\$2.50 registration and \$6 seat for Saturday night show) or \$7.50 (registration plus \$5 seat for Saturday night show) or \$6.50 (registration plus \$4 seat for Saturday night show) for the Mid-winter Convention of S.P.E.B.S.Q.S.A. in Tucson, Ariz. Jan. 26, 27 and 28, 1978. Seats for the Saturday night show will be assigned in the order registrations are received until December 1, 1977, at which time they will be made available to the public. Registrants will also receive a housing form from the Tucson Marriott Hotel enabling them to obtain special group rates of \$30 single and \$38 double.

NAME _____

STREET _____

CITY _____ STATE/PROV. _____ ZIP _____

SEPTEMBER-OCTOBER, 1977

The Suntones. Yours for a song.

If you don't have all of the Suntones' 8 superb albums, you're really missing out on a lot of great songs. Enjoy over 4 hours of just about the greatest quartet singing you'll ever hear featuring the most diverse repertoire of any quartet in the society's history. Why not start a serious collection of the best in Barbershop recordings...for a song.



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

Please send me ☐ Songbooks at \$5 each. Please send me the following albums and/or tapes (post paid). Canadian orders please add \$2.00. Mail to Sunrise Records, P.O. Box 15736, W. Palm Beach, Fla. 33406

NAME _____

STREET _____

CITY _____ STATE _____ ZIP _____

	ALBUM	8 TRACK	CASSETTE
AS TIME GOES BY			
A TOUCH OF OLD SOMEWHERE			
WATCH WHAT HAPPENS AFTERGLOW			
KEEP AMERICA SINGING			
A TOUCH OF GOLD			
FIDDLER			

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



Basics for Barbershoppers

The New C

From the very beginnings of our country, copyright has been held to be of great importance. The Constitution provided to the Congress a power "to promote the progress of science and useful arts, by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries." The tenth law passed by the First Congress, back in 1790, gave the first copyright protection to authors and composers.

The reason for this idea in our Constitution and early laws, and for perpetuating it in later laws, was to encourage people to write, compose and invent. The premise of these laws has been that the author or composer, or their representatives (in many cases, their publishers), shall have the exclusive right to reproduce the copyrighted work (e.g. their song), and the exclusive rights to distribute copies, to perform the work and to display the work. Only they can grant these rights to others.

About every 40 years after that first law in 1790, comprehensive revisions of our copyright laws were made by the Congress, the last revision coming in 1909. (As we learned from Bob Hockenbrough in his articles on copyright in *THE HARMONIZER* earlier this year, outstanding composers such as Giacomo Puccini, Victor Herbert and John Phillip Sousa worked to put teeth into these copyright laws, culminating in the establishment of ASCAP in 1914.)

Since 1909 significant changes in technology have affected the operation of these copyright laws. Motion pictures and sound recordings had just made their appearance in 1909, and radio and television were still in the embryo stages of development. During the past half century a wide range of new techniques for capturing and communicating printed matter, visual images and recorded sounds have come into use, and the increasing use of information storage and retrieval devices, communication satellites and later technology promise even greater changes in the future. These technical advances have generated new industries and new methods for the reproduction and dissemination of copyrighted works, and the business relationships between authors and users have evolved into new patterns.

CHANGES BEGAN 20 YEARS AGO

A movement for another revision of our copyright laws began in 1955 with a program that produced, under supervision of the Copyright Office, a series of 35 extensive studies of major copyright problems. In 1961 the Copyright Office recommended a general revision and prepared a preliminary proposed draft bill. The first legislative hearing was held in 1965 by the Committee on the Judiciary of the House of Representatives. While a revision bill with many lasting features was passed in the House in 1967, it was not until 1974 that the Senate passed such a bill. It died, however, at

the end of that Congress, and new votes had to be taken in 1976. A conference committee from the two houses finally agreed on a bill that year, and on October 19, 1976, President Ford signed it, making it Public Law 94-553. That new law becomes effective on January 1, 1978. It is the first comprehensive copyright revision law in sixty-seven years.

The major change which the Copyright Revision Act of 1976 has made in the law is the extended duration of copyright protection. The present law limits this protection period to a maximum of 56 years. With the new law, the United States joins the international copyright community in extending protection for the composer to the period of his life plus fifty years, in order that his heirs may not outlive the benefits of what he has created. For example, George M. Cohan's widow has outlived many of his copyrights. During the Congressional hearings on Public Law 94-553, the legislators got a real "hearts and flowers" presentation of this story to show the need for a change in the duration provision.

A song which has lived through its period of protection is said to be "in the public domain." All of Stephen Foster's works are in this category; any of these works is as much yours and mine as it is a descendant's of Foster.

NEW LAW EXTENDS PROTECTION

Under the new law, a song which has been copyrighted and is now in its first 28-year period can be renewed for another period of 47 years, making a total of 75. If it is in its second 28-year period, its protection can be renewed, at the end of the 56-year total, for 19 more years, making a total of 75 years.

Another major development in the new law is found in the statement, for the first time in a Federal statute, that in certain situations, known as "fair use," copyrighted material may be reproduced and distributed. Though the concept of fair use is not new, it had previously existed only in judicial decisions. Teachers (e.g. SPEBSQSA chorus directors) had no way of knowing what fair use was.

The new law describes factors which will be used in courts in the future, when a judge must decide whether a particular reproduction or other use of a copyrighted work, such as copying of all or part of a song, is an infringement of the copyright and, therefore, a violation of the Federal law. These factors are: (1) the purpose and character of the use, including whether such use (e.g. reproduction) is of a commercial nature or is for nonprofit educational purposes (SPEBSQSA is classified for Federal tax purposes as an "educational" organization); (2) the nature of the copyrighted work; (3) the amount and substantiability of the portion of the work used in relation to the work as a whole; and (4) the effect of the use upon the potential market for, or value of, the copyrighted work.

Copyright Law

By Wilbur D. Sparks, International Historian,
6724 N. 26th St., Arlington, Va. 22213

GUIDELINES LIST "PERMISSIBLE USES"

That's all the new law says on this subject. At the suggestion of the Congress, however, music publishers and music educators developed Guidelines for Educational Uses of Music, which were published in the legislative reports for the purpose of clarification. These guidelines list certain "permissible uses" of copying under the new law, as follows:

First, emergency copying to replace purchased copies is permissible, provided purchased replacement copies are substituted in due course. Second, single or multiple copies of excerpts may be made for teaching purposes, provided the excerpts do not constitute a "performable unit" of the song, but in no case may they be more than ten percent of the whole work. No more than one copy for each "pupil," e.g. chapter member, can be made.

Third, printed copies of a song which have been purchased may be edited or simplified, provided the fundamental character of the song is not distorted, or the lyrics altered. Fourth, a single copy of a sound recording may be made for evaluation or rehearsal purposes if retained by the teacher.

It is very important to understand that the new law itself, and these Guidelines as well, make it clear that copying to replace, or substitute for, an entire song which can be purchased is never permitted unless specifically covered by the Guidelines. This includes copying a song which is intended for performance.

From these legislative reports and the Guidelines, several key concepts become clear.

The first concept is that of spontaneity. A chorus director or other chapter instructor may suddenly realize that a copyrighted song is just right and that an opportunity will be lost if securing permission first were required.

Another key concept is brevity. It is not, and never has been, the intention of Congress to permit mass copying of complete songs without permission. Expressions such as "short," "maximum" and "10%" appear repeatedly in the legislative reports. Using a brief excerpt to make a point is one thing. Copying a whole song will not be allowed. Making multiple copies of 10% of a song (a key change, a tag) may be defensible. Copying even a short song would not be permitted. (Remember: "Happy Birthday" is still under copyright!)

The cumulative effect of copying goes with brevity. Ten 10% bites of a song could obviously not be called fair use, but ten 10% examples from ten song composers might very well be allowed.

VIOLATORS WILL BE PROSECUTED

The new law sets substantial penalties for violation of its requirements. A judge may award damages of not less than \$250 nor more than \$10,000 for each infringement of an

existing copyright, such as reproduction of a song without permission. Willful violation is a crime; i.e. a year's imprisonment may be added to the \$10,000 fine. This admittedly is strict, but it must constantly be kept in mind that the arranger who arranges without permission or the chorus director who reproduces a song without permission has, quite literally, stolen the property of another person. The copyright is the composer's property, and his livelihood comes from the sale of copies of that song for profit. When the sheet music or an arrangement of his song is copied without his permission, he is deprived of that asset.

If you are an arranger who wishes to arrange a copyrighted song, you have three alternatives today:

(1) You may go your merry way, arranging any song that comes to your attention without anyone's permission, duplicating them for one and all, and risking the very real possibility of being haled into court by the copyright owner.

(2) You may write to the copyright owner (the composer or a publisher to whom he sold his rights) and request permission to arrange the song and subsequently to make duplicate copies of the arrangement. Occasionally, but not often, a composer or his publisher will grant such permission.

(3) Under agreements in effect between the Society and several major music publishers who own copyrights on many songs capable of being well rendered in the barbershop idiom, you may seek and obtain permission to arrange a copyrighted song and to produce a limited number of copies of this arrangement for use by a quartet or a chorus.

FILE FORM PLUS FEE

You may seek this permission by filling out an Arrangement and Reproduction Request Form, obtainable from the Harmony Foundation at the Society's International Office, 6315 Third Ave., Kenosha, Wis. 53141. With the executed permission, and upon payment of a small fee agreed upon by the Society with the copyright owner, you will receive the right to arrange the song and to make a sufficient number of copies for a quartet or a chorus.

The information you, the Barbershopper, have received on the law or copyright in the last three issues of THE HARMONIZER is of vital importance to you, your quartet, your chorus and your chapter. It is most important that you understand the provisions and implications of the Copyright Law and that in using copyrighted music you observe the requirements and prohibitions of the law. A failure to do so may result in serious difficulty for you as an individual, your chapter as an organization and the Society as a whole.

Keep the faith, Barbershoppers, and don't steal from the copyright owner!



Monday

Frank Sinatra (center) takes speakers' stand.

Pres. Sam Aramian and wife Virg were interested onlookers.

The following account, written just after Barrie, Ont. Bulletin Editor John Van Wissen had witnessed the special July Fourth ceremonies during which the "Freedom Award" was presented to Frank Sinatra, was turned into the newsroom during convention week. We overlooked it at the time, but want to share his feelings with everyone now.

GRATEFUL STILL

I might have known that Frank Sinatra is really a Barbershopper! After all, there he was on the platform in front of Independence Hall on July 4th, Super Monday, the first day of our 39th annual convention. And Philadelphia's police band played "Yankee Doodle Dandy" when Sam, our International president, took his seat of honor. I saw it all myself as I stood in the midst of that vast crowd of spectators. Many thousands lined Walnut Street eagerly awaiting the big parade with its fifty-two bands. What a way to begin our convention! Every well-known dignitary was on hand. Television cameras rolled, and film, press, and radio people were in high gear recording this great event! Philly's "finest," mostly on horse-back, maintained order and discouraged youngsters from setting off their fire crackers. Imagine, Sinatra leading us all in "The Old Songs," I fancied! But then, I figured, President Sam would do just as well.

