



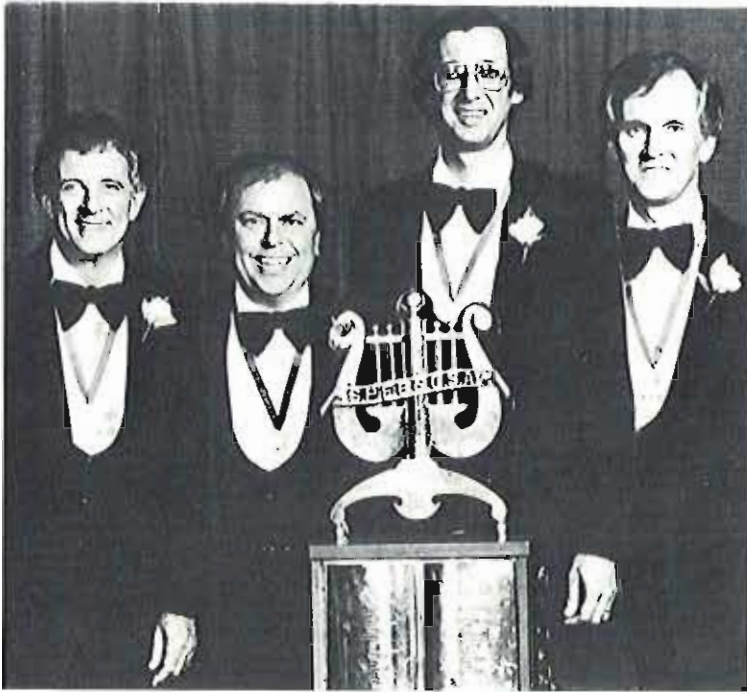
The Harmonizer

OFFICIAL PUBLICATION OF THE BARBERSHOP HARMONY SOCIETY NOVEMBER/DECEMBER 1983



Let The Harmony
Of the Holiday Season
Fill Your Heart

Join the new international Champs!



the Side Street Ramblers on a Barbershop Tour of **Switzerland, Italy & French Riviera**

including **Monaco, Rome, Florence and Assisi**

There's no tour like a barbershop tour! A song-filled, fun-filled happening you'll never forget. The old songs and old places just seem to go together. And you'll have the time of your life harmonizing your way through these ancient lands. With the new International Champs, the Side Street Ramblers, leading the way it promises to be one of the best!

There's Lugano in fabulous Switzerland. Milan, home of Da Vinci's famous Last Supper. The romantic Riviera, Monaco, Nice, Cannes. Pisa and the wonderful Leaning Tower. And Florence where the genius of Michelangelo, Botticelli and Ghiberti still lives. Then on to Assisi home of St Francis and to top it all off, the glories and the wonders that are Rome.

Ten wonderful, delightful days of discovery sprinkled generously with the magic of four-part harmony and you have the ingredients of a truly great vacation.

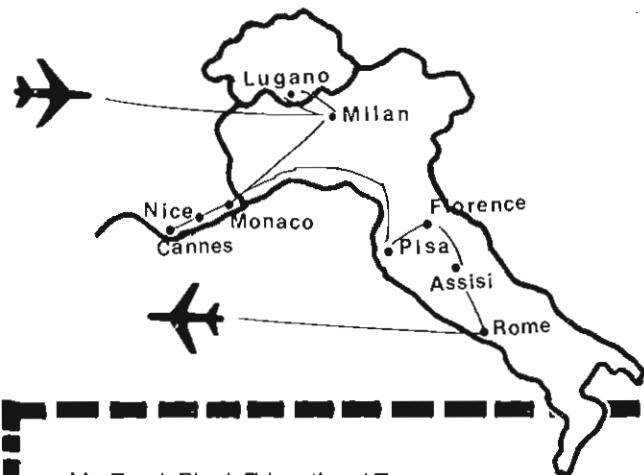
AND IF THAT'S NOT ENOUGH ... there's a SUPER 5-DAY OPTION available that includes Monte Cassino, Naples, Pompeii, Sorrento, the Isle of Capri and Amalfi. The price \$469!

RETURN THE COUPON TODAY for complete details. Tour sponsored by Harmony Services Corporation, SPEBSQSA, Inc.

10 Great Days — Apr. 26 - May 5, 1984



only
\$895
fully escorted
plus airfare



Mr. Frank Pipal, Educational Tours
5935 S. Pulaski, Chicago, IL 60629

Dear Frank:

Please send me your brochure and complete details on the Barbershop Harmony Tour next April.

Name _____

Address _____

City _____ State _____ Zip _____

Return Coupon for Full Details

The Harmonizer

NOVEMBER/DECEMBER 1983 VOL. XLIII No. 6
A BI-MONTHLY MAGAZINE PUBLISHED FOR AND ABOUT MEMBERS OF
SPEBSQSA, INC., IN THE INTERESTS OF BARBERSHOP HARMONY.

The HARMONIZER (ISSN 0017-7849) is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. (S.P.E.B.S.Q.S.A.). It is published in the months of January, March, May, July, September and November at 6315 — 3rd Avenue, Box 575, Kenosha, Wisconsin 53141. Second-class postage paid at Kenosha, Wisconsin. Editorial and Advertising offices are at the International Office, Advertising rates available upon request. Publisher assumes no responsibility for return of unsolicited manuscripts or artwork. Notice of change of address should be submitted to the editorial offices of THE HARMONIZER, 6315 — THIRD AVE., Box 675, KENOSHA, WISCONSIN 53141, at least thirty days before the next publication date. Subscription price to non-members is \$6 yearly or \$1 an issue. Foreign subscriptions are \$12 yearly or \$2 an issue. Copyright, 1983, by the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

Features

Cover

Designing "Holiday Harmony" was a real accomplishment for John, a teenager from Lake Forest, Ill. Before he came to the Institute six years ago, he had no interest in art. His mother says she used to buy him coloring books and crayons, but he refused to use them.

Now his artwork adorns the front of our magazine and the Institute's 1983 Holiday Greeting Card. John has multiple handicaps, including a profound hearing loss in both ears.

Contributors

Barbara Banish . . . Gordon Douglas . . .
Michael Gorham . . . Hugh Ingraham . . .
Eric Jackson . . . Ted Leuthold . . . Joe
Liles . . . Dean Snyder . . . Dr. Hank
Vomacka

Conventions

INTERNATIONAL

1984 St. Louis, Mo. July 1-8
1985 Minneapolis, Minn. June 30-July 7
1986 Salt Lake City, Utah June 29-July 6
1987 Hartford, Conn. June 28-July 5
1988 San Antonio, Tex. July 3-10

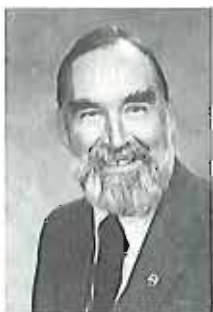
MID-WINTER

1984 Honolulu, Hawaii January 25-28
1985 San Antonio, Tex. Jan. 28-Feb. 2
1986 Tucson, Ariz. January 22-25
1987 Sarasota, Fla. January 28-31
1988 Washington, D.C. January 27-30

- 4 OUR "FAMILY'S SPECIAL MOMENTS. Great photos tell the story of the year's most memorable days for the children at the Institute.
- 6 IN-TER-PRE-TAT-ION. Author Eric Jackson makes some final points and wraps up the series of articles on this important part of singing correctly.
- 8 ALOHA. The lure of Hawaii for the Mid-Winter Convention has drawn lots of attention. There are some additional important details to further entice you to join the crowd.
- 10 THE COPYRIGHT LAW AND YOU! . . . AN UPDATE. Though the new law has been written about and explained before, there are numerous violations taking place. The factual information contained in this article should be kept for future reference.
- 12 MANN'S CHORAL FESTIVALS PLANNED FOR '84. The festivals will include a special category for groups of four starting next year. This article tells of the past and what's ahead for the non-Society sponsored singing competitions.
- 26 SOCIETY KEEPS FAMILY "IN TUNE." A mother relates how the Society's precepts have become a way of life for her family.
- 28 SINGING STRAIGHT FROM THE HEART. Given the right cause, these men rise to the occasion every time. Two worthy charities in need and these singers came through with honors.
- 29 IN HARMONY WITH SPRING. This chapter took advantage of an unusual opportunity and were recipients of some unanticipated benefits.

Also in this issue

- | | |
|-------------------------|----------------------------------|
| 2 THINKING ALOUD | 24 THE WAY I SEE IT |
| 3 LETTERS | 26 CONVENTION REGISTRATION |
| 9 PRESIDENT'S MESSAGE | 27 NEW CHAPTERS/BARGAIN BASEMENT |
| 14 BARBERSHOPPERS' SHOP | 30 CHAPTERS IN ACTION |
| 21 HISTORICAL NOTES | |



Thinking Aloud . . .

To paraphrase Charles Dickens, I suppose you could call this "A Tale of Two Chapters." And what brought it all to mind were conversations I've had recently with two different Barbershoppers in two different districts.

The first was with a man who had been exposed to barbershopping in different parts of the country due to his being a member of the armed services. Following his retirement from the military, he settled in the Washington, D.C. area. There are a number of excellent chapters in that area (and just up the turnpike in the Baltimore area). He tried them all, including one located very close to his home. Yet he chose Alexandria, Va., quite some distance for him to drive. Why?

Because he wanted the highly disciplined atmosphere of a chorus which has high musical standards and which has, as one of its goals, competing at the international level and, hopefully, winning the international chorus championship. He sought out a chapter compatible with what his barbershop needs were and found it. Probably one of the reasons that the Alexandria Chapter is so successful (a medalist chorus and winner of the international achievement award) is because it's been able to meet its members' needs.

The second case in point. Very different, indeed. A chapter barely holding on. Why?

If you asked one hundred Barbershoppers the question, "Why do chapters fail?", the most prevalent answer would probably be, "Poor musical leadership."

Yet the chapter in question has much more than adequate musical leadership in its director. Indeed, according to the member I was talking to, he (the director) is the problem. Not because he isn't capable, but because his aims are different than those of the chapter membership. The chapter, which has been around for a while and like others has had its ups and downs, is composed of men who like to sing simple music, either uncomplicated or no choreography, to put on a show once a year which doesn't put too much strain on them, and to compete for the sake of being at the convention.

Yet the chorus director, so I'm told, wants to sing more complicated arrangements (and he's quite capable of teaching them), make the show a showcase for his talent, and do well in competition.

Now there's nothing wrong with the aims of the chorus director. And there's nothing wrong with the aims of the chapter. But the two don't mesh. The result: a declining chapter.

So what's all this leading up to. Simply this. The administrative and musical leadership of any chapter must analyze what the chapter's needs and desires are and try to meet them. Not the needs of the board or the musical director. But the needs of the members. Sure, challenges are fine. Worthwhile. Such challenges, however, must be in sync with the membership. Otherwise, you've got trouble "right here in River City."

The options: change the goals, change the attitudes, or change the membership.

Executive Director

International Officers

President, Dr. Hank Vomacka, 1881 Rose Street, Sarasota, Florida 33579
 Immediate Past President, Merritt F. Auman, P.O. Box 7842, Reading, Pennsylvania 19603
 Vice President, Gil Lefholz, 13316 E. 51st Street, Kansas City, Missouri 64133
 Vice President, William K. Park, Box 470G, RD 1, Chadds Ford, Pennsylvania 19317
 Vice President-Treasurer, John T. Gillespie, 712 Newgate Road, Kalamazoo, MI 49007

Board Members

Cardinal, Morris Jennings, 508 Gardner Court, Marlon, Indiana 46952
 Central States, Thomas M. (Mike) Hines, 3317 Ravenwood Terrace NW, Cedar Rapids, Iowa 52405
 Dixie, Charles P. McCann, P.O. Box 40969, Nashville, Tennessee 37204
 Evergreen, Dick Merritt, 4556 Lake Heights St., Bellevue, Washington 98006
 Far Western, Beryl Caron, 10809 Wellworth Ave., Los Angeles, California 90024
 Illinois, Joe Shekleton, 710 E. Waverly Dr., Arlington Heights, Illinois 60004
 Johnny Appleseed, Jack Wentworth, 6414 Lexington Rd., Reynoldsburg, Ohio 43068
 Land O' Lakes, Thurman Slack, 525 Wedgewood Lane N., Plymouth, Minnesota 55441
 Mid-Atlantic, Dale E. Thomas, 324 E. 4th St., Bloomsburg, Pennsylvania 17815
 Northeastern, Wally Mance, 328 - 89th Avenue, Chomedy, Quebec H7W 3H1 CANADA
 Ontario, Cliff Watts, 234 Walden Blvd., Fort Erie, Ontario L2A 1R8 CANADA
 Pioneer, Doran McTaggart, 890 Buckingham, Windsor, Ontario N8S 2C8 CANADA
 Rocky Mountain, Rex Touslee, 1511 - 27th Avenue, Greeley, Colorado 80631
 Seneca Land, Robert Culbertson, 438 Buffalo Street, Franklin, Pennsylvania 16323
 Southwestern, Donald Wagner, 10106 Laingtree, Dallas, Texas 75243
 Sunshine, Bert Warshaw, 9100 SW 16th Street, Miami, Florida 33165

And Past International Presidents

Ernie Hills, Box 66, Medford, Oklahoma 73759
 Les Hesketh, Jr., 7467 Clifton Road, Clifton, Virginia 22024
 Burt Hulsh, 1531 Julie Lane, Twin Falls, Idaho 83301

International Office

HUGH A. INGRAHAM, CAE, *Executive Director*
 SHIRLEY PANOSIAN, *Executive Assistant*

TOM COGAN, *Mgr., Membership Development*
 D. WILLIAM FITZGERALD, *Mgr., Special Events*
 LEO FOBBART, *HARMONIZER Editor*
 DAVE LABAR, *Music Services Assistant*
 JOE LILES, *Dir. Music Education and Services*
 BOB MUCHA, *Music Services Assistant*
 ROBB OLLETT, *Director of Communications*
 RON ROCKWELL, *Field Representative*
 FRANK SANTARELLI, *Acting Dir., Finance and Administration*
 GARY STAMM, *Mgr Audio-Visual Svcs.*
 DAVE STEVENS, *Music Services Assistant*
 BURT SZABO, *Music Services Assistant*

Telephone: (414) 654-9111
 Office Hours: 8 a.m. - 5 p.m.
 Monday - Friday (Central Time)

Letters

Miamians On National T. V.

