

the children at the Institute echo
the Merry Christmas Wish of Tiny Tim...

THE
HARMONIZER
NOVEMBER - DECEMBER 1978
PERSON

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from Charles Dickens' A Christmas Carol

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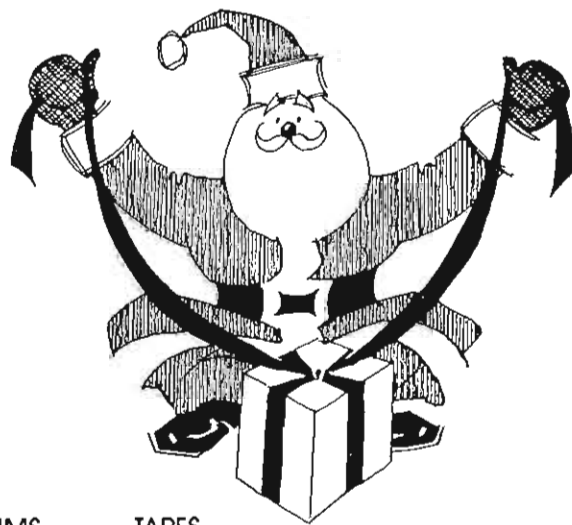
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A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

NOV. • DEC. 1978 • VOL. XXXVIII • NO. 6

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Features

<i>Sarasota Announces Special Events</i>	2
<i>A Time to Be Thankful</i>	4
<i>Minnesota Welcomes You</i>	6
<i>"Get Out Those Old Records"</i>	9
<i>Harmony College - An Investment in Sweet Memories</i>	10
<i>What About the Word "Barbershop"?</i>	11
<i>Every Chapter Needs a "Hayloft"</i>	12
<i>What is Barbershopping?</i>	17
<i>Pilot Membership Program Successful</i>	21
<i>"Inbreeding" a Problem</i>	21

comment

<i>Commit/Attain</i>	18
<i>The Way I See It</i>	20

departments

<i>News About Quartets</i>	22
<i>I See From the Bulletins</i>	24
<i>Mail Call</i>	28

miscellaneous

<i>Sarasota Convention Registration</i>	3
<i>Minneapolis Convention Registration</i>	7
<i>1978 Christmas Gift Catalog</i>	13
<i>Logopedics Contributions . . . New Chapters . . . Bargain Basement</i> . . .	26

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future conventions

INTERNATIONAL

1979 Minneapolis, Minn. July 2-7
 1980 Salt Lake City, U. July 7-12
 1981 Detroit, Mich. July 6-11
 1982 Seattle, Wash. June 28-July 3

MID-WINTER

1979 Sarasota, Fla. Jan. 26-27
 1980 Colorado Springs, Colo. Jan. 25-26

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EVERYTHING FOR YOUR VACATION EXCEPT SNOW!

Sarasota Announces Special Events

By Dick Ott, Chairman, '79 Mid-Winter Convention,
2525 Ringling Blvd., Sarasota, Fla. 33577

How do you expect the weather to be out your way at the end of January? Will you be wielding a snow shovel, wading through blizzards, or wielding a tennis racket in the sun, and wading through the pleasant surf of the Gulf of Mexico? The choice could be yours. Your Sarasota Mid-winter Convention hosts are laying plans to help make your vacation a very memorable affair. You can pick your choice of activities from a full three-day schedule of Mid-winter convention special events, guided or unguided tours to intriguing attractions in the Sarasota Area, and a variety of sports activities including tennis, golfing, boating, swimming or just sunning on the beautiful white sand Gulf Beaches.

For those of you coming a couple of days early, or staying later, golfing and boating may be your choice. The Bayfront Marina, just blocks south of the Sarasota Hyatt House includes dockage for a full variety of boating pleasures, from group or private party deep-sea fishing boats, to excursion boats, and even small rental sailboats. How long has it been since you have gone deep-sea fishing? Perhaps you could be one of those who will pull in a twenty-pound red or white grouper. If boating or fishing isn't your interest, perhaps our tennis courts and many challenging golf courses will better suit your fancy. How about water-skiing, or perhaps just strolling along gorgeous Gulf Beaches? You name it; if it doesn't require snow, you can probably find it in Sarasota for your vacation enjoyment.

Let's take a look at the special events our Sarasota friends have lined up for us. Starting it off with a bang, on Friday we will be going for "Oktoberfest" dinner at the Old Heidelberg Castle of Sarasota. The Old Heidelberg serves exceptional German, Swiss and American cuisine in the delightful setting of a festive European Castle. Led by the Bavarian band, music and fun come easy at the Heidelberg Castle. Later that evening, back at the Hyatt House, there'll be more music for your listening and dancing pleasure, as we have a unique treat for you. The "Admirals" big band and Andy Wright and his



The "Admirals" will provide the big-band sound in the Glenn Miller-style for the Friday night dance. Also featured will be a Dixieland band and "Circustime in Sunshine," a one-hour show.

Dixieland Combo will be presenting three solid hours of musical enjoyment for you. The "Admirals" feature big-band standards in the Glenn Miller-style, and, of course, the Dixieland Combo will be playing those happy foot-stomping old Dixieland tunes.

Also that evening at the Sarasota Hyatt House it is "Circustime in Sunshine" with a number of circus-style entertainments and a few quartets for your enjoyment.

TOP QUARTETS TO SING

The real highlights of the singing entertainment are lined up for Saturday afternoon and evening at the incomparable Van Wezel Performing Arts hall nearly adjacent to the Sarasota Hyatt House. There isn't a bad seat in this acoustically near-perfect hall, and our medalist quartets will enjoy this hall and the Sarasota audience as well as the audience will enjoy them. The Big Matinee Quartet Show, Saturday afternoon, will feature our international champions, the "Blue Grass Student Union," and the Medalists "Roaring Twenties" and "Nova Chords." Also, as an extra surprise, we will have with us the new British Association of Barbershop (BABS) Quartet Champions to be chosen in November! How's that for a show lineup? Can we top that? Well, the Saturday Night barbershop Quartet Extravaganza will feature our international champion "Blue Grass Student Union," and the 2nd and 3rd place Medalists "Grandma's Boys" and "Boston Common." I guess you'll have to see both shows and decide for yourself.

Though the singing entertainment and special events could be enough to satisfy most Barbershoppers, there are daytime activities planned to whet the appetites of those who want to visit some of Sarasota's outstanding tourist attractions.

Guided tours, transportation and guide included, are available for Friday and Saturday. On Friday morning, the Ringling Museum tour will leave the Hyatt House at 9 a.m. for a three-hour tour of the Ringling Museums, the Ringling Residence Ca D'Azn, the Museum of the Circus and the Asolo theater, an original 18th-century Italian theater.

CHOOSE YOUR TOUR

On Friday afternoon two choices are available. The Sarasota Jungle Gardens tour includes tropical jungle and formal gardens, alive with rare and exotic birds and animals, orchids, palms, ferns, alligators, macaws, peacocks and flamingoes. Bring along your camera for this one. For those not going to the Jungle Gardens, a trip to St. Armands Key, world famous

LAST CHANCE UNIFORM SALE.

Clearance of the Society's in-stock classic uniforms is underway. Order today — save \$20 on coats, \$11.75 on pants. For details, call or write the International Office.

collection of unique and intriguing boutiques, curio shops, specialty shops and fine restaurants. Transportation to and from St. Armands will be available on a regular basis by special convention buses Friday afternoon.

Saturday morning a tour will leave the Hyatt House to the Bellm's Cars and Music of Yesterday. You old-fashioned mechanical music-box buffs will love this one. Bellm's has the World's most complete collection of band and dance organs, orchestrions nickelodeons, hurdy-gurdies, calliopes, disc and cylinder boxes, phonographs, etc. For those not going to Bellm's, a tour is available to the Circus Hall of Fame. The Circus Hall of Fame tour also leaves from the Hyatt House. Each of the Saturday tours occupies about three hours or so.

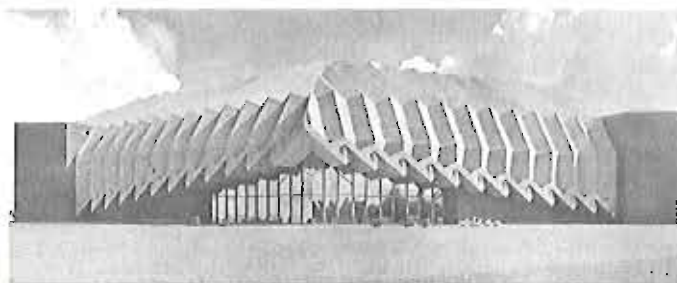
The convention committee is planning a series of tours and trips to the famous attractions described above. Complete details, including prices, tour times, etc., will be mailed to each convention registrant along with registration receipt and housing application form.

THEN THERE'S THE AFTERGLOW

If you're not completely worn out by the end of the big Barbershop Quartet Extravaganza on Saturday night, you can still bask in some more top quality barbershop harmony at the Afterglow. It will provide one more chance to hear all the medalist quartets perform. **ADMISSION BY CONVENTION BADGE ONLY.** Don't forget to get your registration in soon (see form). Also for those of you who are coming from out of town, registration is the only way you can get your housing form for the special convention rates at the headquarters Sarasota Hyatt House or the Azure Tides/Three Crowns Beach Resort. **REMEMBER, January is peak tourist season in Florida.** Ordinary seasonal rates are high and accommodations are at a premium, so make up your mind and get your reservation in right away if you expect to have a room to stay in!

Your Sarasota hosts are "pulling out all the stops" in their efforts to provide a fun-filled, memorable convention for their guests. We hope you're making plans right now to join the gang of F—NNIN', S—NNIN' Barbershoppers making the trip to Sarasota next January. To make it complete we need U and U and YOU! Y'all Come.

Both quartet shows will be held at beautiful Van Wezel Performing Hall near the Sarasota Hyatt House.



SPECIAL EVENTS ORDER FORM

To: Jim Tobin
619 Buttonwood Dr.
Sarasota, Florida 33548

Enclosed is a check for \$ _____ to cover the cost of the following:

TOTAL

_____ "OKTOBERFEST" Dinner at the Heidelberg Castle (dessert, tea or coffee, tax and tip included and transportation) COST OF ALL OTHER BEVERAGES IS YOUR OWN RESPONSIBILITY. \$10.00 ea.
_____ DANCE, featuring the Glenn Miller-style big-band sound of the "Admirals," the Dixieland sound of Andy Wright's Dixieland Combo and the one-hour "Circus-time in Sunshine" show. \$ 4.00 ea.

Make your check for the total of the above special events payable to SPEBSQSA Mid-Winter Convention and send it along with your order. All tickets for Mid-Winter special events will be held in the barbershop registration area of the Sarasota Hyatt House pending your arrival. For tickets to the Saturday afternoon matinee and Saturday night shows, please see the convention registration form.

NAME _____

ADDRESS _____

CITY _____ STATE/PROV. _____ ZIP _____

Registration Form

To: Phil Marvin
1060 Windsong Lane
Sarasota, Fla. 33581

Enclosed is a check for \$ _____ to cover the cost of:

TOTAL

_____ registrations @ \$13.50 (includes \$2.50 reg. fee, \$6.00 ticket for Sat. night, and \$5.00 for Sat. Aft.)
_____ registrations @ \$ 8.50 (includes \$2.50 reg. fee, and \$6.00 ticket for Sat. night show only)
_____ registrations @ \$ 7.50 (includes \$2.50 reg. fee, and \$5.00 ticket for Sat. Aft. Matinee Show only)

This registration covers the Mid-Winter Convention of S.P.E.B.S.Q.S.A. in Sarasota, Florida Jan. 25, 26 and 27, 1979. Program content for the two Saturday shows is different. Seats will be assigned in the order registrations are received until December 1, 1978 at which time they will be made available to the public. Registrants will also receive housing forms from the Headquarters Hyatt House and the Azure Tides/Three Crowns Beach Resort, enabling them to obtain the special Mid-Winter Convention group rate.