Just as I expected Sam to bring out his pitchpipe, they marched in a battle-dressed guard of the U.S. Navy. Instead of Sam's rendition of a beautiful B-flat, there followed a mini-procession in which every State of the Union proved that its "flag was still there!" Philly's police band struck a chord, but it was definitely not a B-flat. Everyone rose, and Pres. Sam Aramian could no longer be seen. They would not have heard his pitchpipe against the military jets screaming overhead. "I dare yet!" I mumbled. "Dare you all to sing 'Keep the Whole World Singing!'" But instead, they sang about the flag and "the rocket's red glare." Imagine hundreds of thousands of people singing "We Sing... That They Shall Speak!" being fanatically determined to wipe out some of the rottenness in our world. Instead, they sang about "bombs bursting in air." Instead of our 39th annual convention they had their minds on America's Birthday! Sam's pitchpipe wouldn't have a chance, I reckoned.

I, too, lost sight of our Barbershoppers' Super Monday. I think it happened when they got to singing: "Does that star-spangled banner yet wave?" I thought to myself: "Listen, you Mr. Bulletin Editor from a greenhorn chapter in Ontario! Are you not also a landed Canadian emigrant from Holland? Don't you remember that this star-spangled banner put an end to that 'perilous flight' some thirty-two years ago? That was when you were down and out, eating tulip bulbs, right? That flag put an end to five hellish years of gastepe rule, right? Just when you thought you wouldn't make it, there was that star-spangled banner bringing 'dawn's early light.'"

And when they got to "the land of the free," I raised my bare shoulder high and helped them belt it out, fiercely proud, humbly grateful, still....



...and back at Convention Headquarters.



Convention office... a beehive of activity.



Harbor Cruise... singing, sailing and fireworks.



District Presidents.



"Insiders" Wives on tour.



"Pros and Cons" quartet.



Radio interview — "Insiders."



"Insiders" — Rose Tree Park.



Gen'l Conv. Chairman Bob Debes and Co-Chairman John Davidson.



Cincinnati Registration.



President's Dinner and Ball.

BABS Pres. Jerry Holland reports to Int'l Board.

Int'l Board meeting.

Leon Avakian (right) gets Retention award for M-AD

Extension Award to Ontario District — Don Lamont accepts.

Detroit wins 1981 convention bid.

Southwestern Dist. Pres. Al Feuerbacher challenges Board to "beat" the district presidents in raising money for Expansion Fund.

Past Int'l Pres. Art Merrill.

Joe Barbershopper meets Dave Stevens.

Wednesday

"Innsiders" — JFK Plaza.

Kids watch light and sound show.

Logopedics Bicyclist Lee Wynne arrives from Spokane.

San Diego Chorus — JFK Plaza.

Amishland tour.

Champions' Show in C Fred King.

British Barbershoppers Stuart Wineberg (Leeds) and Frank Butterfield (Yorkshire)

"Innsiders" — 1976.

"Four Statesmen" — 1967.

Buses were popular.

"Suntones" — 1967.

"Regents" — 1974.

District Convention Schedule

CARDINAL	Evansville, Indiana	Sept. 30 — Oct. 2
Warner Clem, R.R. 1, Francisco, Indiana 47634		
CENTRAL STATES	Davenport, Iowa	October 7-9
Bill McLatchie, P.O. Box 153, Durant, Iowa 52747		
DIXIE	N. Little Rock, Arkansas	October 14-16
Julian H. White, 4101 Glenmere, N. Little Rock, Arkansas 72116		
EVERGREEN	Portland, Oregon	Sept. 30 — Oct. 2
Paul Extrom, 12670 S.W. Camellia St., Beaverton, Oregon 97005		
FAR WESTERN	Los Angeles, California	October 14-16
"Chuck" Crawford, 90 Rockinghorse Rd., Rancho Palos Verdes, California 90274		
ILLINOIS	Belleville, Illinois	September 23-25
Oda F. Sitzes, 2209 Monterey Dr., Belleville, Illinois 62221		
JOHNNY APPLESEED	Pittsburgh, Pennsylvania	October 21-23
Jack Owens, 502 Western Ave., E. Pittsburgh, Pennsylvania 15112		
LAND O'LAKES	Milwaukee, Wisconsin	October 21-23
William Dorow, 5316 W. Oakwood Rd., Franklin, Wisconsin 53132		
MID-ATLANTIC	Ocean City, Maryland	October 7-9
Roy Ressegue, Eton Circle, Regency Dr., Salisbury, Maryland 21801		
NORTHEASTERN	Lake Placid, New York	October 21-23
Ken Abbott, 39 Sentinel Rd., Lake Placid, New York 12946		
ONTARIO	Etobicoke, Ontario	October 14-16
Gerry Selkirk, 51 Eringate Dr., Etobicoke, Ontario M9C 3Z2		
PIONEER	Kalamazoo, Michigan	October 7-9
James Murray, P.O. Box 145, Bloomingdale, Michigan 49206		
SENECA LAND	Horseheads, New York	September 23-25
J. Robert Kelchner, 4511 Jackson Hill Rd. 1, Montour Falls, New York 14865		
SOUTHWESTERN	Houston, Texas	October 21-23
Jim Facciolla, 803 Walkwood Court, Houston, Texas 77079		
SUNSHINE	Tampa, Florida	October 21-23
Ray Scalise, 4311 Watrous Ave., Tampa, Florida 33609		
ROCKY MOUNTAIN	(Tentative — date and site to be announced)	

International Service Project (Institute of Logopedics)

District			Average Per Member	
	May June Contributions	Since July 1, 1964	In 1975	7-1-64 To 12-31-75
CARDINAL	\$ 997	\$ 78,254	\$2.70	\$561.53
CENTRAL STATES	856	138,427	1.48	40.86
DIXIE	2,231	79,041	2.35	48.27
EVERGREEN	2,079	85,121	2.41	34.21
FAR WESTERN	1,743	253,748	3.77	60.52
ILLINOIS	1,981	139,600	2.71	60.53
JOHNNY APPLESEED	1,489	136,409	1.38	42.59
LAND O'LAKES	9,726	182,588	3.45	47.31
PIONEER	2,014	79,841	2.33	50.48
MID-ATLANTIC	5,286	312,008	2.77	55.13
NORTHEASTERN	3,522	121,185	2.09	34.93
ONTARIO	1,067	69,362	4.11	35.11
SENECA LAND	1,267	87,729	2.03	59.41
SOUTHWESTERN	158	75,075	.48	41.38
SUNSHINE	684	78,492	2.57	59.88
HARMONY FOUNDATION	—	9,938		
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Society Rank	Total Members
MID-ATLANTIC	
1. Dundalk, Maryland	176
11. Alexandria, Virginia	124
13. Livingston, New Jersey	121
20. Montclair, New Jersey	113
21. Westchester Co., New York	113
28. Montgomery Co., Maryland	104
29. Fairfax, Virginia	103
31. Wilmington, Delaware	103
35. Allentown-Bethlehem, Pa.	100
FAR WESTERN	
3. Phoenix, Arizona	140
4. San Diego, California	140
5. Peninsula, California	139
8. Whittier, California	132
24. Riverside, California	111
30. Walnut Creek, California	103
32. Fresno, California	102
ILLINOIS	
12. Arlington Heights, Illinois	124
26. Bloomington, Illinois	106
27. Lombard, Illinois	105
JOHNNY APPLESEED	
23. Maumee Valley, Ohio	111
33. Western Hills, Ohio	102
34. Canton, Ohio	101
CARDINAL	
2. Gtr. Indianapolis, Indiana	142
19. Louisville, Kentucky	113
CENTRAL STATES	
14. Kansas City, Missouri	120
22. Denver, Colorado	111
PIONEER	
9. Detroit, Michigan	129
25. Oakland Co., Michigan	108
SOUTHWESTERN	
10. Houston, Texas	125
16. Dallas (Metro.), Texas	118
DIXIE	
18. Atlanta, Georgia	115
LAND O'LAKES	
7. Minneapolis, Minnesota	132
ONTARIO	
15. Scarborough, Ontario	120
SENECA LAND	
17. Rochester, New York	117
SUNSHINE	
6. Miami, Florida	138

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Behind the Scenes at "Philly"

Our 1976 champion "Insiders" were probably the busiest of a large number of quartets present during convention week. Starting on Sunday with performances during the special Super Sunday celebration, they continued with singing shows on Monday and Tuesday, topped off with singing appearances at the President's Dinner and Ball. Wednesday found them part of a television interview at 11 a.m. and then at the JFK Plaza for a noon show. They filled their portion of the Champions' Show that evening admirably and made several other appearances during the balance of the week before doing a great Swan Song presentation on Saturday night. They are indeed great champs — a real pleasure to hear and tough to follow.



President-elect
Roger Thomas

One of the bands in the 4th of July parade turned in a great performance in front of the headquarters hotel for a crowd of appreciative Barbershoppers. Imagine the band's surprise when the audience began to sing and entertain them. They were equally appreciative and seemed to enjoy the "turnabout" gesture. It could only happen at a barbershop convention.

A story in the Philadelphia Inquirer reported that a local coffee shop waitress was happy that "all those singing groups with a lot of initials" were in town. "Over the years," she said, "it has been my observation that the most generous tippers are amateur musicians who get together to have a lot of musical fun."

What a pleasure it was to have our British barbershopping friends present at this convention. One of their quartets turned in a great performance during the "Super Sunday" show on the Parkway. Although there is a slight difference in vowel sounds, British Barbershoppers are showing remarkable progress in their singing and seem to be having a good time doing it. They already have about 30 "clubs" scattered throughout the United Kingdom and that in itself is an outstanding achievement. Current BABS President Jerry Holland, while making a report to the international board on Wednesday, nearly broke up the meeting when he reminded everyone: "If it hadn't been for us, you guys wouldn't get Fourth of July off every year!"

It was a great reunion for Walt Martin and Herm Bauer, who both sang in a quartet at Luther Institute in Chicago twenty-eight years ago. Walt, "Valley Four-gers" lead and Illinois District President, and Herm, "Deluxe Edition" baritone and Missoula, Mont. Chorus Director, met for the first time since those early quartet days. It's not too unusual that these two lovers of quartet singing would eventually find the Society as a means of expressing themselves vocally. It's quite unusual, though, that they would meet for the first time as members of competing quartets.

Bob Erckert, a sixteen-year member of the Tacoma, Wash. Chapter, marched in a Bicentennial Parade of the Procrasti-

nator's Club of America, Inc. The block-long parade was held on Monday, July 4th, just one year late. The procrastinators have their international headquarters in Philadelphia and take a rather relaxed view of schedules. Bob thought he was attending the San Francisco Convention and no one had the heart to tell him differently. Bob's chorus director reported that his attendance at chorus rehearsals is good, though he's often late; and that his attacks and releases leave something to be desired.