The Miamians are going to portray the Orange Bowl's during the 50th Golden Year King Orange Jamboree Parade (New Year's Eve) and the football half-time show (January 2nd Monday evening). Gene Cokeroff, "Suntones" tenor and the Production Assistant and Associate Producer of the Orange Bowl staff, made it happen. The 1961 champion "Suntones" will also appear in the Parade on the Eastman-Kodak float — all to be televised by N. B. C.

Also, please be advised that Ernie Hills' resolution (pg. 15 — Sept.-Oct. 1983 issue) did not pass the international board unanimously. I was very vocal in my opposition to the resolution and voted the same way. We are a Barbershop Quartet Society. Our purpose is (was?) to preserve our style of singing and not a style of music.

We were proud enough to change our theme lyrics to "Keep the Whole World Singing," yet we castigate all who will sing their country's songs that do not fit our mold — it's very confusing.

Bert Warshaw

Sunshine District IBM

Editor's note: Sorry for the reporting error, Bert. The Hills' resolution did not pass unanimously — there were two dissenting votes.

It Ain't Barbershop

Forty-five years ago and forty-four conventions later, I'm ready to climb the wall when I hear for the thousandth time, "IT AIN'T BARBERSHOP," or, more properly, it "isn't" barbershop.

Seated next to me on the shuttle bus after the AIC show (Seattle), the man gave me the urge to climb the wall. I had hoped to escape the nausea, as I have for years, but in less than twelve hours after my arrival in Seattle, this man, not really a bad looking sort of person, above middle age, mustache, a SPEB-SQSA jacket, probably a three- or four-year veteran still drooling at the sound of his first diminished seventh chord, came forth with the words that have given me chronic whip-lash for, lo, all these years: "Only one quartet on the show sang barbershop."

I've sorta kicked myself that I didn't identify with my neighbor, but from other remarks he made, I'm convinced he must have been a certified judge, which probably accounts for my disagreement with him.

Actually, there wasn't a single quartet on the show that didn't sing barbershop harmony — the one doing the *Wizzard of OZ* bit didn't work at it too hard, but they did throw in barbershop chords here and there.

What the man was saying (by my reckoning) was that one of the quartets threw in his — the only chords he knew — three chords the way he liked them, and he disqualified all of the others.

George McCaslin

The "Bartlesville Barflies"

Tulsa, Okla.

Correction, Please?

Your September-October convention issue sparkled, as usual, with fine pictures of the recent Seattle happening. Two of them were of particular interest to me: Jim Miller's picture of the "New Yorkers" in an unusual pose (a comedy quartet?) and the picture which appeared as an insert in the "New Yorkers" record ad on page 11. I'd like your readers to know that, while we are fast learners, we didn't have a complete personnel change after the contest, learn and record twelve songs and publish the record. We're fast, but not that fast.

For the record (no pun intended), we were pleased with being semi-Finalists again, and didn't purge ourselves. We like the way the record came out, and want to assure your readers that the record jacket does picture the real "New Yorkers" on the cover; i.e., we're not wearing those silly masks that showed up on page 11.

Ed Waesche (sic)

Melville, N. Y.

Editor's note: I don't blame Ed for being a bit upset. We really didn't intend the picture of the "Valley Four-gers" to be used in the "New Yorkers" ad. We have an idea how it got there, but hate to admit to yet another mistake!

Deplores Whistling Applause

I just finished reading the July/Aug. HARMONIZER and was reminded of the recent international barbershop convention (my first) at Seattle. Needless to say, I enjoyed it VERY MUCH.

One part of the performances there prompts me to write a suggestion for inclusion in our code of ethics; or if not there, to be adopted as a common barbershop courtesy. The suggestion pertains to an offensive form of applause, which I firmly believe is very rude to performers, and perhaps more so to adjacent members of the audience. This is the practice of whistling as a type of applause. (Some

of these whistles have been perfected to a terribly shrill and piercing sound!).

Applause should show audience pleasure or approval. Whistling fails to do this properly, since it draws attention to the applauder rather than the performer — and is a real annoyance (as well as can be painful) to adjacent members of the audience. Have you ever been close to such a whistler? If so — NUF SED!

I have discussed this view with several other Barbershoppers, and found ready approval of the "NO WHISTLING" philosophy. Obviously, this philosophy applies equally to other forms of entertainment. Let Barbershoppers be the FIRST to list WHISTLING as a TABOO form of applause! This procedure could be announced at performances until it became standard practice. I believe we could initiate a commendable step in audience courtesy!

I respectfully submit this suggestion for favorable consideration by the Society.

John Bassler

Anchorage, Alaska

Do Quartet Men Sing Longer?

Today I received my HARMONIZER and I must write in support of my friend Hugh Ingraham. He said in "Thinking Aloud" "men . . . who've been involved in quartetting are less likely to leave." There are no truer words in our Society.

I joined the D. C. Chapter when the old knucklehead Rad ("Sev") Severance was president. I was appointed to a quartet and told we were to compete in March. Jean Boardman, our chapter founder, said, "You joined a quartet Society to sing in a quartet, didn't you?"

Think on that . . . appointed to a quartet. (Eighteen quartets entered, fifteen actually sang, we came in 12.)

In that quartet were DON LICHTY and BOB WILKE. Today, 30 years later, Don is trying to shape up the D. C. Chorus as he knows it should be, and over on the West Coast, Bob is directing two or more choruses . . . I haven't heard lately. For more than twenty of those thirty years I was a judge.

Today, the judging has been "packed in," and I am trying to help Don Lichty as best I can. But, Hugh's point is well taken. You could not pull me out of barbershopping with a team of horses. Lousy singing, perhaps, but nothing less.

Art Sabin

Washington, D. C.

A family grows close together by sharing special moments.

Share some of our "family's" special moments for 1983.



1) During the Institute's Annual Award's Presentation, music instructor Verlene Warner presented Tom with a trophy for being the "most-improved" vocalist of the school year. 2) Students at the Institute love the holiday season, especially when there's a visit by Santa's reindeer. The question of the day came from a young student who asked, "If reindeer can fly, how come they came in a truck?" 3) Besides the Institute's singing choir, the music program also emphasizes instrumental band, where the students learn how to play various instruments. 4) In town for the Wichita Chapter's spring show, the "Side Street Ramblers," 1983 International Champions, took time to entertain Institute students with their "winning" ways. 5) While visiting his son's family in Wichita, Barbershopper Art Mould (Sarasota, Fla.) spent time at the Institute meeting special students like five-year-old Philip from Idaho. An increasing number of Barbershoppers visit the Institute each year ... and they're always welcome!



INSTITUTE OF LOGOPEDICS

GENUINE QUALITY

THE CLASSIC COLLECTION

Stereo

Sept. 26, 1936



THE CLASSIC COLLECTION-A BARBERSHOP ALBUM-VOLUME II

*Discover it for yourself
in the Classic Collection's
Barbershop Album
Volume II.*

*Listen and you will know
why they have earned the
coveted gold medal
awarded them as the
1982 International
Champions.*

*And don't overlook their first Classic:
A Barbershop Album-Volume I.
It's another fine selection that you'll want
for your collection.*

To order your albums send name, address and phone number along
with your check or money order to:

THE CLASSIC COLLECTION
7322 South Ivanhoe Ct.
Englewood, CO 80112

Single album orders are \$8.00 each or any two albums for \$15.00
plus \$2.00 per order for postage and handling. Canadian orders
please add \$2.00 per album and mark checks "U.S. Funds".



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

in-tēr'pre-ta'tion, n.



By Eric Jackson,
Interpretation Board of Review
5604 Rosehill St.,
Philadelphia, Pa. 19120

Part 8: Wrapping it up, for a while . . .

Hello, everyone! This will be the last article in our series about interpretation of barbershop songs. It's been great fun for me, and many of you have told me that the articles have been of some help to you, and that is very rewarding indeed. Here I will take the opportunity to summarize what has been written and mention a few miscellaneous points that haven't been brought up yet.

First, I hope you know that this has not been a comprehensive description of interpretation or of the Interpretation Category used in judging our contests. Our attention here has been more on the philosophy of, or the "essence" of, interpretation. Sort of a point of view to bring to a song rather than a description of everything to do when you get there. Here are some of the most important things that we haven't covered: types of songs, scoring procedures in Interpretation, special interpretive devices such as *sforzando*, *glissando*, *tone color*, and *dramatic pause*, issues relating to diction — pronunciation and enunciation, and many important issues related to the planning and execution of volume and tempo. There is a new description of the Interpretation Category in the 1983 revision of the Society's *Contest and Judging Handbook* (available at the International Office — Order No. 4029, Price: \$4.20).

What I want you to always return to is the opportunity through interpretation to experience even more joy and satisfaction in singing for an audience. That's why I wrote the articles. You will also score better in contest, if that is one of your objectives.

Here is a summary of the eight steps I recommend in interpreting a song. We've described Steps 1-5 previously. Steps 6-8 are new:

- Step 1: Determine the main emotional content of the song
- Step 2: Identify the climax of the song
- Step 3: Organize the song into logical emotional phrases that move toward and set up the climax

Step 4: Select volume levels for the song, based on the emotions you want to communicate

Step 5: Select tempos for the song, based on the emotions you want to communicate

Step 6: Learn the volume and tempo plan AND THE EMOTIONAL CONTENT ASSOCIATED WITH THE DEVICES YOU HAVE SELECTED.

Step 7: Sing the song and recognize what parts are working and what parts are not working

Step 8: Make revisions in the plan, based on the emotional message you wish to deliver. Don't tinker with devices.

Step 6 is the most important of all. The biggest and most frequent mistake performers make is to plan their devices with specific emotions in mind and then learn the devices and forget the emotions! The result always lacks heart, sincerity and genuineness.

Let me say the same things a different way. It seems to me that there are three ways to deliver the message in a song:

- 1) Describe the emotions you are experiencing as the character in the song,
- 2) Evoke the emotional experience in your audience, by means of your skill in executing your plan,
- 3) Create the emotion on the stage, for yourself and for your audience, every time you perform.

The first way produces a pleasant result, polite applause, and probably a "C" score. The second way impresses the audience a lot, they think you are great, and you earn probably a "B" score. The third way produces something very special. The audience forgets who they are and they are totally unaware of your interpretive plan. They become almost a part of the music you are singing. Because you are communicating so intimately, they feel privileged to be a part of the occasion. They feel that the performance is as much theirs as it is yours. They leap to their feet and applaud for themselves, and for life, and for their ability to hear such a human message, as much as to applaud for you.

Interpretation judges dry their eyes, or choke down a screech of delight (they do, really!) and record a high "A" score for the performance.

Not many of us have the ability to perform in the third way all through a song, but it is available for moments in all of our performances. What it takes is a commitment to the song, hard work in planning and learning an interpretive plan based on the emotions you wish to portray, and, finally, the willingness to go beyond the plan in your performances to a level of creation, *almost as though you were composing the song right there on the spot.*

Well, enough pontificating, yes? Let me close out the series by acknowledging some wonderful support over the past couple of years from Interpretation Category Specialist Lance Heilmann, Interpretation Category Board of Review Members Jan Muddle and Steve Plumb, former Category Specialist Gary Bolles and former International Contest and Judging Chairman Ed Waesche. (They read the articles before you did and made many valuable comments, some of which I accepted!) Thanks, guys. Let me also invite HARMONIZER readers who are so inclined to look into becoming judges in Interpretation, by contacting your District Associate Contest and Judging Chairman. It's a long haul, but the rewards are very special.

Let's close out the series with a final examination. Are you ready? Your task is to read the lyrics of the song below, and decide for yourself what you have learned about interpretation from the series. Just read the words slowly and gently, and discover what the songwriter has made available to you:

*"Heart of my heart, I love you,
Life would be naught without you.
Light of my life, my darling, I love you,
I love you.
I can forget you never, from you I ne'er
can sever;
Say you'll be mine forever.
I love you."*

Well done, you passed! I can tell from here.