NAME _____

STREET _____

CITY _____ STATE/PROV. _____ ZIP _____

A Time To Be Thankful !

We give thanks, during this season of love, for Barbershoppers who sing out across the land . . . "That They Shall Speak." In 1977, the Institute of Logopedics served more than 2,700 communicatively handicapped individuals, thanks in great part to Barbershoppers who sing the cause of rehabilitation for those with communication difficulties.



We Give Thanks . . .

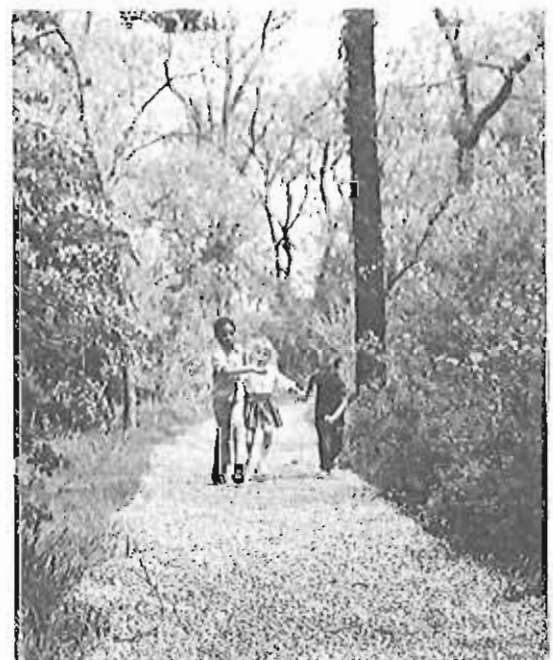
*for nourishing food and loving houseparents who provide
a warm and caring home environment;*



for healthy minds and healthy bodies;

*for teachers who are dedicated to helping handicapped children
reach their full potential through achieving communication;*

for a beautiful world to live in;



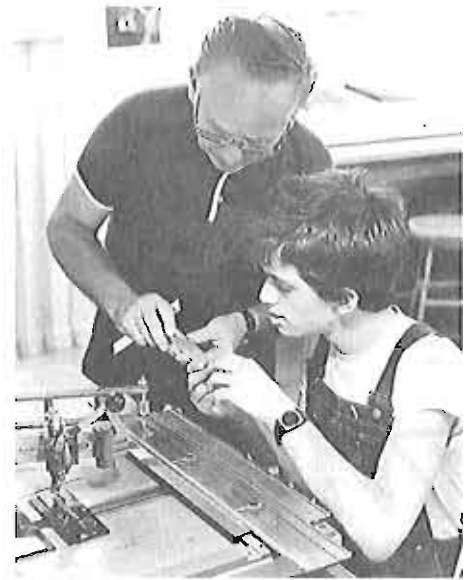
INSTITUTE OF LOGOPEDICS

2400 Jardine Drive
Wichita, Kansas 67219

for Kevin and others who learn through pre-vocational "hands-on" projects, like engraving, woodworking, gardening, leather crafts and macrame.



for the opportunity to teach.



for this magnificent season of sharing.



*We Give Thanks
For
You!*

Minnesota Welcomes You...

By Al LeWin,
Greater St. Paul Area Chapter

MINNEAPOLIS 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 @\$25.00 ea. _____ Junior Registration @\$15.00 (18 and under) for myself and my party for the 41st Annual Convention and International Contests at Minneapolis, Minn. on July 2-7, 1979. I understand that the registration fee includes admission to official events; a reserved seat at all contest sessions; a registration badge and a souvenir program. I clearly understand that registrations are transferable but not redeemable.

NAME _____ PLEASE PRINT
ADDRESS _____ DISTINCTLY

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

CHAPTER _____

Make check payable to "SPEBSQSA"

The land of 10,000 lakes will be the land of 10,000 Barbershoppers next July, when the 41st annual convention and contests of SPEBSQSA come to Minnesota.

Five active chapters in the Minneapolis-St. Paul metropolitan area will play host to the musical multitude, and preparations are already well underway. Several other chapters in nearby communities in Minnesota and Wisconsin are lending a hand.

Welcome to Minnesota. Minnesota, the home of Vice President Walter Mondale, and the late Hubert Humphrey.

The home of the Minnesota Vikings, and the Twins, and North Stars, and Kicks.

The home of the "Happiness Emporium," our 1975 international champs.

While the convention will be headquartered in Minneapolis, the undertaking is a cooperative Twin Cities effort, involving the Minneapolis, St. Paul, Bloomington, Minnetonka and St. Croix Valley Chapters.

This truly is a metropolitan area, sharing its lakes and parks and sports teams. And its river. Few subjects are more familiar to Barbershoppers than the Mississippi River. Everyone knows where it ends, but Minnesota is where it begins, and it winds its way through the Twin Cities two thousand miles before it gets to New Orleans.

The Twin Cities of Minneapolis and St. Paul have for a century been friendly rivals with an underlying spirit of cooperation. This can be demonstrated by a closer look at one of the assets they share — the Happiness Emporium. Bob Dowma, the tenor, is the director of St. Paul's "North Star Chorus." Bob Spong, baritone, directed the Minneapolis "Commodores" to their fifth-place finish in Cincinnati last summer. Rivals, obviously. But when the two men get together, with a couple of their friends (Rod Johnson and Jim Foy), they blend in harmony.

TWIN CITIES TO BE HARMONY HOSTS

It will be the cooperative harmony of the Twin Cities that you will witness in July.

Now separated only by the river, the cities began ten miles apart in the early 1800s, when the Minnesota Territory was a wild frontier and Indian country. Between the two cities, on the south, is Fort Snelling, built in 1820 on land obtained from the Sioux some years earlier by a young lieutenant named Zebulon Pike. He is better known for a mountain in Colorado.

St. Paul, the state capital, began as a fur trading post, at the head of navigation on the Mississippi River. It is the older, more traditional city and well worth a visit — just a five-mile drive along historic Summit Avenue to the impressive capitol complex.

Minneapolis, begun as a flour milling city, is the home of Pillsbury and General Mills. Minneapolis is a bit more modern, but both cities are, and have been, active in downtown redevelopment programs.

This is most evident in Minneapolis in the form of the Investors Diversified Services Center, a 57-story building that towers above the skyline, and the adjacent Nicollet Mall, a landscaped pedestrian shopping street in the heart of downtown.

Both cities have extensive "skyway" systems — glass-enclosed, climate-controlled walkways between downtown buildings above the street level. And there's a good reason for that. If someone tells you the temperature occasionally



Handy Mall mini-buses and an expanding system of overhead Skyways help make getting around in Minneapolis' compact downtown area even easier.

reaches 30 degrees below zero here, you can believe him. It occasionally does — but never in July. It sometimes hits 100 degrees, too, but you'll be more likely to encounter temperatures in the 80s.

With winter weather like that, it's not surprising to learn that this is Scandinavian country, with Andersons and Johnsons far outnumbering the Smiths and Joneses. It's German country, too, with a good mix of nearly everything else thrown in.

AREA HAS MANY ATTRACTIONS

There are about four million people in Minnesota — half of them in the greater metropolitan area. A visit here will show you why. The Twin Cities area is a nice place to live. Whenever there's a nationwide quality-of-life study, this region always comes out very close to the top. Maybe it's the climate, or the lakes, or the people. Probably it's all of them.

There's a good business climate, certainly, with 3M Company, Honeywell and Control Data headquartered here, as well as the giant food corporations that began as flour mills.

The educational and cultural climates are excellent, too. The University of Minnesota, with 50,000 students on its major campus, is one of the nation's largest and finest, and a member of the Big Ten. There are more than a dozen other colleges in the metropolitan area.

There is the Tyrone Guthrie Theatre, one of the best repertory companies, and a great number of local, dinner and experimental theater groups. The cities have fine art and historical collections, and an exciting new science center in St. Paul. The Minnesota Symphony Orchestra and the St. Paul Chamber Orchestra are among the best.

Minnehaha (laughing waters) Falls in Minneapolis is a particularly scenic spot celebrated in Longfellow's Song of Hiawatha. And few other cities in the world have sailboat races within their city limits.

EATING FACILITIES AMONG BEST

There are good restaurants throughout the area. Among the best are Charlie's Cafe Exceptionale, Minneapolis, and the Blue Horse, St. Paul, both perennial national award winners.

At the top of the restaurant list, literally, is the Orion Room on the 50th floor of the IDS Center — truly a room with a view. (The IDS Center is certainly worth visiting just to see its Crystal Court, a central glass-covered plaza.)

Other notable dining establishments are the Black Angus, Murray's, the Rosewood Room in the Northstar Inn, the Flame Room at the Radisson, all in downtown Minneapolis, and several in a riverfront restoration area called St. Anthony Main, including Anthony's Wharf and Fuji-Ya.

There are lots more — Forepaugh's (a restored mansion) and Don the Beachcomber in St. Paul; the Camelot, Eddie Webster's and Howard Wong's in Bloomington, and Lord Fletcher's and Chouette in the Lake Minnetonka area. Many of the hotels have excellent restaurants, including the Radisson hotels and the convention's headquarters hotel, the Leamington.

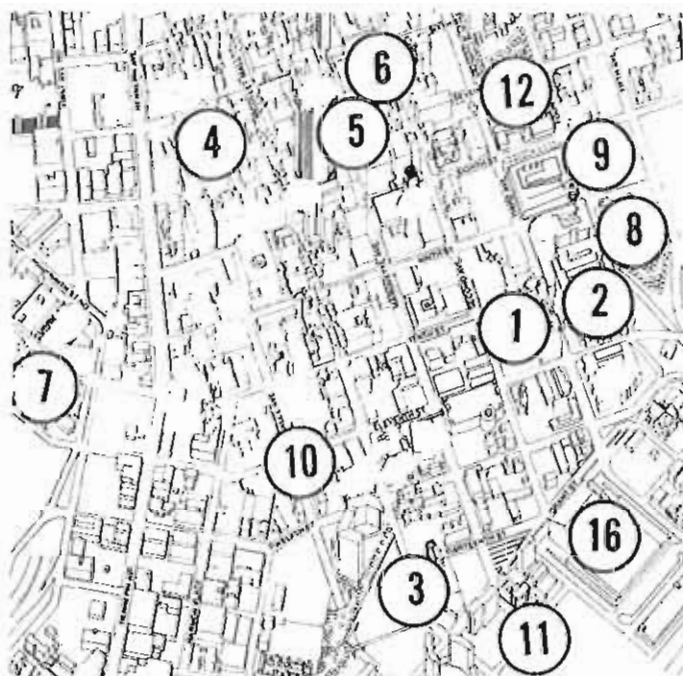
(The Leamington, incidentally, is owned by colorful Bob Short, former owner of the Minneapolis-now-Los Angeles Lakers, and the man who moved the Washington Senators to Texas. Although that didn't make him popular in the nation's capitol, he's trying to get back there, running for the U.S. Senate.)

If you're thinking of extending your vacation, Minnesota is a great place to do it. Just point the car north for Duluth, Lake Superior, the North Woods and the Boundary Waters Canoe Area — the finest canoe country in the world. Just a few miles east of the Twin Cities is the St. Croix River, preserved as a wild and scenic river by state and federal legislation.

And 10,000 lakes. At least. That, as noted earlier, works out to one lake for each Barbershopper at the convention. You'll be assigned a lake when you register.

Welcome to Minnesota. You'll enjoy it here, and we're delighted to have you come. (See Housing Form — page 8)

DOWNTOWN MINNEAPOLIS



- | | |
|---------------------------|---------------------------|
| 1. Leamington (Hdqtrs.) | 9. Normandy |
| 2. Curtis | 10. Concord |
| 3. Holiday Inn — Downtown | 11. Fair Oaks |
| 4. Radisson | 12. Guest House |
| 5. Marquette | 13. Radisson-St. Paul* |
| 6. Northstar | 14. Holiday Inn-St. Paul* |
| 7. Regency Plaza | 15. Radisson-South* |
| 8. Leamington Motor Inn | 16. Auditorium |
- * Unable to include these facilities on above map. Radisson-South is 9½ miles from Auditorium and the two St. Paul facilities are about 8.6 miles from Auditorium.