Many Barbershoppers got an early start on convention week by attending a category judging school at Albright College in Reading, Pa. The teaching staff included Ray Glynn, John Sommer, Phil Winston, Howard Mesecher, Gary Bolles, Lou Laurel and Lou Perry. Performances which were needed as grist for the judges' mill were provided by the Reading, Pa. and Columbia, Md. Choruses and the "Treasury Notes," "Committee," "For Ever Yours," "Sound Arrangement" and "Sound of Renown" quartets.

Celebrating with the new quartet and chorus champions on Saturday were Esther and Herb Willis of Melbourne, Fla., who were married fifty years on July 9th. Herb has been a Society member for 23 years.

"We've just scratched the surface," said Roger Thomas, 1978 president-elect. In a short interview Roger said he plans to make more efficient use of the Society's funds by instituting a standard cost system. He is also considering a program to streamline and improve membership services. Roger, a sixteen-year member of the Racine, Wis. Chapter, has been chapter president and filled almost all offices at the division and district levels. At international level he has been board member, vice president and vice president/treasurer. He and his wife Audrey have three children and two grandchildren.

Burt Huish, who will become a Society vice president on Jan. 1, 1978, is from Twin Falls, Ida., not Idaho City, Ida. as reported in the July-August issue. Our apologies, Burt.

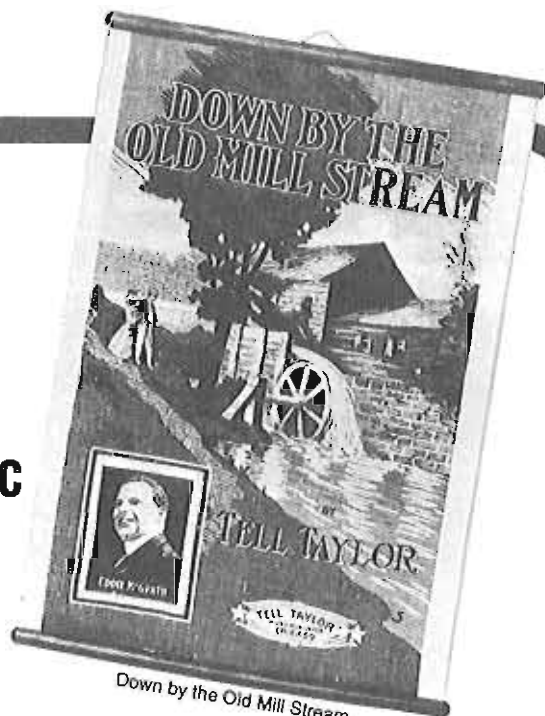
According to Terry Clarke, contact for the fourth place medalist "Boston Common," Philadelphia was the first quartet competition of late after which nearly everyone went home happy. "We were elated at the judges' selection," Terry wrote. "And we made it a point to let the 'Most Happy Fellows,' the '139th Street Quartet' and the 'Vagabonds' know how pleased we were that they medaled above us. There's no question that our quartet champions will be outstanding emissaries of our Society and of this artform called barbershop harmony."

Terry also had some kind comments for the hosts of the competing quartets. At least one, Ray Rauenzahn (lead for the popular "Pennsmen" of M-AD), saved the "Boston Common" their fourth place medal. While the quartet was warming up in the car on the way to the Friday evening contest, they sang their two intended selections. When they finished, Ray (driver of the car) asked if these were the songs they planned to sing. When he heard the quartet's affirmative reply, Ray informed them that they had sung 14 seconds over the six-minute limit. The quartet quickly inserted another song when they discovered he was right. Now *that's* a host!

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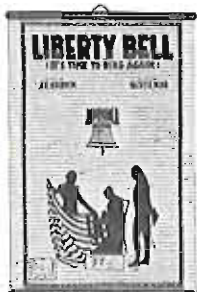
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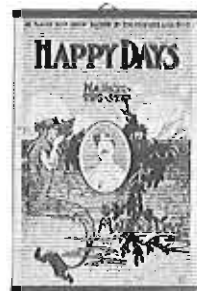
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1977 Quarter-Finalists

Picture position does not designate contest rank.



(1) **DELUXE EDITION** (Missoula, Mont. — EV) Rob F. Goodman, bari; Bob Stewart, bass; Rick J. Stewart, lead; Herm Bauer, tenor. Contact: Herm Bauer, 2340 Agnes, Missoula, Mont. 59801 — Phone: (406) 549-9888. No Wonder I'm Happy; Memories.

(2) **TALK OF THE TOWN** (St. Croix Valley and Minneapolis, Minn. — LOL) Keith Fransen, tenor; Judd Orff, lead; Bob Brutsman, bass; Jim Hall, bari. Contact: Judd Orff, 115 E. Linden, Stillwater, Minn. 55082 — Phone: (612) 439-3108. Where the Morning Glories Grow; There Never Was a Gang.

(3) **UNCLE SAM'S MUSIC REVUE** (Cincinnati, O. — JAD) Dale Fetick, tenor; Rich Ackley, lead; Jon Ackley, bass; Tom Rouse, bari. Contact: Richard Ackley, 6620 Rosalee Ln., Cincinnati, O. 45236 — Phone: (613) 793-3180. Don't Bring Lulu; Ricky Ticky Jazz.

(4) **ROADRUNNERS** (Minneapolis and Winona, Minn. — LOL) Ron Thomley, tenor; Bruce Odell, lead; Norm Wolfe, bass; Wile E. Mennenga, bari. Contact: Norm Wolfe, 10310 Little Circle, Minneapolis, Minn. 55437 — Phone: (612) 831-2340. Cinderella; Gotta' Be On My Way.

(5) **THE RE-ARRANGEMENT** (Elyria, O. and Pittsburgh, Pa. — JA) David Bash, bari; Max French, bass; Ray Neikirk, lead; Wendell Pryor, tenor. Contact: Max French, P.O. Box 840, Elyria, O. 44035 — Phone: (216) 365-3051. Little Old Lady; Yes, Sir, That's My Baby Medley.

(6) **JAX OF HARMONY** (Des Moines, Ia. — CS) John Mininger, tenor; Mike Rehberg, lead; Jerry Pike, bass; Ron Morden, bari. Contact: John Mininger, 6013 S.W. 18th, Des Moines, Ia. 50315 — Phone: (515) 285-5938. Barefoot Days; I Miss You Most of All.

(7) **FORMALITIES** (Iowa City and Davenport, Ia. — CS) Larry Knipfer, tenor; Doug Nichol, lead; Larry Monson, bass; Loran Hershberger, bari. Contact: Loran Hershberger, 912 Juniper Dr., Iowa City, Ia. 52240 — Phone: (319) 351-2342. Wait For Me By the Mulberry Tree; Song and Dence Man.

(8) **CLASSIC COLLECTION** (Denver, Colo. — CS) George Davidson, bari; Terry Heltna, bass; Larry Wilson, lead; Curt Hutchinson, tenor. Contact: Curt Hutchinson, 15129 E. Stanford Dr., Denver, Colo. 80232 — Phone: (303) 761-3773. Summer Sounds; I Am Singing Your Love Songs to Somebody Else.

(9) **LION'S SHARE** (Lake Washington and Seattle, Wash. — EV) Dan Tangarone, tenor; Dick Clark, lead; "Stu" Turnor, bass; "Chuck" Landback, bari. Contact: Dick Clark, 2205 Harris Ave., Bellingham, Wash. 98225 — Phone: (206) 733-8575. Take Me to the Land of Jazz; There's a Lump of Sugar.

(10) **SIDE STREET RAMBLERS** (Town North and Dallas Metro, Tex. — SW) Keith Houts, tenor; Jim Law, lead; Earl Hagn, bass; Dennis Malone, bari. Contact: Jim Law, 3640 Haynie, Dallas, Tex. 75205 — Phone: (214) 363-0581. Guess I'll Take the Train Back Home; Bye, Bye Blackbird.

(11) **SCARBOROUGH FAIR** (Scarborough, Ont. — ONT) Wally Coe, lead; Bob Gibson, tenor; Ken Beard, bari; Dan McCombe, bass. Contact: Ken Beard, 64 Parkway Ave., Markham L3P 2G6, Ont. — Phone: (416) 294-5171. Take Me to the Land of Jazz; Sam, the Old Accordion Men.

(12) **ROAD SHOW** (Warren, O., Pittsburgh, North Hills and Alle-Kiski, Pa. — JA) Harry Hoffman, bari; Larry Brown, bass; Dick Hurl, lead; Leo Sisk, tenor. Contact: Leo Sisk, 590 Dorseyville Rd., Pittsburgh, Pa. 15238 — Phone: (412) 963-8381. Mammy Song; I Wouldn't Trade the Silver in My Mother's Hair for All the Gold in the World.

(13) **SAN FRANCISCO STORM DOOR & WHALE OIL CO.** (Peninsula, Cal. — FW) Wayne Mansfield, tenor; Don Gubbins, lead; Bill Tieberg, bari; Jim Sherman, bass. Contact: Jim Sherman, 2853 Lexford Ave., San Jose, Cal. 95124 — Phone: (408) 265-9034. Ten Feet Off the Ground; Make Believe.

(14) **SPIRIT OF '76** (Springfield and Concord, Mass., Rockville, Conn. and Saratoga Springs, N.Y. — NE) "Chuck" Labbae, tenor; Don Jolie, lead; Tom McQueeney, bari; John North, bass. Contact: Charles A. Labbae, 23 Elm St., Hatfield, Mass. 01038 — Phone: (413) 247-5568. Hi-Brow Ball; That Summer When We Were Young.





(15) SUSSEX COUNTS (Seaford, Del. and Salisbury, Md. — M-A) Ron Allen, tenor; Jim Marberger, lead; Jon Lowe, bass; Carroll Beard, bari. Contact: Jon Lowe, 3138 Brinley Rd., Apt. 302, Oxon Hill, Md. 20031. Little Girl; Back In Dad and Mother's Day.

(16) SUNNYSIDERS (Rochester, N.Y. — SL) "Bud" Bulling, bari; Ron Brown, bass; Jack Maracle, lead; Fritz Fouquet, tenor. Contact: Jack Maracle, 373 Birch Hills Dr., Rochester, N.Y. 14622 — Phone: (716) 467-7641. Don't Bring Lulu; I Wish I Had a Girl.

(17) MATINEE IDOLS (Elyria, O. — JA) Dan Trakas, tenor; Rod Nixon, lead; Al Downey, bass; Steve Pence, bari. Contact: Rod C. Nixon, 1650 Middle Ridge Rd., Amherst, O. 44001 — Phone: (216) 988-4892. I'm Comin' a Courtin' Corabelle; Somebody's Comin' to My Town.

(18) FOREIGN POLICY (Grosse Pointe and Detroit No. 1, Mich. — PIO) John Wearing, tenor; Russ Seely, lead; Don Humphries, bari; Tom Hine, bass. Contact: Russ Seely, 791 N. Oxford, Grosse Pointe Woods, Mich. 48236 — Phone: (313) 882-5520. Ma, She's Making Eyes At Me; Mammy Medley.

