



International President
Roger J. Thomas
(See story page 2)



LET'S BURN THE MORTGAGE

with the

“PHONE-A-THON”

“WHAT’S A ‘PHONE-A-THON?’” YOU ASK

A one-time, continent-wide, concerted effort to wrap up the Expansion Fund . . . Burn the Mortgage . . . end the drives, appeals and letters and get back to the business of singing.

WHO? YOU . . . and every member of the Society who has not already made an Expansion Fund contribution.

WHEN? . . . The week of January 23-28, 1978, the week of our Mid-winter Convention in Tucson, Ariz.

HOW? . . . At your chapter meeting during “PHONE-A-THON” Week every member who has not yet made a contribution will be asked to make a pledge, or better yet, a cash contribution to the Expansion Fund. During the “break” all pledges and/or contributions will be collected, totalled and phoned, **toll-free**, to any one of the following numbers:

800-528-3490

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Canadian chapters will phone **collect to A/C 416-759-9922**. Members of the Scarborough, Ont. “Dukes of Harmony” Champion Chorus will take your pledge calls, relay them to Tucson, where International Board Members will be manning the phones from 9 a.m. to 10 p.m. (MST in Tucson; EST in Scarborough) Monday through Thursday. Anyone who misses this chapter meeting can call in his pledge personally at anytime during the week.

HELP YOUR SOCIETY LIGHT THE FIRE!



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

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Dick Floersheimer... Don Flom... "Bud" Harvey... Hugh Hazle...
Steve Keiss... Ken McKee... "Smokey" Stover... Dick Stuart

future conventions

INTERNATIONAL

1976 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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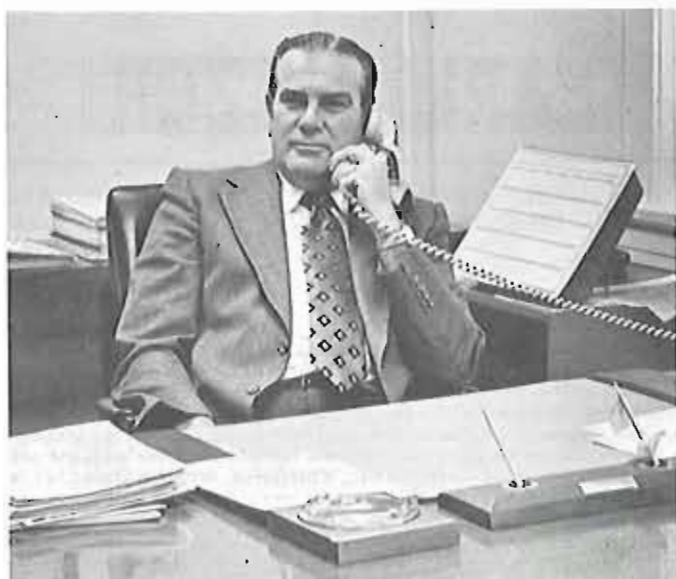
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GEORGE W. DROLET

On January 1, Roger J. Thomas, of Racine, Wisconsin, began serving as the Society's president during our fortieth anniversary year. The Society will be well served for Roger has a wealth of administrative experience, both in and out of S.P.E.B.S.Q.S.A. A member since 1962, Thomas was the driving force behind the resurgence of the Racine, Wis. Chapter (LOL) which saw the chapter grow from four to 40 members within four months. An area counselor after three months in the Society, Roger has been training chapter officers since the instigation of the Society's officer training school program. He is a certified Stage Presence judge, and it's in this capacity that he is frequently called upon to coach both quartets and choruses. A chapter president during his first year of membership, Roger moved rather quickly through several district administrative offices (division vice president, district treasurer and executive vice president) before becoming district president in 1971. He was elected to the International Board of Directors in 1973 and became a vice president in 1975.

Born in Green Bay, Wis., Roger received his elementary and high school education in that city before entering St. Norbert's College (West DePere, Wis.), where he majored in English and Economics. His college education interrupted by World War II (an infantryman, he was wounded twice, captured during the Battle of the Bulge and held prisoner until April 12, 1945), he returned to St. Norbert's and received his Bachelor's degree before transferring to Marquette University. Roger worked in the factory at Jacobson Mfg. Co. and taught at Spencerian Business College while attending Marquette. Upon receiving his Master's degree (in Economics and Education) in 1947, he accepted a sales position with Jacobson Manufacturing



Company. He is presently vice president in charge of international operations for that firm.

Roger has a fine baritone voice and has sung with the "Skeeters," "Phrogs," "Resonators" and "Woodsmen" quartets (competing at international level with the "Woodsmen" in 1966) and with the Racine "Dairy Statesmen" chorus, perennial international competitors.

President Rog resides in Racine with his lovely wife Audrey. His family consists of a daughter who is a sophomore at the Univ. of Wis. - Milwaukee, a married son and daughter and two grandchildren.

Pres. Thomas Questioned - Asks: "Can I Help?"

Q. Rog, what is your musical background and how did you get involved in barbershopping?

A. I sang in our church choir but took much more interest in sports during my high school days. I guess my first involvement with anything musical was singing with a quartet, "Three Ties and a Collar," with three friends, one of whom was a priest and athletic director at St. Catherine's high school in Racine. We sang what we thought was barbershop harmony for six or seven years before a Racine Barbershopper, Dick Ritter, heard us and asked us to come to a meeting. We showed up at a meeting to find only six people present. I was quite disillusioned, to say the least. I was having fun singing with the quartet and decided not to join the Barbershoppers. Later, Dick visited me and proceeded to sell me on the idea of barbershopping - and just a short time later I was calling a meeting as new president of the Racine Chapter, which had just had its charter revoked, membership having dropped

to four members.

Q. You had fantastic success in recruiting new members during your year as president. How did you go about building membership so fast?

A. We did several things. First of all, we decided that we needed "new blood." I got the four active members together and asked them to bring in their old high school annuals, dating back as far as ten years. We went through these year books and determined who had sung in glee club and who was still in town. That gave us a starting point. We contacted these men and asked them if they would be interested in singing, offering to pick them up and bring them down to chapter meetings. There were several nights when I had a full car load of new member prospects. My next step was to get a list of all the choirs in town and invite those interested in barbershopping to give us a try. As we began to pick up new members, men never exposed to barbershopping before, they in turn had friends they were able to bring in. Then we organ-

ized teams to approach the various businesses and associations in town. The Welcome Wagon was most cooperative. They provided us with names and addresses of new people moving into the city. Then, too, we selected certain businesses we thought would be helpful to our Society activities. We needed uniforms, so we called on tailors until we found one who could sing and got him to join us. We didn't have too much problem recruiting a barber. We did a lot of community service singing in those first two years in order to get exposure. And at every opportunity we let interested men know we were looking for new singing members.

Q. How about quartet activity during those early years? I know you've always been involved with one or more quartets.

A. I joined the "Woodsmen" three days before a competition, after their regular baritone had dropped out. I was on the road at the time and took the contest music along and sang in my first quartet contest in Rochester,

Minn. with the "Woodsmen." We placed ninth in the afternoon and ninth at night. We really only had two songs to start with and were quite pleased with the results of our first competition.

Q. You'll have the most important job in the Society this year. How will your family react to sharing you with the Society for an entire year?

A. Probably about the same as they have reacted in the past. Really, my wife and family are very happy about my involvement with this hobby. Frankly, I think the importance of the job is merely organizational. The most important people, as far as I'm concerned, are the 24 board members who are as much involved in the administration of the Society as I am.

Q. Generally, are there any areas you plan to emphasize during your term of office?

A. Quite naturally, our financial position is one of real concern to me. Having been in on the Society Services Study Group and afforded the opportunity of looking at each one of the Society programs, we were able to learn whether we can afford to have them, or whether some supplementary means of raising funds must be used to complete certain projects. Another area of importance is a study of the organization itself. I believe any organization like ours should periodically review its structure to determine if it's operating efficiently; to see if it is giving the membership what it wants in performing the function of an association group.

Q. You've been very much involved in judging the Stage Presence Category. Do you have any particular thoughts concerning the many questions being asked these days about the weighting

of that category? Do you see any possible changes in the way the category is presently judged?

A. Personally, I enjoy the various viewpoints everyone has put forth. I'm not being a politician about it; I just believe we should continually question some of the things that have remained static. Whether or not the Stage Presence category changes, I think will be determined after some much more qualified people decide if the weighting is unfair. But the various viewpoints are interesting and should continue to be brought up. The C & J Committee is constantly striving to improve itself. I think we should jealously guard what we have — the best judging system of any group I know. Many organizations would love to have a program such as our C & J Committee has developed over the years. That doesn't mean, though, that we members don't have the right to continue to ask questions.

Q. Rog, we've just gone through a rather "trying" period in Society history. As you begin your term what do you think is the Society's biggest problem? Do you have any ideas for dealing with that specific problem?

A. It's true — we did have a rather difficult time last year. I think our biggest single problem at this time is our financial situation. It involves our cash flow and our continuous effort to get the new building paid for. I'm sure the dues increase is not the happiest solution to this problem. A good study of our programs, especially some programs which may be no longer interesting to our members, is definitely needed. A total analysis of what we're doing will shed some light on the cause of our present financial difficulties.

Q. You think, then, that that may bring a solution to the financial problem?

A. Yes, in part. A study of our inventories; a study of programs; a study of our methods of accounting; all of these factors are contributing to our present financial plight.

Q. Have your Society interests changed since the early years of your membership?

A. My basic interest in coming into the Society was to sing, and I do this at every opportunity. No, my interests haven't changed. When I joined I asked "what I could do to help," and I've been working at "helping" ever since. I have a genuine interest in the entire hobby, whatever aspect it might be: administrative, musical, coaching, teaching — it's just a great group to be with.

Q. We know your present employment demands that you travel a great deal. Do you think you'll encounter any problems handling the Society's top job under those conditions?

A. Certainly I'll have some problems, but I've been told many, many times that a busy man is the one you want to select for your toughest job. Somehow, it seems that if I'm extremely busy I accomplish a great deal more than when I'm not pressed for time.

Q. Do you think you'll be able to continue to take judging and coaching assignments, and sing in the Racine chorus?

A. I'm going to do everything I can to further my hobby, but it's obvious that I'm going to have to curtail some of my activities. They'll be a select few, though, because my key objective is to help, if I can, to make the Society a better place for all Barbershoppers.

Q. Roger, do you have any specific ideas for making the "Society a better place for all Barbershoppers"?

A. Well, as you probably know, I'm in a management position, and I'm going to attempt to use some of the managerial techniques used in business. I think we are a very large business and it would be worthwhile to use some of these techniques. I can't give you any of the specifics at this time, but there are several management methods which I think can bring to light the kind of programs we should continue and what should be discontinued. Learning these answers will do much to relieve the financial burden under which we are presently operating.

From left, Audrey, Mary Lu and Roger Thomas.



Our 40th Anniversary-



Something to Sing About!

Forty years ago 25 men answered a summons to the Tulsa Club, issued by O.C. Cash and Rupert Hall, to recapture "the fond memories of a moonlight night." It was April 11, 1938. In Nazi Germany, Adolph Hitler and his stormtroopers were parading by the thousands. In the U.S., the NRA, WPA and the CCC were waging battle with the last of the depression. Franklin Roosevelt held his radio "fireside chats," and the 25 men in Tulsa launched the world's largest men's singing organization. It began as "The Society for the Preservation and Propagation of Barber Shop Quartet Singing in the United States." Very soon the name was changed to the Society we know today, but still with the longest set of initials, designed to thwart the federal government's lead in the "alphabet soup" department.

In 1978, more than 38,000 Barbershoppers will honor the Society's founders and leaders through the years, and, at the same time, launch a new effort to bring the awareness of joys of barbershop singing to every corner of the continent.

A wide variety of activities and programs have been developed to tell the story of our Society, not only in April, Harmony Month, but right from the beginning and throughout the balance of the year.

The "4-Star Award Program," designed to bring Society membership to the 40,000-man plateau, opens the celebration. Based on current membership figures, an addition of just four members per chapter will bring our membership total to 40,000 in 1978. To recognize chapters and members who contribute to this achievement, special awards have been prepared. The "4-Star Award" will be presented during Harmony Month to each chapter which increases membership, by Mar. 31, 1978, by four men over their Dec. 31, '77 total. An individual 4-Star plaque will be presented to any man who brings in four members *anytime* during 1978. This special plaque is in addition to the regular Man-of-Note awards.

The 40th anniversary emblem shown on this page will appear throughout the year in publications, letterheads, etc. to dramatize our celebration. Your chapter will soon receive information about a special anniversary bumper sticker that has been prepared. If every member places one on his car (and

his wife's, too) we'll have almost 80,000 "messages" proclaiming our anniversary for the rest of the year.

The facing page carries our 40th anniversary song, written by Joe Liles, Music Services Assistant. Try singing this at your next meeting, and wherever possible; it's got a great beat. Joe has even provided "extra lyrics" for use after the anniversary year is over.

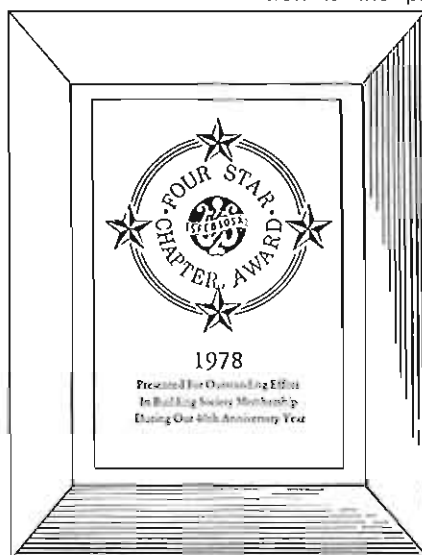
Another top "song event" for the anniversary year celebration is the production of a recording featuring our 1977

Harmony College 700-man chorus singing the national anthems of the United States and Canada. The recording will be offered free to radio and television stations requesting same from the International Office. Letters to the media explaining how the record can be obtained are included in the Harmony Month kit sent to each chapter president. In addition, your International Office will offer these anthem recordings to every professional baseball, hockey and basketball team for their use before games.

Proclamations are being requested from the President of the U.S. and the Prime Minister of Canada. Special Congressional Record coverage is being sought.