APPLICATION FOR HOUSING
41st ANNUAL CONVENTION AND CONTESTS S.P.E.B.S.Q.S.A., Inc.
MINNEAPOLIS, MINN. — July 2-8, 1979

CONFIRM TO:

NAME _____

ADDRESS _____

CITY, STATE/PROVINCE, ZIP CODE _____

TELEPHONE: Area Code _____ Phone Number _____

MAIL THIS FORM TO:

SPEBSQSA Housing Bureau,
15 South 5th St.
Minneapolis, Minn. 55402
Attn: Shirley McCauley

PLEASE RESERVE THE FOLLOWING ACCOMMODATIONS:

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

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

Date of Arrival _____ Time _____ Date of Departure _____ Time _____

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

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

Will you be driving to Minneapolis? Yes — No (Circle One)

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

(Cut or tear along this line. Send above portion ONLY to Housing Bureau.)

ROOM RATES

Map Code	HOTELS/MOTELS	SINGLE BEDROOM	DOUBLE BEDROOM	TWIN BEDROOM	DOUBLE DOUBLE BEDROOM (2 dbl. beds)	EXTRA PERSON CHARGE
1.	Leamington (Hdqtrs)	\$28-35	\$32-40	\$37-42	\$37-42	\$5
2.	Curtis*	\$20-32	\$26-38	\$33-40	\$33-40	\$5
3.	Holiday Inn-(dwntrwn)*	\$34	\$38	\$40	\$40	\$5
4.	Radisson	\$22-27	\$27-32	\$26-31	\$38-48	\$6
5.	Marquette	\$34	\$39	\$39	\$39	\$8
6.	Northstar	\$32	\$37	\$37	\$37	\$8
7.	Regency Plaza*	\$28-33	\$31-37	\$35	\$35	\$5
8.	Leamington Motor Inn	\$25	\$30	\$30	\$30	\$5
9.	Normandy*	\$26.50	\$31.50	\$33.50	\$33.50	\$5
10.	Concord	\$23	-	\$26	\$26	-
11.	Fair Oaks*	\$18	\$22	\$26	\$26	\$3
12.	Guest House	\$24.50	-	\$29	-	\$3
13.	Radisson-St. Paul*	\$33	\$41	\$41	\$41	\$8
14.	Holiday Inn-St. Paul	\$32	\$39	\$39	\$39	\$5
15.	Radisson-South*	\$33	\$41	\$41	\$41	-

*Have Swimming Pools

Parking: Leamington (Hqt.): \$2.25-24 hrs.; Marquette: \$4.00 per day; Northstar: \$3.50 per day; Radisson Downtown: public garage, all others - FREE parking.

Children: Generally FREE in same room if under 14. Please check directly with your hotel for details on their restrictions after you are assigned by Minneapolis Convention Bureau.

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.)

"Get Out Those Old Records"

*Carmen Lombardo and John Jacob Loeb - 1950

- enjoy them, but please don't copy them

By Ed Waesche, Arrangement Category Specialist,
6 Vista Lane, Melville, N.Y. 11746

I played some old records the other day (the last ten year's worth of international quartet championship records, to be specific) and was surprised to find that at least 15 percent of the arrangements I heard contained melody alterations! There may have been more, but I couldn't be sure because I hadn't seen the original sheet music for all the songs.

After a few listenings and a little research, it became obvious that most of the alterations (lyric as well as melody) had been made to enhance the quartet's sound. Since the lead and bass have the predominant parts in our style of singing, an arrangement that allows them to sing most of the root and fifth tones of each chord would offer the highest potential for expanded sound. The arrangers were simply altering the composer's melody to give the lead a more dominant note. In the cases where I found altered lyrics, words with an "ah" sound had been substituted for the lyricist's word (usually an "oo" sound), or words had been switched within a phrase to achieve the same result — a better sound.

Another common practice "arrangers" use to improve the quartet's sound is that of keeping the melody intact but harmonizing it with an improper chord every once in a while. This is done by giving the lead the root or fifth tone of the substitute chord, whereas the proper chord would require him to sing a third or seventh tone. This unfortunate practice is known as a distortion of implied harmony. (Implied means that a melody suitable for our style suggests a basic sequence of chords that not only encompass the melody in a pleasing manner, but also have roots that resolve in a logical fashion — primarily around the circle of fifths.) This practice of distorting a melody's implied harmony reached a peak in the early 60s, and was one of the reasons behind the major revision that took place in the Arrangement Category in 1971.

Since that time, we have heard fewer and fewer distortions of implied harmony. Instead we hear distortions of melody to achieve a harmony that "sounds" like it fits the melody. Both practices are deplorable, and are penalized in contests as "non-stylistic" devices, as is any device used by an arranger to force melody to become subservient to harmony. The challenge to our arrangers is to fit our style to the song, not the song to the style.

JUDGES NOT EASILY FOOLED

How does an Arrangement judge know that the melody has been altered? Obviously, he learns the right melody. And most of our judges know many melodies because they've looked at them as candidates for arrangements of their own. Sometimes he hears what sounds like a melody alteration in a contest, and does some after-the-fact research to confirm his suspicions. Because of his musical training and experience, an Arrangement judge has a sensitivity for the melodic patterns which exist in all good melodies. When these patterns are interrupted, his sense of logic is disturbed. And while all judges react to perceived disturbances, only the Arrangement judge is constrained by rules of objectivity. He cannot penalize a melodic or lyric alteration unless he is POSITIVE it has been altered.

If you are a gambler and like to copy and sing songs already

recorded, and if my melody awareness factor is typical, then the odds are about three to two that you'll get away with singing an altered melody the first time. Your odds decrease with a double panel and each time you sing it before a new panel of judges.

If you're not a gambler, but still like to use someone else's material, why not ask the quartet if they were singing the right melody and lyric? If they don't know, find out who arranged the song and ask him. If that fails, write the Old Songs Library at the International Office and ask for a copy of the sheet music. If that fails, send your "arrangement" to a Certified Arrangement judge. He might know the melody. If that fails, you're on your own. Want to improve your odds? Increase your own awareness of melody alterations by learning to recognize melodic patterns.

Take *Get Out Those Old Records* for example. The recurring melodic pattern of the first part of the refrain is subdivided into four parts. The melody note on the first beat of each of these parts has a simple relationship to the musical scale; i.e., a pattern of sol-la-ti-do (5th, 6th, 7th and 8th tones of the scale). Look at a song first called *You're the Flower of My Heart, Sweet Rosalie*; you know it as *Sweet Adeline*. The dominant beats of the first part are occupied by do, la, ti, sol. Numerically, the pattern is 8, 6, 7 and 5. Song writers establish patterns like these as their point of reference; then they introduce secondary sequences and variations to give the melody its distinction.

SONG WRITERS LIKE SPECIAL EFFECTS

Sometimes they insert unexpected notes for effect (see the excellent examples throughout Alec Wilder's "American Popular Song — The Great Innovators, 1900-1950"). A case in point is the opening line of *Don't Cry, Little Girl, Don't Cry*. by Maceo Pinkard. The correct melody (not the familiar "woodshed" version) calls for an augmented chord on "girl," resolves itself, then leaps to the leading tone on the ensuing lyrical plea "don't cry." Pinkard wanted his "girl" to sound sad, and "cry" was given impact by the melody's awkward leap. Not wanting to sing these chords or intervals, our woodshedding predecessors changed the melody (and harmony) — and, in doing so, took away the musical sensitivity the composer had put there. Melody had become subservient to harmony.

And that's the whole point. True Barbershoppers are singers of songs, not exhibitionists spewing forth endless combinations of roots, fifths, thirds and sevenths. We should fit our style to the song, not the other way around. And if you don't choose to accept this principle as inviolate, you may be dissuaded by some legal consequences of violating the United States Copyright Law (Public Law 94-553, effective January 1, 1978), which now protects the composer's melody for a period of 75 years from date of initial copyright.

So next time you "get out those old records" to "lift" the Medalist quartet's arrangement, don't. You may be getting ready to waste your time and bring grief to your quartet later on.

Harmony College - An Investment in Sweet Memories

By John Van Wissen, R.R. No. 2,
Alliston, Ont. L0M 1A0

"THERE'S ALWAYS ROOM FOR YOU

AND ME SOMEWHERE IN BARBERSHOP!"

(Words from a tag written by Dave Stevens)

On my way home from Harmony College I feel sad 'n soggy. I got robbed of something I liked. Last week this bus rolled in the opposite direction. That was different. Now nobody sings or even talks. It seems they all got robbed. That I should feel this way is proof that I had a good time. Luckily, Harmony College answered my needs; it did not satiate them. There is some "wanting more" inside.

At thirty-five thousand feet, heading for Chicago, I wish I could sleep like Lou Perry, one of our Society's most talented musicians, who sits just across from me, dreaming of a song, no doubt. If you could name the top twenty "somebodies" in our Society, at least fifteen would be on the staff at Harmony College.

In all, some seven hundred Barbershoppers were there, happily engaged in doing their thing. The blind twins were there from Whittier, Cal., John and Larry Gassman. They want to become arrangers. Ultimately, they want to get involved in Logopedics since they are communication specialists. Rick Carta came all the way from West Palm Beach, Fla., and his biggest fear is that his high soprano voice might change to a deep bass. At thirteen years of age, Rick was the youngest student at the College. Of course, Hugo Prucka was there from Sarasota, Fla. His voice changed long ago. Hugo is now eighty-seven years old, and he, too, was there because of how he feels inside. Why, if you felt strongly enough within, you'd come to Harmony College even if you lived in Honolulu, like Jim Graham who directs Hawaii's Aloha Chapter. Or you'd make it in from Alaska, like Wayne Crandall, or from Calgary, Alta., like Randy Peters. You'd find your way in from England, like Roy Dawson and Pete Powell!

SOCIETY NEEDS "TURNED-ON" PEOPLE

How does one get "turned on" like that? It seems an important question since the very survival of my hobby — synonymous with our Society — depends on "turned on" people. How does one get to feel the need within? I dunno.

My head is full of ringing chords, and my ears tell me that my feet will soon be on the ground again. Lou Perry stopped dreaming. We're in Chicago.

High up above the clouds, heading for Toronto, I munch away at American Airlines' "light snack." It's a far cry from what they fed me at Harmony College all week, but it's not bad. It cheers me up. I now see that the whole experience was a good investment in sweet memories. When I close my eyes there are visions of gorgeous meals and gallons of ice cream. I smile when the Wednesday night scene comes to mind: the "Beef Bust 'n Beer Ball," where Dave Stevens did that priceless bit of barbershop show biz that rolled 'em in the aisles.

I think of all the great guys I met. There's Ted, my congenial "roomie," who told me, between bursts of uncontrollable laughter, that some guy told him about a chapter where the average age is "deceased." I see inexhaustible, nothing-but-the-best Burt Szabo, whose class of advanced arrangers invented, cleverly, that a half-step upward key change would be just the thing to get a chorus back on pitch. "Restoration Modulation," they called it. I think of Pete, Larry, Ray, John and Ken — guys I might never have known if I hadn't been there.

I never laughed harder than at the Beef Bust when two "Trentones" from Ontario, complete with cheerleaders, faced a hastily assembled panel of unsound judges to decide who could sing the lowest and the highest note. And I remember hearing about Val Hicks' closing session, when he movingly told his students what music means to him. Yes, movingly, because when they parted with "Keep the Whole World Singing," the throats wouldn't cooperate. The last chord failed altogether. And my head still resonates *All That I Want Is Love*, coming from a five-hundred-male chorus at the daily general sessions with Dr. Bob Johnson up front. I can still hear the sound of dormitory woodshedding at the end of each happy day. We'd sing anything, including *Silent Night* even on a hot and steamy August evening. It sounds so good when you do it well. All those sweet memories make me feel good inside.