(19) THE BROTHERHOOD (Poughkeepsie, N.Y. and Danbury, Conn. — NE) Fred Gielow, bari; Anton Gross, bass; Mike Myers, lead; Pete Donatelli, tenor. Contact: Fred Gielow, 33 Park Dr., Woodstock, N.Y. 12498 — Phone: (914) 679-8330. When Sweet Susie Goes Steppin' By; Back In the Old Routine.

(20) SATURDAY REVIEW (Mankato, Minn. — LOL) Edward Wirtz, tenor; Warren Hetlinga, lead; "Rip" Kirby, bass; Barry Clapper, bari. Contact: Barry K. Clapper, 1110 Anderson Dr., Mankato, Minn. 56001 — Phone: (507) 387-2821. Who'll Take My Place When I'm Gone; Sam, the Old Accordion Man.

(21) VALLEY FOUR-GERS (Elgin, Ill. — ILL) Carl Missele, lead; Don Lowe, bass; Walt Martin, bari; Gene Anthony, tenor. Contact: Don Lowe, 666 St. John St., Elgin, Ill. 60120 — Phone: (312) 741-1332. My Wild Irish Rose; When Frances Dances With Me.

(22) CITATIONS (Louisville, Ky. — CAR) Bob Netherton, tenor; Jim Miller, Lead; Bill Myers, bass; Ken Buckner, bari. Contact: Bob Netherton, 6837 Green Meadow Cr., Louisville, Ky. 40207 — Phone: (502) 895-5708. The Gray Bonnet Medley; Daddy, You've Been a Mother to Me.

(23) SEVENTH ST. SINGERS (Housatonic-Derby, Conn. — NE) Bob Ranno, tenor; Dennis Evans, lead; John Ahearn, bari; John Violano, bass. Contact: Dennis Evans, 747 Wallingford, Rd., Cheshire, Conn. 06410. That Old Barber Shop Style; Sweet Adeline.

(24) FOUR-IN-ACCORD (Greendale, Wis. — LOL) Marv Rutkowski, tenor; John Plazek, lead; Bob Groiner, bass; Al Roehrig, bari. Contact: Al Roehrig, 3326 E. Henry Ave., Cudahy, Wis. 53110 — Phone: (414) 769-9184. Back In Dixie Again; Mary, You're a Little Bit Old Fashioned.

(25) MARKSMEN (Sarasota and St. Petersburg, Fla. — SUN) John Lickert, bari; "Bud" Wilms, bass; David Brown, lead; Bob Robar, tenor. Contact: John Lickert, 6720 - 29th Ave. N., St. Petersburg, Fla. 33710 — Phone: (813) 343-1979. How's Every Little Thing In Dixie; Old Fashioned Girl.

(26) MALE ORDER MUSIC COMPANY (Asheville, N.C., Memphis and Nashville, Tenn. — DIX) John W. Whalen, tenor; Daryle Teague, lead; "Chuck" Greene, bass; Art Collier, bari. Contact: Art Collier, 331 Huntington Ridge Dr., Nashville, Tenn. 37211 — Phone: (615) 331-3960. So Long Mother; Little Girl.

(27) ENTERTAINMENT COMMITTEE (Amherst and Rochester, N.Y. — SL) Angelo Cervi, tenor; Bill Swift, lead; Mike Morgan, bass; Ron Mason, bari. Contact: Ron Mason, 1154 Milestrip Rd., Irving, N.Y. 14081 — Phone: (716) 549-5931. Wait'll You See My Gal; When You and I Were Young Maggie.

(28) VOCAL GENTRY (Polk Co. and Orlando, Fla. — SUN) Steve Culpapper, tenor; Dick Kneeland, lead; Irv Wells, bass; Bob Boemler, bari. Contact: Bob Boemler, 825 Driver Ave., Winter Park, Fla. 32789 — Phone: (305) 644-3348. Cross That Mason-Dixon Line; My Melancholy Baby.

(29) GREAT LAKES EXPRESS (Detroit No. 1 and Monroe, Mich. — PIO) Steve Boughnor, tenor; Walter Dorosh, lead; Chan Smith, bass; Robert Hague-Rogers, bari. Contact: Walter Dorosh, 2615 Venice, Dearborn, Mich. 48124 — Phone: (313) 336-7582. When Sweet Susie Goes Steppin' By; Make Believe





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Member's Place of Birth _____ Member's Occupation _____

Print Full Name _____
First Middle Last

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Full Name of Beneficiary _____
First Middle Last Relationship _____

Check only one of the following plans.

☐ Member Only ☐ Member and Spouse ☐ Member, Spouse and Children

YES NO

1. If applying for dependents coverage: Spouse Height _____ Weight _____
The beneficiary for spouse and dependents shall be the Insured Member in all cases.
2. Have you (or your dependents, if applying for dependent coverage) been prevented from performing their normal duties more than 5 days during the last year because of sickness or accident? ☐ ☐
3. Have you (or your dependents, if applying for dependent coverage) ever had any disorder of the heart, lungs, stomach or bowels, kidney, back or nervous system; or high blood pressure, diabetes, cancer, tumor, mental disorder, or any other departure from good health? ☐ ☐
4. Have you (or your dependents, if applying for dependents coverage) been ill or injured, or consulted a physician within the last 5 years or have you or your dependents had surgery, been advised to have surgery, or contemplate having surgery? ☐ ☐
5. Have you (or your dependents, if applying for dependents coverage) ever been declined by any insurance company or association, or has any insurance issued to you or your dependents been cancelled or the renewal thereof refused? ☐ ☐

If you answered "yes" to any question, indicate below the person involved, the nature of the illness, injury or surgery, duration, severity, with dates and details. Include name and address of physician and/or hospital.

AGREEMENT

I represent that each of the above statements and answers is complete and true and correctly recorded and I agree that they shall be the basis of the issuance of insurance by the North American Life and Casualty Company and that said Company shall not be liable for any claim on account of my disability arising or commencing or death occurring prior to any approval of my request for insurance.

I hereby authorize any licensed physician, medical practitioner, hospital, clinic or any other medical or medically related facility, insurance company, the Medical Information Bureau or other organization, institute or person that has records or knowledge of me or any member of my family to give all information to the North American Life and Casualty Company. I have read the notice on the reverse side. A photographic copy of this agreement shall be as valid as the original.

Date _____ Signature _____



Semi-Finalists



(6) **BLUE GRASS STUDENT UNION** (Louisville, Ky. — CAR) Allan Hatton, tenor; Ken Hatton, lead; Rick Staab, bass; Dan Burgess, bari. Contact: Allen W. Hatton, 1291 Willow Ave., Apt. 6, Louisville, Ky. 40204 — Phone: (502) 459-3098. The Whippoorwill Song/I Love You Dear Medley; I've Found My Sweetheart, Sally; Meet Me in Rosetime; Rosie; Midnight Rose; Please Don't Talk About Me When I'm Gone; Tired of the South.

(7) **GRANDMA'S BOYS** (North Shore, Ill. — ILL) Jay Giallombardo, bari; John Miller, bass; Hank Brandt, lead; Don Barnick, tenor. Contact: Hank Brandt, 1332 Greenwillow No. 3, Glenview, Ill. 60025 — Phone: (312) 729-0437. I'm Singing Your Love Songs to Somebody Else; Jazz Baby; How Can You Buy Killarney; The Same Old Shillelagh; You're the Girl I Love; All I Need Is a Girl Like You.

(8) **NOVA CHORDS** (Alexandria, Va. — M-A) John Adams, tenor; Scott Werner, lead; Dick Whitehouse, bass; John Hohl, bari. Contact: John D. Adams, 8201 Oxbow Ct., Alexandria, Va. 22308 — Phone: (703) 780-2683. Marion; Sitting On Top of the World; When I Was the Dandy and You Were the Belle; I Wish That I'd Been Satisfied With Mary; Nobody Knows What a Redhead Mama Can Do; There'll Be Some Changes Made/I'm Nobody's Baby Medley.

(9) **RURAL ROUTE FOUR** (Cass County and Kansas City, Mo. — CS) Everett Roth, tenor; Calvin Yoder, lead; Willard Yoder, bass; Jim Bagby, bari. Contact: Calvin Yoder, Rt. 2, Box 317, Garden City, Mo. 64747 — Phone: (816) 862-8343. Old Gray Bonnet; Rosie; Tie Me To Your Apron Strings Again; Piano Roll Blues; Sweet and Lovely; Farm In Old Missouri.

(10) **FRIENDS OF YESTERDAY** (Columbia and Montgomery Co., Md. — M-A) Gene O'Dell, tenor; Dick Bentz, lead; Lew Shipp, bass; Gene Jackson, bari. Contact: Gene Jackson, 4300 Holly Ridge Rd., Rockville, Md. 20853 — Phone: (301) 924-4055. Mary, That's Why I Love You; Wait'll You See My Girl; When You and I Were Young Maggie; Maggie Mine; If You See Sally; Sally Mine.

(11) **SOUND COMMITTEE** (Phoenix, Ariz. — FW) Gary Steinkamp, bari Allen Fossenkemper, bass; Frasier Brown, lead; Steve Schneck, tenor. Contact: Allen Fossenkemper, 1732 E. Baker Dr., Tempe, Ariz. 85282 — Phone: (802) 838-3998. Remember Me to Mary; My Lady Loves to Dance; Pal of My Cradle Days; Lulu's Back In Town.

(12) **SOUND ASSOCIATION** (San Antonio, Tex. — SW) Tommie Young, tenor; Rick Sonntag, lead; Mike McCord, bass; B. D. Harrington, bari. Contact: Rick Sonntag, 2213 Lotus Blossom, San Antonio, Tex. 78247 — Phone: (512) 494-2213. I'm Trying to Find Where the Angels Live; She Didn't Say No; When I Lost You; Five Foot Two.

(13) **CANADIAN HERITAGE** (Scarborough and East York, Ont. — ONT) Ed Russell, tenor; Wayne Atkinson, lead; Bob Wilfon, bass; Ray Danley, bari. Contact: Ed Russell, 88 Stansbury Crescent, Scarborough M1K 4R9, Ont. — Phone: (416) 281-5424. Midnight Choo Choo; Back In 1910; Somebody's Comin' to My Town; Back In Dixie Again.

(14) **LANDMARKS** (Hobart, Ind. — CAR) Bill Carbon, tenor; Don York, bass; "Butch" Koth, lead; Bob Zimny, bari. Contact: Bob Zimny, 760 Memory Lane, Hobart, Ind. 46342 — Phone: (219) 942-8017. Give Me a Good Old Mammy Song; Treasure Untold; Won't You Sing Me An Old Time Love Song; I'm Goin' Back to Dixieland.

(15) **REIGN-BEAUS' END** (Dundalk and Anne Arundel, Md. — M-A) Dick Webber, tenor; Larry Duggan, lead; "Bo" Delbel, bass; Joe Pollio, bari. Contact: Joe Pollio, 2000 Hillcroft Dr., Forest Hill, Md. 21050 — Phone: (301) 557-7816. Please Don't Talk About Me When I'm Gone; Piano Roll Blues; Down in Maryland; There's a Girl in the Heart of Maryland.