One of the highlights of Harmony Month... and the entire year... will be performance by a 400-man chorus during the final evening of the Music Educators National Conference convention in Chicago in April. This event is the result of six years' effort by Music Education Director Bob Johnson. The entire program will be devoted to barbershop music with special emphasis on the Young Men in Harmony opportunities. The 400-man chorus, composed of members from the Land O'Lakes and Cardinal Districts plus high school boys from St. Paul, Minn. and Bloomington, Ill., under the direction of Johnson, will be featured along with the "Happiness Emporium," "Insiders" and "Roaring 20's" quartets. The thousands of music educators will head home as "barbershop believers."

The 1978 Harmony Month kit should land in every chapter president's home in early January. The kit is designed to be used not only in April, but during the entire year. Our 40th anniversary gives us an opportunity to build, to grow and to proclaim... "It's GREAT to be a Barbershopper!"



40th Anniversary Song
S. P. E. B. S. Q. S. A.

Words, Music, Arrangement by
JOE LILES

TENOR
LEAD

BARITONE
BASS

1 2 3 4

S. P. E. B. — S. Q. S. A. — We're for-ty years — a-long the way, — An
(For men who love — to sing to-day) —

5 6 7

ev - er grow - ing So - ci - e - ty — for En - cour - ag - ing Bar - ber - shop

8 9 10

Har - mo - ny. We sing of nos - tal - gia, ap - ple pie, mom and dad; We

11 12 13

sing of our sweet - hearts and the pals that we've had. — S. P. E. B. — S. Q. S.

14 15 16 17 18

A. — For - ty years a - long the way, — For - ty years a - long the way.
(Men who love to sing to - day) — (Men who love to sing to - day.)

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MOST HAPPY FELLOWS:

"Unquestionably, Unconditionally Great!"

By Hugh Hazle, 1305 Baker Drive,
Oak Harbor, Wash. 98277

Friday evening, July 29th, 1977. The "An-O-Chords" (Anacortes, Wash.) had just completed the first night of their two-night summer show and were gathered at Brother Norm Stump's famous eatery, the Hope Island Inn, for the afterglow. We don't usually live this high on the hog — Shakey's is a more typical afterglow site — but many VIB's (very important Barbershoppers) were our guests and we wanted to show them our appreciation. Among others, International President Sam Aramian and former Soc. Field Rep. Lloyd Steinkamp were there. And, although they had not performed in our Friday evening show, the "Most Happy Fellows" were there, too, wearing their newly-won first place medals from the recent contest in Philadelphia. As a barbershop novice who had never been to a district contest, much less an international, these guys were a special curiosity to me. They looked normal enough, circulating around the buffet table, although Bass Ken Hawkinson had more than a few years on his three cohorts. How could they be *that much better* than the good quartets I had heard in my own chapter and at our own area contest?

The sea food buffet was excellent, as always. My wife and I had picked seats at a table adjoining the only open area in the restaurant. This was accidental but turned out to be fortuitous.

Inevitably, somebody blew a B flat and the singing was on. Not everyone had finished eating, and this gracious dining room is no Carnegie Hall acoustics-wise, but the rafters rang as we plowed through some of the better known barbershop ditties. Then it was quartet time. To the little clearing by our table came our own "Sounds of Yesterday" quartet. Then the lunatic "Desert Knights." And all were good. After some spirited encouragement from the crowd and an introduction by MC Steinkamp, I found myself sitting not ten feet away from the Society's current champions, as they prepared to do their thing.

A DISCIPLE AFTER ONE LINE

The place got abnormally quiet, as they got their pitch agreed upon, drew their breath and leaned in. Then, as one, they attacked *Slippery Sal, the Mean Old Waterfront Gal and Dirty Dan the Oyster Man*. I'd never heard this song before. Its first line is arranged in an ascending modulation with rising volume. I had five thoughts by the time they got to their fifth chord. "They're pretty much like the rest of us," I thought, as I heard the familiar construction of the first couple of chords. "They're very polished," I conceded, as I reviewed that attack and listened to simultaneous pronunciations. "I can't hear individual voices," I noted with mounting surprise. "They're

so pitch-accurate that I can't believe it" came next, just preceding "They are unquestionably, unconditionally great!" They sang one line and I became a disciple. There was a faint similarity to a feeling I've had listening to a Rolls Royce engine rev up: it sounded unique, expensive, powerful, and ultra-synchronized.

On they charged into this long tune with me in a state of shock. I didn't know what to marvel at next. Their pitch accuracy is so effortless, their pronunciations so elegant, their stage manner so relaxed and their synchronization so perfect. You can't hear them breathe. Every chord rings so true that you quickly stop worrying about whether they will be able to maintain harmonic integrity. Their exceptional blend is maintained right through the dynamic builds and fades, and can they ever build and fade! When they sing loudly it sounds like a chorus. When they sing softly you hate to breathe.

I was in Barbershopper-heaven when suddenly Larry Hassler forgot the words! Actually, I did not know at that moment what had happened. What I heard and saw was Larry singing one false syllable, followed by a faint and fleeting look of self-annoyance as he stopped singing. Instantly and simultaneously the others stopped, with no change in their facial expressions at all. Just as instantly, all four re-attacked, together, on the right words and finished the song with verve and finesse. The "blow" had not consumed a full second, and only a Barbershopper paying close attention would have been aware there was one.

RECOVERY THOROUGHLY PROFESSIONAL

I was practically incapacitated. It was heartwarming to get this reassurance that Larry Hassler, a very great barbershop lead, was in fact human. But watching this team cope so masterfully with an unexpected event in their performance was awe-inspiring. How many contests, how many sing-outs, how many hours of tedious drill does it take to become so attuned to one another that problems like this are recognized and fixed reflexively, on the fly, in front of an audience, without a word or a glance being exchanged? Lord, have mercy, I was there and I still don't believe it.

The Most Happys sang several more songs, which I absorbed about as much through my skin as through my ears. All were letter-perfect, of course. Luckily, my car knew the way home because I was completely bedazzled. And I haven't had a drink in years. They sang for our show the following night, leaving 1200 people with silly grins on their faces.

If quartets get any better than this in the future, members of the audience should be required to have physicals before being permitted to hear them.

The Vagabonds

announce
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Harbor, Lida Rose/Dream Of Love Medley (the eight of us),
All The World And Its Gold, and Prepare Ye/Day By Day Medley*

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Aboard For Dixieland/My Baby Just Cares
For Me/Do You Really Really Love Me/
Time, Time/They Go Wild Simply Wild...
Ma She's Makin Eyes At Me Medley/Until
It's Time For You To Go/Swing Low —
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Iris Cokeroff and
her Miami Sweet
Adeline Chorus



Ruth Ann Wilson
and her Royal Palm
Chapter Sweet Ade-
line Chorus



Gene Cokeroff and "The Miamians" Chorus

Mixed Doubles

By "Bud" Harvey,
8 River Terr. Lane, Tequesta, Fla. 33458



Harlan Wilson and the Palm Beach Co. "Coastmen" Chorus

Take two members of an international championship barbershop quartet and two members of an international championship Sweet Adelines quartet, ring dem wedding bells, and woddya got? Yep, four-part harmony with a cast of hundreds!

Back there in 1961, the "Suntones" from the Sunshine District took a Philadelphia auditorium by storm to win the barbershop quartet championship of the universe with Gene Cokeroff of Miami singing tenor and Harlan Wilson of West Palm Beach in the bari slot. Six years later, the "Hurricane Honeys" from Miami won the Sweet Adelines' blue ribbon at Carnegie Hall with Iris Cokeroff singing lead and Ruth Ann Wilson on baritone.

Today, this mixed doubles team occupies all the chairs in the South Florida barbershop. Gene directs the "Miamians," reigning Sunshine District chorus champs who will bring a ray of Sunshine to Cincinnati next July. The Miamians earned their second consecutive trip to international competition by overwhelming Harlan's Palm Beach County "Coastmen" by one puny point in the October competition in Tampa.

Meanwhile, Ruth Ann's Royal Palm chapter chorus was finishing third, eleven points out of first place in their regional competition — just a short glissando in front of Iris' Miami chorus. Of course, Ruth Ann has a one-year jump on Iris, whose Sweet Adeline chapter is brand new. But the same rivalry is building between their choruses with the same pooling of effort by the couples.

"Harlan helps me in interpreting songs," said Ruth Ann. "He'll suggest we speed up a phrase here, or milk another one there. Or I may point out sloppy attacks and releases by his chorus that need cleaning up. So it's back and forth like that..."

Harlan broke in. "As good as it is, her chorus keeps me on my toes."

Like Ruth Ann Wilson, Iris Cokeroff helps Gene with choreography and phrasing for the Miamians and the Suntones tenor, who used to coach the Hurricane Honeys, critiques every performance of his wife's chorus.

"We're a team," he said. This team-work carries over to their little musical cottage industry — "Geneiris Music" — which is a composition and arrangement service they operate. It features the "Song-a-Month Club" for which they write at least one original tune each month that is arranged and sent to subscribers for a fee with the understanding that it can't be syndicated. Gene does most of the composing and arranging and Iris, a third grade teacher at Miami's Everglades elementary school, contributes song ideas and lyrics.

This unique musical quartet offers an interesting combination of backgrounds. Harlan and Ruth Ann are mid-westerners, Gene and Iris are native Floridians. Ruth Ann sort of grew up in the barbershop tradition, one of the "Singing

Brocks" family quartet from Indiana which entertained barbershop show audiences from coast to coast. Her dad, Carl Brock, served for thirteen years as an international judge (and was a member of the judging panel at Philadelphia in 1961 when the Suntones won the Big Casino).

"I started singing with my dad, my brother Bobby, and my sister Betty when I was six or seven years old," she recalled. "Then my little sister Mary came along and pushed my father out of the quartet and he became our coach."

Like Ruth Ann, Iris Cokeroff had piano and violin lessons as a girl and sang as part of a family unit. Her father was a choir director in Ft. Meade and her mother was the piano accompanist; their singing largely church-centered.

Neither Harlan nor Gene had any formal musical education, but both gravitated to singing early and naturally.

"There was always singing at my house," Harlan said. "Whenever a crowd gathered there, everybody sang. It was part of the party and my sister Judith, my brother Gary and I joined in. We were brought up singing."

Harlan Wilson was drawn to barbershopping when he was a senior at Michigan State.

"I was singing at a party in Detroit with Dick Wisheart and Duncan Hannah, the lead and tenor of the old "Clef Dwellers," who were medalists two or three times in the Fifties. And Dick said, 'You know what you ought to do? When you get back to Lansing, look up John Hill and he'll take you to a Lansing chapter meeting and you can see what it's all about.' So I did, and I liked what I heard, and joined the chapter."

He was a member of the Lansing chapter for only three months, until graduation, after which he came to Florida. This was in 1957.

Meanwhile, in Miami, young Gene Cokeroff began singing barbershop-style harmony with a junior high school glee club. He got interested briefly in drumming and played with the Little River Drum and Bugle Corps. But when he got to Edison High School he discovered they had drummers coming out of the blackboards, so he turned his attention back to singing and joined a perpetual Edison High quartet, "The Memory Four," succeeding a graduating senior.

"We were invited to sing for the Miami chapter one night," he said, "and we made quite a hit. At the urging of "Swanny" Swanborg, the chapter picked up our dues and we accepted an invitation to join."

In 1955 the high school kids, now full-fledged Barbershoppers, entered the Dixie District contest at Asheville, N. C., and finished third.

"At this time," said Gene, "Florida was part of the Dixie District and the top quartets were the "Confederates" and the "Miamians."

In 1956 the "Memory Four" placed sixth in the inter-

national competition at Minneapolis, missing a medal by three points. The "Lads of Enchantment" nosed them out of fifth place and went on to become international champions a year or two later.

In 1957 Danny Whipple and Cokeroff, ultimate survivors of the high school quartet, formed the Suntones. Military draft, migration and pressure of business effected a series of changes in the quartet personnel, until it finally jelled in 1960 with the present foursome. They finished eighth at Dallas en route to their meteoric explosion at Philadelphia a year later.

So much for the musical history of our cast of characters.

Both Cokeroff and Wilson have rounded out about a decade of directing their respective choruses, although Gene's term of service in Miami has not been a continuous one.

"I directed them for about seven years after (Bob) Boemler left," he said. "I took them to New Orleans in 1971 and I think we finished a dead last."

He resumed the duties of Chief Arm Waver for the Miamians three years ago, leading them back to international competition in 1977 at Philadelphia where they finished out of sight again.

Harlan, in ten years, has taken the Coastmen of West Palm Beach to international competition eight times. Best finish? Fourth at Chicago in his first try.

Of the changes he has seen in chorus competition in the last decade, Wilson said, "Everyone is taking it much more seriously now, and hiring outside help. And the choruses are getting much larger. When Miami won in 1965 the average chorus numbered 35 or 40. Now the average is 85 or 90 members."

Cokeroff also has noted the trend to larger choruses with "better preparation."

"Now, choruses get the best two songs they can find and then work, work, work to get every bit of musical and entertainment potential out of them."

Neither Suntone sees a continued expansion in the size of the choruses.

"I can see the number staying around 80 or 90," said Harlan, "but I can foresee them getting better and better."

Gene Cokeroff echoed this sentiment, predicting a continuing trend toward greater professionalism in stage presentation.

"Our quartets and choruses are amateur in name only," he said. "I can see a more professional attitude developing with accent on showmanship."

Both directors are enthusiastic about the new emphasis on what is called "Stage Presence" and what the Sweet Adelines more accurately, in my opinion, identify as Showmanship.

"I love it!" exclaimed Harlan. "I think it's great. I know most of the Society is a little upset about the new judging categories but I think it's the most exciting thing happening today in barbershopping. At Philadelphia... man! What an exciting convention. The quartets were just unbelievable. There was entertainment going on and the place was just buzzing."

Ruth Ann Wilson chimed in, "You've got to entertain. It makes our contests so much more exciting."

Gene and Iris Cokeroff agree the new accent on showmanship is great.

"I'm all for the greater emphasis on Stage Presence," said Gene, "although I think it may be over-weighted. I don't think it should be worth one-third of the total judging points. But it's good for the Society."