WILL YOU BE WITH US NEXT YEAR?

There's probably no point in telling anybody that Harmony College is terrific. No experience ever IS anything in an absolute sense. All experience, so the philosophers say, is interpreted. What Harmony College means to you or to me is decided by what happens two inches up and to the rear of the eyeballs. Granted, seven hundred students at Harmony College is like a lot of Barbershoppers. Yet, it's only just two percent of our Society's membership. So, permit me to have one more crack at the rear of your eyeballs! If I learned anything from my first ever week of total involvement in barbershopping it is that being turned-on is a good thing. And I'm reminded that the eyeballs see what they bring to the seeing: the whole messy world looks better when you're turned on!

Mind you, Harmony College and its curriculum, show that there must be better than twenty-five ways to shine a little in our Society. Nay, not so you'd be a good guy to your chapter. That cannot happen until later. First priority is to safeguard your hobby, for it may not last unless you find your place in the sun. Surely, somewhere back of the eyeballs, dormant yet not dead, there must be hidden in the dark creases of your cerebral honky-tonk, a faint trickle of talent that can be triggered into a need within; a need that will guard against the erosion of the meaning of your hobby; a need for which there is bound to be ROOM, somewhere in barbershop!

What About the Word "Barbershop"?

By Ernest T. Fruhner, 2220 Marine Drive,
Naples, Fla. 33940

Perhaps you too at times would have liked a more classical expression than "barbershop" for our outstanding form of music. After reading this, I hope that you will be proud of the name itself, its American development and of its association with the musical history of the last 500 years!

Let's at once re-affirm that *today's* barbershop quartet form is of purely American origin (e.g.: tenor predominantly on top, bass predominantly on the root or the fifth, the general avoidance of dissonant chords, the heavy use of voicings which enhance the harmonic products we call "ring" and many other features). But let us also recognize just where the name came from and its association with music for more than five centuries.

First, please read the incredible story of "barber shop music" quoted here in part from volume 1 of the 10th edition of an Oxford Music encyclopedia (London):

"BARBER SHOP MUSIC. One of the regular haunts of music in the sixteenth, seventeenth and early eighteenth centuries was the barber's shop. Here customers awaiting their turn for shaving, hair-cutting, blood-letting or tooth drawing found some simple instrument (apparently almost always the Cittern, q.v.) on which they could strum. The barbers themselves, in their waiting time between customers, took up the instrument and thus came to possess some repute as performers.

"Ben Jonson, in his Silent Woman (1609), has a man take a wife on the barber's recommendation, to find she is always talking. He says 'that cursed barber! I have married his cittern' (i.e. an instrument that, in the hands of one waiting customer or another, was always sounding).

"Hawkins, in his History of Music, gives some particulars of the late seventeenth century musician John Est, who, as a barber, became proficient on the cittern and then passed on to fame as a performer on the more important and difficult lute-viol (see Viol Family 4c). The following is an extract from a contemporary poem on Est:

Each barber writes himself in strictest rules,

*Master or bachelor i' th' musick schools,
How they the mere musicians do outgo,
These one, but they have two strings to their bow.'*

(ed. note: It is even so today, in the judges' strictest rules!)

"The musical proclivities of barbers ceased in England in the earlier part of the eighteenth century. Dr. William King (Works, vol. ii, 1760) says that they took to periwig-making (i.e. added an occupation that filled their vacant time) and forgot their music.

"The expressions 'Barber-shop music' and 'Barber-shop harmony' are still current in the United States. Apparently few who use them can give any account of their origin. They are generally applied to the

rough-and-ready choral harmonization of popular tunes by any convivial party. In 1931 we find the Neosho, Mo. Miner and Mechanic, lamenting that the 'barber-shop quartet' (i.e. vocal quartet) is a thing of the past, but in 1948 it was reported that a Society for the Preservation and Encouragement of Barber Shop Quartet Singing existed (founded in 1938 at Tulsa, Okla.), which boasted 23,000 members – including a branch allegedly made up of U. S. Senators. In that year, the Manhattan branch of the Society announced a contest to be held in Carnegie Hall. (ed. note: This refers to the 1948 announcement date – your author took part in that event.) An organization of female barbershop quartets, the Sweet Adelines, Inc. claimed in 1959 over 8,000 members . . ."

So ends one of the historical references! Apparently, at the time Columbus discovered America, it only took a couple guys and a guitar in a European barbershop to take off on some hot stuff. However, today the barbershop quartet form is as different from Charles' II day as a computer is different from an abacus.

AN HISTORICAL LOOK AT "RING"

Let us further note that the barbershop "ring," as we Americans have discovered and developed it, is not merely a transient style but rather a physical phenomenon like the law of gravity. Here again, let's go into history at a time when scales were standardized.

It was about 1870 when von Helmholtz (a German physicist) pointed out that the use of the various tempered scales was destroying the essential harmony of perfectly attuned chords. Nevertheless, the human hand, fingers and our physical construction etc., required a compromise. This finally resulted in the present equally tempered scale – and if it weren't for this, much of the world's best music would have been lost. So, don't sneer at the tempered scale. With today's computers, we now know how to build a variable true scale with only 12 intervals per octave but the cost is prohibitive – someday it won't be.

In 1870 the famous Helmholtz said (translating from the German):

"In rapid passages, with a soft quality and moderate intensity of tone, the evils of tempered intonation are but little apparent. Now, almost all instrumental music is designed for rapid movement and this forms its essential advantage over vocal music. We might indeed raise the question whether instrumental music had not rather been forced into rapidity of movement by this very tempered intonation which did not allow us to feel the full harmoniousness of slow chords to the same extent as is possible from well trained singers."

Helmholtz should have heard today's champs – he would have been one of today's most avid Barbershoppers since he correctly put his finger on the essential basis of modern barbershopping – a whole century ago.

LA SINGERS LIKE SPECIAL SUNDAY MEETING PLACE

Every Chapter Needs a "Hayloft"

By Herb Bayles, 2302 W. 171st St.,
Torrance, Cal. 90504

Sunday afternoon — the weekend yard and garden chores are finished and the rest of the day is free. You could, perhaps, spend the afternoon relaxing and watching a ball game, except that you have this troublesome, gnawing urge for some four-part harmony. But chapter meeting is still two days away. There are no contests or shows this weekend; two of your quartet members are out of town and there's an awful scratch across your favorite SUNTONES record. What's a Barber-shopper to do?

Well, if you live anywhere in the greater Los Angeles area, there's no problem. You simply load the wife and kids into the car, hop onto the nearest freeway and head for the Hayloft restaurant.

Located in Torrance, in the southwestern section of Los Angeles County, the Hayloft — it's rough-sawn cedar walls decorated with antique farm and household implements — is a small, unpretentious restaurant that serves a varied menu of hearty sandwiches and (the specialty of the house) rich, thick, Mexican black bean "Hangover" soup.

However, it's neither the menu nor the decor that distinguishes this restaurant from its competitors. The Hayloft is unique because it is the only establishment in all of sprawling Los Angeles County (perhaps in the entire Far Western District) that provides a regularly scheduled showcase of entertainment in the barbershop style.

"Barbershop at the Hayloft" has, for nearly two years now, been a regular Sunday afternoon event. A happy combination of good food, good harmony and good fellowship has made the restaurant a favored stopping-place for Barbershoppers and barbershop fans throughout the area. Yet we learn that this pleasant marriage of chords and cuisine, of black bean soup and barbershop, was not easy to arrange.

As Hayloft owner Bill Cook describes it, "I had attended a number of the Pasadena Chapter's shows and was convinced that barbershop entertainment was exactly suited to the mood and atmosphere I wanted in the Hayloft."

"However, it took me nearly two years to locate the



Bill and Pat Cook nailing down the reason for the Hayloft's popularity among Barbershoppers in the Los Angeles area.

barbershop chapter here in our area and, at that, it was a chance conversation at a local Lion's Club meeting that finally got me and name of the South Bay Chapter's contact man." (Chapter public relations officers please note.)

Once established, in the Fall of 1976, that contact with the South Bay Chapter paid speedy dividends to restaurateur Cook. In short order he obtained the services of THE 4 MOST LIKELY, the chapter's newest registered quartet. During the next four months this group appeared each Sunday afternoon at the Hayloft, singing through their meager repertoire three or four times during the course of their three-hour stint.

Hayloft patrons were delighted with the quartet, but it soon became obvious that family commitments would not permit THE 4 MOST LIKELY to continue indefinitely on a weekly basis. Soon other South Bay quartets stepped in to fill the gaps. On ensuing Sundays the Hayloft rang with chords from the SOUTH SHORE HARMONY FOUR, REVOLVING FOUR and another newly-formed quartet, the EDITORIAL STAFF. (As a member of the latter quartet, this writer arrived to sing one day following a strenuous Saturday night celebration, discovered the restorative powers of Mexican black bean soup, and promptly dubbed it Hangover Soup . . . the name that endures to this day.)

As weeks passed, word of the Hayloft quickly circulated among Southern California Barbershoppers, and quartets from other chapters were drawn in increasing numbers to appear there. Again and again delighted patrons were heard to exclaim, "We didn't know that music like this still existed! Where can we hear more of it?" A little low-key effort soon brought Hayloft diners to South Bay Chapter meetings and sold tickets to the chapter's annual show.

Also during this period, a warm-hearted relationship developed between owner Bill Cook, his wife Pat and the members of the South Bay Chapter — a relationship that now extends well beyond Sunday afternoons at the Hayloft. The Cooks have attended many chapter special events and chapter members have been invited into the Cook's home.

PRESENTS A VARIETY OF HARMONY

Though not a card-carrying Barbershopper (he swears he's a crow), Bill Cook is wise in the ways of our craft. He has booked quartets from 50 to 60 miles distant, introduced his patrons to Sweet Adeline and mixed quartets, and even brought in a couple of mini-choruses. The Hayloft's Sunday calendar is filled, into early 1979, with fine quartets from throughout Southern California (including some hot prospects for next year's district competition) thus assuring a continuing showcase of barbershop entertainment for a public who, with happy smiles, continues to exclaim, "How long has this been going on?"

To help quell such questions, owner Cook placed regular ads in the weekly dining and entertainment supplement of a local newspaper with nearly 90,000 readers. The ad always includes a prominent reminder of the barbershop quartets on Sunday afternoon. In the same supplement the "dining out" columnist reviews the Hayloft frequently, and always has favorable words for the entertainment there, as well as the food.

It would be wonderful if every chapter in the Society could have its own Hayloft. Ours has been a valuable asset to our chapter's public relations, a fine proving ground for budding quartets to "test their mettle" and a nice place to spend Sunday afternoon with barbershop friends — old and new.