(16) **OCCIDENTALS** (Ventura, Fullerton and Crescenta Valley, Cal. — FW) Russ Walker, tenor; Nick Papageorge, lead; Kevin Smith, bass; Peter Beers, bari. Contact: Peter Beers, P.O. Box 4672, N. Hollywood, Cal. 91607 — Phone: (213) 767-1043. Sailin' Back to Dixie Medley; She Didn't Say No; Roarin' Soarin' Twenties; Old Songs Medley.

(17) **CHICAGO EXPRESS** (Lombard, South Cook, Aurora and Arlington Heights, Ill. — ILL) Rick Anthoney, tenor; Bob Stone, lead; Doug Smith, bass; Vance Weir, bari. Contact: Douglas E. Smith, 362 Bode No. 215, Hoffman Estates, Ill. 60194 — Phone: (312) 884-0190. That Summer When We Were Young; When I Was the Kid Next Door; In the Evening By the Moonlight/In the Good Old Summer Time/ When You Were a Tulip Medley; Pal of My Cradle Days.

(18) **SOUND REVIVAL** (Atlantic City and Cherry Hill, N.J. — M-A) Nell Plum, bari; Tom Sterling, bass; Roy Eckert, lead; Calvin Johnson, tenor. Contact: Neil P. Plum, 3118 W. Brigantine Ave., Brigantine, N.J. 08203 — Phone: (609) 266-3481. Yes, Sir, That's My Baby/Baby Face Medley; I'm Always Chasing Rainbows; I Must See Annie Tonight; Mother Dear, I'm All to Blame.

(19) **STACKED DECK** (Tuscaloosa, Ala. — DIX) Fred Braswell, tenor; Ron Montgomery, lead; Tom Cain, bass; Jim Cain, bari. Contact: Jim Cain, 3807 2nd Ave., Tuscaloosa, Ala. 35401 — Phone: (205) 758-9594. Rock-a-Bye Your Baby With a Dixie Melody; On the Mississippi; When Sweet Susie Goes Steppin' By; Old Dominion Line.

(20) **CUSTOM GENTLEMEN** (Riverhead, N.Y., Montclair and Livingston, N.J. — M-A) Dana Marble, tenor; Ed Harrington, lead; Jim Mallatt, bass; Ed Waesche, bari. Contact: Ed Harrington, 16 Highview Terr., Bloomfield, N.J. 07003 — Phone: (201) 338-8199. Riverboat Days; You're the Best Little Mother of All; Girl of My Dreams; I'm Going South.



Finalists





Chorus Competitors

Second Place

THOROUGHBREDS

Jim Miller and Joe Wise, Directors

Louisville, Kentucky

Cardinal District

The Sunshine of Your Smile; Back to My Home in Alabam'

Third Place

SUN HARBOR

Marvin Yerkey, Director

San Diego, California

Far Western District

In The Lovin Land of Jazz; The Night The Showboat Came to Town



Fourth Place

SOUTHERN GATEWAY

Tom Gentil, Director

Cincinnati Western Hills, Ohio

Johnny Appleseed District

Sing Me A Good Old Mammy Song Medley; Jolson Song Medley

Fifth Place

DAPPER DANS OF HARMONY

Dave Mittelstadt, Director

Livingston, N. J.

Mid-Atlantic District

You Ain't Heard Nothing Yet; The Girl Who Broke My Heart



TIDELANDERS

George Howe, Director

Houston, Texas

Southwestern District

Pal O' Mine; All Aboard for Dixieland

PONY EXPRESSMEN

Byron Myers, Director

St. Joseph, Missouri

Central States District

*Jolson Medley; Rockabye My Baby With
A Dixie Melody*



MUSIC CITY

Freeman Groat, Director

Nashville, Tennessee

Dixie District

*When You're A Long, Long Way From
Home; My Home Town*

MOTOR CITY

Thomas Hine, Director

Detroit No. 1, Michigan

Pioneer District

*Ma, She's Making Eyes At Me; If the Rest
of The World Don't Want You*



SOUND OF ILLINOIS

Samuel Anliker, Director

Bloomington, Illinois

Illinois District

*Little Boy/The Boy I Used to Be Medley;
Cross That Mason-Dixon Line*

SOUNDS OF CONCORD

Robert Long, Director

Concord, Massachusetts

Northeastern District

*Back In the Old Routine; If All My
Dreams Were Made of Gold*





MIAMIANS

Gene Cokerof, Director

Miami, Florida

Sunshine District

*Bye, Bye Baby; I Wish I Had My Old Gal
Back Again.*

ROSE CITY CLOSE HARMONY MUSICMEN

Steve Kyes, Director

Portland, Oregon

Evergreen District

*Back In Dixieland; Who'll Take My Place
in Your Arms When I'm Gone*



CHORUS OF THE GENESEE

Michael Morgan, Director

Rochester, N. Y.

Seneca Land District

*Moving Picture Ball; Down By the Old
Mill Stream*

DAIRY STATESMEN

Doug Miller, Director

Racine, Wisconsin

Land O'Lakes District

Coney Island Baby; Tell Me You'll Forgive Me



1977 Medalists



FIRST PLACE

MOST HAPPY FELLOWS (Tacoma and Lake Washington, Wash. — EV) Bob Dodge, tenor; Larry Hassler, lead; Jack Lyon, baritone; Ken Hawkinson, bass. Contact: Bob Dodge, Box 94004, Ft. Steilacoom, Wash. 98404 — Phone: (206) 537-6186. Slippery Sal That Mean Old Waterfront Gal and Dirty Dan the Oyster Man; In the Naughty, Naughty Nineties; If He Can Fight Like He Can Love, Good Night Germany; I Don't Want To Get Well, I'm In Love With A Beautiful Nurse; Alice Blue Gown; Sweet Mae.



SECOND PLACE

139TH STREET QUARTET (Whittier and Indian Wells Valley, Cal. — FW) Jim Kline, bass; Doug Anderson, tenor; Jim Meehan, lead; Pete Neushul, baritone. Contact: Pete Neushul, No. 8 Buggywhip, Rolling Hills, Cal. 90274 — Phone: (213) 323-3153. Coney Island Medley; Hop Off a Train; When They're Old Enough to Know Better; Don't Put a Tex on the Beautiful Girls; Take Her Down to Coney Isle; Don't Take Me Home.



THIRD PLACE

VAGABONDS (Lansing, Detroit No. 1 and Oakland Co., Mich. — PIO) Ken Gibson, tenor; Dennis Gore, lead; Norman Thomson, bass; Clay Shumard, baritone. Contact: Clay Shumard, 1964 Edwin, Hamtramck, Mich. 48212 — Phone: (313) 365-7489. Welcome Back to Dixieland; I Tried to Forget You in Vain; At the End of a Cobblestone Road; Shillelagh Medley; If We Can't Be the Same Old Sweethearts, We'll Just Be the Same Old Friends; Bye, Bye Baby/Baby Won't You Please Come Home Medley.

FIFTH PLACE

ROARING 20'S (Cincinnati Western Hills, O. — JA) Don Gray, tenor; Gerry Kelly, lead; Jim Gentil, bass; Ron Riegler, baritone. Contact: Jim Gentil, 8206 D. Wooster Pike, Cincinnati, O. 45227 — Phone: (513) 271-6890. Dearie; Anna in Indiana; Sweet Georgia Brown; Dark Town Strutters' Ball; I Never See Maggie Alone; I'm Wild About Horns On Automobiles.



FOURTH PLACE

BOSTON COMMON (Boston, Mass. — NE) Kent Martin, tenor; Rich Knapp, lead; Terry Clarke, bass; Larry Tully, baritone. Contact: Terry Clarke, 111 Summer St., Hingham, Mass. 02043 — Phone: (617) 749-1536. Ten Feet Off the Ground; I Wonder What's Become of Sally; There's Something I Like About Broadway; If All My Dreams Were Made of Gold; Who Told You; Back In Dad and Mother's Day.

SCORING SUMMARY
39TH INTERNATIONAL QUARTET CONTEST
PHILADELPHIA, PA. — JULY 7-9, 1977

RANK	Name of Quartet	District	SND	INT	S P	ARR	TOTAL
1.	Most Happy Fellows	EVG	1478	1535	1573	15	4601
2.	139th Street Quartet	F W	1488	1522	1523	15	4548
3.	Vagabonds	PIO	1519	1533	1427	-14	4485
4.	Boston Common	N E	1478	1470	1459	42	4449
5.	Roaring 20's	J A	1471	1467	1466	42	4446
6.	Bluegrass Student Union	CAR	1539	1478	1404	-16	4405
7.	Grandma's Boys	ILL	1448	1475	1455	-10	4368
8.	Nova-Chords	M A	1555	1468	1398	-58	4363
9.	Rural Route Four	C S	1432	1354	1320	-8	4088
10.	Friends of Yesterday	M A	1386	1307	1299	8	4000
11.	Sound Committee	F W	932	877	875	-11	2673
12.	Sound Association	S W	863	916	882	0	2666
13.	Canadian Heritage	ONT	899	865	870	-3	2631
14.	Landmarks	CAR	934	881	809	-14	2610
15.	Reign-Beaus' End	M A	911	846	853	-6	2604
16.	Occidentals	F W	854	943	912	-9	2800
17.	Chicago Express	ILL	930	803	758	0	2591
18.	Sound Revival	M A	934	837	807	8	2586
19.	Stacked Deck	DIX	911	752	884	8	2555
20.	Custom Gentlemen	M A	899	825	804	-27	2501
21.	San Francisco Storm Door & Whale Oil Co.	F W	407	428	430	-5	1261
22.	Lion's Share	EVG	429	427	383	6	1245
23.	Re-Arrangement	J A	452	427	361	0	1240
24.	Classic Collection	C S	440	402	390	0	1232
25.	Formalities	C S	453	384	388	6	1231
26.	Matinee Idols	J A	443	417	355	2	1217
27.	Citations	CAR	408	376	429	-5	1208 ^a
28.	Side Street Ramblers	S W	393	444	391	4	1208 ^a
29.	Sussex Counts	M A	408	395	387	9	1199
30.	Saturday Review	LOL	417	395	371	6	1188
31.	Male Order Music Co.	DIX	437	388	361	-4	1182
32.	Scerborough Fair	ONT	381	397	400	0	1178
33.	Uncle Sam's Music Review	J A	395	342	438	-5	1170
34.	Spirit of '76	N E	429	351	385	-1	1164
35.	Entertainment Committee	S L	398	385	381	-3	1181
36.	Jax of Harmony	C S	403	386	338	3	1130
37.	Seventh St. Singers	N E	376	360	386	-2	1120
38.	Vocal Gentry	SUN	400	341	377	0	1118
39.	Valley Four-gers	ILL	375	358	376	10	1117
40.	Roadrunners	LOL	402	332	384	-21	1087
41.	Four-In-Accord	LOL	406	338	352	0	1096
42.	Talk of the Town	LOL	368	327	384	9	1088 ^b
43.	Road Show	J A	345	363	386	-6	1088 ^b
44.	Great Lakes Express	PIO	351	352	358	4	1075
45.	Marksman	SUN	404	321	347	-4	1068
46.	Foreign Policy	PIO	365	324	367	-4	1052
47.	Sunnysiders	S L	366	320	353	-1	1038
48.	Brotherhood	N E	308	294	435	-4	1033
49.	Deluxe Edition	EVG	340	306	351	-9	988

a & b - Tie broken per article 25 of official contest rules.