"One of the most important things barbershopping provides for a chapter member," he went on, "is that it fills a basic need for recognition. To be able to entertain, even as an individual member of a larger group, gives the chapter member

a special status he couldn't hope to achieve alone. If we can give this guy a little greater sense of professionalism we increase his stature that much."

Harlan Wilson concedes that the added emphasis on stage movement within the chorus, this accent on choreography, may affect the quality of the singing because some of the energy and concentration is going into the movement.

"But the visual impact is far and away worth any small loss in tone quality."

Both couples recognize that, when it comes to theatrics, the gals leave the boys far down the track.

"I think," said Ruth Ann, "the women's choruses are a little more daring in their choreography than the men."

Harlan laughed. "That's right. The girls have to stay home and take care of the kids and, when they get one night out, boy! they really go to town!"

Ruth Ann picked up the thread of her thoughts.

"The men don't take it as seriously. They won't work as hard. When I give my girls a new piece of music, they can't wait to get home and learn it, whereas the men... well, their enthusiasm doesn't seem to reach that boiling point. Of course, they may have other things that are more important to them. It's probably a question of priorities."

Iris Cokeroff had another thought about showmanship and the sexes.

"I think it's a woman's nature to be more theatrical," she said. "Play-acting, you know, is an important part of a little girl's growing up. They exercise their imaginations more than boys do and so it's much easier for them to adopt a theatrical attitude on stage. It's like turning back the years for them and reverting to the play-acting of their childhood."

Agreeing that most guys have two left feet and a monumental sense of embarrassment when it comes to "dancing" on the risers, Gene remarked on another significant difference in the male and female animals.

"Women correct their mistakes while the men tend to go on repeating the same mistakes, show after show, contest after contest. I think women are better organized. Men tend to regard barbershopping as a fun thing and are reluctant to put the same amount of effort into it as the women do."

Gene and Iris also touched on a rather sensitive point, the relatively conservative position taken by S.P.E.B.S.Q.S.A. in the selection of music.

"I feel the Sweet Adelines have much greater latitude in their choice of show music," said Gene.

She agreed that the Sweet Adelines 'establishment' is more liberal in its attitude toward show music. She recalled that last year her chorus performed a musical extravaganza arrangement of music from the musical "Oliver" for the Sweet Adelines' brass in Miami Beach and received a standing ovation.

The Cokeroffs and the Wilsons are pretty much in close harmony on the state of the art and the direction chorus working is taking, but their inter-chorus, inter-city rivalry is always there, peering around the corner. Harlan shrugged off the one-point loss to Gene's Miamians at Tampa in October.

"We've been to Cincinnati," he laughed. "And, actually, we didn't take the district competition very seriously because we had fifteen new members in the middle of September who were all on stage at Tampa. We really didn't expect to win. If we had won by one point we'd really have been disappointed. If we can't win by fifty points, that means we're not on the right track to go to International. We're pointing for Salt Lake City in 1980."

Gene snorted.

"First they have to go to district — and the Miamians will be there. too!"



So You're Going to Emcee a Show

By H. Steve Keiss,
Imm. Past President, Dixie District
4828 Cole Rd., Memphis, Tenn. 38117

You've been chosen as Master of Ceremonies for the 14th Annual "Parade of Harmony" presented by the East Rutabaga Chapter. Congratulations!

TIP NUMBER ONE:

Go to your family doctor and get a generous supply of "humility pills."

Because, the first thing you must remember — if you are to be a successful M.C. — is this: It's the chapter's show, *not* your personal ego trip.

Too many of us have suffered through chapter shows where the M.C. took possession of the podium (and/or the stage) as his personal forum, so that he could prove how inept he was as a comedian/comic/story teller (pick one, or all), while he brought the pace of the show to a screeching halt.

The podium of a chapter show is the place where a good M.C. appears — briefly — to inform the audience as to what happens next. That doesn't mean you have to be dull. Just remember why you're there. Which brings me to . . .

TIP NUMBER TWO:

The main function of an M.C. is that of traffic cop. You are there to keep the performers from banging into each other on stage, while you keep the pace of the show moving as rapidly as possible. The audience has paid to be entertained by barbershop harmony, not dead stage time or bad jokes. So, get on fast, be brief and get off!

TIP NUMBER THREE: Keep it clean.

Don't use the "humor" you hear on television as your guide to "family" entertainment. If you wouldn't tell the story to your daughter, your grandmother or your minister/priest/rabbi, don't tell it to the audience.

The chapter would like to have the audience — and more — return for their next show, and "blue" or questionable material will keep them away.

Let's be crassly practical right here. The chapter that asked you to be their M.C. hopes to raise the level of its treasury with each show. Every person you turn off, or turn away with a questionable joke, becomes a lost source of revenue.

Now, let's be politely practical. The image of the Society — and the chapter in particular — becomes tarnished with every off-color story told to an audience. We have enough trouble getting our public relations program across without a bad joke fouling up our collective image.

Besides, there is a wealth of good, clean humor available at your public library.

TIP NUMBER FOUR:

Be prepared. (And be ready for *any* eventuality!)

- A. You contact the Show Chairman well in advance and request an outline of the show, or a script. Don't wait to hear from him; he's got a thousand details on his mind.
- B. Get all of the information you can on the performers. Write to the visiting quartet(s) and make sure you know how to pronounce everyone's name before you step on the stage. Get all the data you can. You can never be *too* informed.
- C. Get all of the announcements arranged in advance, if at all possible. But, be ready for emergencies! ("Will the owner of the blue Chevrolet, license number . . ." etc., etc., etc.)
- D. Get to the auditorium early and meet everyone you'll be dealing with, such as the Stage Manager, Light Operator, Sound Engineer, etc.
- E. Find out where your podium is; how to get on and off the stage; where all the loose and taped-down wires are, etc. It's tough to be debonair when you've tripped over a wire and performed a "2½ back flip" into the orchestra pit — or the audience.
- F. Double-check to make sure someone is shepherding the performers and will have them ready to go on stage when you announce them.
(Sounds basic, right? Every chapter does this, right? Wrong. It's happened to me. I had to go round up the quartets while emceeing an out-of-town chapter show. It's difficult to be a good M. C. when you're out of breath from running your legs off!)
- G. Make sure someone is handling the door prize drawing, if there is one. You can lose a lot of time and shred an audience's patience with a poorly-run door prize drawing. Hint: Announce the winners, but let them pick up their prizes after the show. Saves a lot of time!
- H. Carry a pitch pipe. You may have to conduct the community singing at intermission, too. Hint: Pitch everything in the key of "G" so the ladies can sing along, too.
- I. The intermission should be no longer than 15 minutes, unless the auditorium has really poor restroom facilities.
- J. Make sure someone else is going to emcee the Afterglow. You need to relax, too! Besides, they'll have had their fill of your dulcet tones by the end of the show.
- K. Memorize the narration to "We Sing . . . That They Shall Speak." Many chapters end their shows with this song, leading directly into "Keep America Singing."

TIP NUMBER FIVE: Dress appropriately.

A dark business suit is never out of style. However, a tuxedo might be more suitable (Thank goodness for all those quartet uniforms you kept!). Check with the show chairman well in advance. To the audience, you are the chapter spokesman, so dress up to the part.

TIP NUMBER SIX: Speak up. Clearly. Distinctly.

Check out the sound system in advance and remember, a full house needs more volume than an empty auditorium.

TIP NUMBER SEVEN: Have a good time, and show it!

A big smile and a pleasant tone in your voice are your greatest assets.

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You may need a bit of stage make-up. Check with the Show Chairman, Production Manager or whoever's in charge of such details, to make sure the spotlight doesn't turn you into a poor imitation of Count Dracula.

TIP NUMBER EIGHT:

If the show contains a finale and curtain call, make sure everyone knows about it, and where to be at the right time. A "Chinese Fire Drill" at the end of the show can dampen an audience's enthusiasm, just when you want them to shower the performers with the happy sound of thunderous applause.

TIP NUMBER NINE: Money. How much should you charge?

That's really up to you, but my own rule is that the privilege of emceeing a show should not cost me anything; neither should I make a profit on it.

I believe an M.C.'s expenses should be paid: travel, lodging, meals, etc. It's not fair for a chapter to expect someone to pay for the privilege of being an M.C.

If you feel you must make something above expenses, make sure the amount has been agreed upon, in advance, in writing. Let's face it, putting on a show is a business endeavour and all phases of it should be handled in a businesslike manner.

So, let your conscience be your guide. However, if you were to donate your fee to the Institute of Logopedics, think how happy *everyone* would be!

TIP NUMBER TEN:

Make sure you thank the chapter president, the Show Chairman, your host, etc., for the privilege of being their M.C. But not from the stage!

Thank the audience from the stage. Thank the rest in person.

And thank you for reading this. I hope it was helpful, and I know you'll do a fantastic job as Master of Ceremonies!

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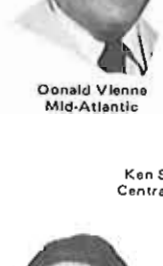
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The weekend of October 28-30, 1977 was long and wearisome for 32 men — the Society's leaders in music and administration for 1978 — who assembled in Kenosha to establish their work plans for the year and to equip themselves with the proper tools to implement those plans.

President-elect Roger Thomas kicked off the weekend seminar on Friday morning at a joint meeting. His was an inspirational message, as he explained his 1978 slogan: COMMIT/ATTAIN (*Commit* yourselves to realistic goals; and do what you must do to *Attain* them). Roger also revealed his general plans for 1978, reminding the leaders of the important roles they would play in carrying out his plans.

The two groups of leaders then went their separate ways for individual sessions — the music educators to Harmony Hall, while the district presidents met at the local Elks Club.

Headquarters staff personnel were on hand for all the administrative and music sessions. Each staff member was given an opportunity to explain his particular staff function and to answer any questions

from the "students."

The two groups were back together at Harmony Hall on Saturday morning. In another one-hour session, Pres.-elect Thomas demonstrated some business management techniques which the men could use to evaluate present programs. From this evaluation they could then determine whether or not the programs should be continued, expanded or done away with completely.

Expansion Fund Coordinator Jack Hines then called on Comm. Dir. Burt Schindler to explain details of the upcoming "Phone-A-Thon" (see inside front cover) which will, hopefully, bring all expansion fund endeavors to a close during the Tucson Mid-winter Convention the weekend of Jan. 27-29.

Then the presidents and music leaders held private sessions (see pictures, next page), before breaking for tours of Harmony Hall and the new building, Harmony Hall West. After the tours, the presidents and the music educators had private sessions with both the administrative and music fieldmen. It was then that tentative schedules for field trips through the districts were arranged.

After an interesting question-and-answer session on Saturday evening, Exec. Dir. Hugh Ingraham brought the formal school sessions to a close.

In addition to several song and coffee breaks throughout the long weekend, special social hours at the end of each day's activities brought the leaders together for plenty of additional singing and relaxing.



EET...WITH MUSIC EDUCATORS





The Nerve of Those Guys

Ever since the first barbershop chapter invited the first guest quartet to appear on its first annual show, little "incidents" have occurred from time to time that have rankled quartet men and chapter members alike. Perhaps in that first encounter a chapter member mistakenly trod upon the corns of the quartet's tenor and neglected to ask the other's pardon, or maybe a chorus member got the impression that the quartet's "snooty" bass thought he was too good to woodshed with a chapter pickup threesome. The point is that a person or persons in one group did something, knowingly or otherwise, that ruffled the feathers of a person or persons in the other group.

While, happily, they don't occur often, these incidents and the oft-accompanying strained relations between quartets and chapters do continue even now, usually for the same old reasons. Strangely, one side rarely tells the other straight out what's bothering it, and as a consequence, resentments fester and images frequently suffer undeservedly.

The fact that these irritations are usually born of a misunderstanding and nurtured by a lack of communication is at the same time undeniable, regrettable and often completely avoidable. Usually neither entity consciously wants to annoy or offend the other, but with a little thoughtlessness and lack of empathy on both sides, it just happens. Neither takes the time or thought to reason out why the other did what it did that chafed. Often one group is completely unaware that it has done something to upset the other. We've put together a pair of situations some might consider a little extreme to illustrate the point better. Here a bit more thought to the other's position, a little courtesy and friendliness, the hard feelings would have been avoided.

HAVE YOU EXPERIENCED THIS?

In our first little barbershop vignette it's the evening of your chapter's annual show. The scene is the local high school auditorium's backstage area about twenty minutes before curtain time. As show chairman, you learn from your anxious stage manager that the feature quartet, "The Millard Fillmore Four" from a neighboring state, hasn't yet shown up nor even called about a delay. The nail biting begins as you start reorganizing the show on the growing possibility that they won't make it in time. Nineteen minutes later the MFF's breeze in unconcerned, inquiring about their dressing room facilities, demanding a room with a sink and a mirror, requesting twelve extra tickets (free, of course) for the entourage of family and friends they've brought along and asking if you'd mind if they sang first at the Afterglow as their lead has to be up very early next morning for his fishing trip. They present a sizeable list of intricate special lighting effects which they want the kid on the lighting panel to memorize just as he is being cued for the opening chorus number. When they sing, the quartet remains on stage a full twenty-two minutes beyond their agreed time limit, completely fouling up your schedule and forcing the chorus to cut three of its five songs. Contrary to the list you requested before they went on, they sing one of the songs the chorus had planned for the

second half. After the show, without any prior arrangement to this effect, they demand their full appearance fee in cash so that they can pay their motel bill. You swear to yourself, to your chapter and to anyone else who'll listen that, if you can help it, the Fillmores will never again sing on one of your shows, even for free!

... OR HAVE YOU SUNG IN A QUARTET?