THE HARMONIZER

BARBERSHOPPER'S SHOP



CHRISTMAS 1978 Gift Selection Guide

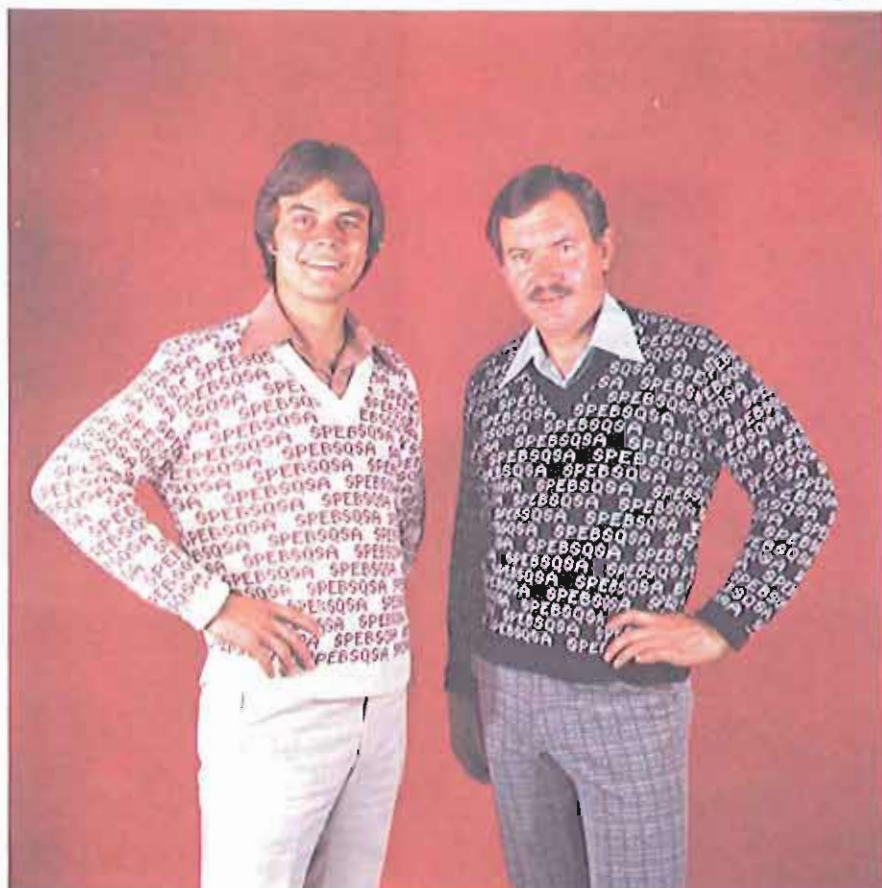


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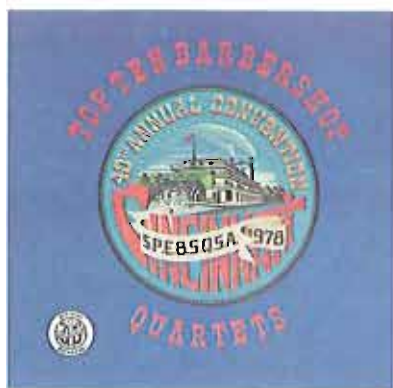
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#5009 Plated Auto Emblem	\$10.45	\$15.50
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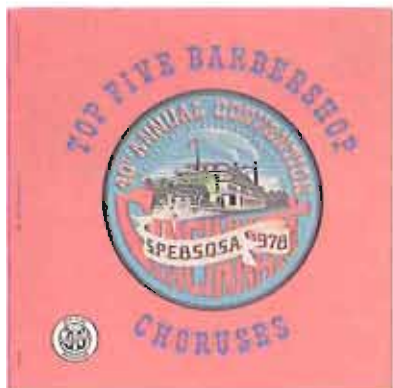
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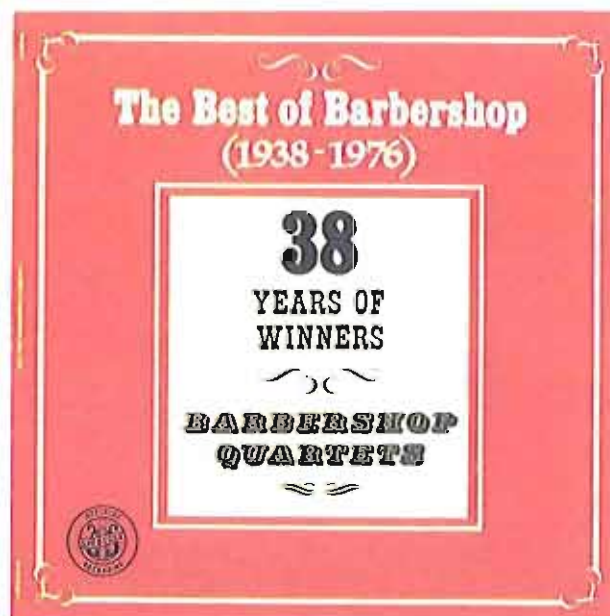
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What Is Barbershopping?

By Ed Flynn, 306 Holly Hill Dr.,
Pittsburgh, Pa. 15237

Barbershopping is a top-ranked quartet rendering a sentimental ballad with precise accuracy; also four woodshedders belting out *Coney Island Baby* without the aid of a pitchpipe.

It's the president of a major corporation matching vowels with the local diner's cook. And the diner's patrons purchasing tickets for the annual spring show.

An old lady in a wheelchair with a tear in her eye after the chorus has sung *Memories* . . . that's barbershopping. So is greeting a new member with a firm handshake and inviting him to be your friend.

Barbershopping is disagreeing with your director about his interpretation of a song, then disagreeing with the judges because they didn't like your director's interpretation. It's the emptiness in the pit of your stomach as you sing *Nearer My God to Thee* in a final tribute to a dear departed barbershop brother.

"Close the doors, please; from Anytown, U.S.A., The Hometown Chorus" . . . take a deep breath, keep your eyes on the director, smile, why is the stage presence judge looking at ME? . . . it's all barbershop.

Barbershopping is being awarded the Barbershopper-of-the-Month trophy for doing something you thought no one even noticed. It's also attempting to buy a round at the afterglow, only to find that you're fifth in line.

Knowing that the next singout will raise some money to help the kids at the Institute of Logopedics . . . the area's top quartet donating its time to help make your guest night more successful, that's barbershopping.

Barbershopping is O.C. Cash, Rupert Hall, the "Buffalo Bills," Tulsa, Okla., and Kenosha, Wis. It's also Pete, Frank, Dan, George and Mickey. It's a serious hobby for some and a social outlet for others.

Barbershopping is volunteering to help your program vice president run the kids games at the family picnic . . . it's also reading about new ideas and controversial topics in the HARMONIZER.

Some members can't remember their wife's birthday, but will quickly recall past district and international champions. Visiting new cities, renewing old acquaintances, woodshedding half the night, and sometimes all night, at a district convention, nursing your tired body the next day, that's barbershopping.

Barbershopping is the standing ovation which makes the endless hours of practice seem worthwhile. It's the frustration of studying a scoresheet and wondering how you could have possibly picked up eight additional points in "sound."

Barbershopping is the veteran quartet hanging it up after fifteen years, with enough happy memories to fill a library. It's also the eager, new foursome, seeking the veteran quartet's assistance.

Explaining to your wife that there are two singouts in addition to rehearsal next week is a part of barbershopping.

Another part is the satisfaction of knowing you've provided a bit of entertainment at City Hospital for those less fortunate.

Barbershopping is blending your voice with other chorus members at a Sunday morning church service; then having an elated clergyman offer congratulations and ask if you'll return. It's also frantically searching for your cuff links, discovering that your straw hat has a smudge on it and you must be at the singout in twenty minutes; you made it! . . . all barbershop.

Barbershopping is your director suggesting that you smile; your choreographer asking you to smile; your wife telling you to smile; your mirror demanding it; the stage presence judge suggesting you smile next year.

The "crow" is barbershop, too. He'll very seldom be seen singing in a pick-up quartet, has trouble staying in tune, and very often doubles with the voice next to him, even though it may be a part different than his own. But it's very likely he's a member of the board, attends most singouts and helps the chapter in any way he can.

Barbershopping is a sweaty dressing room where forty grown men go through the ritual of painting their faces, straightening their ties and joining together in a last-minute attempt at perfection . . . the curtain opens in ten minutes . . . the house is filled . . . you've sold tickets to relatives and friends . . . you're proud of yourself . . . will they be proud of you? . . . you bet they will!

The Old Songs, chapter visitations, new arrangements — all barbershop; being part of the ninety-man ensemble concluding your annual show with an inspired rendition of *Keep America Singing*.

It's the common ground on which lasting friendships are founded; friendships that are not based on victory or defeat; friendships that are more meaningful than barbershop itself.

Barbershopping is anxiously awaiting the arrival of one of your three tenors at a singout; or, ignoring your diet, reasoning that your uniform must have shrunk, as it suddenly begins to fit rather tightly.

Barbershopping is a highly professional form of American music, complete with excellent schooling for the more serious minded. It offers dedicated coaching, craft manuals on every aspect of singing techniques, and the assistance of top quality musical arrangers and certified judges; it also offers four "fun" singers the opportunity of attempting, for the sixth time, to establish their version of the seventeenth chord in *Melancholy Baby*.

Barbershopping is the judges' table at the district convention. The decisions of barbershopping's "men in blue" are respected, suspected, praised, questioned, but nevertheless, final.

The "Code of Ethics" is barbershop; unsympathetic ears are difficult to encounter; the personal gain involved is the enrichment of the soul; spreading the spirit of harmony is fun.

Thanks for the opportunity!

Commit/Attain

By Int'l Pres. Roger Thomas,
3720 St. Andrews Blvd., Racine, Wisconsin 53405



As the end of my year as your international president draws near, I cannot help but look back and reflect upon what has happened this year. Early in the year we faced serious cash-flow problems. Frankly, we had to borrow money to pay bills. This condition led to the instigation of important cost reductions which helped to solve our financial problems. We can look back at those financial worries now and happily report that all our bills are paid. We have paid all bank loans incurred earlier. Though the dues increase helped us to attain this position, it was not the main factor, as the full impact of the income from the dues increase will not be felt until 1979.

What cost reductions were made? First of all, it was necessary to reduce travel for fieldmen; we also declared a temporary moratorium on the hiring of new people, and affected tighter controls on all expenses. The people working for us at our International Office accepted the challenge to reduce costs, doing a remarkable job in that area. (Despite a loss in membership, which directly affects income, we are currently within budget.)

At a meeting held in April, we were further able to trim our expenses thereby overcoming the income loss from non-renewals. A plan was developed at that time to enable us to reach a cash self-sufficient position without affecting our natural growth. The invest/growth mode we chose was to continue those programs essential for growth, such as the Young Men in Harmony program, music programs and other activities deemed vital and essential to our future.

Once again our International Office employees and international board members reacted with excellent recommendations. Their cooperation during implementation of the new plan did much to help us reach a sound and stable financial position.

MUSIC SERVICES ASSISTANT TO JOIN STAFF

Dir. of Music Education and Services Robert D. Johnson announced on October 23 that David L. LaBar has been hired as a member of the International Music Staff. David will join the staff on January 1, 1979 as a Music Services Assistant responsible for Quartet Activity Development.

A member of the Society for nine years, David is 23 years old and resides at West Chester, Pa. He is currently director of the Wilmington, Dela. Chapter Chorus.

David is currently completing his Bachelor of Science degree in music education at West Chester State University.

Johnson also announced that applications for the position of Music Services Assistant in Chorus Development and Chorus Director Training are still being accepted.

What's to prevent a recurrence of financial problems? We have appointed a special Finance Committee which has been charged with providing us with a 1979 budget long before any decisions are made to launch new programs, plans or incur new expenditures. This committee has also been instructed to begin work on the 1980 budget during the early part of 1979.

Any report of 1978 activities would be incomplete without some reference to our new property, Harmony Hall West. We understand more each day how badly we needed this new facility. We are presently occupying approximately 8,400 square feet of space at Harmony Hall West. As you all know, we incurred a debt of approximately \$400,000 when we purchased the building. Our current indebtedness now stands at \$86,100. Present rental income on an annualized basis is about \$38,000, which means we are actually making a profit while using the 8,400 square feet at virtually no cost to our members. The additional 5,000 square feet available for rental will be more "frosting on the cake" when it is occupied. Needless to say, we are actively seeking a tenant for the remaining space.

OTHER MAJOR DEVELOPMENTS

What about some of the other major developments during the year? The REX program has been dropped and replaced with a new recruitment program (see article on page 21).

Our Society Services Committee is analyzing the cost of programs presently being used, and a Re-Organization Committee is studying methods to make our operations more streamlined and/or efficient.

The Long Range Planning Committee is studying the concept portion of our future programs.

We also have a Re-Districting Committee examining, by computer methods, the present geographic boundaries of our districts with respect to access, travel and distances in relation to population densities.

There is also a great deal of planning underway in the areas of public relations, judging, future conventions and a host of other activities too numerous to enumerate here.