*Time Penalty - 24 points (2 seconds at 12 points per second)

INTERNATIONAL CHORUS CONTEST SCORING SUMMARY
PHILADELPHIA, PA. — JULY 9, 1977

RANK	Name of Chorus	District	SND	INT	S P	ARR	TOTAL
1.	Scarborough, Ontario	ONT	551	553	511	4	1619
2.	Louisville, Kentucky	CAR	527	538	483	0	1548
3.	San Diego, California	F W	508	505	497	10	1520
4.	Cincinnati, Ohio	J A	509	505	493	7	1514
5.	Livingston, New Jersey	M A	488	499	483	10	1480
6.	Houston, Texas	S W	479	516	466	11	1472
7.	St. Joseph, Missouri	C S	441	451	497	-2	1397
8.	Nashville, Tennessee	DIX	466	459	439	3	1367
9.	Detroit No. 1, Michigan	PIO	483	448	414	1	1346
10.	Bloomington, Illinois	ILL	466	428	421	-8	1307
11.	Concord, Massachusetts	N E	473	403	398	4	1278
12.	Miami, Florida	SUN	450	391	425	0	1266
13.	Portland, Oregon	EVG	448	402	397	8	1265
14.	Rochester, New York	S L	421	396	430	3	1250
15.	Racine, Wisconsin	LOL	437	409	399	-1	1244



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Fred King at Champions' meeting.



Joe Barbershopper meets Mac Huff.



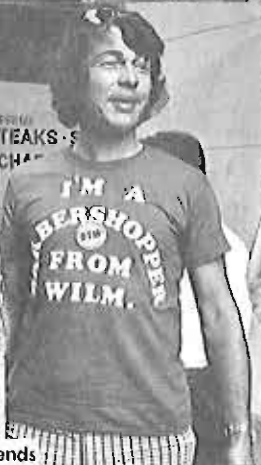
Champs breakfast.



Valley Forge tour.



Young Men in Harmony meeting.



Prize to Virg Aramian at Ladies' Luncheon.



M-AD Board member Merritt Auman tends Logopedics booth.



Contest Sec'y Wayne Foor.



Contest Chairman Don Flom.



Quartet briefing.



MC Keith Clark and Gen'l Chrmn. Debes.



MC Don Harbin.



Co-Bulletin Editors Len Sibley and Al Forsythe.



BABS Champs - "Barrytones," in chorditorium.





Singing joggers.



Roger Snyder and Dee Paris check PROBE meeting plans



District C&J Chairmen meet.



DECREPETs — (wives of past board members).



DECREPITs — (past board members).



Joe Barbershopper meets Joe Liles.



Mass sing with Bob Johnson directing.



Reaching for a high note.



Friday



Kids on tour of museum.



Teens' Dance party.



Not all the teens danced.



M-AD pop rally.



"Showcase" MC Frank Lanza.



FOLLOW Me!



Backstage chiefs — Dick Rothermill and Staffer Lloyd Steinkamp



"Donor's Choice" — 1973



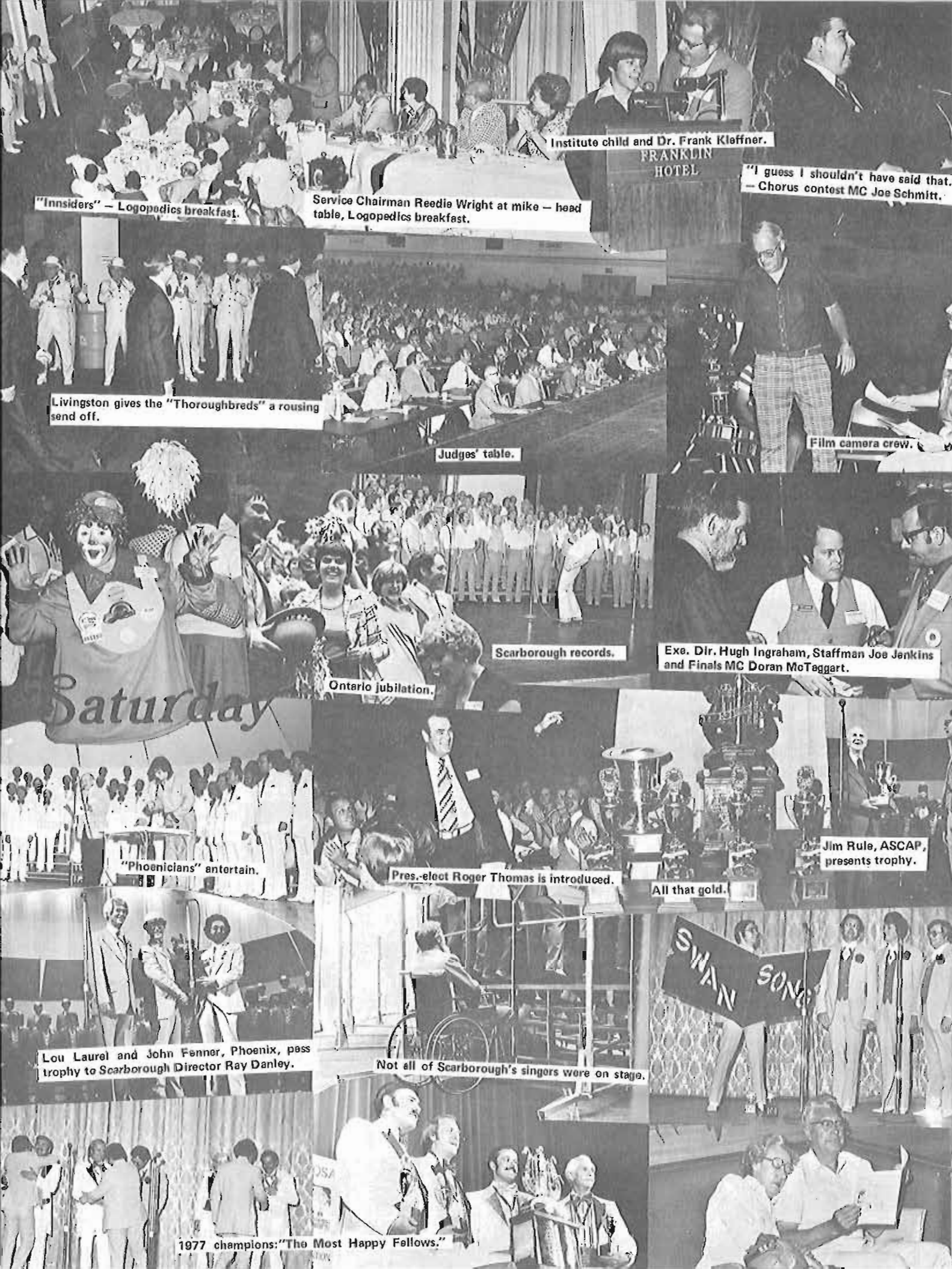
"Happiness Emporium" — 1975.



"Evans Quartet" — 1980.



"Schmitt Brothers" — 1951.



"Insiders" — Logopedics breakfast.

Service Chairman Reedie Wright at mike — head table, Logopedics breakfast.

Institute child and Dr. Frank Kleffner.

FRANKLIN HOTEL

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Film camera crew.

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Pres.-elect Roger Thomas is introduced.

Jim Rule, ASCAP, presents trophy.

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Lou Laurel and John Fenner, Phoenix, pass trophy to Scarborough Director Ray Danley.

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Most Happy Fellows



Pictures appearing on montage pages provided by Official Convention Photographers Bob Demmler (Dundalk, Md. Chapter) and Ron Welgel (Bryn Mawr, Pa. Chapter). With grateful appreciation to the host Bryn Mawr, Pa. Chapter, another outstanding convention has been recorded in the annals of Society history. Going to be in Cincinnati next year? Why not register now (registration form on page 35).



What Are We Trying to Preserve?

(As reprinted from PROBLEMOTER)
By Society Music Services Assistant Dave Stevens

Once you've pointed out that it's "preservation," not "prevention," you get another question. In fact, you usually get two! What is barbershop harmony, and what exactly are we trying to preserve? When you get right down to it, the answer for the first question will answer the second. If you explain one, you've explained the other. But don't try to do it in one sentence, such as "four guys singing a song." In an effort to promote and convince, we often leave the impression that barbershop harmony isn't really very much. When someone asks you about our style of singing, smile big and say "friend, how much time have you got?" Because it can get complicated!

A LOOK AT PRINCIPLES

We're trying to preserve PRINCIPLES. The principles involved with good barbershop music are many, and no one or two of them alone will do it. The higher a song rates on all principles, the better the song is for barbershop harmony — and vice versa.

Most of our experts would agree that Principle No. 1 would have to do with the MELODY. Does it lie within the normal, good-quality range of the average quartet lead? Do awkward skips make it tough to sing accurately or tune to? Does it suggest good barbershop harmony to the ear — could you sing a harmony part to what you hear — and do most of the melody notes fit in that harmony?

Principle No. 2 would concern the LYRIC. A good barbershop lyric is not arty, nor is it too sophisticated or impressionistic. It's down-to-earth, often nostalgic, and is the kind of language used by popular songwriters during the "era" of barbershop (turn of the century into the 20s), and, of course, it's in good taste by any standard.

Principle No. 3 would have to do with CHORDS. Without getting technical, we use "harmonious" chords — no passing notes that aren't in the chord, no "modern" sounds and a lot of "barbershop sevenths."

Principle No. 4 has to do with CHORD PROGRESSION, and that's complex. (You've heard of the circle-of-fifths.) But if the song has a lot of variety of harmony — and that harmony is mostly the barbershop seventh — you can probably do a pretty fair job of harmonizing it by "ear." When that happens, you're more than likely using barbershop harmony chord progressions.

Principle No. 5 concerns EMBELLISHMENTS — or often called "tiddlies" in the barbershop jargon. If a song doesn't offer opportunities for tiddlies it isn't going to sound like barbershop harmony. Imagine no swipes, echoes, patter, back time, blossom, pyramid, cascade or bell chords. Just imagine!

SONG CONSTRUCTION IMPORTANT

Principle No. 6 might be called MECHANICS, or the nuts and bolts of song construction. Elements of rhythm, meter and form are important considerations in unaccompanied

quartet singing. Rhythmic patterns too complex, metrical schemes too irregular and songs not symmetrical in shape are not in our ball park.