HELP WANTED: DIRECTOR

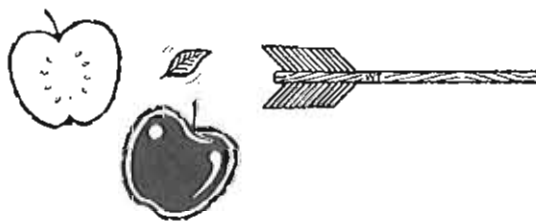


The Pine Baron Chorus of the Cherry Hill, NJ, Chapter is seeking just the right director. The 163-man membership of the chapter, who regularly put 100+ singers on the risers for contests, is looking for a competition-oriented man who also enjoys the social side of barbershopping (we don't think competition and fun are mutually exclusive), to help us achieve our goal of more international competition. A perennial first- or second-place finisher in the crowded Mid-Atlantic District we've had a taste of international competition as a medalist in 1981 in Detroit, we're ready to return, and willing to do what it takes to do so.

We are able to offer the assistance of a dynamic team of craft, sound, and stage presence specialists, including an associate director who is extremely capable but is unable to undertake a full-time directorship, as well as an excellent music committee and administrative staff who are also dedicated to our joint goals. Cherry Hill is at the hub of the Delaware Valley, an area replete with diversified industrial, commercial, and educational activity and opportunity. We ♥ the Delaware Valley; you will, too!

If you think you are our man, we want to hear from you. Please contact Doug Adams, 675 E. Street Road, Apt. 1504, Warminster, PA 18974, or call 215-742-4300 during business hours or 2 5-355-5488 in the evenings or on weekends.

Grandma's Boys III



includes...
FOOTBALL HERO
COLLEGIATE LOVE
FREDDIE FEEL-GOOD
...and more!

This is the one you've been waiting for....

(...isn't it?)

Grandma's Boys III
featuring the William Tell Overture

(still available: I Had A Dream)

Send to: Grandma's Boys
832 Dell Road, Northbrook, IL 60062

Send me _____ Grandma's Boys III (William Tell)

Send me _____ I Had A Dream, Dear

_____ albums at \$8.00 each. Total \$ _____

Name _____

Address _____

City, State, Zip _____

Add \$1.00 shipping and handling per U.S. order.

Canadian orders, add \$2.00. U.S. funds, please.

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

The Allied 4

Variety Quartet



*Not just
your average
comedy quartet...*

We offer a unique blend
of comedy, harmony &
rhythm delivered in a
truly professional style.

FRED GEORGE BILL DAVE

CONTACT: GEORGE STYBR

1422 WOODBRIDGE RD., JOLIET, ILL. 60436

815-741-0368

*A Refreshing Change Of Pace
For Over 275 Barbershop Shows.*

**NEW
ADDRESS!**

NEW SOUNDS Heard From The Cleveland Area!



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

SONGS THAT WILL NEVER DIE

1. Jovo Jive, Memory, Dear Hearts and Gentle People, April Showers, Georgio Brown, Who'll I Do?
2. Oh You Beautiful Doll, Don't Blome Me, Where is Love?, Redhead, Woy We Were, Midnight Rose

Sung by:

John Betts

Alan Kibby

Jack Rothmel

Manney Ramey

Mail Check/Money Order To
Songs That Will Never Die
4062 Erie Street
Willoughby, OH 44094

\$6.95 per cassette

Quantity _____

Name _____

Address _____

City _____

State _____

Zip _____

Add \$1.00 shipping and handling per order.

Aloha

Looks like Hawaii is going to be a great one. The response to the tours has been excellent, and we're already out of standard rooms at the Princess Kaiulani. However, we've been able to get some rooms in the "moderate" category at \$57. Also, would you believe that the price of the "superior" rooms has been reduced to \$65 from \$69?

One other change while I've got your attention. A price change came in on the Circle Island Tour which was too late to include in the Sept.-Oct. HARMONIZER. The cost should be \$23.66 rather than \$13. Don't worry if you've already sent in your tours order form; G. T. U. will take care of billing you again, or making a refund if you decide not to go at the increased price.

We're getting down to the nitty-gritty as far as making reservations for hotel and travel are concerned. December 15th is the absolute deadline for reservation with G. T. U., our official travel agent. That's a deadline for still another very important reason. On December 15th, tickets for the Saturday night show go on sale to the general public. By getting your registration and show ticket money in before that time, you ensure that you'll get your chance at tickets first.

All information concerning transportation, hotels, special events, out-island tours, etc. can be found in either the July-August or September-October HARMONIZER. Or drop us a line here at Harmony Hall and ask for a brochure.

Hawaii calls!

PALM BEACH or AFTER SIX FORMAL UNIFORMS FOR SALE

Outstanding Values! Thousands of Top Quality Used Uniforms - None over 3 Years Old - All in Latest Styles. Wide Selection of Formal Jackets, With or Without Matching Trousers or Tuxedo Pants. Jackets have Black Velvet Collars or Velvet trim Lapels. All Machine Washable. Depending on Selection, Jackets range from \$10 to \$28 in wide scale of Short, Regular, Long & XL sizes. No Chapter Too Small or Too Large to Completely Outfit including NEW Formal Shirts in 7 Pastel Shades. Samples upon Request. For Details, call or write your needs to MURRAY LITIN, 22 Kennedy Rd., Sharon, Mass. 02067 Phone: 617 784 2352, evenings except Tuesdays



By Int'l President Dr. Hank Vomacka,
1881 Rose St., Sarasota, Fla. 33579

Preserve Educate Persevere

It's been a good year! Not everything worked out as planned, but on the whole, it was great. I'm encouraged by the increase in barbershop being sung, and I think part of the problem may have been the lack of understanding of the difference between "show" barbershop and "contest" barbershop. There are hundreds of fine arrangements of "show" songs which make entertaining barbershop programs but would score poorly in contests. Perhaps if all quartets and musical directors understand this, they can stop foisting country/western, gospel and modern on our barbershop audiences. Let's sell barbershop.

I hope by now that all chapters have printed a one- or two-page outline giving

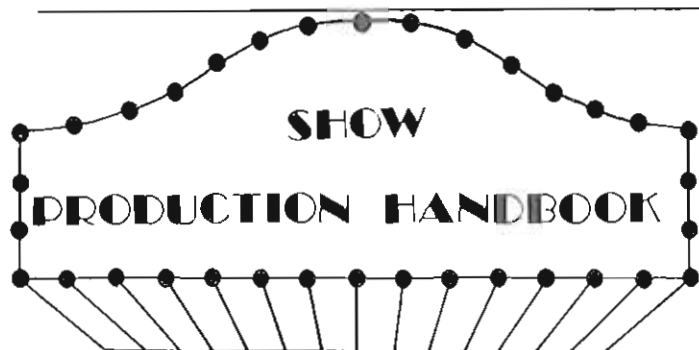
guests and new members all the information they need. In this way we can tell them what to expect from us and what we expect from them. Perhaps then we can sign up more, better informed members, who will not drop out at year's end, when they find we are not what they expected. This was my strongest hope for the "Educate" aspect of my slogan. If you are preserving barbershop, educating your members and will persevere, all my goals will have been reached.

It's not all sweetness and light, however. We need a miracle to reach our goal of 40,000 members by year's end. Our hard-working membership men are getting results, but all of us must pitch in and recruit if we are to make it. Remem-

ber, every chapter must show a NET gain of six members per year, if we are to succeed in getting 50,000 members by our 50th Anniversary.

I've tried to be an active president and, in the process, I have managed to alienate several groups and some individuals. I've got the AIC (Association of International Champions) mad at me, also comedy quartets, Sweet Adelines and Reddie Wright. I'm really sorry about that, but we all must do things in our own way and, if anyone is still mad, I apologize without changing my views.

Thank you for allowing me to serve this past year and don't forget —
PRESERVE—EDUCATE—PERSEVERE.



YEARS IN THE MAKING

DESTINED TO BE A CLASSIC

ON AND OFF STAGE GUIDELINES

COMPLETE IN EVERY DETAIL

ORDER ONE FOR EVERY MEMBER OF YOUR SHOW COMMITTEE.

S.P.E.B.S.Q.S.A.
KENOSHA, WI 53141



STOCK NO. 4081
\$5.00 U. S.
\$9.00 CANADA
U. S. FUNDS ONLY

NO SHIPPING OR HANDLING CHARGES

THE NEW YORKERS

Are proud to announce their new album — IN OLD NEW YORK

The International Semi-Finalist/District Quartet Champions from the Mid-Atlantic District have loaded their first album with pure Barbershop music: 19 songs among the 12 selections, 10 of which are appropriate for contest use. It's a showcase for their big, unique sound and the versatility of their voices. For a half-hour of variety and good listening... and some very informative liner notes about the songs and the singers... send a check payable to "The New Yorkers" along with the order form below.

SIDE 1

- New York Medley
- New York Ain't New York Any More
- My Buddy
- Why Do They All Take The Night Boat to Albany?
- I'm Alone Because I Love You
- What I Did For Love

SIDE 2

- New York Town
- The Sweetheart of Sigma Chi
- Music Man Medley
- Toyland
- Don't Cry, Little Girl
- The Darktown Strutter's Ball



The distribution, sale or advertising of this recording is not a representation that the content is appropriate for contest use.

The New Yorkers
c/o Al Fennell
70 N. Columbus Ave.
Mt. Vernon, NY 10553

Please send _____ copies of the album
"In Old New York" @ \$8.00 each
(\$9.50 Canada) postpaid.

Name _____
Address _____
City _____ State _____ Zip _____

The Copyright Law and You!



... an update

The new copyright law which went into effect on January 1, 1978 clearly states the rights of a copyright owner. The copyright owner could be the writer of a song, or someone who has been assigned such ownership through contractual agreements, such as a publisher, or an estate. The purpose of the law is to encourage and protect creativity or the expression of ideas. In order to do this, Congress created certain exclusive rights. This, in a sense, is the only way to guarantee that if you create something (in this case a song), you are entitled to the benefits of your creation.

The law gives the following EXCLUSIVE rights to the copyright owner (Sec. 106):

- (1) to reproduce the copyrighted work in copies or phono records;
- (2) to prepare derivative works based upon the copyrighted work (an arrangement in the barbershop style is a derivative work);
- (3) to distribute copies;
- (4) to perform the work publicly;
- (5) to display the work publicly.

We are concerned mostly with the rights (1) through (4). Number (1) is self explanatory. No one can make a copy, or give permission to make a copy, except the copyright owner. However, a single recording of a performance of your chorus or quartet may be made for evaluation or rehearsal purposes. This information is found under Section 107 of the copyright law.

Number (2) simply means you may not make a barbershop arrangement of a copyrighted work unless you secure permission in writing before doing so. The Society has a form, approved by the National Music Publishers Association, for securing such permission. It involves the payment of a fee for the first five copies, one of which is retained by the International Office for the publisher, plus a charge of 20 cents per copy for

additional copies up to 200. Arrangers must be certain to secure this consent before preparing an arrangement.

Your Arrangement Never Your Property

It is important to keep in mind that an arrangement you make is never your property. It remains the property of the copyright holder. After permission has been granted for you to do an arrangement of a song for a quartet or chorus, the owner (publisher) will allow you to charge that group a one-time fee for service. You cannot give the arrangement to any other group. Violations (for instance, photocopying by anyone or selling the arrangement by anyone) could result in a fine, initiated by the copyright holder, ranging from \$10,000 to \$50,000 PER COPY.

If another quartet or chorus wishes to perform it, they must contact the publisher, get permission to make copies, and pay a fee set by the publisher. The Old Songs Librarian at the International Office can help you get this information.

As quartets and choruses we have an obligation under the law to make certain that arrangements of copyrighted songs have been made with the consent of the copyright owner. To achieve this means checking the source of an arrangement to make sure that permission to make a derivative work was secured. This restriction does not apply to songs in "Public Domain," (written over 75 years ago).

Number (3) is self-explanatory. The one exception is that involved in the mechanical, or compulsory license relative to phono records.

Under number (4), if you buy a printed arrangement in the barbershop style, copyrighted by the owner, or learn an arrangement for which written permission has been granted, you have the right to perform that work.

None of the above precludes the ne-



By Joe Liles,
Director, Music Education and Services

cessity of an ASCAP (CAPAC in Canada) license for your shows that involve the sale of tickets. This is an entirely different fee which is thoroughly explained in the chapter secretary's manual.

An infringement of copyright occurs when someone assumes the exclusive rights of the copyright owner without securing permission. The fines are considerable, and the membership is advised to avoid testing the law.

For example:

*You must not take (that is, write out) arrangements from a record (infringement). Making copies for a quartet or chorus only multiplies the infringement.

*You must not make a copy of a recording of a song (infringement).

*You must not make extra copies of arrangements you have purchased (infringement).

*You must not make copies of photocopied arrangements you received (infringement).