It is both exciting and rewarding to know there are a great number of people serving voluntarily on these committees, all willing to devote tremendous amounts of time and energy to help preserve what we have and make our style of singing more enjoyable for more people. I certainly can't fault the cooperation I've received this year. I can only express great appreciation to all committee personnel, district officers, international board members and to every Barbershopper in the Society. We COMMITTED ourselves and we have ATTAINED!

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The Way I See It

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

By Don Richardson, 3737 W. Solar Drive,
Phoenix, Ariz. 85021

If you've seen the motion picture, "Damn Yankees," you may recall the scene in which the players console themselves despite the facts: "A great slugger we haven't got; a great pitcher we haven't got; a great ball club we haven't got." The difference, as they announce with pride, is "We've got heart!" Although "heart" isn't defined specifically, and the closest Webster's comes is "courage" or "ardor," we recognize it as that inner something that allows (or causes) a man to be a champion. It's that drive, that indefinable element in a person's makeup, that makes him go on despite odds that appear to be insurmountable. But in addition, it's also that little extra something that separates a memorable act from all the others. For Barbershoppers, it isn't enough to perfect the stage presence, rehearse the music until it's a model of precision and beautiful sound, tell the story the best it's ever been told, and be sure they have the best possible barbershop vehicles; that extra element, "heart," is also required.

Those of you who have been to our district or international conventions know that one quartet following closely after another for several hours can be deadly to appreciation of our hobby. Because the groups are so often undifferentiated, we're bored. At times, it appears that the type of musical perfection we're encouraging seems to foster sameness in the performances. Many groups are completely satisfied to imitate what past groups have done, it appears, down to copying arrangements and interpretations right off the record and contributing nothing new of their own. The result of this is that after the first minute or so of the contest performance, the audience members begin to act uneasy, not from lack of comfort but from ennui or boredom. How many of the people who attended the convention in Cincinnati actually endured all forty-eight of the competing quartets? Probably very few. It seems to be unfortunately true that the truly "original" presentation in competition is quite rare.

THE MISSING ELEMENT — ENTERTAINMENT

One result of this "safe" approach to barbershopping is that the competitors often seem to grow tired of barbershopping. They choose fewer barbershop vehicles for their show songs and end up cheating their audiences even more. What they need to do is present the old songs in ways that will attract the truly sophisticated audience members — the experienced Barbershoppers and their wives and the regular patrons. What they need is that extra element that is missing — entertainment. By making the songs interesting to sing and perform, their enthusiasm will be rejuvenated too. Don't we agree that excitement is contagious? If they project excitement, if they "turn on," the audience will be "turned on" too.

If you've attended competitions, you may have guessed one time or another just which group (chorus or quartet) won before the judges' decision was announced. But there have probably been times, too, when you liked a group that you knew couldn't win, that had no chance of winning, but which

you liked despite that because they captured you and the audience in general. Maybe that group realized they'd never win a contest by singing, so they compensated by working harder to entertain. Probably they did not stick with the "safe" approach. They tried something new which may not have worked as well as it could have, but at least they tried it. And you and the audience liked it.

PROJECT EMOTIONS ON STAGE

Sometimes we fool ourselves about just what the audience expects and wants from us as performers. There are men in our Society who appear to believe that emotion is not to be expressed by them; tears or even an unhappy or disappointed expression is for someone else. Because of this they don't let the audience see that they're enjoying themselves on stage, singing and performing. But a performer who holds back anything is cheating himself, his group, and his audience. Everyone is entitled to one hundred per cent. It's natural to express pleasure at crowd reactions, especially applause. I get a thrill every time "Nostalgia" (the quartet I'm lucky enough to sing in) gets a hand. One of the comments we're proudest of in our group is the one that goes, "You guys are so much fun to watch because you act as if you're having fun!" And we always respond, "Well, we are!" You probably are too, but if you don't let the audience share it, you're not delivering.

The crucial ingredient in all of this is "heart," that need to work harder to make the audience laugh, or cry, or experience what you're trying to show or tell them. With many of our groups, it's truly not definable. If you saw the Louisville "Thoroughbreds" at Cincinnati, you may realize what I'm getting at. When the curtains opened, there was an air projected by that chorus that said, "We're champions; we just came here to let all of you see it too, because we already *know* it." For several years, we in the "Phoenicians" Chorus have been told we have something of that same aura. Of course, many of our champion quartets exude that feeling too, and you can name your own favorite groups.

But even though we can't actually define "heart," our most discerning judges, the audience, can recognize its presence or absence. You'll hear remarks such as, "They took command of the stage." "They won the contest as soon as the curtain opened." "It must be a real thrill to sing in that group!" The emotion of a song *must* be projected across the footlights to every person in the audience, and when it is, the results are electrifying.

Maybe what I'm getting at is something the Sweet Adelines refer to as Showmanship. It's a category broader than Stage Presence, and it includes everything you do on stage. Or perhaps it should somehow be incorporated into the already-existing category.

At any rate, it appears to me that we're cheating ourselves and our audiences by working so diligently to achieve the "defined" categories and ignoring this one, which is so

THE HARMONIZER

Pilot Membership Program Successful

Lots of statistics, lots of numbers, and four very happy chapters generate the feeling that the new membership development pilot program has been successful. Enthusiasm, pride and a feeling of togetherness were fringe benefits experienced by most of the test chapters (Pompano Beach, Fla; Plymouth, Wis.; Kalamazoo, Mich.; St. Cloud, Minn.; Rockford, Ill.).

There were five pilot chapters each meeting with a varying amount of difficulty. However, each expressed a positive reaction to the effort. One chapter which is very involved in the production of a Fall show did not follow the plan as outlined. They had the poorest results, although eight guests came to the open house and they expect two or three members in the long run. A quote from one of their members: "It's a good package. I only wish we had followed it to the letter."

The open houses were attended by 137 guests and 51 men were present at the guest nights. Although the final reports are not in yet, it looks as though 28 new members will be realized. Since the total membership of the five chapters was 205 on August 31, this means an increase of almost 14% in membership for the test chapters.

As mentioned earlier, there were several fringe benefits. All the chapters found that chapter meeting attendance increased and several "inactives" have become "regulars." Pompano Beach has almost tripled its meeting attendance. Plymouth and St. Cloud saw many familiar faces back in the ranks and the pride in their product is even stronger. Kalamazoo, which was actively preparing for Fall competition, presented its open house for 47 guests, and of the dozen or so present at the recruitment night, they have already signed up eight.

We are waiting for the final reports which will be included in the new Membership Development Package now in the last revision stages. We hope that each chapter will use the new material and participate in a Society-wide membership promotion during the second week of March. Pertinent details concerning this special effort, as well as a complete outline of the Membership Development Program, will be sent to your new administrative team in December. The new plan will be developed at length at this year's C.O.T. schools.

obvious, only because it isn't written down or because only an audience seems to be able to define it. Perhaps we should remind ourselves that to do a job well is to take pride in it — and we should let people know we're proud. If you've ever watched a group on stage that projects pride, you know it makes you proud to be in the audience to see it. This means striving to attain the unattainable. Our goals as performers should always be higher than what the audience will settle for. As Robert Browning wrote in "Andrea del Sarto," "Ah, but a man's reach should exceed his grasp, / Or what's a heaven for?" Rather than imitating past champions, why shouldn't we all strive to be creative in our own right? The "way I see it," we can't all sing the same, but we *can* all be showmen with a little extra work. Remember "Damn Yankees": "You gotta have heart" (and perhaps a little desire).

"Inbreeding" a Problem

By Jack Smith, Exec. Vice President,
Rocky Mountain District, Albuquerque, N. Mex. 87108

I had a conversation with an International Field Rep. several years ago and discussed the possibilities that our Society displays a tendency to be "inbred." We are prone to be more concerned with ourselves than extending ourselves to others. (I talked about this with one of the members of our chapter, and he said that when a guest comes into a chapter meeting and sees groups of our men standing nose-to-nose around the room, it has all the earmarks of being an "in-bred" organization.)

It took nearly 25 years before we adopted any sort of collective service project, and since that time we have widely proclaimed ourselves as a charitable organization, and rightly so.

Giant strides to take our Society to others have been made in recent years primarily through the efforts of our Director of Music Services, Bob Johnson. He has worked endlessly to provide the talent and knowledge of our Society to the educational system, and his efforts are now beginning to bear fruit. I call this an effort in "outbreeding" — taking ourselves to others.

But, we will only succeed in "outbreeding" when it is done regularly at the chapter level. When, all across the Society, chapters are taking themselves to others in their communities, we will become "outbreeders." We all know the product of "outbreeding" is multiplication of the species.

So, how do we become "outbreeders" at the chapter level?

We can take the first step by actually seeking out ways to incorporate our music into the various civic events of our communities. Don't wait for the phone to ring asking for your chorus to sing. Call up and volunteer! Let the doers in our town know that we have community concerns, too. Let them know that we'll present our music as part of their program to help others. (It always gives me a hurt feeling in the pit of my stomach to have someone approach me and ask if the Barbershoppers ever consider singing for a charitable event in which many of the city's performing art groups participate regularly.) In most communities, we have the top act in music and can match showmanship with any other performing arts groups — but only if we're there to perform.

"Outbreeding" is taking ourselves to others. We need to do it regularly.

The rewards are many. First, there becomes a sense of purpose to the chapter, and we start to belong to more than a group that meets once a week to sing to ourselves. Secondly, men in the audience will sense this feeling-of-purpose and be more encouraged to enlist their talents in our cause. That means growth.

And growth is our Society's biggest need.

Let's become integral parts of our communities' performing arts group to the extent that we provide our music for every community endeavor as our collective contribution to the betterment of the community itself.

Take barbershopping out of the chapter meeting halls into the community-at-large and expect the old "bread-cast-upon-waters" theory to work.

It does.



about *QUARTETS*

As a result of their unprecedented third consecutive year appearance at the Minnesota State Fair (the second largest in the world), the Roadrunners, 1972 LOL champions and perennial international quartet contenders, will be part of a series of one-hour television specials featuring acts from the talent-laden Fair. Though their entire 45-minute performance was filmed, only 15 minutes of it will be shown on the special which features Loretta Lynn. The production people were impressed with the solid harmony, refreshing, fast-paced comedy and, of course, the "G" rating of their act. The film will be shown in 17 major areas across the nation on Cable TV. Contact man for the foursome is Ken Agre, 8200 Emerson Ave., Minneapolis, Minn. 55420. Phone: (612) 881-4870.

After their seventeenth place finish in the semi-finalist contest in Philadelphia, the Chicago Express was apart for about ten months while Bass Doug Smith finished a Massachusetts teaching assignment. Now Doug has returned to the Chicago area and rejoined Lead Bob Stone, Bari Vance Weir and Tenor Rick Anthoney (the original foursome). The quartet is available for shows and can be reached by contacting Doug Smith, P.O. Box 414, Naperville, Ill. 60540.

We're happy to hear that the 1972 international champion Golden Staters are not only out of retirement but already back on the show circuit. A "reunion" appearance on a Southern California Area Expansion Fund Spectacular last June was so rewarding the quartet

agreed to appear on the Champions' "Showcase" in Cincinnati and have now decided to "un-retire." To ease business and family pressures, the quartet is limiting its singing activities to one out-of-town show per month. Mike Senter is the new contact man and can be reached at 8731 Shoreham Dr. No. 1, West Hollywood, Cal. 90069. Phone: (213) 657-4352 or 657-0107.

In a separate news item, Mike Senter reports that the Great Stage Robbery (Jim Thompson, tenor; Tim McDonald, lead; Bob Summers, bari; and Mike Senter, bass) made a multi-million dollar NBC "Movie of the Week" with the rock group "Kiss" entitled "Kiss Meets the Phantom of the Park." The quartet appears as the first "bionic" barbershop quartet and sings *It Must Be That Look in Her Eyes (Nancy)*. The quartet is heavily made up with just portions of their bodies showing (e.g. only Mike's head, Tim's missing a leg, Bob, upper torso and Jim's missing an arm). The show was to be aired sometime in October.