The scene shifts, and you are now the tenor and contact man of "The United States Quartet," current district quartet champions, which has been booked to appear on the North Fernwhistle Chapter's annual show. After a hasty consultation the night before, following a pleading telephone call from the chapter's show chairman, you four had agreed to appear as a special favor to the chapter to replace another foursome which cancelled out at the last moment. You also agreed to accept the same fee the chapter had budgeted to pay the foursome you replaced, though it was less than your regular charge. Your flight to Fernwhistle International Airport arrived on time, and you four have been waiting an hour for the appearance of your quartet host. He finally arrives in his Volkswagen Beetle, and while you are inserting part of your group's luggage into it (and silently resigning yourself to at least two more round trips to the motel), he advises you that the chapter's offer of dinner (part of last night's deal) has been withdrawn necessarily because "the guys just didn't get out there and sell enough tickets." On the ride to the motel your host asks if the quartet would mind memorizing and delivering in the show these four pages of dialogue. Also, it would be appreciated if you'd sing this special song one of the chapter members has just written especially for the show... "This is only the melody line and the words, but we figured you guys can just woodshed something around them, O.K.?" Following the motel shuttle trips, your host never reappears during the rest of your stay, and the quartet is obliged to make its own transportation arrangements for the Sunday morning return trip to the airport. At the Afterglow the chapter treasurer makes a grumpy remark about the size of your appearance fee, and says he'll try to forward your check sometime in the next three weeks, depending upon ticket returns. You four vow that it'll be a cold day in Kenya before you sing again for North Fernwhistle, even if they offer double. Other quartets should be warned about North Fernwhistle "hospitality!"

While it may seem that these contrived incidents have been exaggerated for effect, we know of chapters and quartets which tell of show situations even worse than the two dandies above.

It should be noted here that many such indignities one group may commit upon the other are undeniably more than just oversights, but then there are boors in every organization. Advice to a boor is wasted effort. Membership in our Society carries with it no guarantees that an individual, upon joining, will be miraculously transformed into a gentleman. Rather than this kind of intentional insulter, it's the careless mistaker that we're aiming at.

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TELL US ABOUT YOUR EXPERIENCE

If anything like the acts described above, or perhaps worse, have been perpetrated upon your quartet or your chapter in past show situations, we'd like to hear about them. Here's a chance to get all those old quartet and chapter grievances off your chest while doing something constructive at the same time. For the benefit of the well-intentioned quartet man or chapter member who honestly doesn't know he is offending, perhaps an airing of some of the more frequent complaints will make both more aware and more considerate in future encounters. We're asking that you, as a chairman, committee member or quartet man, list the five biggest gripes you have about that "other" entity, and send them to the author:

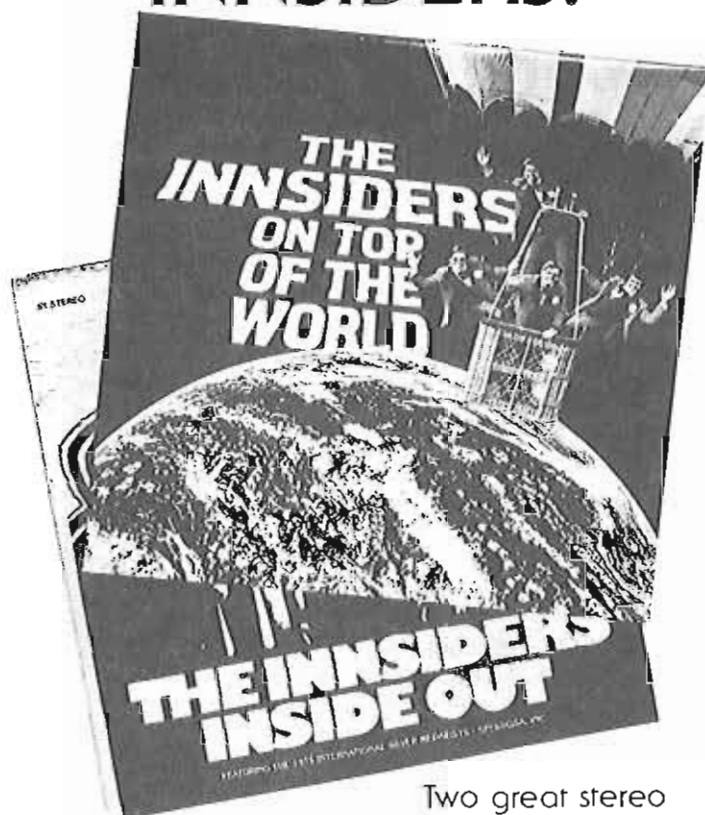
Dick Floersheimer
43 Orchard Road
Florham Park, N.J. 07932

Do it right now while you're thinking about it. After a reasonable period (when all the returns are in), we'll do a breakdown of the responses and publish a wrap-up of the results in a future HARMONIZER.

A few ground rules are in order: please *don't* identify the offending quartet or chapter by name; this isn't an expose, and we're not interested in identities, just incidents, and keep 'em short. Make your accounts as factual and unemotional as you can. If at all possible, please type your gripes for the sake of legibility.

I believe I can actually feel the heat from all those gripe-writers being warmed up!

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Canadians Extend Warm Welcome

By "Smokey" Stover, PR Officer,
1502 Herr's Dale, Louisville, Ky. 40222

The warm fellowship and competitive spirit of barbershop-ping knows no international boundaries! This was evident during my recent visit at a chapter meeting of the East York Barbershoppers in Toronto. I had tasted firsthand the competitive skill of Canadians; but it took a visit to find out that *they also take time for fun* along with the hard work it takes to compete. *And they make a special effort to see that their visitors have a good time!* These are important attributes of barbershopping which are sometimes forgotten in the heat of battle.

My first contact with the East York Barbershoppers was at the International Convention in Indianapolis in 1975. The "Thoroughbreds," as reigning champions, had gone to the auditorium to greet the competing choruses and to wish them well. East York was representing the Ontario District that year; and I had an opportunity to meet some of their men, among them Rick Snoulton. On learning that I frequently went to Canada in the course of my business, he extended a cordial invitation to attend their Thursday-night chapter meetings.

It was almost two years later before I found myself in Toronto with an evening free from client duties. I was unable to reach Rick Snoulton, but did make contact with Cam Black, an acquaintance I had made at San Francisco. Although Cam is a member of the Markham, Ont. Chapter, he put me in touch with Jim Turner, an East York member who lives near the hotel where I was staying. Jim was the lead in the former well-known Canadian quartet called the *Nighthawks*. Although I had a rented car, he insisted on picking me up at my hotel for the twenty-five mile journey across the sprawling metropolis of Toronto to the Borough of East York.

During the forty-minute ride, he told me a little about the energetic East York Barbershoppers and of their admiration

for the Thoroughbreds. He also spoke of their burning desire to win the championship.

PROUD OF THEIR HOME

He also spoke proudly of Harmony Hall of Canada, the house that the East Yorkers built and call home. A grant from the Canadian government in connection with their 1967 Centennial made it possible for the chapter to build Harmony Hall. In return for the grant, the East Yorkers agreed that senior citizens could use the hall two nights a week for their activities. Also, it would be made available on a rental basis, first-come-first-served, for other community activities. For many years the community library rented space in the basement. This, plus other rental fees, provided maintenance funds and paid the mortgage notes.

Last year, through an ingenious business deal, the chapter cleared enough money to pay off the mortgage, so they now own Harmony Hall free and clear. The business deal? Well, it was learned that two buildings on the University of Toronto campus were going to be demolished and could be had for the sum of \$1 plus dismantling and removal. The latter cost \$8,000; but they had buyers for the buildings which would bring in a gross of \$28,000 . . . net profit \$20,000!

I could hardly believe my eyes when we arrived at the handsome contemporary-looking building. I was even more surprised when I saw the interior. Upstairs there was a large combination rehearsal hall and auditorium, complete with stage! There were also smaller meeting rooms and facilities for serving food and beverages. Downstairs, where the library used to be, was a large recreation hall complete with billiard tables. It was a barbershop chapter's dream come true!

Their facility was outstanding; but what impressed me most

(Continued on next page)



CANADIAN BARBERSHOPPING – (from page 16)

was their hospitality program and their entertainment or "fun activities." Although I was welcomed as an honored guest from one of the Society's most distinguished chapters, I was told later that I received basically the same type of treatment accorded all guests, that is, prospective members or visitors from other chapters. It was a royal Canadian welcome!

OFFICIALLY "RECEIVED"

Jim took me first to a registration table, manned by one of the members in the reception hall. There I received a hearty welcome and an attractive name badge, listing my chapter and singing part. I was also assigned a "host" for the evening. His name turned out to be Dave Christmas, an accomplished bass singer who proved to be as delightful as his name. For the rest of the evening he was my constant companion, involving me in all the activities just as if I were a new member! He first introduced me to a few people, then as the meeting was called to order, found me a seat beside him in the bass section and provided me with copies of the music on which they were working.

The next phase was "riser work" and here again I was swept right along with the basses into a spot at the end of the front row. I sort of got the impression, that since I was a Thoroughbred, I was expected to be able to pick up any piece of music and sing it right on through. I was lucky . . . the piece they rehearsed on the risers was "My Sweet Gypsy Rose," which had a relatively easy bass part; and I had a knowledgeable East Yorker singing in my right ear!

From there, we went to the basement for section rehearsal. To this point, the chapter meeting was very similar to ours, except for having a quiet place for section rehearsal. After some more work in our seats, we had a delightful refreshment break. Coffee, cokes and sandwiches were served. Then the planned entertainment began.

First, the program chairman called on two "novice" quartets to perform for the group. These were among quartets from the chapter who planned to enter an area contest among the eight Toronto chapters. This is an annual event held to stimulate the formation of new quartets; and is open only to quartets with no more than two members from any previously registered quartet.

Then a good lead, one of the section leaders, was introduced and he called on three volunteers to come forward and attempt to "woodshed" the harmony parts to a song he had selected. There were some pretty wild chords at first, for none of the three were quartet members but after a few false starts they worked out a pretty good harmony . . . and this was not for just a tag, but a full chorus of a song unfamiliar to them.

CHORUS WOODSHEDDING FUN

Then it was our turn. The whole chorus was called on to "woodshed" the harmony to another song for which they gave us the music to the melody only. This was an experience: there must have been several variations to every chord we hit. This naturally provoked a lot of laughter and good-humored comments.

After the meeting adjourned, there were the usual groups of "tag singers"; but another activity caught my fancy. They called it a "Round Robin" and here's how it worked: four guys started singing a familiar song to which they knew their

EXPANSION FUND PROGRESS REPORT NOVEMBER 30, 1977

District	7/31/76 No. of Members	Total To Date District	Per Mbr. Avg. Amt.
1. Sunshine	1,183	\$ 12,439.27	\$10.51
2. Far Western	3,751	\$ 27,275.18	\$ 7.27
3. Evergreen	2,178	\$ 14,836.05	\$ 6.80
4. Illinois	2,115	\$ 12,706.26	\$ 6.01
5. Pioneer	1,432	\$ 7,697.50	\$ 5.37
6. Ontario	1,550	\$ 8,053.37	\$ 5.19
7. Mid-Atlantic	5,167	\$ 24,099.37	\$ 4.66
8. Seneca Land	1,405	\$ 5,888.50	\$ 4.18
9. Northeastern	3,149	\$ 13,134.40	\$ 4.17
10. Dixie	1,507	\$ 5,563.97	\$ 3.68
11. Central States	3,195	\$ 10,666.65	\$ 3.31
12. Southwestern	1,751	\$ 5,681.95	\$ 3.24
13. Land O'Lakes	3,404	\$ 11,280.09	\$ 3.16
14. Cardinal	1,111	\$ 2,861.31	\$ 2.57
15. Johnny Applseed	2,968	\$ 7,277.53	\$ 2.45
TOTAL	35,867	\$179,255.03	\$ 4.97

Far Western District has the greatest number of 100% chapters.

Ninety-one quartets have contributed to the fund to date.

Forty-seven chapters have reached 100% mark in contributions.

Sunshine District is the only district to attain the \$10 average per member goal.

parts, while several others gathered around. Anyone in the outer circle had the privilege of cutting in at an appropriate time by tapping his counterpart on the shoulder. The guy tapped would drop out and allow the "tapper" to step in. This really seemed like fun; but I didn't know the parts to any of the arrangements. Finally, they sang "Let There Be Peace on Earth" and I could tap-in on that one, happily!

The evening concluded with beer, pizza and more song at a nearby tavern. Included in this group were George Shields, chorus director; Larry Boccioletti, PR officer and Steve Turner, all of whom contributed information for this story.

Later, as Jim Turner and I sped back across the now darkened city, a warm glow remained with me. I reflected to myself that wherever one may find a barbershop group, he will find a bond of fellowship which quickly makes friends out of strangers. I thought, too, that the Canadian Barbershoppers have a special knack for making a visitor feel at home. These are the things which make barbershopping such a universally enjoyable hobby.

Return to Cincinnati - City of Many Cities

By Dick Stuart, Editor, "Cider Press,"
9387 Arnold Lane, Loveland, O. 45140

Imagine a city with the famous hills of San Francisco; the festive spirit of Munich, Germany; the riverfront flavor of New Orleans; the gourmet restaurants of Paris; and the cosmopolitan flavor of New York, and you have Cincinnati, the place where they all come together.

Originally named "Losantiville," meaning "town opposite the mouth" of the Licking River, our riverboat town provided protection for the surrounding territories with the location of Fort Washington here in 1789. In 1790, the settlement was re-named Cincinnati, in honor of the Society of Cincinnati, an organization of Revolutionary War Officers. Built on seven hills, like ancient Rome, it's difficult to walk or ride anywhere in the city without going up or down a hill. Different ethnic flavors developed in the different hills, creating diverse life-styles which exist even today. A trip to Mt. Adams, our own little Bohemia filled with picturesque streets, shops and people, will convince you; or, at the other extreme, drive through the vast and beautiful estates of Indian Hill, where everything is "very proper."

Those of you who were fortunate enough to attend the 30th Annual Convention in "Cincy" in 1968 will remember that you received a ticket "Good for One Passage from Pittsburgh, Pa. to Cincinnati, Ohio." The convention, originally scheduled for Pittsburgh, was moved to Cincy in February of '68 because of a hotel strike in Pittsburgh. Now, for a mere \$20 registration fee, you will receive a RETURN TRIP to Cincinnati, where lots of good things are being planned for you, "down by the riverside."

THERE'VE BEEN SOME CHANGES

A lot of things have changed since 1968 in Cincy, but a lot of the good things are still there. The downtown area looks quite a bit different than it did ten years ago. Sure, the headquarters hotel is still the same, in all its elegance, and the Convention Center is still the same. But there are some very significant changes. For instance, you can walk the two blocks from the Hilton to the Convention Center and never touch the street, over the newly-built skyways (elevated sidewalks); and when you get to the Convention Center, you will find that all seating is NOT on the main floor as it was in 1968 (because of a carpenters' strike), but that there will also be raised seating so that all can see, as well as hear.