Remember, that a song and/or arrangement covered by copyright is INTELLECTUAL PROPERTY. The owner has certain exclusive rights and your chapter or quartet must get permission and/or pay fees for most of the various ways that you rent, lease, buy, borrow, adapt or enjoy that piece of property.

SUMMARY OF THINGS YOU CAN DO AS A BARBERSHOPPER

1. You can woodshed an arrangement, but you cannot write down the melody line, lyrics or arrangement. Or, you can hear an arrangement on a record and learn it by ear. Just don't write it out in some sort of manuscript.
2. You can buy a printed arrangement in the barbershop style, copyrighted by the owner.
3. If no published arrangement of a song is available, and the song will adapt to the barbershop style, the Society (Old

SPECIALISTS IN COMEDY, NOVELTY AND NOSTALGIA

TOM GAY — Tenor
WALT MARTIN — Lead
CARL MISSELE — Baritone
DON LOWE — Bass

Contact:
DON LOWE
666 ST. JOHN ST.
ELGIN, IL 60120

Phone:

312-741-1332



1976
ILLINOIS
DISTRICT CHAMPS

THE VALLEY FOUR-GERS

BARBERSHOP SINGIN' AT ITS BEST!

"THAT OLD BARBERSHOP STYLE"

A Song Book of 12 Originals
By
EINAR N. PEDERSEN

Composer of

"Steamin' Down The River"
"I'd Give The World To Be In My Hometown"
"Back In Dixie Again"
"Bring Back Those Days (Of The Song And Danceman)"
"Good Night, Little Boy Of Mine"

(None of the above songs included in song book)

ORDER FORM

Please send postpaid () copy/copies of THAT OLD BARBERSHOP STYLE Song Book @ \$7.00 (\$8.50 Canadian). I enclose () check/ () money order in the amount of \$ made payable to PEDERSEN SONGS.
() Quartet Special — 4 books @ \$6.00 each (\$7.50 Canadian)

NAME _____

ADDRESS _____

Pedersen Songs, 6320 Clara, New Orleans, LA 70118

Songs Librarian) will assist an arranger in getting permission from the publisher. Non-barbershop music must be cleared directly with the publisher, not through the Society office.

4. If an unpublished arrangement is performed by another quartet or chorus, and it is a legal arrangement, and you wish to have copies of it, you must contact the copyright owner. (We will help you if it is barbershop style music.) The arranger has no control over the music. The owner of the song owns the arrangement.

If you see no copyright notice on the first page, you know that the song and/or arrangement is an infringement, since copyrighted music by law must have the notice included. Also, simply because a copyright notice is showing, doesn't necessarily mean the copyright owner gave permission. Be very cautious.

5. Emergency copying can be done to replace purchased copies which for any reason are not available for an imminent performance. As soon as your "ordered" music arrives you must destroy the emergency copies.

(Copying without including the copyright notice or copying to avoid purchase is an infringement.)

6. Printed copies which have been purchased may be edited or simplified provided the fundamental character of the work is not distorted or the melody or lyric altered. Just don't make "new" copies. Do your editing on the music or teach the changes to the singers by ROTE.
7. It is legal to write a parody, but care should be taken not to use any, or very little, of the lyrics written by the original author. (As a reminder, you cannot make a copy of the music portion when writing the parody, without permission of the copyright holder.)

A good parody is a near or complete replacement of the text, or lyric, usually a comical treatment which often uses rhyming schemes reminiscent of the original lyric. Use of much of the original lyric could become an infringement.

8. In school and workshop situations, the instructor can make one copy per student of up to 10% of a song for

class study, as long as that 10% does not constitute a performable unit. In our barbershop music, this means approximately four to six measures.

9. One, and only one, recording (including video) can be made of a performance for study and archival purposes, of a quartet or chorus. If, at a show or contest, the performers are recorded, each quartet or chorus can be given a recording of their performance. It cannot be sold for a profit. If a price is charged, it must cover only the actual cost.

If you have a specific question that you would like answered, you can forward it to SPEBSQSA, Box 575, Kenosha, WI 53141 — ATTN: Music Department.

For additional information on the copyright law, request booklet "Public Law 94-533 — Oct. 19, 1976" from: Copyright Office, Library of Congress, Washington, DC 20559.

THE GREAT AMERICAN CHORAL FESTIVAL is "up, up and away" as plans are being finalized for festival cities and host groups for the 1984 season. JOHNNY MANN'S 1984 GREAT AMERICAN CHORAL FESTIVAL begins its third season of choral competition in January. The annual event provides competition for groups of four or more amateur singers with over \$100,000 in prize money offered.

One new exciting change in the format of the festival is that there is now a separate division for QUARTETS. The category will be open to all groups of four singers. There are no restrictions as to age, and the style of music is not limited. You may find a jazz quartet, a classical quartet, four Barbershoppers and/or Sweet Adelines, or a gospel foursome displaying their talents. This new division was created because of the many requests from groups which felt they should compete only with other quartets and not against large groups. We agreed, so now Society quartets can display their talents in competition with other groups of similar size.

The barbershop community, the gentlemen from the Society as well as the ladies from the Sweet Adelines, has singularly kept choral competition alive for forty-five years. Barbershop and Sweet Adelines groups have played an important part in the success and growth of THE GREAT AMERICAN CHORAL FESTIVAL by hosting festivals in their own cities. Hosting THE GREAT AMERICAN CHORAL FESTIVALS enables many groups to raise funds for their own barbershop competitions. Groups which have recently "hosted" Johnny Mann's festival weekends include Spokane, Wash., and Norfolk, Va. Another barbershop host committee joining us for '84 is Sacramento, Cal.

Participation by S.P.E.B.S.Q.S.A. groups is a welcome feature of all festival weekends. During the 1983 season, THE GREAT AMERICAN CHORAL FESTIVAL has had some fantastic groups harmonizing as part of the actual competition. The Spokane, Wash. Festival drew the talents of "Grandpa's Boys," a truly entertaining group consisting of three generations of Barbershoppers. The audience was thrilled to hear the talents of these singers as they harmonized with *A Good Day, Back In Those Days* and *Oh, How We Roared In the 20s*. "Boys Will Be Boys" also competed in the Spokane Festival.

THE GREAT AMERICAN CHORAL

Johnny Mann Choral Festivals Planned for '84

By Dee Nep,
Great American Choral Festivals
9010 Corbin Ave.,
Northridge, Cal. 91324

**One new exciting
change in the format of
the festival is that there
is now a separate division
for QUARTETS.**

FESTIVAL concept is designed to strengthen and unify the spirit of America through singing. The festival is an annual competition to determine the best amateur choral groups in America. The two primary objectives of the festival are...

To promote, develop and expose ALL TYPES of choral music in America to the music community and throughout the country, and

To provide a grassroots effort of organized fun and fellowship designed

The former "Four Cracker Jacks" (New Jersey area) posed with famed Musicians/Barbershoppers Fred Waring (in light coat) and Johnny Mann at a press conference held in New York City some time ago.



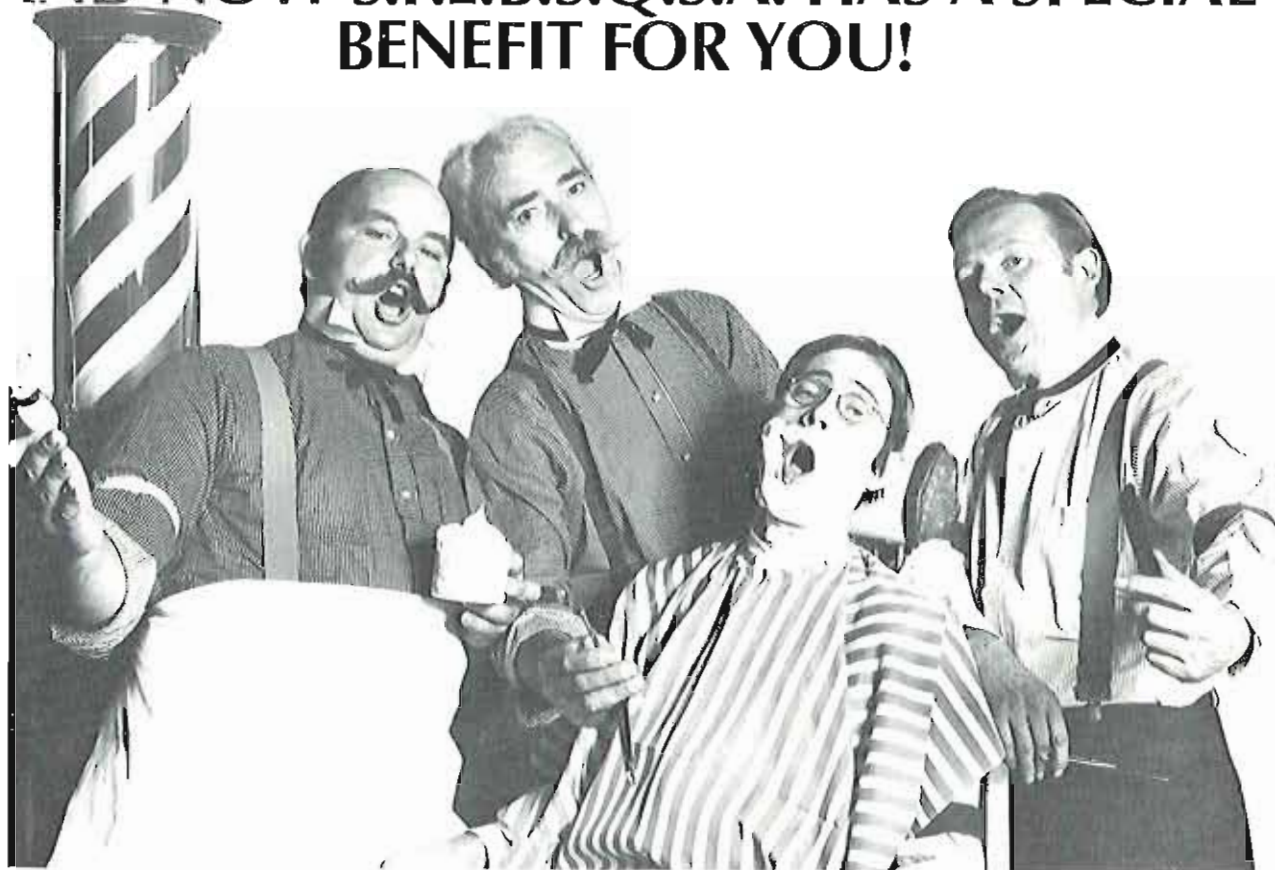
to "bring Americans together . . . through music."

THE GREAT AMERICAN CHORAL FESTIVAL is the first and only truly OPEN event for amateur choral groups SINGING ALL KINDS OF MUSIC in America. While such a program is common in other parts of the world and has long been a tradition in Europe . . . America has not been successful in this program . . . until now.

The weekend festivals are more than just a competition. Groups enter the festival for the benefits they receive from the workshops, demonstrations and seminars which are conducted by renown choral clinicians. The workshops provide intensive instruction as well as fun . . . a development which will help make the festivals an even greater contribution to choral music and music education.

Support from the Society has been encouraging as we are all working toward a common goal in the fun and exposure of choral music. THE GREAT AMERICAN CHORAL FESTIVAL is proud to join hand-in-hand with the Society in bringing choral music to the forefront of American entertainment. Barbershop adjudicators play an important role in conjunction with the choral festivals. Such panel members include Barbershoppers Kenneth Buckner, William Spooner, Greg Lyne, Emmett Bossing, Donald Flom, and Val Hicks. Lloyd Steinkamp, also on the adjudication panel, writes . . . "I am going to do what I can to get more barbershop groups involved. There is such electricity from the varied styles, meeting together and interacting . . . each performing his or her own music and extremely well. I continue to be impressed. As I suspected four years ago, this idea of yours (Johnny) is really going to be good for all of choral music."

YOU SING SO OTHERS MAY BENEFIT— AND NOW S.P.E.B.S.Q.S.A. HAS A SPECIAL BENEFIT FOR YOU!



Many families benefit as a result of your singing. But now, SPEBSQSA is offering you a special benefit that can help protect your family's financial security — the **SPEBSQSA Term Life Insurance Program**.

Like many people, you may already have basic life insurance coverage. But, with today's rising costs and high inflation rate, that coverage is worth far less now than when you bought it. That's why SPEBSQSA is offering an affordable way to supplement your present life insurance coverage and avoid becoming under-insured.

The officially-sponsored Term Life Insurance Plan offers benefits from \$10,000 to \$100,000 for you and your spouse. Coverage is also available for your dependent children. And, our competitive group rates will easily fit your family budget.

Why term life insurance? Because it's *pure protection*. There are no cash value or investment aspects; term life insurance simply pays a specified benefit to your beneficiary in the event of your death. No other form of life insurance can give so much protection at such a reasonable cost.

If you'd like the SPEBSQSA Insurance Administrator, James Group Service, Inc., to send you more information on the Term Life Insurance Plan, just complete and mail

the coupon. You can apply for coverage right at home; no salesperson will call, and no medical examination is usually required. Find out how much you can save on term life insurance protection for your family. Mail your coupon today!