A new quartet in the Chicago area has lots of experienced talent in its personnel. Calling themselves the Chicago News, Ray Henders (ex-"Soundtracks") sings tenor; "Butch" Koth (ex-"Landmarks"), lead; bass, Tom Felgen (ex-"Four Renegades") and Greg Wright, bari (ex-"Sundowners"). Henders is contact man and he's located at 739 E. Devon Ave., Roselle, Ill. 60172.

All members of the Detroit No. 1 Chapter, the Four of a Kind are all "Holz" men. Singing tenor is Richard Holz, with Jim on lead; Don, bass and Ted, bari. Don is contact and his address is 4095 Lexington Ave., Trenton, Mich. 48183. Phone: (313) 675-2418.

After appearing for the seventh consecutive year at their community's side-



The "Forum" are shown upper left as they recorded eight songs which were later used with voiced actuated, animated characters in the Porpoise Island Theme Park in Pigeon Forge, Tenn. (lower photo). Quartet members, all from the Chicago area, are from left, Don Duff, tenor; Bill Hogan, bass; Jim Ahlgrim, bari; and Al Becker, lead.



walk sales days, the Muddy Creek Four (Pearl River, N.Y.) were featured in the entertainment section of the "Rockland Review," their local paper. The quartet (Tony Lanzilotti, Bill Walther, Walt Corwin and John Kmetz) has been singing together for twelve years and has an enviable record of singing in nursing homes, veterans' hospitals, for senior citizen groups, etc. The quartet has performed in a production of "Music Man" and other local productions. They are especially proud of the performances they do each summer at a vacation camp for the blind in a nearby community.

Another past champion foursome, the Gentlemen's Agreement (1971) got together for "just one special show" and enjoyed it so much they decided to accept another — and then they were hooked. After lengthy consideration, the original foursome (Whitley, Van Tassel, Rehkop and Justus) decided to become active again. They can be contacted for shows (and to buy their recordings) through Drayton Justus, P.O. Box 2464, Whitehouse, O. 43571. Phone: (419) 877-0356. We know their many admirers will be pleased to hear this great news. Welcome back!

When Max, Harry, Karl and Herb Gasker decided to form a quartet it didn't take long for them to come up with the name, G-Men. The M-AD foursome from the Lehigh, Pa. Chapter plans to compete and can be reached in care of Herb at 259 N. Sixth St., Lehigh, Pa. 18235. Phone: (215) 377-1577.

Another quartet "back on track" is the 20th Century Ltd. The quartet boasts talent from the Livingston and Ridgewood, N.J. Chapters under the names of Del Marsh, tenor; Joe Galella, bari; Rich Galdi, bass; and Danny Tumillo, lead.

To reach them for bookings, contact: Rich Galdi, 24 Cannonball Rd., Wanaque, N. J. 07465. Phone: (201) 839-7472.

When Walt Disney World's sensational Dapper Dans quartet was part of an extensive promotional tour for both Eastern Airlines and Walt Disney World they used any "free" time visiting old friends at many, many chapters throughout the Society. One of these visits last winter took them to the meeting of the Nassau-Mid-Island (N.Y.) Chapter where they amazed their barbershop audience with their singing, tap dancing, playing Deagan hand chimes and woodshedding. The "Dans" are members of the Orlando, Fla. Chapter.

Good to learn that Craig Huotari, Schizo Phonics lead who had been out of action for some time because of a throat condition, is back in good health and has returned to active duty with the popular comedy foursome from the Illinois District. The "Schizos" can be reached by contacting Don Reid, 145 Melrose Ave., Kenilworth, Ill. 60043. Phone: (312) 256-1544.

When Pete Fuller, lead of the Montgomery, Ala. Once In a Whiles quartet, discovered he had no voice on the day of his daughter's wedding, and the quartet was scheduled to sing *Sunrise, Sunset* during the ceremony, he didn't know how he was going to solve his problem. In an effort to save the day, bari Jerry Tonnell raced down the street to Neligh's Service Station, explained the situation, and prevailed upon lead Jim Neligh, who had never sung the song before, to take Pete's place. After a quick four-minute rehearsal, the quartet stepped up to perform dressed in their finest — that is, all except Jim Neligh, who was still in his

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soiled clothes, greasy hands and muddy shoes. While they may not have scored well in stage presence, the quartet sang their hearts out and added significantly to the ceremony. With the song sung, Neligh immediately returned to his garage to finish an oil change that had been delayed by only thirty minutes.

It was pretty prestigious company for the Treasure Chest quartet of Richmond, Va., when they recently entertained Virginia's Governor John Dalton, Mrs. Dalton and their special guests in the garden of the Governor's mansion.

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I see from the bulletins...

By Leo Fobart, Editor

COMPOSER NOT WELCOME

Einar Pedersen, who has made several fine contributions to the Society's music publishing program, related the following incident which took place at the Cincinnati Convention in the "Doubloon," bulletin of the Greater New Orleans Chapter (Editor, Tom Currie): "I was in the main lobby of the headquarters hotel and heard four guys singing *I'd Give the World to be in My Home Town*. Having composed the song, I was naturally interested and went over to hear their rendition. I couldn't help but try to assist the bass, who hadn't done his homework on this particular Polecat number. I fed him a note or two at times when needed, backing off each time to allow him to carry his part to the best of his ability. When the song was completed, the other three remarked: 'Hey, that was great!' To which the bass responded 'Yeah, except for this guy hanging over my shoulder!' With this, I apologized, saying I was sorry that I just happened to know all the parts of this song and was just trying to help out. Their reaction seemed to be: 'Oh, boy, we've got a live one . . . he knows all the parts.' I quickly tried to further defend myself and told them that I'd written the song and did indeed know all the parts. At this point the bass turned to the others and said: 'Now he says he wrote the song!' With that I eased myself away from the group enjoying a brief chuckle and wondering if those four men would ever know the truth." Well, they just might read about it in the HARMONIZER. At any rate, it does pay to look at those name badges. You just can't tell who those other three guys might be.

CONTEST WINNER ANNOUNCED

The winner of the Casper, Wyo. "Queen for a Day" contest was reported in the "Casper Chords" bulletin (Russ Bull, editor). Lorena Moffat won the honors for completing this phrase: "I am thrilled my husband is a Barbershopper because . . ."

Her winning entry: . . .

"Though nights are long when he is gone
Having fun, singing songs,

He's setting aside one day a week
'to sing that they shall speak.'"

She received a beautiful corsage and a \$15 gift certificate.

TV SHOW DOES PR JOB

Barbershop public relations and awareness were boosted recently by the Carlisle, Pa. Chapter when the Carlindian Chorus sponsored a 30-minute TV show designed to introduce barbershopping to the public. WTPA-TV Weatherman "Chuck" Rhodes hosted the show and questioned Director Jim Varhola and Pres. Tom Ewald about the type of man who joins the Society, our harmony, organization, contests, purposes and Unified Service Project. The show featured plenty of singing by the chorus and the "Committee" quartet. The show was aired at two different times and proved to be an excellent way to showcase our singing hobby.

HELPFUL BARBERSHOPPER

When North Vancouver, B.C. Barber-shopper Joe Daybell was in Kelowna, B.C. for a Div. 1 chorus contest he couldn't get to sleep and decided to take an early morning stroll. As he neared a store at the Capri Mall, he heard a crash and saw someone inside. He ran over to his hotel and yelled for someone to phone the RCMP. He returned to the scene just as a person was coming out of the building. On seeing Daybell, the burglar went back in. Daybell then went to a side door just as the man was coming out. Trapped, the man soon surrendered to the police who were already on the scene. Though Daybell told reporters he had a case of "pre-contest jitters," he actually was trying to "walk off" a gall bladder attack which continued to bother him right up until the chorus entered the warm-up room later that day. At that time Joe was taken to the hospital (complete with lipstick, make-up and glowing cheeks) where he remained until Monday. He was later flown to a Vancouver hospital where the faulty bladder was removed on Tuesday. Now fully recovered, Joe is back singing as good as new.

SINGS FOR VFW CONVENTION

The Big "D" Dallas, Tex. Chorus was chosen to provide hymns during the memorial service of the Veteran of Foreign Wars August convention. The appearance of the chorus at this 79th annual memorial service marks the first time a civilian group has been asked to participate. Other personalities taking part in the service were singer Anita Bryant and Rear Adm. John J. O'Connor, chairman of the Armed Forces Chaplains' Board. The appearance of the chorus was part of the Big "D" Chapter's program of community service, which includes at least one sing out per month at area retirement and nursing homes, hospitals and civic events.

LIKES HIGH SPOTS

The San Jose, Cal. Chapter paid tribute to member Don Woods in the August issue of their "Chapter Pitch" (editor Dick King). Woods, an avid Barbershopper, was the subject of a feature article in *Backpacker* magazine from which we've excerpted details of his backpacking activities as follows: "41 extended climbing trips in the Cascades and Olympics; 44 in the High Sierra; 51 in Canada; travels in 34 mountain ranges on five continents; 365 peaks climbed . . ." "Don obtained a leave of absence from teaching (chemistry at San Jose High) and, from June 1959, to November, 1961, they (Don, wife Lynda and son David) roamed Europe in a Volkswagen camper. Don scaled 35 summits, including the Matterhorn and Mont Blanc and traversed the Eiger . . ." "How did Don Woods spend his seventy-second summer and fifty-first climbing year? He shouldered a pack and spent two weeks doing the Ptmarigan Traverse through the North Cascades in the company of four grand nephews and a grand niece, the five aged from 17 to 23."

FULFILLS UNUSUAL REQUEST

Earlier this summer Houston Barbershoppers Warren Litman and his son Ken were requested at the bedside of a critically ill friend to sing for her funeral. The Litmans were surprised at this request

and said they would be honored to be a part of her funeral service. A short time later they received a call from the lady's daughter who informed them her mother had passed away and asked if they could have a quartet sing hymns at the funeral service the next morning. The two Litmans rounded up Ed Reeder (lead) and Paul Hornick (bari) and kept their commitment the following morning. Shortly thereafter the daughter called to thank the quartet for their performance and to let them know she was sending a check for \$150 to the Institute as an expression of her appreciation. We join the Houston Chapter in recognizing the generous actions of these four men.

REBOUNDERS REMEMBER

When the REBOUNDERS, an organization made up of handicapped persons willing to help others who are handicapped, decided to disband because of new government regulations, they remembered the many chapter shows presented by the Pasadena, Cal. Chapter in their behalf. Over the years, Pasadena Barbershoppers staged more than 20 benefit shows and contributed many thousands of dollars to their cause. In appreciation, the REBOUNDERS sent a \$200 check to the Institute as a token of their appreciation for the help they'd received many years ago.

NON-SINGER VALUABLE ASSET

In addition to writing about their exciting annual salmon barbecue, Hugh Hazle, editor of the Anacortes, Wash. "Scales and Tales," included an interesting bit of information about a charter member, Charlie Truax. Though Charlie isn't an active singing member, he more than pulls his weight in the ticket selling department. He accounted for \$1,200 in ticket sales for this year's show alone, representing from 20 to 25 per cent of the total sold. In all his years of ticket selling he has totalled \$9,734 in sales. Kind of a nice guy to have around.

WEDDING A BARBERSHOP AFFAIR

No traditional organ music during this ceremony, just great music in the barbershop style for two people in love. That was the background for the wedding of Racine, Wis. Barbershopper Milt Glittenberg and Betty Leys, a fifteen-year member of the Menomonee Falls Sweet Adelines. Thirty Sweet Adelines and 45 Barbershoppers literally filled the church with barbershop harmony as the two

groups alternated their vocal talents during the 45-minute ceremony. The harmonious nuptials took place on May 13 in Racine, Wis. The "Phor Phrogs," "Merry Muggs," "5'4" and "Tuna's Tones" entertained at the all-barbershop reception. Both the bride and groom are very active members of their respective singing organizations.