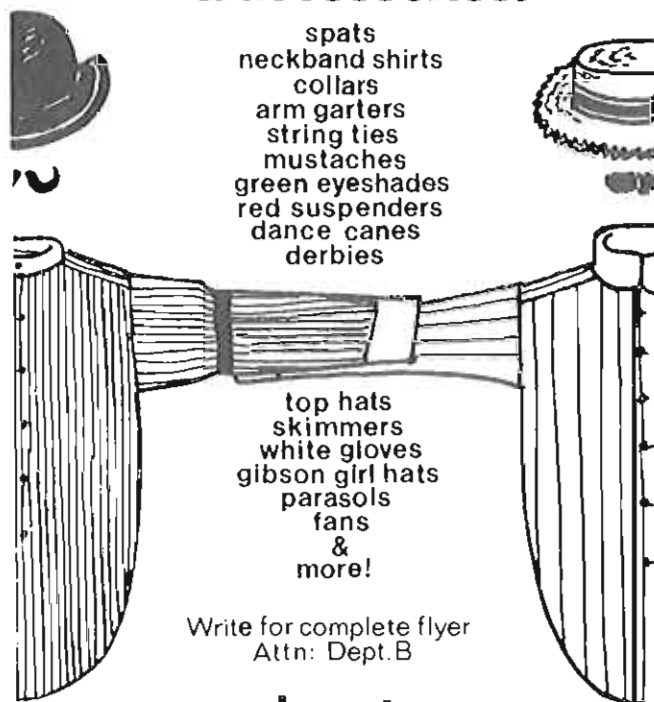
Principle No. 7 would be VOICING of chords. If the tenor isn't singing mostly thirds and sevenths, when the baritone is consistently singing above the lead, or when you hear chords voiced mostly within the octave — you're not hearing the best barbershop sound. Good, or not so good, voicing of chords is directly related to the melody and key.

Principle No. 8 could be described as the potential for INTERPRETATION. We might decide not to sing *Honey — Little Lize* in contest because there may not be enough opportunities for interpretation. It sure is fun to sing — and one of our favorites — and if it doesn't have the interpretive potential of *If All My Dreams Were Made of Gold* that doesn't necessarily mean it's not good barbershop harmony.

As stated previously: "Friend, how much time do you have?"!!

But isn't it interesting that while barbershop harmony is complex, you can still sing it without having to know anything about it. Of how many other styles of music is this true?

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What Price Amateurism?

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

The S.P.E.B.S.Q.S.A., Inc. is certainly one of the greatest singing organizations of all time, and every member an amateur. Not only are we amateurs, but we're proud of it.

The tax authorities of our governments generally regard an amateur as one who realizes less than half of his income from the activity in question. Webster's New Collegiate Dictionary puts it this way: *amateur . . . 1. DEVOTEE, ADMIRER 2. one who engages in a pursuit . . . as a pastime rather than as a profession*. The real thrust, though, is in the etymology; our english word for "amateur" has its roots in the Latin, *amare*, meaning to love. Now there's a chord that'll ring! We sing for the love of it; for pleasure, and for fulfillment.

Our language is flexible, however, and whether we view ourselves in the bright light of the revenuers or in the warmer glow of Webster, there is an underlying, more compelling reason for maintaining our amateur attitude: the financial health of our chapters, and thus our Society, is largely dependent upon revenues from our annual shows. Our ticket sales in most states are tax-free because of the Society's exempt status. If we had to pay that tax our profits would be greatly reduced, if not eliminated. This is why we rely upon a corps of "amateur" entertainers to fill our auditoriums, at reasonable costs, so that our chapters may realize a profit.

About four years ago the international board of our Society considered the possibility of putting a lid on quartet fees. The problem of high quartet fees was discussed by the board and aired in a couple of HARMONIZER articles. Wisely, the board rejected a legislative approach, recognizing that establishing a dollar ceiling was not the solution. They maintained the responsibility and authority for determining reasonable fee structures remained in the hands of our chapter show committees. The fact was true then and it's true today.

DISTRICT ATTACKED PROBLEM

The 1973 board discussion did not result in complete inaction, though. Many chapters resolved to tighten up the purse strings on their show-talent budgets. Both the Far Western and Evergreen districts instituted a voluntary fee-listing service in their district publications. Quartets are offered a free listing, which includes their MAXIMUM fee for a one- or two-night show. Other districts have considered similar approaches.

These listings are only a partial solution, however. Some quartets charge a modest fee, but submit an exorbitant expense account, in advance. Such challenges to chapter solvency may appear in a dozen different suits of armor. Obviously, listed fees are only one weapon in the arsenal. The total answer is not in a number, nor can it be mandated by any one person. *The answer is in the willingness of chapter show committees to reject high bids that threaten the profitability of their show*. The answer lies also in the awareness that this will be a *continuing responsibility* for as long as there is a Barbershop Harmony Society.

What about our quartet people? Aren't they guilty of treasonous conduct when they sock us with such high fees? Shouldn't we sew up their wallets, or banish them from the Society altogether?

Certainly not! Perish the thought!

We're talking about singers, amateurs. These are guys who love singing and who would bust chords in a coal bin if that's how it had to be. Temperamental artists, many of them, whose talents do not lie in resisting temptation, we present them with a sequence of temptations to test a saint. (And saints these ain't!) Some of these fine performers receive several show bids per week. When this kind of demand is present (many times a bidding war between chapters), few can resist the urge to make money the fifth man in the quartet. Think, for a moment, if you were providing the service how you would react to these kind of "demands" if you had control of the "supply?"

YOU DON'T NEED THE VERY BEST

Perhaps there are a number of chapters with show formats and reputations which demand a topflight headliner. There are enough topflight quartets on the show circuit to take care of their wants. For the rest of the year these same quartets will perform for modest fees, unless we all join the internecine bidding wars. Unlike the world's relationship with OPEC, which can exist only because of the complete dependence of our economies and cultures upon fossil fuels, we have alternate sources of "energy"; many almost-as-good quartets will be happy to appear on your show for a nominal fee, and you'll probably find them closer to home, resulting in lower transportation costs. What's more, if you choose wisely, and do a good production job, your audience will love your show and never suspect that your headliner has never won an international medal.

WE MUST HOLD THE LINE!

Yet, we can be reasonable about this. Surely an exceptional headliner is entitled to *all* applicable expenses plus a \$400 fee (at *today's* prices, give or take a little). Double that fee for a two-night show. However, if that second night dictates that each of the foursome hires a guy to mow the lawn and wash his wife's car, at an *additional* total cost of \$700, these guys are yielding to temptation. Tell 'em "No, thanks!" (and include the exclamation mark). This is when we must hold the line!

As long as we continue to hire our own amateurs to perform on chapter shows, it will be *our* responsibility to keep them amateur — yours and mine! We can't expect our headliners to do *that* for us, too. It can't come as an act of magic out of our International Office, either. The fact is, our Society leaders have been pestered by the high-quartet-fee problem for many years and have yet to find a lasting solution.

Because we hold the answer in our hands, it will *always* be up to *us* to keep our heroes amateur, singing, like you and I, for the love of it.

EXPANSION FUND REPORT (As of July 31, 1977)

Total Received To Date \$140,639.30
The following chapters are recognized as "100% chapters" in the Expansion Fund Drive, having contributed at least \$10 per member (based on July 30, 1976 membership) and \$100 from the chapter, or an amount equal to the total of the two.

CENTRAL STATES	
Florissant, Mo.	\$ 930
DIXIE	
Jackson, Miss.	\$ 535
EVERGREEN	
Roseburg, Ore.	\$ 470
Helena, Mont.	\$ 430
Olympia, Wash.	\$ 660
Twin Falls, Idaho	\$ 665
Vancouver, B.C.	\$ 690
FAR WESTERN	
Tucson, Ariz.	\$1,084
Oakland East Bay, Calif.	\$1,014
Hanford, Calif.	\$ 590
Fresno, Calif.	\$1,165
West Covina, Calif.	\$ 310
Palomar Pacific, Calif.	\$ 590
Reseda Valley, Calif.	\$1,195
ILLINOIS	
Oak Park, Ill.	\$2,055
Southwest Suburban, Ill.	\$1,274
LAND O'LAKES	
Green Bay, Wis.	\$1,100
Perk Rapids, Minn.	\$ 270
MID-ATLANTIC	
Alexandria, Va.	\$1,685
Westchester Co., N.Y.	\$1,217
NORTHEASTERN	
Concord, Mass.	\$ 815
Nashua, N.H.	\$ 867
ONTARIO	
Brockville, Ont.	\$ 270
East York, Ont.	\$1,081
PIONEER	
Grand Rapids, Mich.	\$1,202
Holland, Mich.	\$3,026
Lansing, Mich.	\$ 575
SENECA LAND	
Warren, Pa.	\$ 747
SOUTHWESTERN	
Port Neches, Tex.	\$ 683
SUNSHINE	
Venice, Fla.	\$6,420
Sarasota, Fla.	\$ 932
Number of member contributions received	5,866 (16%)
Number of chapter contributions received	277 (36%)
Number of quartet contributions received	63

Chapter Officer Training School Schedule

CARDINAL	Indianapolis, Indiana	Nov. 12-13
CENTRAL STATES	Overland Park, Kansas	Nov. 19-20
DIXIE	Atlanta, Georgia	Nov. 12-13
EVERGREEN	Seattle, Washington	Dec. 3-4
FAR WESTERN (South)	Los Angeles, California	Dec. 10-11
(North)	San Mateo, California	Jan. 7-8, 1978
ILLINOIS	Peoria, Illinois	Nov. 5-6
JOHNNY APPLESEED	Columbus, Ohio	Dec. 3-4
LAND O'LAKES (South)	Stevens Point, Wisconsin	Nov. 19-20
(North)	Grand Forks, N. Dak.	Dec. 3-4
MID-ATLANTIC (South)	Baltimore, Maryland	Nov. 5-6
(North)	Atlantic City, New Jersey	Nov. 12-13
NORTHEASTERN	Albany, New York	Nov. 5-6
ONTARIO	Longford Mills, Ontario	Jan. 7-8, 1978
PIONEER	Battle Creek, Michigan	Dec. 10-11
ROCKY MOUNTAIN	To be announced	Dec. 3-4
SENECA LAND	Syracuse, New York	Nov. 19-20
SOUTHWESTERN	Dallas, Texas	Nov. 19-20
SUNSHINE	Tampa, Florida	Nov. 5-6

EDMUND C. "PAPPY" BOYNTON

The Society's oldest member, "Pappy" Boynton, passed away in Claremont, Cal. at age 98 on July 18. A charter member of the Pomona Valley, Cal. Chapter, he was active until time of death.

Though he did not have an opportunity to see the two-page HARMONIZER story in the July-August issue before he died, he was aware that the story was to appear. Copies of the story were distributed to those who attended a memorial service held in his honor on Sunday, August 7th.

He is survived by two daughters, three nephews, two nieces and many great-nieces and nephews. A memorial fund in his name has been established at the Institute of Logopedics. Contributions should be made payable and sent to Harmony Foundation, PO Box 575, Kenosha, Wis. 53141.