Underwritten by:



**NORTH AMERICAN LIFE
AND CASUALTY COMPANY**

NALAC 1750 Hennepin Avenue, Minneapolis, MN 55403

Administered by:

SPEBSQSA Insurance Administrator
James Group Service, Inc.
230 West Monroe Street—Suite 950
Chicago, Illinois 60606

Sponsored by:



Mail to: SPEBSQSA Insurance Administrator
James Group Service, Inc.
230 West Monroe Street—Suite 950
Chicago, Illinois 60606

Please send me a brochure and application form for the SPEBSQSA Term Life Insurance Plan. I understand there is absolutely no obligation, and no salesperson will call.

Name _____ Birthdate _____

Address _____

City _____ State _____ Zip _____

3-4/83 This ad is paid for by James Group Service, Inc.

For faster service, call

James Group Service, Inc. toll-free at (800) 621-5081.
In Illinois, call (312) 236-0220 collect.



An Intricate 3-D Rockwell picture. The finest ever produced. And a reasonable price: Featuring the Famous Barbershop Quartet. This 11½" x 9¼" picture can be used in any room of your home or buy one as a gift for a friend.

5826 3-D Picture
\$35.95 U.S. \$57.25 Canada



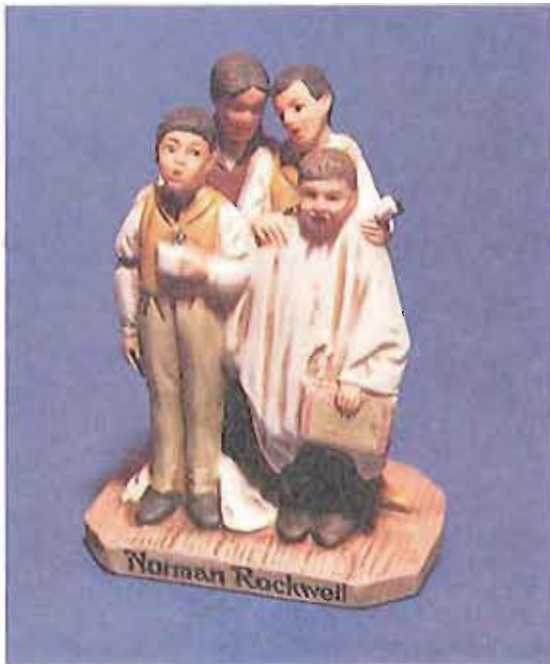
The joy of Barbershop singing is captured in this solid pewter 3-dimensional figurine. Modeled after a singer in Rockwell's "Close Harmony" quartet painting, this 2½" tall piece is finely-detailed front and back, and comes in a handsome gift box.

5825 Rockwell Pewter Quartetter
\$26.25 U.S. \$39.70 Canada



I Sing for My Supper Bibs
Terrycloth baby bib comes in one size, one color, with shapekeeping bounded edges, double thick for absorbency.

5844 Terrycloth Baby Bib
\$3.80 U.S. \$5.35 Canada



This 3½" tall Ceramic Quartet Figurine will enhance any table or shelf in your living room or den. This finely-detailed figurine comes in a handsome gift box.

5827 Ceramic Figurine
\$39.75 U.S. \$64.40 Canada



5803 F-F Pitch Pipe
\$7.45 U.S. \$10.85 Canada



Our 12" x 12" needlepoint kit includes yarn and pattern.

5033 \$15.50 U.S. \$24.10 Canada



This colorful terry towel is a natural for tennis, golf, bowling or any sports activity. 11 x 18.

5852 \$2.10 U.S. \$3.65 Canada

**PRICES SUBJECT
TO CHANGE**

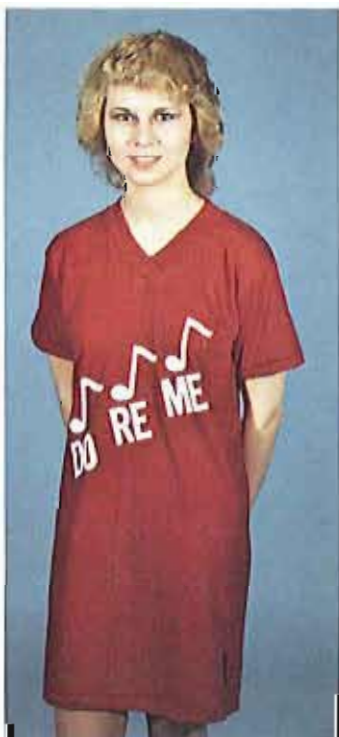


Sponge backed nylon taffeta with 3 gusseted pockets, 2 on the front, 1 on the back. Steel frame, double handles and removable chain hook. Two hangers included. Attractive barberpole and letters S.P.E.B.S.Q.S.A. in white. Available in navy.
5847 \$29.50 U.S. \$44.75 Canada



CASUAL TRAVEL PAKS - "Lightweight soft Pak" made of 100% nylon with a 4" gusset, zipper opening plus large zipper pocket. Men's bag holds 4 or more suits. Ladies hold 6 or more dresses. Available in blue for men, burgundy for ladies.

5845 Men's Navy Pak \$13.00 U.S. \$16.70 Canada
5846 Ladies Burgundy Pak \$12.50 U.S. \$19.85 Canada



A great slumber shirt or use as a practical beach cover up. Made from a soft "easy-care" blend of 50% cotton and 50% polyester. V-neck and side vents. Available in lemon or red. Adult sizes S-M-L-XL. \$9.20 U.S. Only

Lemon
9251 - Small 9253 - Large
9252 - Medium 9254 - X-Large
Red
9255 - Small 9257 - Large
9256 - Medium 9258 - X-Large



Our new sunburst design - solid color T-shirt available in brown or navy with society emblem. Made from an easy-care 50% cotton and 50% polyester blended fabric. Reinforced collar, hemmed sleeves.

Adult sizes \$7.80 U.S. Only
Navy
9235 - Small 9237 - Large
9236 - Medium 9238 - X-Large
Brown
9231 - Small 9233 - Large
9232 - Medium 9234 - X-Large

NEW



Stocking Cap and Scarf. Navy blue with red and white stripes - white tassel. Scarf is 60". Order as a set or separate. U.S. Only.

5911 Cap Only \$6.30
5912 Scarf Only \$8.00
5910 Scarf and Cap Set \$13.30



SADDLE SHOULDER POLO SHIRT - This rich, solid color body is "set-off" by contrasting white piping that accents the very fashionable, but comfortable saddle shoulder styling. Ribbed collar and sleeve trim and 1/4" embroidered letters S.P.E.B.S.Q.S.A. above left chest in white. 3-button placket front. Reinforced taped neck for longer wear. Tailored from an easy-care blend of 50% cotton and 50% polyester jersey fabric.

Available in navy - Adult sizes \$19.00 U.S. Only
9247 - Small 9249 - Large
9248 - Medium 9250 - X-Large

The Dukes Present

the best of

BARBERSHOP



featuring



High Society

The Most Happy Fellows The Gentlemen's Agreement the Dukes of HARMONY

Master of Ceremonies
Doran McTaggart

19 MAY, 1984

Roy Thompson Hall

TORONTO

\$10

\$12.50

\$15

For tickets send cheque payable to Scarborough Chapter S.P.E.B.S.Q.S.A., Inc.
to Scarborough Dukes of Harmony P.O. Box 264, Etobicoke, Ontario M9G 4V3



The cool elegance of pewter harmonizes with every Barbershop setting . . . Choose one of two sculptured jewelry pieces that have a lightly brushed finish. The clef sign (left) and lyre (right) are suspended from 18" link-style chains to add a musical touch to men's or women's casual wardrobes.

- \$4.75 U.S. \$8.00 Canada
 5604 Lyre Necklace
 5605 Clef Necklace



- Fine Emblem Earrings
 5761 Screw back 10K Gold earrings
 \$8.65 U.S. \$16.90 Canada

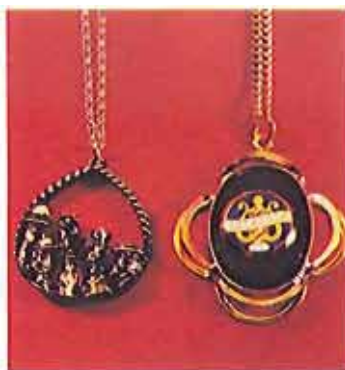


- Fine Emblem earrings
 5752 Pierced 10K Gold earrings
 \$15.80 U.S. \$26.50 Canada

NEW



- Hammered Gold Finish Money Clip with 3/4" Society Emblem.
 5680 \$9.50 U.S. Only



Two lovely necklaces that need no introduction are the popular Quartet Teardrop rendition (left) in silver and gold, and the classic Onyx Emblem Pendant in gold.

- 5770 Silver Quartet Teardrop Necklace
 \$4.00 U.S. \$7.20 Canada
 5724 Onyx Emblem Pendant
 \$5.50 U.S. \$9.50 Canada
 5774 Gold Teardrop
 \$4.85 U.S. \$8.45 Canada



Our quality 22K Cameo dangle clef earrings for pierced ears. A gift to behold.
 5794 \$27.95 U.S. Only



NEW

THAT SPECIAL GIFT Beautiful Necklace or I.D. Bracelet For Her. Gold filled accessory and Emblem.

- 5622 V-Necklace
 \$34.00 U.S. Only
 5623 I.D. Bracelet
 \$48.75 U.S. Only

FOR HIM

- 5624 Gold Tie Bar
 \$6.50 U.S. Only
 5625 Gold Money Clip
 \$8.50 U.S. Only





The large brushed solid pewter emblem is 2-5/8" in diameter, and can be worn with larger belts. It's Sharp!

5671 Pewter Emblem Buckle
\$11.50 U.S. \$19.15 Canada



The finest quality belt buckle in our shop is illustrated. Designed for wear with dress trousers and evening attire, these 2" square buckles may be ordered with silver rhodium plating or with 100 mills of gold plating.

5690 Formal Gold Emblem Buckle
\$18.85 U.S. \$28.15 Canada
5691 Formal Silver Emblem Buckle
\$14.50 U.S. \$21.85 Canada



The quality and comfort of Twist-O-Flex watchbands by Speidel are enhanced by finely-sculptured Society emblems in these gold-filled and sterling silver pieces. Choose from patterns of florentine gold or lightly etched silver. Both bands are 6" long and adapt to fit most watches.

5611 Gold-filled Emblem Watchband
\$36.25 U.S. \$53.15 Canada
5612 Sterling Silver Emblem Watchband
\$17.95 U.S. \$24.70 Canada

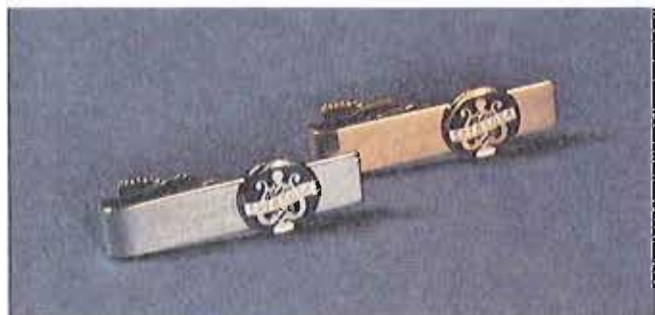


Our rugged rectangular buckles in brass finish and silver finish measure 2" x 3". Nice gifts.

5698 Brass Buckle
\$16.35 U.S. \$24.95 Canada
5697 Silver Buckle
\$18.20 U.S. \$27.85 Canada



5699 Enamel Emblem Belt Buckle
\$4.50 U.S. \$6.90 Canada



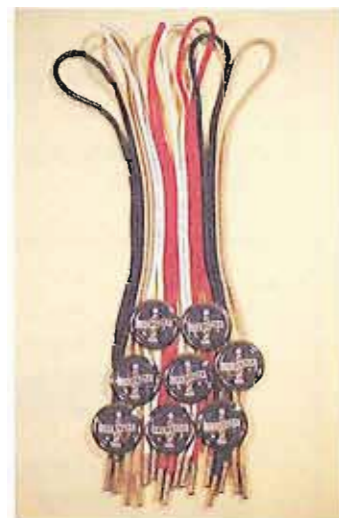
Back By Popular Demand 1-5/8" Tie Bar

	U.S.	Canada
5602 - Gold Plate Tie Bar with Emblem	\$7.25	\$12.15
5603 - Rhodium Tie Bar with Emblem	\$7.25	\$12.15



Cross pen and pencil sets carry a full lifetime guarantee. Chrome plated enhanced by a baked-enamel 3-Color S.P.E.B.S.Q.S.A. Emblem on the pocket clip.