You will also find a brand new hotel, Stouffer's Cincinnati Towers, directly across from the Convention Center, with a closed walkway to the upper floor of the Convention Center. When we do our Friday afternoon massed sing, you will notice a big change in historic Fountain Square, which has been completely renovated and enlarged and as you walk a little farther, instead of the old public landing at the riverfront you will find a beautiful new stadium, coliseum and riverfront park, a nice place to relax and watch the natives. Yes, Crosley Field is gone, but the beautiful Riverfront Stadium will be

humming with activity during Convention week, as the world famous Cincinnati Reds will be in town all week! They'll be playing Houston on July 3rd, 4th and 5th, and San Francisco on the 7th, 8th and 9th. The ball players may have trouble getting hotel space (or sleeping, if they do!).

Those of you who enjoyed a day at Coney Island amusement park ten years ago should know that most of it has disappeared — however, you'll be heartened to know that most of it has re-appeared as the "Old Coney" section of the King's Island amusement center, "a world of entertainment with something for everyone." The 1600-acre theme park, featuring a world of breath-taking rides, dazzling Broadway-type shows, over a dozen restaurants, two eighteen-hole golf courses, campgrounds and International Street, is filled with many varied shops for the ladies. There will be at least one planned tour of this Hanna-Barbera facility with special rates for Barbershoppers and their families, as well as the usual golf tournament at the Jack Nicklaus golf course.

MANY ACTIVITIES PLANNED

Convention Chairman Gene Courts and his staff have lots of other goodies in store for your non-barbershop enjoyment. There will be an exciting moonlight riverboat trip, trips to the famous Air Force Museum at Wright-Patterson AFB, a Bargain Hunter's Ballyhoo for the ladies, bus tours of the Seven Hills, tours through the Procter & Gamble Ivorydale plant (you'll find out why Ivory floats!) and some other plans yet to be formulated. In addition to the planned activities, we still have many areas of interest to be explored. The Cincinnati Art Museum and Taft Museum are still here, and there's a new Contemporary Art Center in the downtown area; also, there are three Art Galleries in the downtown area, one in the headquarters hotel. The Krohn Conservatory of beautiful and exotic flowers and plants is worth a trip; as are the Museum of Natural History, Observatory and the world-famous Cincinnati

A famous Cincinnati landmark — Fountain Square.





The 50-year old steamboat DELTA QUEEN (bottom) and her "baby" sister, the MISSISSIPPI QUEEN. The "Queen" is the first overnight steamboat built since the DELTA QUEEN in 1926.

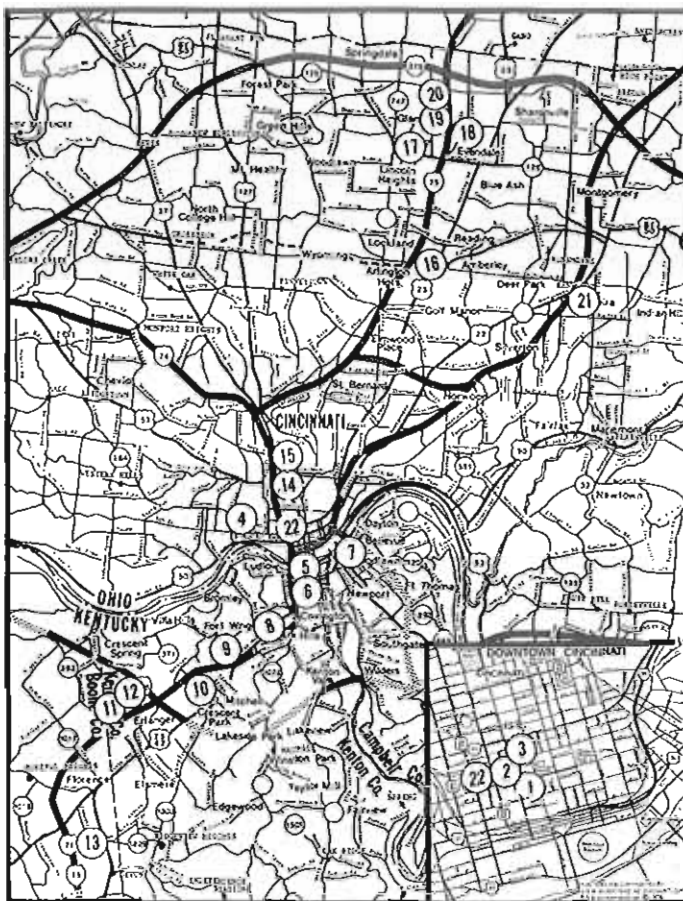
Zoological Gardens, second oldest in the country, with the only white tigers in captivity. For theatre buffs, there are the Edgecliff College theatre, Playhouse in the Park, Showboat Majestic and the Beef 'N Boards dinner theatre just outside of town.

Like music? How about the Cincinnati Summer Opera, held each year since 1921 in the renovated, century-old Music Hall, where the Cincinnati Symphony Orchestra also performs. The Conservatory of Music on the University of Cincinnati campus is well-known throughout the world.

AND IF YOU LIKE TO EAT . . .

Like to eat? Who doesn't! We sometimes think these conventions are actually planned by the wives, just so they can get to eat at some of the most famous eating places in the world! You'll find that we've improved tremendously in this area since 1968, particularly in the downtown area. In addition to the gourmet places like the world-famous Maisonette, Pigall's and the Gourmet Room of the Terrace Hilton, all specializing in French cuisine (and high prices), Caproni's Internationale for Italian, French, Mid-East and German food, Grammers for a touch of Old Germany, all of which were here in '68, you'll find such places as Edwards Manufacturing Company, where you'll eat in what were once richly appointed "offices" of the former sheet metal company; The Samurai, a theatre of Japanese cookery where you are served an exotic meal of shrimp, chicken, steak or lobster with oriental vegetables; Wah Mee, a restaurant noted for its Chinese cuisine; Underground Orleans, where Dixieland jazz is served with your oysters, jambalaya, po' boy sandwiches or muffledetta, a sandwich masterpiece; and Buster T. Browne's, a riverfront restaurant boasting steaks, Italian favorites and salad bar. For lunch you can grab a sandwich at Barleycorn's, a nostalgic country store atmosphere; or the Palm Court Grill in the Netherland Hilton; the Yangtze Clipper Bar in Stouffers; the Fountain Plaza Cafeteria in the Terrace Hilton; or any of the many Cincinnati-type chili parlors, sandwich shops or luncheonettes within walking distance of the hotels. North of town you'll also find great places such as Chester's Road House, Prime 'N Wine, Windjammer and Charlie's Crab, all fine restaurants with moderate prices. And if you feel like driving a little for a treat, visit the world-famous Golden Lamb in Lebanon, O., the oldest coaching inn in Ohio, where, after dining on the very fine cuisine, you can take a tour through the rooms where Charles Dickens and other notables stayed. There are many more, too numerous to mention, many with after-dark activity for those who prefer discotheques. Just stop at the information booth when you register, and we'll have it all ready for you.

Oh, yes — we forgot to mention — just in case all of the above doesn't whet your appetite to visit Cincinnati, the "city full of cities," there will also be about forty-eight of the best



barbershop quartets and sixteen of the best choruses in the world, singing all over the place. You can actually get right up next to them, and boy, do those chords ring! Why not make your plans RIGHT NOW to come to Cincy and SING ALONG WITH US — DOWN BY THE RIVERSIDE!

RATES AND HOUSING APPLICATION — NEXT PAGE

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 redeemable.

PLEASE
PRINT
DISTINCTLY

NAME _____

ADDRESS _____

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

CHAPTER _____

Make check payable to "SPEBSQSA"

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

MAP CODE	HOTELS	SINGLE BEDROOM	DOUBLE BEDROOM	TWIN BEDROOM	DOUBLE- DOUBLE BEDROOM <small>*(See explanation below)</small>	ROLLAWAY CHARGE
1.	Netherland Hilton (Hdqtrrs)	\$21-31	\$27-37	\$31-39	\$ 8	\$8
2.	Stouffer's Towers	28-33	34-39	34-39	5	-
3.	Terrace Hilton	28-40	36-40	36-40	10	8
4.	Holiday Inn Downtown	25	32	32	4	4
5.	Holiday Inn Riverfront	21	28	28	4	4
6.	Quality Inn Riverview	25	34	34	3	3
7.	Newport Travelodge	22	26-29	29	4	-
8.	President Motor Inn	16	22	22	2	3
9.	Holiday Inn South	24	32-34	32-34	4	4
10.	Drawbridge Motor Inn	23-26	29	32	6	-
11.	Family Motor Inn	17	20	20	3	-
12.	Airport Inn	18-20	24	30	3	-
13.	Holiday Inn Florence	19	24	32	4	2
14.	Treadway Inn	21	26	29	4	4
15.	Cincinnati Travelodge	17	22	26	3	3
16.	Carousell Inn	21-24	28-32	38	3	-
17.	Imperial House North	23	30	30	4	3
18.	Holiday Inn North	24-26	28-34	32-34	4	4
19.	Marriott Inn	25-29	32-38	32-38	4	4
20.	Howard Johnson's North	23	28	36		
21.	Hospitality Motor Inn	27	36	36	6	
22.	Convention Center - Contest Site					

Additional information:

**The rate shown under the "DOUBLE-DOUBLE BEDROOM" column is the amount charged each person when more than two persons occupy the room.*

Swimming pools — available to registered guests at all facilities except the Netherland Hilton (Hdqtrrs) and the Terrace Hilton.

Parking — free at all facilities except the Netherland Hilton (Hdqtrrs) and the Terrace Hilton, where the charge is \$1.50 per day and a \$1.50 "in-out" charge.

Children — Free in same room with parents (limit 2) at both the Netherland Hilton and Terrace Hilton. Free in same room with parents at other facilities with the following restrictions: at the Family Motor Inn (under 3 free); Carrousel Inn (under 3, free; 3 to 13, \$1.50 extra; 13 to adult, \$3 extra); at the Holiday Inn Downtown, Holiday Inn Riverfront, President Motor Inn, Airport Inn, Holiday Inn Florence, Hospitality Motor Inn and Imperial House (under 12 free); at the Quality Inn Riverview, Treadway Inn (free under 16); at Stouffers, the Newport Travelodge and Cincinnati Travelodge (free under 17); at the Holiday Inn South, Drawbridge Motor Inn, Holiday Inn North, Marriott Inn and Howard Johnson's North (free under 18).

APPLICATION FOR HOUSING

40th ANNUAL CONVENTION AND CONTESTS S.P.E.B.S.Q.S.A., Inc.

CINCINNATI, OHIO — JULY 3-8, 1978

CONFIRM TO:

NAME

ADDRESS

CITY, STATE/PROVINCE, ZIP CODE

TELEPHONE: Area Code _____ Phone Number _____

MAIL THIS FORM TO:
SPEBSQSA Housing Bureau,
200 West Fifth St.
Cincinnati, Ohio 45202
Attn: Lois E. Smith

PLEASE RESERVE THE FOLLOWING ACCOMMODATIONS:

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

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

Date of arrival _____ Time _____ Date of departure _____ Time _____

1st Choice _____ 2nd Choice _____ 3rd Choice _____

4th Choice _____ 5th Choice _____ 6th Choice _____

NAMES OF OCCUPANTS

(Fill in accurately, listing all occupants, or form will be returned for completion. The names of persons wishing to occupy the same room must be bracketed together.)

NAME	ADDRESS	CITY, STATE/PROV.	NAME	ADDRESS	CITY, STATE/PROV.
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_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____
_____	_____	_____	_____	_____	_____

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

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

GENERAL INFORMATION:

Only written application on this housing form will be accepted (phone requests will not be processed). Mail reservations will not be accepted after June 5. Minimum rates cannot be guaranteed at time of confirmation. Accommodations at the next highest rate will be reserved if rooms at the requested rate already committed. All rates subject to tax.

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

1977 DISTRICT

(1) CARDINALS (Evansville, Ind. — Cardinal) Clockwise, from top; Myke Lucas, lead; Virgil Sauls, bass; Don Julian, bari; Dick Griffith, tenor. Contact: Dick Griffith, P. O. Box 906, Owensboro, Ky. 42301. Phone: (606) 926-4190 or (606) 685-3151.

(2) RIVER CITY DELEGATION (Mason City, Ia. — Central States) Rick Spero, tenor; Gary Goodwin, bari; Dave Picken, lead; Ron Phillips, bass (seated). Contact: Ron Phillips, 826 7th SE, Mason City, Ia. 50401. Phone: (515) 423-6512.

(3) MALE ORDER MUSIC COMPANY (Asheville and Raleigh, N.Car. and Nashville, Tenn. — Dixie) Harold Nantz, tenor; Daryle Teague, lead; "Chuck" Greene, bass; Art Collier, lead. Contact: Art Collier, 331 Huntington Ridge Dr., Nashville, Tenn. 37211.

(4) FOUR CHEERS (Portland, Ore — Evergreen) Dean Voss, tenor; Bob Swanson, lead; "Bud" Roberts, bass; Vern Emra, bari. Contact Bob Swanson, 212 N. E. 87th, Portland, Ore. 97220.

(5) OCCIDENTALS (Ventura, Crescenta Valley and Fullerton, Cal. — Far Western) Peter Beers, bari; Nick Papageorge, lead; Kevin Smith, bass; Russ Walker, tenor. Contact: Peter Beers, P.O. Box 4672, North Hollywood, Cal. 91607.

(6) CANDIDATES (Bloomington, Ottawa and Waterloo, Ill. — Illinois) Clockwise, from top: Ed Chapman, bass; Dean Ramga, lead; Steve Burkhardt, tenor; Tim McEvilly, bari. Contact: Tim McEvilly, 1812 Clyde Dr., Naperville, Ill. 60540.

(7) COALITION (Lima, O. — Johnny Appleseed) Denny Spragg, tenor; Fred Schaefer, bass; Dave Wright, lead; Jay Hawkins, bari. Contact: Denny Spragg, 3722 Gloucester, Lima, O. 45804. Phone: (419) 228-2901. In Toledo, contact: Fred Schaefer (419) 893-5377.