SHERIDAN BROWN

Coordinator of the Society's Expansion Fund, "Sherry" Brown, suffered a fatal heart attack on July 21. He had been doing yard work at his home in Nokomis, Fla. when he was stricken. Although a long-time member of the Society, Sherry, an arranger of some note, will be best remembered for his efforts in behalf of the Expansion Fund.

A vice president of the New Process Corporation until his retirement several years ago, Sherry, a former member of the Warren, Pa. Chapter, was active in the Venice, Fla. Chapter at time of death.

In addition to a \$5,000 donation to the Expansion Fund, Sherry had made two sizeable financial contributions to the Society's music program.

Condolence messages can be sent to his widow, Ruth, at 404 Picasso Drive, Nokomis, Fla. 33555.

WILLIAM BUSBY

Bill Busby, baritone of the 1956 busby "Confederates," died on August 2 from a respiratory disease he had been fighting for the past two years. He was 47.

Having recently retired from Southern Bell Telephone, where he had worked as a district manager in Jackson, Tenn., Bill had just returned to the Memphis area. He was director of the Memphis "Cotton Roll" Chorus when they won the championship in 1958.

Bill is survived by his wife, Lebon, who is residing at 1759 Crooked Creek, Germantown, Tenn. 38138. Additional survivors include two sons, a daughter, a grandchild, a brother and sister.

IVEY MCCORD

A former international board member from the Cardinal District (1964-'65), Ivey McCord passed away on July 3 in Colorado after a lengthy illness. He was a charter member of the Lafayette, Ind. Chapter and retained membership there, even though he had been inactive because of illness for the past two years.

A candy maker by profession, Ivey, his two sons and a grandson, at one time sang in a quartet called the "Kandy Kids." His place of business, McCord's Candies, was a gathering for Lafayette Barbershoppers for many years.

He served as chapter secretary and president several times and was president of the Cardinal District (then called Indiana-Kentucky) in 1968 and 69.

Ivey, whose wife preceded him in death in 1969, is survived by three sons and three daughters.

CINCINNATI CONVENTION REGISTRATION ORDER BLANK

Date _____

International Office, S.P.E.B.S.Q.S.A., Inc.
Box 575, 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 refundable.

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CHAPTER _____

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HARMONY in the Kitchen

BARBECUE CHICKEN AND RICE CASSEROLE

2 2 1/2 lb. frying chickens	1 small onion or
1 1 lb. bottle Open Pit	1 T. onion flakes
barbecue sauce	3 T. red pimento
1/2 c. chopped celery	1 large can sliced
1/2 c. chopped green pepper	mushrooms
1/2 c. chopped carrot	1 1/2 c. uncooked rice

Cook rice until fluffy. Boil chickens with salt to taste in 1 qt. water. Remove chicken from broth and while it cools add barbecue sauce and vegetables to liquid. Thicken with corn starch. Spread cooked rice thinly in large 9 X 12 casserole. Bona chicken and place on top of rice. Pour sauce over this and gently work sauce to bottom. Top with sliced mushrooms and pimento and few sprinkles of paprika. Bake in 350 degree oven for 30 minutes. This is even better if made a day ahead. Just reheat in slow oven. Serve 8-12.

Ruth Ann Blackburn
Greater Indianapolis

The above recipe is one of hundreds included in "Kitchen Kapers and Kookery Barbershop Style" — compiled from recipes provided by Barbershoppers and wives. Send for your book at the International Office (6315 — Third Ave. Kenosha, Wis. 53141) price: \$4.50. ALL PROCEEDS BENEFIT THE INSTITUTE OF LOGOPEDICS, our UNIFIED SERVICE PROJECT in Wichita, Kans.

NEW CHAPTERS

KAMLOOPS, BRITISH COLUMBIA ...
Evergreen District ... Chartered June 10,
1977 ... Sponsored by Kelowna, British
Columbia ... 36 members ... John L.
McInnes, 2433 Rhonmore Cres., Kam-
loops, British Columbia, Secretary ...
Victor Pashnik, 1282 Clearview Dr., Kam-
loops, British Columbia, President.

SAN BERNARDINO, CALIFORNIA ...
Far Western District ... Chartered
July 23, 1977 ... Sponsored by River-
side, California ... 39 members ...
William R. Jacobs, 6393 Arden Ave.,
Highland, California 92346, Secretary
... Monte R. Ussery, 25778 Date Ct.,
San Bernardino, California 92402, Presi-
dent.

HANOVER, NEW HAMPSHIRE ...
Northeastern District ... Chartered July
23, 1977 ... Sponsored by Concord,
New Hampshire ... 36 members ...
Rodney A. Akers, 12 Saunders Ave.,
White River Junction, Vermont 05001,
Secretary ... Harold J. Laros, 4 Tenley
Dr., West Lebanon, New Hampshire
30784, President.

HURST-EULESS-BEDFORD, TEXAS ...
Southwestern District ... Chartered
July 22, 1977 ... Sponsored by Town-
North (Dallas), Texas ... 38 members
... Wesley White, 2812 Peachtree,
Arlington, Texas 76013, Secretary ...
Dub Stallings, 700 W. Hwy. 121A No.
208, Hurst, Texas 76053, President.

Bargain Basement

FOR SALE — 30 green brocade coats; 85 grey
brocade coats; 85 After-Six shirts, ruffle front.
Price on these is best offer. We also have a
4-step, 8 section 18 inch width tread risers for
sale for \$500. Contact: Bert Bridge, 621 Park
Ave., Elyria, Ohio 44035. Phone: (216)
322-7381.

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"FIESTA" CHORUS. Ready for a move to the
Sunshine State? Pensacola's Fiesta Chorus will
be without a director by the first of July. This
is a great opportunity for someone to direct a
small but enthusiastic group while enjoying the
benefits of the northwest Florida lifestyle. If
you know you can direct, let us know. Write or
phone chapter president Bruce Spurlock at
7726 Lenah Dr., Pensacola, Fla. 32504. Phone:
(904) 477-1427. Arrangements can be made to
help you relocate in this area.

FOR SALE — 75 silver-grey uniforms—excellent
condition. Asking \$25 each. Cost \$100 each
when new. Includes white spots and matching
hats. Photo available on request. Contact: Don
Shelrer, 5520 Shawnee Dr., Bethlehem, Pa.
18017. Phone: (215) 262-7026.

ANOTHER PEDERSEN HIT!

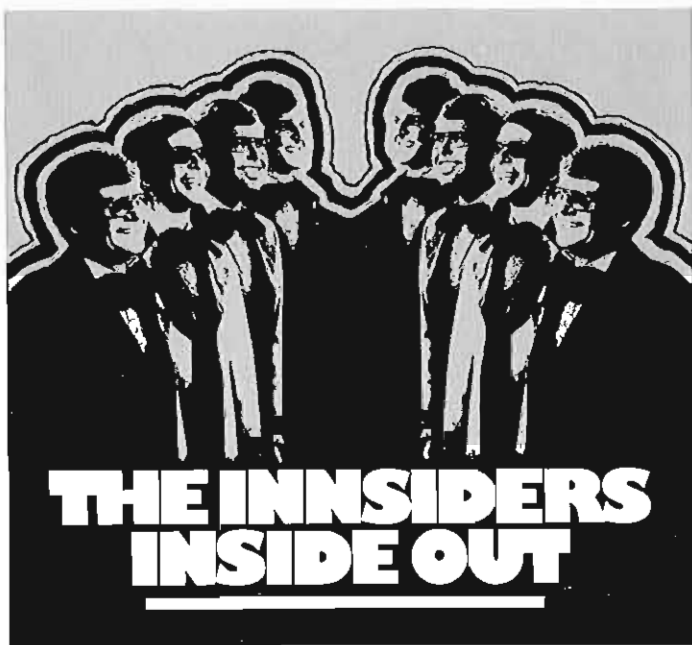
Another "smash hit" by Einar Pedersen, as sung by the "Innsiders" in San Francisco when they won the coveted championship, is included with this issue. Composer Pedersen has authored many original hits published by the Society, including "Steamin' Down the River," "I'd Give the World to be in My Home-town" and "Back In Dixie Again." This one, "Bring Back Those Days of the Song and Dance Man," has it all — several meter changes and catchy rhythms, plus the nostalgia of the soft-shoe days gone by. You've wanted a song that an international champion used in winning? Here it is!

MID-WINTER CONVENTION BIDS

Now being accepted for the 1980
Convention Deadline date, October
1, 1977.

Contact: Hugh Ingraham

Dir. of Communications
SPEBSQSA, Inc. Box 575,
Kenosha, Wis. 53141



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1976 International Champions**

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of stereo Barbershop as the
Innsiders lay it out for you ...

INSIDE-OUT!

Mind-bending expanded sound is yours as
the Innsiders stack chords on tops of chords
in a variety of songs, including ...

"Show Me Where The Good Times Are"

"Who'll Dry Yours Tears?"

"Pal Of Mine" ...and an unusual arrangement
by Dennis Driscoll of the theme from ...

"EXODUS!"

Whether you like all-around entertainment
or pure Barbershop, the Innsiders'
INSIDE-OUT has it ...

In Championship Insider style!

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Name _____

Address _____

City/State/Zip _____

Enclosed is my check, payable to: **THE INNSIDERS**, 9007 Concho, Houston, Texas 77036. Canadian residents add \$1.50; Allow 3-5 weeks for delivery. © 1976 Innsiders.

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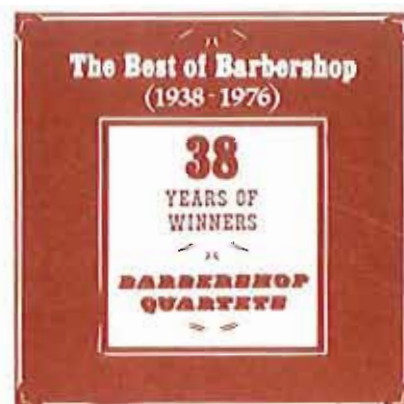
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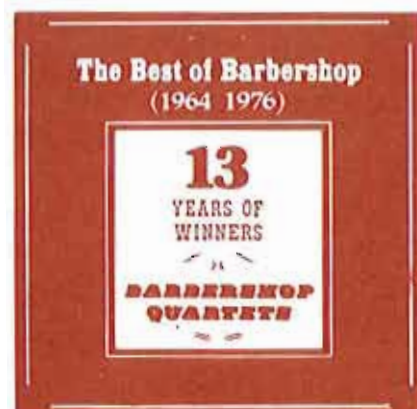
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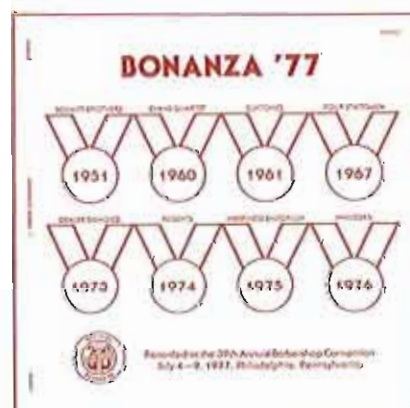


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