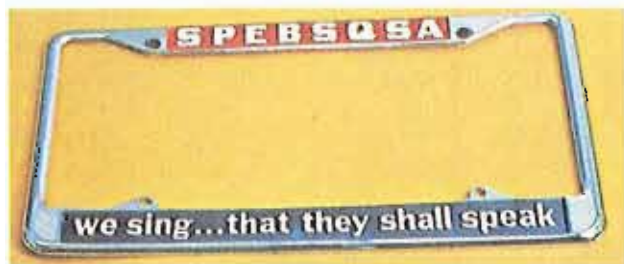
5859 Chrome Cross Set
\$42.00 U.S. Only
5855 Chrome Cross Ballpoint Pen
\$21.75 U.S. Only



BOLO TIE

Available in gold or silver

5945	Gold - blue braid	\$5.50
5946	Gold - gold braid	\$5.50
5947	Gold - red braid	\$5.50
5948	Gold - white braid	\$5.50
5949	Silver - blue braid	\$5.50
5950	Silver - gold braid	\$5.50
5951	Silver - red braid	\$5.50
5952	Silver - white braid	\$5.50
		\$8.15 Each Canada



5010 Metal License Plate Frame
\$2.75 U.S. \$4.70 Canada

**DIFFERENCE BETWEEN
U.S. AND CANADIAN
PRICES REPRESENT DUTY
ASSESSED BY THE
CANADIAN GOVERNMENT**

Gary Parker, Bass of the Dealer's Choice and Galsby, has authored a very unique book of simple Truth statements about Life and related subjects.

Lessons for Learning A Guide for Personal Enlightenment



A very special gift for the important people in your life, including yourself.

\$7.95, postage paid
volume discounts available

Barney Press
5211 Vanderbilt
Dallas, Texas 75206

"The Truth is presented so simply
that, for many, it may be overlooked."

Stanley Ainsworth, PhD
Author of *Positive Emotional Power*

PUBLISHER'S STATEMENT

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946, AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF THE HARMONIZER published in January, March, May, July, September and November at Kenosha, Wisconsin, for September 14, 1983.

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, P.O. Box 575, Kenosha, Wisconsin; Editor, Leo W. Fobart, 6315 Third Avenue, P.O. Box 575, Kenosha, Wisconsin; Managing Editor, None; Business Manager, R. Ollett, 6315 Third Avenue, P.O. Box 575, 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, P.O. Box 575, Kenosha, Wisconsin.

3. The known bondholders, mortgages 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 stockholder 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) 37,500.

Leo W. Fobart, Editor

ABOUT THE SONG IN THIS ISSUE

GOOD NIGHT, LITTLE BOY OF MINE is another hit from the pen of Einar N. Pedersen, one of the most successful barbershop song writers in our Society. Einar showed the song to Val Hicks, who immediately asked if he could arrange it — a nice combination of talents, wouldn't you say? There are several songs about little girls around, but not many of the "little pal" variety; so this one seems to fill the bill. If you're looking for a heart-tugger, try *Good Night, Little Boy Of Mine*.

Other Pedersen songs published by SPEBSQSA include *Steamin' Down The River*, *Back In Dixie Again*, *I'd Give The World To Be In My Hometown*, *Bring Back Those Days (Of The Song And Dance Man)*, and *Hear Us Now, O God, Our Father*. Also, Einar has published a folio of twelve of his original barbershop songs entitled *THAT OLD BARBERSHOP STYLE* which can be purchased from Pedersen Songs, 6320 Clara St., New Orleans, LA 70118 for \$7.00 (\$8.50 Canadian) postpaid. (See order form on page 27.)

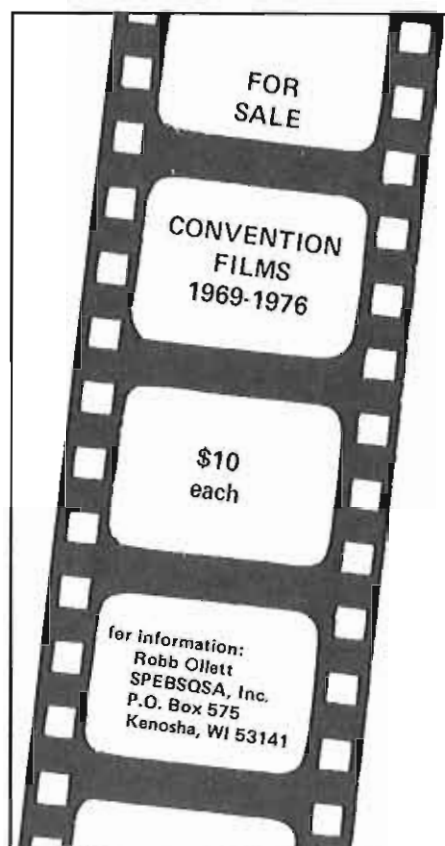


INSTITUTE OF LOGOPEDICS

Contributions through September

CARD	\$ 9,683
CSD	6,316
DIX	9,816
EVER	13,670
FWD	31,142
ILL	12,796
JAD	18,723
LOL	15,200
PIO	9,356
MAD	37,989
NED	26,216
SLD	13,732
SWD	10,343
SUN	15,750
RM	11,088
Others	7,231
TOTAL	249,053

NOTE: 2.34% increase over last year — same date.





By Dean Snyder, Assoc. Historian,
1808 Hunting Cove Place,
Alexandria, Va. 22307

HISTORICAL NOTES

The purpose of these Notes is to bring together some little known or sometimes forgotten facts and oddities concerning barbershop tradition and the Society and its members. Comments and contributions are invited for future HARMONIZER use. Items should be of Society-wide interest.

Shortly after he became President of the United States in April 1945, Harry Truman visited Kansas City, Mo. on a ceremonial trip. While there he became a paid member of the Kansas City Chapter. He admitted to having "dabbled in the realms of barbershopping" since his Army days in World War I. A facsimile copy of President Truman's certificate of membership is reproduced on page 13 of the August, 1945 HARMONIZER.

Ron Rockwell of the International Office staff furnishes this information. Since 1938 there have been over 2200 chapters of the Society throughout North America. Some towns and cities have seen chapter formation several times — a chapter would surrender its charter and later a new chapter would be organized in the same area. Currently there are more than 800 chapters and therefore perhaps 1400 towns and cities could again be potential sites simply because there was once a chapter in that location. How many men have belonged to SPEBSQSA since 1938? No statistics are available, but perhaps the number is as many as 300,000, since we currently lose about 6000 members each year.

Beginning in the 1950s, the Society has maintained a chapter-at-large, known as the "Frank Thorne Chapter," to accommodate men who would like to belong and attend regular meetings but find no local chapter exists within reasonable commuting distance of their home. As of August 31, this chapter-at-large had 126 members.

Everything old is new again. The use of dedicated volunteers to assist chapters and to develop extension, recruitment and retention programs is being vigorously promoted by the international staff under Tom Cogan's enthusiastic leadership. The idea has come its full circle. In 1941 Founder Cash issued what he called "Letters Plenipotentiary" to a select few (Cy Perkins, later to sing baritone with the champion "Misfits," for example) to be "a roving organizer of chapters and a general good-will ambassador . . . who will assist other brothers in organizing (and) getting groups of kindred harmonizing souls together." These letters were in an informal and somewhat humorous vein as was typical of the Cash style, but the intent was plain and not dissimilar to what we are now doing.

Although no international chorus contest was held until the Detroit convention in 1953 (and that was regarded as an experimental contest to test Society acceptance), the growing interest in chapter choruses was recognized earlier during the

administration of President Jerry Beeler (1950-51) by the initial publication of 33 songs. These were specially arranged for chorus use in a folio entitled "Songs for the Chorus." Seventeen Society arrangers contributed, led by Frank Thorne with eight choral arrangements, and followed by Phil Embury and Maurice (Molly) Reagan with five each.

Final documents were signed on March 15, 1957 for the purchase of Harmony Hall in Kenosha. The HARMONIZER cover for June 1957 was a color picture of our new international headquarters. The September 1957 HARMONIZER was the first issue to be published from the new Kenosha location.

Those who have been either members of championship quartets, or have directed a championship chorus, comprise a special *elite* in our organization. A very few men in this elite group have won "the gold" not once but twice. Some champion chorus directors (four of them) have exceeded even *twice*. In Seattle Brian Beck accepted his second gold medal with the winning "Side Street Ramblers." He had previously sung with the champion "Dealer's Choice" in 1973. And Lou Laurel, director of the "fabulous" Phoenixians, took a fourth-time medal in Seattle. Lou previously directed Phoenix to the top in 1972 and 1976 and El Paso, Texas in 1964.

Most chapter chorus directors today are the product of our Society's music training program, headed by our staff of music men at our International Office. It was not always thus. A story recently surfaced concerning Frank Thorne, great Society leader of the 1940s, indicates how hungry we were for professional help in the early years. When Frank took over the Chicago chorus in 1941, he was not too sure of his chorus-directing ability. So, unbeknownst to the chapter, he hired his children's school director to privately teach him the choral director's art. This is how Frank kept ahead of the Chicago chorus until he far surpassed the school director and became an authority in his own right.

Among the "elder statesmen" of the Society, the name of George Chamblin of Columbus, Ohio, is well recognized and remembered. He was first elected to the international board at the Buffalo convention in 1949, having already gained quartet fame with the "Buzz-Saws," JAD quartet champions in 1948 and two-time international finalists. Subsequently, George served in many important international capacities — including vice president for two terms and as international treasurer, 1961. Most recently he was a substantial contributor to the Society's museum fund.

A TRIBUTE

To Our 1983 International Champion Quartet

THE SIDE STREET RAMBLERS

"Winning in any competitive arena always takes hard work, patience, talent, and an unusual amount of determination. The members of the Side Street Ramblers have an abundance of those attributes. And they have one thing more -- a winning tradition.

The Ramblers have had a major role in helping The Vocal Majority chorus win three Gold Medals in International competition. For this we are extremely grateful, and we're proud of their accomplishments as a quartet.

We wish them well in their championship year, and wholeheartedly recommend their new album to you for your enjoyment.

The Men of



The Side Street Ramblers have completed their first album featuring some old and new favorites:

- ★ Let Me Call You Sweetheart
- ★ Put Your Arms Around Me Honey
- ★ 1927 Kansas City
- ★ Here's That Rainy Day
- ★ Bye Bye Blackbird
- ★ Gotta Be On My Way
- ★ Plus five more you're sure to enjoy

Order your album or cassette today.
Send your check made payable to:

SIDE STREET RAMBLERS
P.O. Box 3823
Richardson, Texas 75081

Please send _____ albums @ \$8.50 ea.
_____ cassettes @ \$8.50 ea.

Enclosed is a check in the amount of _____
★ Canadian Residents please add \$1.50

Send to:

NAME _____

ADDRESS _____

CITY, STATE, ZIP _____

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

ALL THE BEST

From The Vocal Majority



How do you capture 45 years of Barbershop memories and musicianship in 17 minutes? It wasn't easy... but it was a labor of love.



Last July in Seattle, at the Barbershop Society's annual convention, The Vocal Majority mesmerized the audience with a 17 minute narration and medley of songs made famous by some of the Society's former International Champion Quartets. The masterpiece of arrangement was accomplished by Pete Rupay and Jim Clancy, and the Seattle audience was most kind in its enthusiastic response. Requests have been pouring in for a recording of the medley, and now *you* can have your own copy of this landmark arrangement from the 100 voices of the three-time International Champion Vocal Majority Chorus.

Included on the other side of the new album is a collection of songs performed by The Vocal Majority on the International Barbershop contest stage during the past ten golden years. The Barbershop Society has graciously released these original recordings especially for this all-Barbershop album.

Don't miss "All The Best" of The Vocal Majority, plus 45 years of your favorite Gold Medal quartet memories.

If you've somehow missed owning the five other Vocal Majority stereo albums, please use the coupon below to complete your collection.



Please mail the following Vocal Majority records to me:

ALL THE BEST	TEN YEARS OF GOLD	FROM TEXAS WITH LOVE	HERE'S TO THE WINNERS	WITH A SONG IN OUR HEARTS	STANDING ROOM ONLY	NAME _____
						ADDRESS _____
						CITY _____
LP Albums	LP Albums	LP Albums	LP Albums	LP Albums	LP Albums	STATE/ZIP _____
— at \$8.95	— at \$8.95	— at \$8.95	— at \$8.95	— at \$8.95	— at \$8.95	MASTERCARD <input type="checkbox"/> VISA <input type="checkbox"/>
						CARD NO. _____
Cassettes	Cassettes	Cassettes	Cassettes	Cassettes	Cassettes	EXPIRATION DATE _____
— at \$8.95	— at \$8.95	— at \$8.95	— at \$8.95	— at \$8.95	— at \$8.95	SIGNATURE _____

The Vocal Majority, P.O. Box 29904, Dallas, TX 75229

The Way I See It

By Gordon (Sandy) Douglass,
Box 28,
Oakland, Md. 21550

"The way I see it" is that I agree with those who claim that our audiences too often are not entertained by our singing, but I disagree completely with some of the possible solutions to the problems and the proposed cures for this ailment. If audiences no longer are thrilled by our singing there must be a reason. Something has changed. Could the fault lie in our choice of songs, or in our manner of singing them?

In the early days — and I think back to 1943 — we sang with gusto, often typified by the expression, "We don't sing good, but we sing loud!" All too often our singing was not good singing, but our audiences ate it up, carried along by our infectious enthusiasm. I recall a contest in the Cardinal District when a big, loud, brassy quartet sang *Poor Butterfly* and nearly blew the "poor butterfly" right out of the hall. (As Voice Expression Judge I considered it a poor choice of song!)