(8) MAVERICKS (Racine, Wis. and Arlington Heights, Ill. — Land O' Lakes) Darryl Cremer, bari; Jim Franklin, bass; Ken Jordahl, lead; Bob Hunt, tenor. Contact: Darryl Cremer, 6314 Larchmont Dr., Racine, Wis. 53406.



1

3

2



4

5



8



6



7



QUARTET CHAMPS



(9) BALTIMORE & OHIO CONNECTION (Anne Arundel and Baltimore, Md. — Mid-Atlantic) George Wagner, tenor; Barry Brown, bass; Bob Disney, lead; Ted Tarr, bar. Contact: Harry Brown, 2917 Suffolk Lane, Fallston, Md. 21047. Phone: (301) 557-7646.

(10) SEVENTH ST. SINGERS (Housatonic-Derby, Conn. — Northeastern) Bob Ranno, tenor; Dennis Evans, lead; John Ahearn, bar; John Vollano, bass. Contact: Dennis Evans, 747 Wallingford Rd., Cheshire, Conn. 06410.

(11) ROYAL ASSENT (Kitchener-Waterloo, Ont. — Ontario) Dave Litwiller, tenor; Lyle Pettigrew, lead; Bob Sockett, bass; Ken Macpherson, bar. Contact: Ken Macpherson, 125 Hudson Crescent, Kitchener, Ont. N2B 2V7.

(12) MOTOR CITY MUSIC COMPANY (Clinton Valley, Detroit No. 1, Grosse Pointe and Wayne, Mich. — Pioneer) Bob Demchak, tenor; Galen Oliver, lead; Bob Wisdom, bass; Dave Caldwell, bar. Contact: Bob Wisdom, 2733 English, Troy, Mich. 48098.

(13) CLASSIC COLLECTION (Denver, Colo. — Rocky Mountain) George Davidson, bar; Terry Heltna, bass; Larry Wilson, lead; Curt Hutchinson, tenor. Contact: Curt Hutchinson, 15129 E. Stanford Dr., Denver, Colo. 80232. Phone: (303) 751-3773.

(14) ENTERTAINMENT COMMITTEE (Amherst and Rochester, N. Y. — Seneca Land) Angelo Cervi, tenor; Bill Swift, lead; Mike Morgan, bass (seated); Ron Mason, bar. Contact: Ron Mason, 1154 Milestrip Rd., Irving, N.Y. 14081. Phone: (716) 549-6931.

(15) FORTY ACRE FOUR (Dallas Metro, Tex. — Southwestern) Brian Beck, bar; Jay Steinfeld, lead; Mike Ryan, tenor; Rick Robertson, bass. Contact: Rick Robertson, 703 W. 11th No. 4, Austin, Tex. 78701.

(16) MARKSMEN (Sarasota and St. Petersburg, Fla. — Sunshine) John Lickert, bar; "Bud" Wilms, bass; Dave Brown, lead; Mike McGarry, tenor. Contact: John Lickert, 6720 29th Ave. No., St. Petersburg, Fla. 33710.





By Don Flom, Imm. Past Int'l C & J Chairman,
107 Oakwood Drive, Scotia, N. Y. 12302

The Evolution of Our Judging System

In the beginning, Society quartet contests were judged without regard for specific categories. When the "Bartlesville Barflies" were crowned champions in 1939, each of the five judges scored all aspects of all performances. In 1941, the score sheets were broken down into 50% Barbershop Harmony and Blending, 25% Song Selection and Originality, and 25% Stage Presentation. However, all of the judges still scored on an overall basis. Based largely on the results of a questionnaire, the 1942 contest was judged on the basis of 25% Harmony Accuracy, 25% Song Arrangement, 30% Voice Expression, 10% Song Selection and 10% Stage Presentation. Past Int'l Pres. Hal Staab, a giant in our Society's history, remarked at this time that "The basis of grading is not so important as the selection of competent judges."

In 1944, judges were assigned to specific categories for the first time. Harmony Accuracy was given 300 points, Voice Expression 300 points, Song and Voice Arrangement 300 points, and Stage Presence 100 points. This system was used until 1948 when "enunciation" and "blend" were taken from Voice Expression and given to Stage Presence and Harmony Accuracy, respectively. In 1949, the system was changed again, this time giving 200 points per performance to each judge in each of five categories: Harmony Accuracy, Balance and Blend, Voice Expression, Stage Presence, and Arrangement. Stage Presence judges scored on the basis of the total performance (two songs) whereas the judges in the other categories scored on the basis of 100 points per song.

This system was used until 1971 when Voice Expression was changed to Interpretation (still with the same weight) and Arrangement was changed in weighting to +20 points per judge per song. In the fall of 1975 we replaced the two categories of Harmony Accuracy and Balance and Blend with a new category, Sound, and initiated our present weighting system, namely, 200 points each for Sound, Interpretation, and Stage Presence (per judge) and +20 points per song per judge for Arrangement.

In theory, assuming each judge in a contest used an equivalent spread out of the total points allowed him, this would give a weighting of 29.4% to each of Sound, Interpretation, and Stage Presence, and 11.8% to Arrangement. In practice, of course, the actual weighting can differ from this for several reasons: 1) the contestants may be very close in their performances in one or more categories and differ widely in the remaining categories; 2) the judges in each category may be using different total spreads in their scoring; and 3) the judges in a given category, on a multiple panel, may not agree completely in their relative scoring, thereby tending to cancel

each other out. The latter leads to a lower average spread for the category concerned.

CATEGORY WEIGHTING WATCHED CLOSELY

Since the fall of 1975 we have been keeping close track of the actual weighting of the categories in all of the major contests and also tracking the agreement between judges within each category. This analysis has been achieved completely through the dedicated efforts of Jim Richards, advisor to the C & J Committee, who has devised computer programs for carrying out such analyses. (A separate article on Jim will appear soon in the HARMONIZER.)

Let's discuss first the agreement between judges. To evaluate this, we use as a guide or indicator, the "correlation coefficient," a measure which is common in statistical analysis. If two judges agree perfectly in their relative assessments of scores of contestants, their correlation coefficient is +1. If they disagree completely (that is, one judge gives his highest score to the contestant receiving the lowest score from the other judge, and if this pattern holds throughout for the other contestants) their correlation coefficient is -1. If the results are completely random, as if drawn from a hat, their correlation coefficient is 0. If two judges in any of the Sound, Interpretation or Stage Presence categories have a correlation coefficient of about 0.55 or better, their agreement is considered good (the average so far has been 0.72 to 0.75). In Arrangement, as will become clear later, a more reasonable lower limit is about 0.15 (the average so far has been 0.42).

Unfortunately, even perfect agreement doesn't necessarily mean the judges have picked the right winner. And there is the problem — we are trying to make an *objective*, experience-based assessment of a *subjective* effect produced by the performance. There is no way of independently determining the correct scores or who the winners should be. Until we get a signal from a higher judge than we mortals, the system will always contain this degree of uncertainty. Our only indication of how well we're doing lies in general agreement by the majority of Barbershoppers that the champions chosen down through the years have truly been champions.

JUDGES RETRAIN EVERY FOUR YEARS

To ensure that our judges remain sharp, we require periodic retraining of *all* judges at least once every four years. Both his scoring and his remarks to the contestants in the Analysis & Recommendations sessions (formerly "Clinics") are factored into the decision of how much retraining a judge needs or even if he should be allowed to continue judging.

One way to determine the effective weight of the scores in a category is to use another statistical term called the standard deviation. If the distribution is "normal," that is, fall along the familiar "bell-shaped" curve, the significance of the standard deviation is that the average, plus or minus one standard deviation, will include about two-thirds of the contestant's scores. The larger the standard deviation, the greater weighting of the category. Thus the standard deviation is an overall measure of the "average spread" and a more realistic measure of weighting than simply the range of the highest to the lowest scores. By summing up the standard deviations of all categories, the weighting of a given category is then simply the ratio of its standard deviation to the total sum. Sounds complicated? Not really. It's true that it can be a very tedious calculation by hand. In this age of computers, however, the job can be accomplished readily with moderate training.

The accompanying chart gives the category weighting in each major contest since the fall of 1975. Note several points. First, Arrangement has yet to reach its theoretical, or nominal, weighting of 11.8%. This is by intent. When the Arrangement category was revised, it was decided that scores widely different from zero should be infrequent and the category should serve primarily as the guardian of the barbershop style.

Second, note that the major weighting, or impact, in a series of contests can vary from category to category. For example, Stage Presence carried the greatest weight in the 1975 Fall and 1976 Spring Contests, but both Sound and Interpretation carried greater weights in the 1976 international, with Sound having the most impact. Stage Presence was again predominant in the 1976 Fall Contests and the 1977 Spring Contests, but Interpretation carried the most weight in the 1977 International. Arrangement weighting has been consistent at the 5 to 6% level except for the 1977 international contest when it reached an average of greater than 7%.

	SND	INT	SP	ARR
1975 Fall Contests				
Quartet Semis	30.2	29.6	34.5	5.7
Quartet Finals	29.3	30.0	34.0	6.7
Chorus	30.7	31.9	33.3	4.1
Ave.	30.1	30.5	33.9	5.5
1976 Spring Contests				
Quartet Semis	31.2	29.8	34.3	4.7
Quartet Finals	31.7	28.7	34.1	5.5
Chorus	29.0	29.0	37.6	4.4
Ave.	30.6	29.2	35.3	4.9
1976 Int'l Contests				
Quartet Quarter	35.9	31.5	29.1	3.5
Quartet Semis	37.2	30.1	28.3	4.4
Quartet Finals	33.5	30.3	26.7	9.5
Chorus	29.7	36.7	29.5	4.1
Ave.	34.1	32.1	28.4	5.4
1976 Fall Contests				
Quartet Semis	30.3	27.6	35.4	6.7
Quartet Finals	30.7	29.4	32.1	7.8
Chorus	33.2	30.1	32.2	4.5
Ave.	31.4	29.1	33.2	6.3
1977 Spring Contests				
Quartet Semis	30.3	33.0	32.2	4.5
Quartet Finals	29.6	32.3	32.6	5.5
Chorus	31.3	28.6	35.4	4.7
Ave.	30.4	31.3	33.4	4.9
1977 Int'l Contests				
Quartet Quarter	30.6	36.7	28.6	4.1
Quartet Semis	26.0	30.8	34.8	8.4
Quartet Finals	21.4	35.2	30.0	13.4
Chorus	26.0	40.2	30.0	3.8
Ave.	26.0	35.7	30.9	7.4
Overall Average	30.5	31.3	32.5	5.7

ARE WE JUDGING FAIRLY?

What does all of this mean? Are we judging our quartets and choruses fairly? Should we change the intended weightings

of the categories? These questions are constantly being addressed in our C & J discussions and a recent questionnaire sent out to many Barbershoppers was designed to elicit more opinions. The responses to that questionnaire are being studied and the results will be made public soon.

There is a way of forcing either equal, or some specified, weighting of the categories and that is to use rank only. Jim Richards has included such a scheme in his analyses by giving a "1" to the highest scoring quartet (or chorus), a "2" to the next highest, etc., for each of Sound, Interpretation, and Stage Presence and then giving one fifth as much weight to Arrangement. The quartet or chorus with the lowest total number then wins. This system ensures that the first three categories mentioned each carry 31.25% weight and Arrangement carries 5.25%. Had this method been used in the 1977 international contest, the outcome would still have been the same. We will continue to experiment with such methods and track the results closely. The philosophical question must still be answered as to whether or not it is correct to artificially normalize the weights of the categories in a contest where large differences in the "true weights" exist.

When the present category weighting was adopted by the International Board in 1975, the decision was not unanimous. Nor was the recommendation from the C & J Committee. Based on our two years' experience since then, should a change be made or should our present system be continued? Numerous articles and letters have appeared in the HARMONIZER and other Society bulletins claiming that Stage Presence is carrying too much weight, especially relative to Sound. It should be noted, however, that even if the Sound scores had been doubled for every competing chorus and quartet in the recent (1977) international contest, the "Dukes of Harmony" and the "Most Happy Fellows" would still have won and would be our international champions. One can interpret this to mean that when our top choruses and quartets score well in one category they tend to score well in the other categories too. Also, the response is generally enthusiastic when technically proficient choruses and quartets, musically, are also entertaining to watch.

It is recognized, of course, that doubling the scores in a category is not quite the same as doubling the number of judges in that category. As a matter of fact, if those judges are not in excellent agreement (exhibiting a high correlation coefficient), the influence of any one of them can actually be reduced.

On the other side of the coin, one can argue that even if changing the category weighting does not produce different winners, we should still do it if that's what the majority of Barbershoppers want.

These decisions are not easy, but then decisions of this type rarely are. The approach of the C & J Committee has been to study scoring trends carefully, to consider all opinions as objectively as possible (some of which are highly emotional) and to strive continually for improvement of the caliber of judging within each category so that our present system has the best possible chance for success. No one believes we have achieved the perfect and ultimate system. If the present system proves inadequate, further changes will certainly follow. The final answer must always center on complete objectivity, utmost fairness to all contestants and genuine concern for preserving and encouraging a unique style of singing which has no equal anywhere.



SHARE



the Wealth

By Ken McKee
Send bulletins, ideas and pictures to:
P.O. Box 5047
Richardson, Tex. 75080

DOES YOUR CHAPTER HAVE MONEY PROBLEMS?

... Are your guys always facing the problem of raising funds to compete at district or international level? It's become a major trouble area for many of our chapters, and especially those which frequently find their way to international competition. We talked to many of the competing choruses at Philadelphia to learn their money-making secrets. Take Western Hills (Cincinnati), O., for example, which has competed on the international contest stage thirteen times. They'll get a break this year, but think of the amount of determination these chapters must have. It cost them \$40,000 last year for new uniforms and other contest expenses. San Diego, Cal. brought 108 men 3,000 miles to compete. They used everything from a New Year's Eve party to a combined rummage sale/pancake breakfast to raise the necessary funds. Raffles, where the law permits, have become big money-makers, too. Many chapters find local merchants willing to donate articles such as microwave ovens, "spirits," etc. to be raffled. It's surprising how appreciative some of our business people are of their local chapter's musical efforts. Many consider their chapter an important part of the community and are anxious to do anything they can to help them. Extra paid singouts have become a major source of revenue. Your local Chamber of Commerce can be an important source of information concerning conventions which may require entertainment. The Detroit, Mich. gang raised nearly five thousand dollars by presenting a joint concert with the Detroit Symphony. The Houston, Tex. Chapter found a bank willing to pay \$400 for a special noon show. Another chapter raised \$1,500 after providing a series of five noon-hour mini-shows. A New York chapter sold cook books and had to have a second printing after the first 1,000 were sold. Cook books have been an outstanding money-maker for many chapters. Cook books remind us that many companies are looking for independent organizations to test products. The Nashville, Tenn. Chapter's auxiliary participated in a donut-tasting program. In Bloomington, Ill., they sold candy, had a bake sale and raised \$1,400 at a fish fry. In St. Joseph, Mo., the "Pony Expressmen" sold grass seed and fertilizer to raise a cool \$1,000. Other money-making ventures such as variety shows, 50s party and sock hop, food booths at fairs, recording sales

(your own chapter record), Christmas card sales, selling rings and jewelry, have been used with varying degrees of success. Did your chapter use an idea not shown above? Why not tell us about it and we'll "Share the Wealth" with our readers.