UNUSUAL AFA PUBLICITY

The Burnaby, B.C. Chapter's AFA last April 15 in the Lougheed Mall resulted in some great photographic publicity, though the chapter didn't plan it that way. A small child, watching the performance of the chorus at the Mall, got her head caught between bars and had to go through quite an ordeal before being freed by an alert Barbershopper. Security guards failed in their attempts to pull her head back through the bars. Barbershopper Cliff Gingrich, observing the problem they were having, dashed upstairs, turned the girl's body sideways, pushed her out through the bars and then brought her back up over the top of the bars to safety. A cameraman for the *Vancouver Sun* captured the entire episode and the four-photo series appeared as a front-page photo story.

THERE'S PROFIT IN NUTS

We wouldn't have believed it but we read all about it in the Seattle "Sea Chords" (editor, Bob Glasgow). This chapter has had a "Nut Sale" program going for the past seven years and has realized \$5,274.10 in profits during that time. This year's effort brought in \$949.46. Winning the "super nut sellers" award this year were Bob and Hildy Mahony who sold a total of 203 pounds. Takes all kinds of programs to keep our chapters above water financially. In Seattle they count on sales of filberts and walnuts and do a good job of it.

SONGS FOR SIGHTLESS

Our hats are off to the Brockton, Mass. Chapter which presented a check for \$1,500 to the Associated Blind of Greater Brockton, an organization with which they have been associated for the past 24 years. Their contributions over the years have totalled \$20,345.76!

MAIL ORDER QUARTET A HIT

When Anacortes, Wash. Barbershopper Hugh Hazle decided a barbershop quartet would add immensely to the Golden Wedding Anniversary celebration of his

folks in Ravenna, O., he had to take to the mails to locate a quartet. After looking through the chapter directory he was able to contact and book the "Sound Sterling" from Canton. Hugh says the quartet was an outstanding success. He was amazed that we still hit most audiences as a complete and delightful novelty. That's what happened on this occasion. The interesting part of this story is that though Hugh had never met or seen any of the men in the quartet prior to the day of the reception, he never doubted that their performance would be great . . . and it was!

COMEDY CONTEST IN 11TH YEAR

Lots of singing opportunities during the daytime activities preceding the Palomar-Pacific, Cal. Chapter's Eleventh Annual Comedy Quartet Contest. Beginning with a game of golf at 8 a.m., singing contestants, judges and golfers meet for dinner at 5 p.m. The actual contest started at 8 and continued until 10:30 p.m. An audience of 800 enjoyed the festivities and the afterglow which followed. Winner of this year's contest was "California Sunshine" from the Riverside, Cal. Chapter. Not willing to give up on what has become a highlight of the year, next year's contest has already been set for May 28, 1979.

ONE FOR GUINNESS?

We don't really know if it's a world record, but Riley Brown's performance on June 26 of all thirteen polecat songs in sequence with various fellow members may be some kind of record. What makes the feat notable is that Riley is a relatively new member of the Hillsboro, Ore. Chapter. He applied for membership on April 6, 1978, checked out the lead part cassette of Polecat songs on April 12 and two months later was able to sing every song on the list!

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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) 37,000.

Leo W. Fobart, Editor

International Service Project (Institute of Logopedics)

	July - August Contributions	Since July 1, 1964	Average Per Member 7-1-64	
			In 1978	To 12-31-77
CARDINAL	\$ 2,020	\$ 91,077	\$6.65	\$75.02
CENTRAL STATES	1,943	165,893	3.95	45.69
DIXIE	1,895	97,685	6.07	57.82
EVERGREEN	797	96,762	2.75	40.38
FAR WESTERN	4,090	298,110	5.67	69.82
ILLINOIS	1,702	162,633	4.18	71.54
JOHNNY APPLESEED	3,404	162,454	3.29	51.51
LAND O'LAKEs	4,054	220,710	4.99	58.00
PIONEER	636	92,700	3.58	60.48
MID-ATLANTIC	4,470	357,743	4.06	63.54
NORTHEASTERN	4,105	145,613	4.03	40.37
ONTARIO	1,611	78,033	3.22	41.67
SENECA LAND	2,829	101,225	4.81	64.92
SOUTHWESTERN	2,991	91,549	2.44	52.72
SUNSHINE	410	88,584	4.17	70.02
ROCKY MOUNTAIN	985	4,289	4.14	
HARMONY FOUNDATION	-	9,938		
OTHER	<u>5,655</u>	<u>119,946</u>		
TOTAL	43,597	2,384,044		

Bargain Basement

FOR SALE - 70 attractive red-tail coats with black satin lapel and white dress dickey. Good condition. Colonial style. Southern choruses take heed - these uniforms are made for you. Contact: Bob Fulmer, phone (703) 971-7197 or write 5822 Brookview Dr., Alexandria, Va. 22310. Priced to move at \$20 each or make offer.

FOR SALE - 65 chorus uniforms, light green trousers and matching jackets with dark green trim, yellow vests and spats in various sizes. Original cost of \$75, now \$30 each. Picture may be obtained by calling or writing to Billy N. Hart, 1224 Lake Margaret Dr., Orlando, Fla. 32806 (305) 859-4606.

NEEDED - Chorus director for the Lubbock, Tex. (first chapter in Texas) 40-voice "Singing Plainsmen" chorus. Lubbock, home of Texas Tech. University and the Consumer Products Divsn. of Texas Instruments - a great place to live and work. Qualified directors inquire to: Jim Eppler, Chairman, Dir. Search Committee, 1609 56th St., Lubbock, Tex 79412.

FOR SALE - Due to chapter merger, we have approximately 50 jackets, red with white piping on lapels and pockets, in truly excellent condition, and we have approximately 60 white felt derbies. \$35 for jackets and \$5 for derbies. Contact: Oak Lawn Chapter, Guy Hos, 7036 Birch St., Bridgeview, Ill. 60455, or call: (312) 496-5132 Bus. or (312) 598-9429 Home.

FOR SALE - 100 uniforms. Brown brocade tuxedo jacket and pants with darker brown velvet lapel and piping. Most lightly used, some brand new. All sizes available. Asking \$40 each. For information contact: Terry Bove, 4 Sandie Court, No. Patchogue, N.Y. 11772. Phone: (516) 289-2897.

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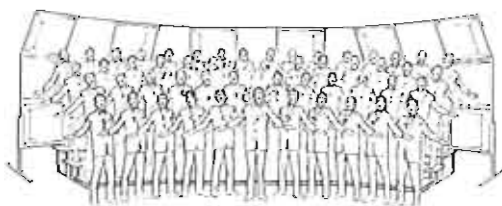


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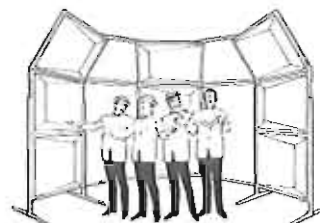


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ARTICLE TRIGGERS RESPONSE

Valley Forge, Pa.

As a trained musician (soon to be a Ph.D. in music history and theory), I was appalled to read the article "Where Did Yesterday Go" in the July-August 1978 HARMONIZER. I was disturbed that you would print such an article and urge you to be more careful in the future.

The article revealed an author woefully ignorant of musical styles and personalities of the past decades. His wholesale condemnation of music and musicians of the 1960s was especially in poor taste

I hope very few trained musicians or informed students of music who might be interested in joining our Society read that article. If they do, I am sure they will be completely turned off. We do not have a monopoly on good music. The sooner we can educate our members about other styles of music, the better off we will be. Then we will be able to argue a position on the merits of our style versus the merits of the other styles without demonstrating a sarcastic and "holier than thou" tone of argument.

Please don't allow any more articles of this type to appear

Rob Hopkins

Tamaqua, Pa.

I am writing to you about an article which appeared in the July-August 1978 HARMONIZER. "Where Did Yesterday Go?" by Mr. "Bud" Harvey. I do not believe that this article is in the best interest of the Society, nor does it conform to the aims and purposes of the Society.

I refer you to Article XVI, Section 16.01 of the Society By-Laws which states the purpose of the HARMONIZER "... shall be to publish news about the Society, its districts, chapters, choruses, quartets and individual members, and to disseminate information, educational and inspirational, to assist the Board of Directors in maintaining and advancing the aims and purposes of the Society"

It is my opinion that the HARMONIZER should *not* be used as a sounding board for personal opinions which have *nothing* to do with the Society or Barbershop Harmony.

Music has been, and always will be, a matter of taste. It should not be for any man (nor is it the purpose of our Society) to label music good or bad. It is all a matter of personal preference.

Let's not alienate an entire generation by condemning their music; and let's not appear to sanction these opinions by allowing them to appear in the official publication of the Society.

Robert G. Schuettrumpf

Dallas, Tex.

The July-August '78 issue of the HARMONIZER included an article entitled "Where Did Yesterday Go." The article was interestingly written and entertaining. Its main thrust was to point out some of the characteristics that many find objectionable in rock and country-western music.

While I have no particular quarrel with anything said in this article, I seriously question the appropriateness of its inclusion in our Society's official publication. I have understood our Society's purpose to be the preservation and encouragement of barbershop music, not the downgrading of other types and forms of music

Frank Black

Murrysville, Pa.

I was quite disturbed upon reading the article, "Where Did Yesterday Go," in the July-August 1978 issue of the HARMONIZER.

While it is true that we are an organization devoted to the preservation and encouragement of barbershop harmony above all other types of musical endeavor, this does not give us license to use our official publication to print a tirade that demeans other legitimate musical forms, especially when such tirade also includes an attack on the artists who are involved in those endeavors

I'm sure there are those who will say that the article was written "all in fun," but I doubt it. The general tone is just too derisive to be in fun. Moreover, although the article expresses but one man's opinion, the very fact that it was printed in the HARMONIZER could lead many members to believe that it expresses the "views of the management" in Society administration.

Please avoid printing such irresponsible material in future issues.

David E. McKinnon

(Editor's note: It has never been, nor will it ever be, the Society's official position to deride or "put down" any other form of music. Frankly, we didn't think Author Harvey's humorous, "tongue-in-cheek" poke at rock 'n roll and country and western music would be taken seriously. Obviously, it was a mistake in judgement to use this material if it was offensive to anyone. Please accept my apology.)

SEEKS INFORMATION

Boonton, N.J.

On January 14, 1929 a quartet called the Four Wanderers recorded Street Urchin (Roll 'Dem Bones) and A Farmer's Life for Me on Victor V38540. The sound is SMASH EARLY BARBERSHOP. The personnel are O. Chiles, C. Clinkscale, H. Hughes and M. Johnson. This is probably the earliest record that transcended the vaudeville style, which although good, didn't "lock them in" nor have as many swipes as we do now.

If you have information about this recording, you old timers, write: Don Donahue c/o The Olde Tyme Music Scene, Boonton, N.J. 07005.

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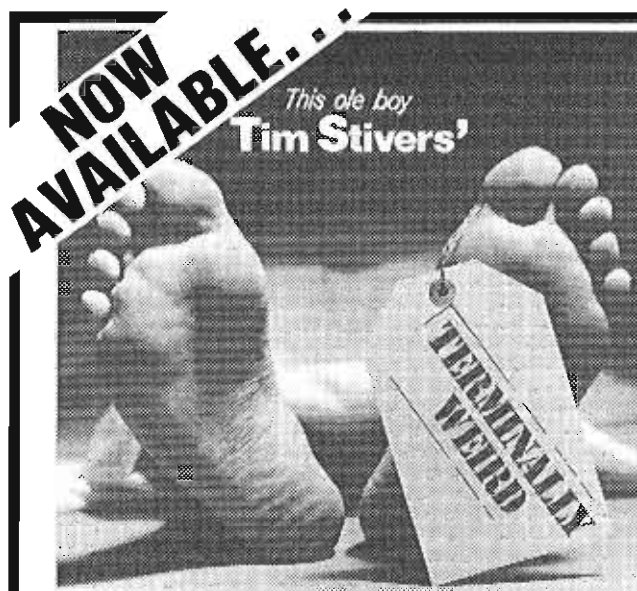
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