By the end of the first decade we had made great progress, from the "Bartlesville Barflies" to the "Buffalo Bills" and the "Schmitt Brothers," two of our all-time great quartets. Then, something happened. We lost that first naive enthusiasm and commenced to become sophisticated, commenced to exploit technique as an end in itself. Today we seem to have become more involved with the way we sing the song and how we look, than with the song itself.

To illustrate what I mean I can do no better than to quote from Val Hick's outstanding essay, "The Dangers of Sophistication," reprinted in the March-April HARMONIZER, in which he writes:

"We can either serve the music or go on a musical ego trip! If we serve the music, we remain true to the song's *melody, rhythm, harmony, lyrics, intended tempo* and *form*. If we make it an egoistic adventure, we FORCE our ideas upon the song instead of letting the song

speak for itself." (My emphasis)

The above, in my opinion, contains a summation of much that is wrong with today's barbershop singing. We are off on an "egoistic adventure," we "improve" our songs to such an extent they become boring.

Just what is music? According to Webster's 20th Century dictionary, music is "the science or art of arranging tones in such relations of rhythm, melody, harmony and tone color as to produce effects pleasing to the ear." *Rhythm*. How often do we see that word in print these days? Meter? Tempo? What of these?

Over the past 30 years our Society has come of age. We have a better organization in numerous ways. We have developed our "expanded sound" with notable results. We have trained contest judges. We have drawn up rules defining barbershop harmony. But we have overlooked musicality.

Lou Perry, in his inspiring address to the international board (HARMONIZER March-April, 1982), points out that in our barbershop harmony we are the sole possessors of an art form indigenous to this country — but a form of music based on the very same rules of music "organized and synthesized by the great J. S. Bach early in the 18th Century." The same rules.

Yes, we have developed our sound, we have codified our barbershop harmony patterns. We now have judging categories for Sound, for Interpretation and for Arrangement. But isn't there more to singing a song than just sounds and chords? As pointed out by Val Hicks, in addition to the song's melody, harmony and lyrics, the song also involves rhythm, tempo and form, — and it is these latter elements which make all the difference between just mouthing words and the art form of singing a song, of making music.

Here, I believe, is where we break down; here is where we bore our audi-

ences. Seldom, in our Society literature, do I find mention of rhythm and tempo. Nowhere do I run across such words as "musicality" and "musicianship." Our choruses often commit heinous sins against the accepted rules of music — such as disregarding the intended tempo and form of the song, such as flagrant abuse of *accelerando* and *ritardando*, of repeated changes from *pianissimo* to *fortissimo* for no reason connected with either the lyrics or the melody line — and our judges may even reward them with high scores. What are our musical standards? Have we any standards?

In my experience barbershop audiences attend our shows looking forward to hearing the good, old songs, songs they know. Is it any wonder such audiences are disappointed and bored when, for example, they hear a familiar song sung with the rhythm and tempo so altered that the song is hardly recognizable? In a recent chapter show a young quartet sang a Beatle number put to barbershop harmony — and the result was what you'd expect. But when another quartet announced that they would sing *Down by the Old Mill Stream*, a murmur of anticipation ran throughout the audience. *That* was what they had looked forward to.

"The way I see it," we have become so intent on competition and on putting on a visual performance, that we have lost sight of one of the most important elements of a performance, that it first of all must be musical.

What is needed? I believe we need an educational campaign to teach our members what musicality is; and, secondly, we must establish a new category — which I shall name Musicianship — and find, or train, judges. After all, it is our contest judges who determine the type and caliber of our singing. If excessive technique is rewarded — as it now appears to be — others will use it. If it is penalized it will disappear.

To fill the void in our judging, I propose that the new category, Musicianship, should equal Sound and Interpretation in scoring. At the same time, I suggest that we reduce the points for Stage Presence by half. After all, shouldn't appearance be only a small part of a musical performance?

My faith, and my belief, are that with these changes the caliber of our singing would improve immeasurably, and that our audiences once again would be thrilled by our singing.

The Suntones' *My Fair Lady*

Watch for the "Suntones" on the Eastman-Kodak float in the nationally televised King Orange Jamboree Parade on New Year's eve.

Countless miles and days are gone but the sun still shines and the song goes on.

The Suntones' new album, the first with Drayton, features a medley from "My Fair Lady" which inspired the album title. The other songs, for example "The Story of the Bells" and "My Way", were chosen because they seem to inspire audiences all over the country.

As always, a savings is offered when buying more than one recording. Any single album or tape-\$8; any two-\$15; any three-\$21; any four-\$26; any five-\$30; and each additional \$4 each. Orders shipped 4th Class. Please allow 3 to 5 weeks.

Please send me the following albums and/or tapes (post paid). Canadian orders please add \$2.00. Mark checks "U.S. Funds." Mail to Sunrise Records, P.O. Box 15736, W. Palm Beach, Fla. 33406

NAME _____

STREET _____

CITY _____ STATE _____ ZIP _____

	ALBUM	8 TRACK	CASSETTE
AS TIME GOES BY			
A TOUCH OF OLD			
SOMEWHERE			
WATCH WHAT HAPPENS			
AFTERGLOW			
KEEP AMERICA SINGING			
A TOUCH OF GOLD			
FIDDLER			
WHERE IS LOVE			
MY FAIR LADY			

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

Society Keeps Family in Tune

By Barbara Banish,
3260 Reeves Rd. NE,
Warren, Ohio 44483

(Reprinted with permission from Dick Stuart, Editor, JAD's "Cider Press.")

In our house, Barbershopping has been a family affair since my husband, Joe, joined the Stephen Foster (Warren, Ohio) Chapter eight years ago.

Barbershop memorabilia fills our home; a large inflatable barber pole in one corner, a chorus photograph and barbershop craft manuals on our living room bookshelf, and pictures of our favorite quartets on our kitchen bulletin board, are just a few of the items you would see if you were to visit us. Almost anywhere you look in our house, you can see the Society logo, a symbol that has come to mean almost as much to us as the American flag.

But on the mantel above the fireplace is our most cherished barbershop treasure — a large, framed portrait of our own "quartet" — our four children, aged 4 to 13, dressed in barbershop T-shirts and wearing straw hats. They symbolize how much barbershopping has come to mean to us in the past eight years. Even though they don't sing yet, our children are growing up with music in their souls, barbershopping in their blood and har-

mony in their lives.

Don't get me wrong; with four active kids and two working parents in one household, the term "harmony" is applied rather loosely in a domestic sense. But that's another story.

Recently, our oldest child, Mike, made barbershopping work for him in a positive way, and I'm sure it's only the beginning of a long and happy barbershop career for him. He chose barbershop harmony as his topic for an eighth-grade Learning Fair project, and won a first-place trophy.

He began by writing letters and asking for help from some of the Society's most knowledgeable men; Joe Liles, Darryl Flinn, Wilbur Sparks, and several others. In true barbershop tradition, he received a reply and helpful information from every single one. In the course of about five months, Mike read, compiled his material and listened to tapes for hours on end. The night before the project was due, we helped him put the finishing touches onto his display.

The Learning Fair judges took a keen



interest in Mike's project, and were impressed with his knowledge of barbershopping. He displayed his material and expertly answered their questions as "Boston Common," "Innsiders" and chorus tapes softly played in the background. When the judging was over Mike returned to class, but was called back to his display. One judge, a music teacher at a local university, was especially interested in barbershopping, and asked many questions about S.P.E.B.S.Q.S.A., which Mike was only too pleased to answer.

Mike's first-place trophy now sits proudly on our mantel. It symbolizes not only our son's achievement through his own ability and hard work, but also the enjoyment that all of us have had in learning more about the harmonious hobby that binds our family together. Joe and I realize now, more than ever before, that among all the hardships of this world, we are lucky enough to experience the heavenly sounds and beautiful people known as the Barbershop Harmony Society. And THAT'S the kind of harmony we want for our family!

ST. LOUIS CONVENTION REGISTRATION

I hereby order registrations as follows:

QUANTITY		RATE	TOTAL AMOUNT
	ADULT	@ \$40.00	\$
	JR (UNDER 19)	@ \$20.00	\$
	← TOTAL REGISTRATIONS	TOTAL → PAYMENT	\$

TICKETS AND BROCHURES MAY BE SENT VIA UPS. THEREFORE A STREET ADDRESS IS PREFERABLE IF UPS IS NOT CONVENIENT FOR YOU PLEASE CHECK HERE ☐

CHAPTER NO	MEMBERSHIP NO
NAME	
STREET ADDRESS	
CITY STATE PROVINCE	POSTAL CODE

DATE

U S
FUNDS
ONLY

INSTRUCTIONS

Fill out order form and mail with payment to: SPEBSQSA, PO Box 575, Kenosha, Wis 53141. Registration Fee includes: reserved seat at all contest sessions; registration badge (identification at all official events); souvenir program; and shuttle-bus service.

Registration tickets and event information will be sent in the first weeks of April prior to the convention. In the meantime please keep receipt for your records.

If your address changes before convention please send a special notice to SPEBSQSA CONVENTION OFFICE BOX 575 KENOSHA WI 53141

\$ RECEIVED

DATE

BY

☐ CC ☐ CASH ☐ CHECK

NOTES

FOR OFFICE USE

1984 CONVENTION ONLY

Make checks payable to "SPEBSQSA."
Registrations are transferrable but not redeemable.

New Chapters

CARROLL COUNTY, MARYLAND . . .
 Mid-Atlantic District . . . Chartered
 August 2, 1983 . . . Sponsored by Dun-
 dalk, Maryland . . . 30 members . . .
 William Ilsefritz, 1526 Deer Park Rd.,
 Finksburg, Maryland 21048, President
 . . . Ben Davis, Jr., 1532 Miller Rd.,
 Westminster, Maryland 21157, Secretary.

KEY WEST, FLORIDA . . . Sunshine
 District . . . Chartered August 18, 1983
 . . . Sponsored by Miami, Florida . . .
 32 members . . . Donald S. Denoff,
 Rt. 2, Box 562, Loggerhead Lane, Sugar-
 loaf Key, Florida 33042, President . . .
 Alan C. Dempsey, 1041 Mitscher Drive,
 Key West, Florida 33040, Secretary.

**NEVADA-PLACER COUNTIES, CALI-
 FORNIA . . .** Far Western District . . .
 Chartered August 22, 1983 . . . Spon-
 sored by Sacramento, California . . .
 34 members . . . Tom Mc Gorry, 11487
 Manzanita Ct., Auburn, California 95603,
 President . . . Dave Bishop, 21833 Ram-
 bling Rd., Grass Valley, California 95945,
 Secretary.



YOU OUGHT TO BE IN PICTURES
 ... and our service can make that happen.

- OFFICIAL CONVENTION PHOTOGRAPHER
 SPEBSQSA, INC.
- GROUPS OF 4 OR 400 — OUR SPECIALTY
 CALL OR WRITE

Jim Miller

PHOTOGRAPHY

1103 BROAD FIELDS DRIVE
 LOUISVILLE, KENTUCKY 40207
 (502) 893-7237

BARGAIN BASEMENT

FOR SALE — 100 "After Six" lightweight
 grey tuxes with vests. Excellent condition.
 \$45 per unit. Color photo upon request.
 Contact: Fred Dregne (213) 360-7093.

FOR SALE — 50 formal yellow tuxedos in
 top condition, worn 3 times. 5-piece ensemble:
 formal jacket, tux pants, vest, shirt, and bow
LOVELAND, COLORADO . . . Rocky
 Mountain District . . . Chartered Sep-
 tember 7, 1983 . . . Sponsored by Gree-
 ley, Colorado . . . 30 members . . . Dean
 R. Brockhoff, 5714 St. Louis, Loveland,
 Colorado 80537, President . . . Ben H.
 Gregg, Jr., 12 Gregg Drive, Loveland,
 Colorado 80537, Secretary.

tie. Photo furnished on request. \$50 for each
 outfit. Contact: Gene Corner, 6316 N. Ham-
 mond, Oklahoma City, OK 73122.

FOR SALE — 55 polyester, double-knit jack-
 ets — robin's egg blue, assorted sizes — in good
 condition. Suitable for both competition and
 singouts. Color photos available on request.
 Reasonably priced. Contact: Steve Lawrence,
 14 Compton Place, Scotia, NY 12302 Phone:
 (518) 399-7664.

We buy and sell vintage phonographs with
 horns, out of print LPs, 45s and 78s, barber-
 shop albums, jazz, sheet music, piano rolls.
 Don and Lou Donahue, The Old Tyme Music
 Scene, 915 Main St., Boonton, N. J. 07005.
 Closed Mon., Tues. Open rest of week. (201)
 335-5040.

Masters Professional Performers Service

Formal Wear • Rentals & Sales

Formal Attire for Choirs, Bands, Orchestras

- Low Discounted Prices for Group Orders
- Personal Service—Let Masters Coordinate the Formal Look of your Musical Group
- Prompt Service and Delivery
- Two-Year Rental Program Available at even Lower Prices for the Second Year
- Wide Selection of Colors and Styles

Call or Write for a "FREE" Catalogue and Price List.
 Ask for Chuck Scaglione.