LET'S BREAK THAT SHELL!... That is what Editor Ralph Fuller of the San Diego Chapter tells us... great singing is not enough! Without visually displaying the emotional content of a song's message, a chorus is "singing in a shell," trying to get through with a muffled message... "But I'm not a performer!" you protest. You are a *born* performer — your first reaction, on entrance into this world, was a visual and vocal display of emotion. The doctor gave you his "down-beat," you hit the attack and then what? You *emoted*; you got your feeling across to that "audience." Only when you started to grow up did you go into that shell. "Men are supposed to be strong and silent," you were told. You became poker faced. People around you didn't know how you really felt. We gotta break out of that shell, gang! On a stage, no matter how beautiful our singing is, the audience, including contest judges, will love you *only* if you show the emotional content of the song's message. The songs you sing in a contest or show are chock full of emotion — it's up to you to sell it. Let's tell the *whole story* visually and vocally!

SAVE YOUR HARMONIZER... No, we're not conducting a paper drive, as you might suspect from that headline. Don Himmelman, Tampa, Fla. Editor, asked the question: "What do you do with your HARMONIZERS?" He suggests you bring them with you on meeting night and give them to a visitor as a gift. He'll learn a little more about us and it will serve as a souvenir of a barbershopping experience. Not a bad ideal

DUAL-PURPOSE BUMPER STICKERS... Were devised by Keith Miller, a member of the West Chester, Pa. Chapter, who made stickers in two parts: the top half boosts the chapter and Society, the bottom half, their show. When the show is over the bottom section is removed and the top half becomes a PR booster for the year (see sample below).

I'M A....

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CROSS-COUNTRY JAMBOREE QUARTET CONTEST

... The Downey, Cal. and the Champaign-Urbana, Ill. Chapters plan to have a cross-country jamboree quartet contest. That sounds pretty good in itself, but Gary Stamm of Downey tells us, "it'll be the greatest thing since the half diminished fifth was fully diminished and thoroughly embarrassed." Okay, here are a few of the "subject-to-change" details. Each chapter has its own chapter quartet contest. They pick their winners and award them ribbons... or something. While the contest is in session, a tape recording will be made of each competing quartet... and several 35mm slides will be taken of each group. Each chapter's tape and slides will be forwarded to its brother chapter minus the results of the contest. It will now be up to the brother chapter to score the contest anew and send back a list of winners. Sounds like fun!

CB OR NOT CB - THAT IS THE QUESTION... Or so we are told in the Walpole, Mass. publication, the "Baystatesmen." Those of you who own CB rigs don't miss an opportunity to promote barbershopping, particularly when you're modulating with someone with a pleasant voice. One perfectly logical opening is to compliment him on his voice quality and to inquire if he does any singing. Dissemination of information on CB has a remarkable way of spreading in a geometrical progression. Your comment to one person may be overheard by ten others. Just think of what a great help your CB might be in promoting your next show or increasing your membership.

TRAILER NEARS COMPLETION; NAME CONTEST RAISES FUNDS... The Fresno, Cal. Chapter has just built a new trailer for transporting its risers and uniforms. A contest was held to determine a personalized license plate for the trailer. The following names were submitted to the Dept. of Motor Vehicle; "We Sing" (1st choice); "Hummmmm" (2nd); "Buzz um" (3rd); "Chorus" (4th); and "Chord 7" (5th).

DO YOU KNOW EVERY SONG YOUR CHAPTER SINGS?... Keith Klopfenstein of the Xenia, O. Chapter tells us that a member built a cornice to hold two window shades. On one is written all of their Pole Cat songs; on the other they have the committee members of the next show and a list of the songs they plan to sing. The meeting hall is used by other groups during the week, so after each meeting they just wind them up like any window shade for storage.

HOW ABOUT A NIGHT OF NOSTALGIA... That's what the Alexandria, Va. Chapter calls a night of dancing to music of the 30s, 40s and 50s. You bring your favorite lady for a ladies' night complete with juke box, your favorite DJ and a lot of fun with friends. Ladies may wear shirts, dresses, blouses, but no pants suit (whoever saw a pants suit at a sock hop?). Guys in shirts - no jackets - and their own loud trousers. Another good idea for having fun.

FROM THE LOUISVILLE, KY. STARTING GATE... WE read about a guy named Alec. Alec is a Barbershopper. Alec gets to the rehearsals on time. Alec warms up before rehearsal. Alec learns his music at home. Alec practices in front of a mirror. Alec keeps his eyes on the director. Alec serves on a committee. Alec shakes hands with the visitors. SMART ALEC!

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about *QUARTETS*

The Society lost one of its great, young talents on December 7, 1977, when Roaring 20's baritone Ron Riegler passed away at his mother's home in Cincinnati. Ron's death ended a three-year battle he had waged against cancer. Philadelphia convention goers will remember Ron competing with the "20's" (and attaining fifth place medalist rank), even though he was in a wheel chair for most of the convention. A frequent contributor to the *HARMONIZER*, Ron had also served on the Harmony College Faculty. Expressions of sympathy can be sent to Viola Riegler, 933 Woodbriar Ct., Cincinnati, O. 45238. Though we have not received details at this time, a memorial fund is being established in his name. Ron's spot in the quartet has been filled by Mike Connelly, an original member of the quartet.

At a Southwestern Division 2 contest held in Corpus Christi, Tex. last September, eight of the eleven competing quartets were from the Houston, Tex. "Tidelanders" Chapter. Houston quartets took four out of the top five spots in the finals. Quartet Promotion Chairman John Pickul boasts the fact that they have ten registered quartets in their chapter in-

No doubt by now many have seen the "Foreign Policy" singing "Volare" in the 60-second Plymouth television commercial. From left, John Wearing, tenor; Russ Seely, lead; Don Humphries, bari and Thom Hine, bass. The quartet is from the Detroit area and were 1976 Pioneer district champions.



cluding the 1976 international champion "Innsiders." John wonders if this might not be some kind of a record. Could be, John, let's see what our readers say.

The Innsiders want to correct an address after finding that somehow much of their mail is going to a very old address. Their present address is: THE INNSIDERS, c/o Guy McShan, 9007 Concho, Houston, Tex. 77036. Phone: (713) 774-7742.

In reporting highlights of their summer activities, the Friends of Yesterday (M-AD) included entertaining the sequestered Mandel jury in Baltimore in July. Warned by a marshal to be careful about what they said, the quartet reported felling a little "up-tight" about the performance. They were well received, though, and glad they could help make what must have been a difficult time for those jurors just a wee bit easier. A most unusual performance, we'd say.

One of many pleasant surprises of the recent Philadelphia Convention was the appearance of the former medalist Four Rascals. It was great to hear those great Rascal songs again by the original foursome. Our photographers caught them entertaining in the headquarters lobby, but somehow the photo never did show up among nearly a thousand prints from the convention. The Rascals are accepting singing engagements and can be reached by contacting bass Dick Vienneau at 882 Winthrop Ave., Revere, Mass. 02151 - Phone: (617) 289-7976. Others in the foursome are Don Dobson, tenor; Tom Spirito, lead; and Jim Vienneau, baritone.

"Cyanamid News," house organ of the American Cyanamid Company, carried a three-quarter page story on Dr. Anthony

Lanzilotti, senior research chemist at Lederle Laboratories and a member of the Muddy Creek Four. The story deals with Lanzilotti's personal fight against blindness and the activities of the quartet in support of the Rockland County (N.Y.) Association for the Visually Impaired, Inc. The foursome donated all their performance fees for the past two years toward the purchase of a much needed van to transport handicapped persons with visual problems - truly performing service through song.

New tenor of the Ham 'n Wry of the Land O'Lakes District is Bob Thiel, who replaces Dave Gillingham. Contact for the quartet is Robert A. Haase, P.O. Box 735, Oshkosh, Wis. 54901.

The Sound Gallery, a new quartet formed last April with a couple of Land O'Lakes quartet veterans singing tenor and lead, is off to a flying start in Southeastern Wisconsin. The new foursome entered a talent contest and surprised themselves by being picked as one of eight groups to appear in a finals contest, a live telecast held last October 20 in Milwaukee. Sound Gallery members are John Gibson, tenor; Joe Masotti, lead; Duane Enders, bari; and Dave Olson, bass. Contact: John Gibson, 906 N. 70th St., Milwaukee, Wis. 53223 - Phone: (414) 354-1815.

The Gadabouts Westchester County, N.Y. Chapter, were in fast company on Nov. 4 when they appeared at the fiftieth anniversary of "Showboat." Appearing on the same stage with Liza Minnelli, whom New York's Ziegfeld Club chose as its 1978 honoree, the quartet reminisced musically with songs such as *Old Man River*. Famous Broadway personalities in attendance included Jack Haley, Penny Singleton, Jack Dempsey and Bob Fosse.

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HOT SPRINGS, ARKANSAS... Dixie District... Chartered October 31, 1977... Sponsored by Gtr. Little Rock, Arkansas... 35 members... Edward Jouris, 509 Delaware, Hot Springs, Arkansas 71901, Secretary... Wayne A. Steward, 501 Lakeshore Dr., Hot Springs, Arkansas 71901, President.

GREENWOOD AREA, INDIANA... Cardinal District... Chartered October 31, 1977... Sponsored by Gtr. Indianapolis, Indiana... 36 members... Francis H. Eckart, R.R. 1, Box 269B, Bargersville, Indiana 46106, Secretary... James H. Duke, 1448 Berry Rd., Greenwood, Indiana 46142, President.

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FOR SALE - Approximately 70 uniforms, lime green coats, black trousers, white gloves, black bow ties and imitation carnations. Photo available. Contact: Robert J. Lloske, 18 Highland Ave., Ripon, Wis. 54971. Phone: (414) 748-2945.

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I see from the bulletins...

By Leo Fobart, Editor

MID-WINTER SCHEDULE CHANGES

The get-acquainted dinner/quartet show on Thursday evening will feature the "Sound Advice" quartet instead of "Nostalgia," a Phoenix-based comedy foursome. That doesn't mean "Nostalgia" fans are going to be deprived of hearing their favorites, as they will be appearing at the Friday night "Arizona Jubilee" instead of the "Sound Committee." Word from our hosts in Tucson indicate that advance registrations for the Jan. 27-29 weekend have been impressive. Sounds like it'll be another barbershop winner.

DID YOU KNOW?

There is a Society policy prohibiting members from wearing any kind of hanging pendant which might resemble the medallion worn only by our champions. What with the current craze of men adorning themselves with various kinds of hanging pendants, we've received several complaints about members wearing things which look very much like those worn by our champs. We don't think our guys are doing this intentionally; it's simply a case of not being aware of the existence of such a Society ruling. Next time you have

Herman Zwick, left, presented a check for \$1,000 to M-AD Logopedics Chairman Joe Craig during M-AD's Fall Convention. Proceeds from sales of jewelry produced by the "Yankee Clippers" quartet, the check brought the total amount of their contributions to over \$25,000.



The Prescott, Ariz. Chapter performed at the wedding of tenor Mike Peterson on Oct. 1, 1977. Under blue skies and in a setting of huge granite boulders at Erickson's Memorial Chapel in Granite Dells, the chorus, directed by Sam Stimple, sang "I Love You Truly" and "Tell Me Why."



the chance, why not ask your chapter president for his Statements of Policy. Check them out for the exact wording of the ruling. We're certain you'll be more than willing to abide by the Society regulation once you're aware of it.

CAR WASH A "WASH-OUT"

Last year, the Winston-Salem, N. Car. Chapter decided to raise money with a car wash featuring barbershop "entertainment while you wait." Instead of a bright, pretty, early summer Saturday morning, they had one of those dull, overcast, sort of misty mornings. After washing 16 cars and raising \$32, they realized all of the cars they had washed belonged to themselves; they had spent the morning singing and washing their own cars! It was suggested at their next board meeting that on the following Saturday they would have another car wash. This time, in order to distribute the work load among their 60 members, each member would stay home, wash his own car and bring \$2 to the next meeting. That way they figured to raise \$120 and no one would have to leave home... (Ed. note — and there'd be no singing, no fellowship and no fun)!

VETERAN EDITOR RETIRES

Ending a twelve-year era of meeting deadlines, taking pictures and dissemi-

nating news to members of the Far Western District, WESTUNES Editor Bob Roberts has called it "quits." Bob was feted at the Fall House of Delegates meeting where IBM Jack Hines presented him with a plaque containing a replica of a WESTUNES' cover featuring his picture. A bulletin editor for five years (at Salt Lake City) before taking over FWD's publication, Bob and his publication have become well-known and highly regarded throughout the Society. Winner of the Society's PR Award in 1964, Roberts has also received the district's President's Award and was named to the FWD Hall of Fame in 1976. When the state of Utah was voted a part of the new Rocky Mountain District, Roberts decided to step down as editor and devote more of his time to his family. Speaking for fellow-PROBE members and editors throughout the Society, we wish you well, Bob, in all your future endeavors.

Mention of the Rocky Mountain District reminds us that they held a very successful convention and the following men will be leading the new district during its first year: "Lindy" Levitt, President; Jack Smith, Executive Vice President; Al Potts, International Board Member; Earl Robinson, Secretary; Larry Johnson, Treasurer; and Vice Presidents Ralph Ashby, Ken Graybill, Bob Hand and Don Green.



Soc. Dir. of Finance and Administration Dallas Lemmen (above right) received the Silver Beaver award in recognition of his volunteer youth work with Boy Scouts. The prestigious award, "the highest a local scout council may bestow on adult volunteers," was presented at the Southeast Wisconsin Council Recognition Dinner by Scout Exec. Larry Lundholm (left). Another Kenosha, Lee Pierangeli (center), also received the award.

INCLUDES EDUCATIONAL TIPS

"The Golden Nugget" bulletin of the Santa Ana, Cal. Chapter (editor, Ken Woodbury), includes a section to help Barbershoppers become better informed. Musical Director Tony Crain wrote the following musical term definitions:

Scale — to climb over, as scaling a fish.
Clef — a high place to scale (i. e. cleff dweller).

Treble — what a clef dweller is in if someone steals his ladder.

Bass — a place to touch, or return to.
Key Signature — the one required to approve your loan.

Note — what you sign after loan approval.

Rest — what you do after mowing lawn.

Diatonic Scale — a strange material that forms on the outside of a glass of low-cal Geritol.

Rhythmic Cycle — a bike with a beat.

Clock System — the way a fighter pilot locates enemy planes.

Tonic — a health drink.

Supertonic — an especially good health drink.

Mediant — a double yellow line.

Subdominant — a married man.

Dominant — his wife.

Submediant — someone who conducts seances aboard the Nautilus.

Falsetto — one that is not genuine.

How often we hear someone say: "That tenor's range is *unreal!*"

APPRECIATE CRUISE PERFORMANCE

According to the CHORDSMEN CAPERS (Co-editors Al Harfield/Roger Sorenson), bulletin of the Greater Grand Forks, N. Dak. Chapter, an unexpected performance took place while the Grand Forks and Winnipeg, Man. Chapters were enjoying an inter-chapter cruise on the Red River. Near the end of the cruise, the Paddlewheel Queen, the larger of two boats which travel north out of Winnipeg through the scenic portion of the Red River, was abreast and passing as the "Music Gallery" quartet was singing on the upper deck. The people on the Queen applauded vigorously so we hurriedly summoned more men for an impromptu concert. The two boats traveled side by side (about 80 feet apart) for almost twenty minutes. It was a good concert and appreciation was reflected in the radio message from the Queen's Captain and by the generous applause from the passengers.

SUGGESTS NEW WORD: AVOCOBBY

In his "Prez Sez" column in the La Crosse, Wis. CHORDSMEN'S COURIER (Editor, Dick Wisniewski) Ed Drusch suggests the word "Avocobby" to describe involvement in barbershopping. Derived from combining the two words "avocation" and "hobby," Webster defines the two words separately as follows:

Avocation — a subordinate occupation pursued in addition to one's vocation, especially for enjoyment.

Hobby — a pursuit outside one's regular occupation, engaged in for relaxation.

You'll note the words "enjoyment" and "relaxation" appear in the definitions. Ed thinks a marriage of the two words gives us a meaningful middle of the road approach to barbershopping. "Avo-

The Frederick, Md. "Catoctones" Chapter chose a weekend retreat in the mountains to work on 1978 show music and to generally improve their singing. Helping to attain their goals (not pictured) were teachers Fred King, Wilbur Sparks, Les Hesketh and Mike Organ. A complete success, in both learning and fellowship, a second music camp is planned for next year.



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cation" may suggest too deep an involvement for some. While the word "hobby" can be too casual an approach. Barbershopping requires regular, rather than occasional, participation from all members. Thus, he suggests "Avocobby" as a word to describe our engagement in barbershopping, with the emphasis on the word "avoc" rather than on the "obby." A definition for this new word might thus be: "Avocobby" — a regularly involved pursuit in addition to one's vocation, engaged in especially for enjoyment.

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PUBLISHER'S STATEMENT

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF THE HARMONIZER published in January, March, May, July, September and November at Kenosha, Wisconsin for September 29, 1977.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 6315 Third Avenue, Kenosha, Wisconsin; Editor, Leo W. Fobart, 6315 Third Avenue, Kenosha, Wisconsin; Managing Editor, None; Business Manager, D. Lemmen, 6315 Third Avenue, Kenosha, Wisconsin.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America,

Inc., 6315 Third Avenue, Kenosha, Wisconsin.

3. The known bondholders, mortgagees and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue) 38,000.

Leo W. Fobart, Editor

International Service Project (Institute of Logopedics)

	September -		Average Per Member	
	October	Since	In	To
	Contributions	July 1, 1964	1977	12-31-76
CARDINAL	\$ 1,424	\$ 79,832	\$4.09	\$61.63
CENTRAL STATES	913	140,203	2.06	40.86
DIXIE	3,490	84,887	6.31	48.27
EVERGREEN	757	88,459	3.12	34.21
FAR WESTERN	11,658	268,435	7.76	60.62
ILLINOIS	4,383	146,697	6.28	60.53
JOHNNY APPLESEED	2,077	143,456	3.92	42.59
LAND O'LAKES	223	185,279	4.28	47.31
PIONEER	3,389	84,443	5.78	50.48
MID-ATLANTIC	11,094	325,570	6.51	55.13
NORTHEASTERN	4,147	126,713	3.85	34.93
ONTARIO	993	71,697	5.77	35.11
SENECA LAND	1,644	90,884	4.33	59.41
SOUTHWESTERN	392	83,517	5.70	41.38
SUNSHINE	491	81,100	4.93	59.88
HARMONY FOUNDATION	—	9,938		
OTHER RECEIPTS	<u>5,541</u>	<u>115,758</u>		
TOTAL	62,616	2,124,868		



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(As of November 30, 1977)

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

MID-ATLANTIC

- | | | |
|-----|------------------------------|-----|
| 1. | Dundalk, Maryland | 180 |
| 8. | Alexandria, Virginia | 131 |
| 14. | Livingston, New Jersey | 123 |
| 19. | Westchester County, New York | 117 |
| 20. | Montclair, New Jersey | 115 |
| 23. | Cherry Hill, New Jersey | 111 |
| 24. | Fairfax, Virginia | 110 |
| 28. | Wilmington, Delaware | 108 |
| 35. | Allentown, Bethlehem, Pa. | 102 |
| 38. | Richmond, Virginia | 100 |

FAR WESTERN

- | | | |
|-----|-----------------------|-----|
| 2. | Phoenix, Arizona | 155 |
| 5. | San Diego, California | 134 |
| 6. | Peninsula, California | 133 |
| 7. | Whittier, California | 132 |
| 27. | Fresno, California | 109 |

ILLINOIS

- | | | |
|-----|-----------------------------|-----|
| 13. | Arlington Heights, Illinois | 124 |
| 17. | Bloomington, Illinois | 118 |
| 26. | Lombard, Illinois | 110 |

PIONEER

- | | | |
|-----|--------------------------|-----|
| 9. | Detroit, Michigan | 129 |
| 31. | Oakland County, Michigan | 104 |
| 34. | Grand Rapids, Michigan | 103 |

SOUTHWESTERN

- | | | |
|-----|-----------------------------|-----|
| 10. | Gtr. New Orleans, Louisiana | 128 |
| 13. | Houston, Texas | 123 |
| 15. | Oallas (Metro), Texas | 119 |

CARDINAL

- | | | |
|-----|----------------------------|-----|
| 3. | Gtr. Indianapolis, Indiana | 142 |
| 21. | Louisville, Kentucky | 113 |

CENTRAL STATES

- | | | |
|-----|-----------------------|-----|
| 11. | Kansas City, Missouri | 126 |
| 37. | Mason City, Iowa | 100 |

JOHNNY APPLESEED

- | | | |
|-----|----------------------------------|-----|
| 22. | Maumee Valley, Ohio | 113 |
| 29. | Western Hills (Cincinnati), Ohio | 107 |

LAND O' LAKES

- | | | |
|-----|------------------------|-----|
| 12. | Minneapolis, Minnesota | 126 |
| 33. | Winnipeg, Manitoba | 104 |

ONTARIO

- | | | |
|-----|----------------------|-----|
| 16. | Scarborough, Ontario | 119 |
| 36. | Ottawa, Ontario | 102 |

ROCKY MOUNTAIN

- | | | |
|-----|----------------------|-----|
| 26. | Denver, Colorado | 109 |
| 32. | Salt Lake City, Utah | 104 |

DIXIE

- | | | |
|-----|------------------|-----|
| 30. | Atlanta, Georgia | 106 |
|-----|------------------|-----|

SENECA LAND

- | | | |
|-----|---------------------|-----|
| 18. | Rochester, New York | 118 |
|-----|---------------------|-----|

SUNSHINE

- | | | |
|----|----------------|-----|
| 4. | Miami, Florida | 137 |
|----|----------------|-----|

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| 6'18" | Model no. 24A6J | \$173 |
| 4' back rail | Model no. 24A3J | \$ 45 |
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| 4th step (fits 24A6J) | Model no. 24A7J | \$ 92 |
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MAIL CALL



from harmony hall

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THINK FIRE!

Falls Church, Va.

I've been concerned for some time about one element of our conventions that seems to be completely overlooked: the fire hazards present in many of our chapter afterglows and convention hospitality rooms.

Too often we pack people into small areas without proper egress facilities. Entrances are jammed with people unable to gain access to the room. Afterglows often are held in large rooms, but with only one means of egress. Hospitality rooms are often a hotel room in which we pack 40 or 50 people on the floor, beds and standing. Imagine the panic if a small blaze started near the doorway.

To everyone responsible for these functions, a word of caution: Think Fire! Do what is needed to remove the danger and make these functions completely safe.

"Buck" Dominy

SCHOOL APPRECIATION

Pueblo, Colo.

I would like you to know how much South High School appreciates your association. The local chapter here in Pueblo has been very generous and very kind in introducing young high school singers to the art of barbershop singing.

Because of the local chapter's interest, our young singers have become interested in barbershop singing, which in turn helps me to accomplish one of the goals of all music educators: that music is to be enjoyed throughout life in many different forms.

I highly recommend that all high

school directors introduce barbershop singing as a rapid way of teaching young singers to carry four-part harmony and to enjoy singing as a hobby and a form of relaxation.

The local chapter has done an outstanding job in Pueblo. We are very grateful for their interest and efforts in our behalf.

Mrs. Nola Reid

EXPRESSES THANKS

Cincinnati, O.

Ron has asked me to thank you for your cards, letters, thoughts and prayers.

He especially appreciated the signed Love Banner from Harmony College, not only for the banner, but for the thoughtfulness and caring of those who sent it.

Tom Eckles
(for Ron Riegler)

(Ed. Note: The above note was received on Dec. 7, the same day we learned that Ron had passed away. For additional details, see "News About Quartets" on page 28.)

ICING ON THE CAKE

Peninsula, Cal.

One of my very good customers sent me the following story last week:

"I was sure thinking of you when I was in New York City last October attending the National Pioneer's Club convention (telephone company executives with over 18 years of service) at the New York Hilton. There were over 2100 "Pioneers" in attendance for the four-day convention, and top-notch entertainment was provided each evening at our dinner. We were entertained Sunday by Mr. Bob Hope (he was paid \$25,000 for a 1½-hour show); on Monday by Ferrante and Teicher; BUT what we all thoroughly enjoyed was a performance by a 70-man barbershop chorus, with quartets and all, that was accorded THE ONLY standing ovation of the entire convention entertainment. I really don't remember what state they were from, but I think it was

North Carolina. They were from Virginia Beach and were called, THE COMMODORES. They were so professional. Our hats are really off to your fine organization, and my wife and I are looking forward to going to your big super barbershop spectacular next January 14th. My only regret, Jerry, is that I can't carry a tune in a bushel basket."

Note: Where is Virginia Beach, and who are the Commodores???

Jerry Orloff

Ed Note: See page 30, Nov.-Dec. issue, for story about this activity of the Virginia Beach/Norfolk, Va. Chapter. They'll consider your letter and your friend's remarks "icing on the cake," I'm sure.

A STROKE OF LUCK

Regina, Sask.

In Harley Olson's article on our new champions, the "Most Happy Fellows," he says: "These new champions seemed destined for 'the gold.' A gambling man would call it 'a natural.' Let's recall the numerous times the lucky number seven cropped up as they prepared . . ."

I agree that "The Fellows" were destined and lucky, but not for the same reason.

Our Regina Chapter has its annual show in April during Harmony Week each year. In 1975 our headliners that summer became international champions. Yup, the "Happiness Emporium." In 1976 our annual show was substituted with the most successful and first LOL District Spring Convention ever held in Canada, so we had no single headliner. Can you guess what's coming? Sure enough, the "Most Happy Fellows" were our 1977 headliners.

A word to all the aspiring foursomes out there! If you want to win the Big One, just put "Happiness" in your name and sign up for the Regina annual show and "you are destined . . ." Sorry, we've booked the "Happiness Emporium" again for 1978, but '79?????

Dennis Gellert

There are no
songs like...

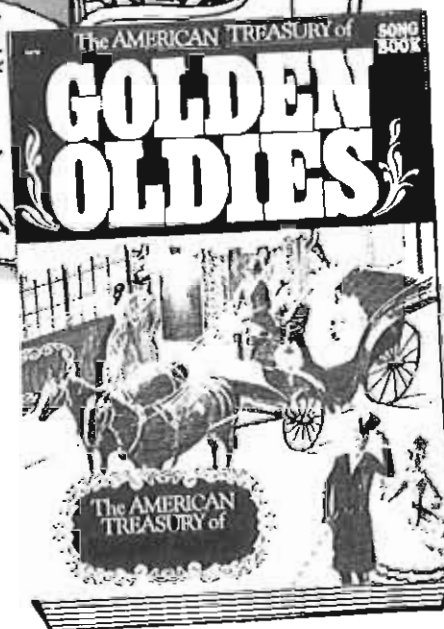
THE OLD SONGS



HOW MANY OF THESE DO YOU REMEMBER?

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The Band Played On
Beautiful Brown Eyes
Bicycle Built For Two
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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- ✓ One added optional course

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- ✓ Show Production
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- ✓ Craft
- ✓ Physics of the Barbershop Sound (basic)
- ✓ Physics of the Barbershop Sound (advanced)
- ✓ Staging a Chorus
- ✓ How to Write a Song
- ✓ Introduction to Barbershop
- ✓ MC'ing
- ✓ New: The Judging Categories