315 Federal Plaza W. • Youngstown, Ohio 44503
 (216) 746-7666 or Toll Free In Ohio 1-800-362-2032

FOUR UNDER PAR presents Great Moments in History #267



Enclosed is a check for _____ copies of "ON THE FRINGE"
 at \$8.00 each (plus .95¢ mailing cost per album).

Canadian friends please add \$2.00.

Total: \$ _____

Please make all checks payable to CADDYSHACK PRODUCTIONS.

MAIL RECORDS TO: _____

CADDYSHACK PRODUCTIONS 89-20 218 Street, Queens Village, N.Y. 11427
 The distribution sale or advertising of unofficial recordings is not a representation that the
 contents of such recordings are appropriate for contest use

Singing Straight from the Heart

By Michael J. V. Gorham,
1807 Commonwealth Ave.,
Alexandria, Va. 22301

The setting was Constitution Hall in Washington, D. C. on the night of February 12th, 1983. We were about to see a musical production titled "Straight From the Heart."

Sponsored by the Tri-Area Council (ten combined chapters from the Washington metropolitan area), the show would raise money for Straight, Inc., a local drug rehabilitation facility, and the Institute of Logopedics. Washington area Barbershoppers had not seen a production of this magnitude since the bi-centennial celebration of 1976 at Kennedy Center.

How did we get involved with Straight, Inc.? What is Straight, Inc.? These and many other questions were answered when their administrators, through Phil Ayer (Prince Georges County, Md.), made a presentation at our August, 1982 Council meeting.

Originated in Sarasota, Fla. in the early 1970s by a group of concerned parents frightened by what they saw happening to their children because of drug abuse, Straight, Inc. leans heavily on the Alcoholics Anonymous precepts and its system of members helping members.

The rehabilitation setting for adolescents ages 12-21 is no-nonsense; but the atmosphere is warm and loving. Every day from nine until late evening there are almost continuous rap sessions.

Teenagers have the opportunity to talk honestly about themselves — their past, and how they feel at the moment. Straight, Inc. is built on the one basic concept: "since peer pressure gets kids into drugs, peer pressure is the best way to get them out."

Straight, Inc., demands almost as great a commitment from parents as from their children. The fee for the program, however long it takes, is \$2,100 — plus a modest charge for food. Money is not the only commitment, though, as parents must also spend time in voluntary service dealing with the problems of their children. At Straight, you don't just dump your kid at the door and walk away. Parents must attend two meetings a week for the first three phases (thereafter one meeting a week), except for out-of-town parents, who are required to attend one weekend session a month. Before a local facility was available, parents were spending \$400 to \$500 on airfare to go to Sarasota for these counseling sessions.

After hearing their story, it was quickly decided to re-assemble the "Chorus of the Potomac" (all ten area chapters from the 1976 production) and produce the show. This two-pronged charitable venture needed little "selling" to get the complete cooperation of the ten chapters involved.

Southern Division Vice President "Chuck" Harner went to work to make sure the show would be an artistic success; Jim Norton (Fairfax, Va.) was appointed show producer; Harden and Weaver, two local DJs from WMAL radio, were MCs. It was agreed that each chapter would have a ten-minute segment on stage for its entertainment package, to be followed by a massed chorus finale directed by Fred King, director of the 1970 champion "Chorus of the Chesapeake" (Dundalk, Md.).

What more can be written about 362 Barbershoppers and the sound they produced? As Andy Arnold (Arlington, Va.) expressed it, "Freddie had us in the palm of one hand, and the audience in the other." The show was an artistic and financial success. The Tri-Area Council received a \$1,295 donation for the Institute for its efforts.

Thanks in no small way to these Washington area Barbershoppers, Straight, Inc. now has its own facility located in Annandale, Va. One local mother, thankful for the program, commented on how it had helped her daughter, "we brought in a walking chemical, and now we have a walking miracle." Hearing that made all of us feel great. Through singing, we were able to contribute to two charitable causes and enjoy the fellowship of 362 singers.

(Photo by Hank Glittenberg)



In Harmony With Spring

By Ted Leuthold,
1050 Erickson Ave.,
Columbus, Ohio 43227

The marquee announced "In Harmony With Spring." To the unsuspecting shoppers arriving at the Westland Mall in Columbus, Ohio, this innocent title probably conjured up thoughts of another commercial promotion. Little did they know that once they entered this magnificent new enclosure that harmony would abound everywhere.

This event resulted from a cooperative effort by the Grove City Chapter and the Westland Mall management. Approached with the news that our Society celebrated a Harmony Week each year, the management themed their Spring Sale, advertising and promotions around "us." It seemed rare that a segment of the business world would depend upon a men's singing organization to enhance its growth. This faith in our program and our own desire seemed convincing enough.

Our program plan was to: 1) spread the "word" of barbershop harmony; 2) use our music as a recruitment venture; and 3) conduct the Stayman Division Novice Quartet Contest. With stage, sound system, risers and 300 chairs being provided, all we had to do was what we do best — SING.

Friday evening, April 15th, was the first of six scheduled performances by the "Heart of Ohio" Chorus and the "Cortet," one of our chapter foursomes. The "Pole Position" quartet tested the mikes and happily reported to the chorus, which had been warming up, that all chairs were filled, and the audience appeared eager for more.

The next hour was a delight for the 39 members of the chorus. Our listeners, by their response, obviously were enjoying this respite from their continual diet of amplified sound. This enthusiasm

served only as a prelude to even better things the following day.

Saturday's festivities began at noon with the first of five performances which would take place that day. The news apparently had spread that something "refreshingly different" in entertainment had taken over the Mall. By the end of our first show the crowd had swelled to an estimated 400.

After a brief intermission the Divisional Novice Quartet Contest was underway. This contest attracted seven quartets from four different chapters. Few contests of this nature have ever been held before more people.

Serving as judges for the contest were the "Midday Express" quartet, which stopped by on their way to do a show in Northern Ohio. They, in turn, thrilled the crowd with a half hour of their own special brand of harmony and humor. Genuine unselfish giving on their part made the day even more special.

The chorus sang four more "scheduled" performances. However, during the "interim" periods the singing did not stop. The shoppers were afforded the opportunity to listen to small groups and pick-up quartets which sang at various spots in the Mall. When not listening to the live music, they were also able to hear our music over the P.A. system and learn more about our hobby from a booth where information about barbershop harmony and our Society was available.

Prior to the last performance of the day, the "Ovaltones," a mixed ensemble from Ohio State University, entertained the crowd with their own repertoire of old favorites which included barbershop harmony. One would think that the "pipes" would be shot by the end of this day, but this was not the case. Everyone seemed to sing better as the day wore on, and it was agreed that the final performance was perhaps our best.

In attempting to summarize the value of this weekend effort one only had to listen to comments received by Mall merchants and those who heard our music.

From the merchants:

- * Business was more lively;
- * Customers appeared more pleasant;
- * Customers commented positively to them about the show.

From the listeners:

- * Your music was not loud;
- * We enjoyed the diversity of the repertoire;
- * We appreciated the cleanness of the

show;

- * We sensed a warmth among the membership;
- * You had a nice rapport with the audience;
- * You looked like you were having FUN!

Indeed, we did have fun! And on this day everyone was in "Harmony With Spring." But we believe that we left the impression that for us, barbershop harmony is harmony for all seasons.

I almost forgot one very important detail. An additional benefit was realized by the Grove City Chapter, when 25 men expressed interest in visiting one of our meetings. Twelve actually showed up the following week, and, so far, five have applied for membership.



Top photo: Members' wives were in charge of the information booth all weekend. Middle photo: Audiences were attentive and appreciative of our four-part harmonies. Bottom: Novice contest judges, the "Midday Express" also entertained.

Chapters in Action

Under the direction of Mus. Services Ass't Dave LaBar, 200 men from 18 Wisconsin and Iowa chapters performed before 40,000 attending the Milwaukee Brewers/Detroit Tigers ballgame on Sept. 10. Rick Raulin (Wis. Rapids, Wis.) headed up the activity.



Probably the best news of the year for the Society's UNIFIED SERVICE PROJECT came in early September, when the Institute of Logopedics was one of 149 non-profit groups included in the 1983 Combined Federal Campaign, the federal government's version of such major private charitable drives as the United Way. Inclusion in the campaign gives a non-profit group access to donations by payroll deduction from an estimated 4.7 million civilian and military personnel who work for Uncle Sam. Last year's contributions totalled \$97 million; campaign officials have said they expect this year's total to be more than \$100 million. This could be the best news ever for the Institute, as literally millions of federal employees will now have the opportunity to contribute regularly to the Institute.

Dr. Tom Shipp (San Francisco, Cal.) couldn't wait to show his gold medal to his home chapter. While visiting Sweden, the noted Harmony College faculty member and a renown research scientist in the vocal mechanism field, was part of an historic first when he added his talents to the winning Stockholm Chorus during their recent SNOBS competition and came home with a gold medal.

Though they had offered to sing without pay, the parishioners of the Fellow-

ship Baptist Church in Trenton, N. J. insisted the collection be given to the "choir." Composed of members of the Westfield, Iselin and Princeton, N. J. Chapters, the singers finally agreed to accept the money if the check would be written to the Institute of Logopedics.

Abington, Pa. member Dick Carpenter isn't allowing his old HARMONIZERS to gather dust; when each new issue is received he takes the old magazine to the nearest public library, where, with the librarian's permission, it is placed on the magazine rack. He's sure the address label is prominently displayed so that those seeking information about the Society can contact him. So far he's had just one "nibble."

The Fremont, Nebr. "Pathfinder" chorus sang hymns at the 8, 9:30 and 11 a.m. services at a local church in late August, including a radio broadcast of the third service.

We're happy to see that the Texas Music Educators Association, after several previous attempts to get barbershop music on the required list of music acceptable for contests, has now agreed to include barbershop arrangements on their list of contest music. A total of 35 arrangements and seven books were selected to be placed on the list. This places our Society music in choir rooms in at least 28 states. Though formal

approval of the music didn't take place until late last September, after former Music Activities Director Bob Johnson had retired, it was through his efforts, and the help of Bill Cormack, Executive Secretary of the Texas Music Educators Association and Austin, Tex. chorus director, that brought about the acceptance by Texas Music Educators.

Pittsburgh (South Hills) members Jack Phillips and Mike Pozonsky were featured in a recent issue of McGraw Edison's *Pride*, newsletter for power systems employees. The story told of their singing activities and promoted the chapter's annual show.

Cable television can often lead to great free publicity. That's the way it worked for the Mammoth Cave, Ky. Chapter which ended up with a 50-minute spot after their annual show was video taped. The edited show appeared on three different occasions and included an invitation to join the chapter; it also advertised the availability of the chapter for paid performances.

A sure way of grabbing off free publicity is to climb aboard the bandwagon whenever you learn of any kind of local fund-raising project. The Lebanon, Pa. Chapter was an active participant in this kind of a project for a badly needed trauma center. With the help of the Reading, Pa. Chapter and two of its quartets, two quartets from Lansdale, Pa., and a local foursome, their afternoon benefit venture was both an entertainment and financial success.

The Evergreen District Public Relations Officers class at a recent COTS suggested there is a correct way to standardize our telephone directory listings so that guests and potential new members can easily find us. They determined the listing should appear under the "CLUBS" heading in the yellow



New York Mayor Ed Koch (in white shirt) joined the Steten Island chorus as they sang at the dedication ceremonies of the Children's Museum at the Staten Island Cultural Center.

pages. It could read either BARBERSHOP SINGERS — SPEBSQSA, BLANK-TOWN CHAPTER, or the full Society name could be used. The Society name takes four lines in the book if printed bold-face capital letters, making it very easy to spot. Ideally, the phone number listed should be that of the chapter PR man, the Membership VP or the chapter secretary. It would also be great if callers were able to leave a recorded message if no one is around to answer the phone.

The father and son judging team claim of Past Int'l President Plummer Collins and son Rick, both of Warren, Pa., has been challenged by Bob Margison (London, Ont. Chapter), who claims to have served with his father Maynard on more than 20 panels — Bob on Arrangement and his father on Balance and Blend and/or Sound.

Pro Football's Hall of Fame week in Canton, Ohio kept the Hall of Fame chorus busy with numerous singouts during the week. Singing activities included two paid performances early in the week for the Hall of Fame Queen contestants; two poolside performances (in their new football jersey uniforms); at the new Hall of Fame Fitness Center a 6 a.m. breakfast at the Civic Center with over 2,000 present; and the mammoth crowd in front of the Pro Football Hall of Fame before the enshrinement ceremonies. The new jersey uniforms were gifts from the chapter's auxiliary, the "Taggity Anns."

With only one item on their menu, the St. Louis Suburban Chapter sold nearly 2,000 hot beef sandwiches during a late July weekend fair. One of 91 concession stands, they were singled out by

Central States District Pres. Ron Abel directed Barbershoppers from Missouri, Arkansas, Oklahoma and Kansas at the 12th Annual Tunes-T-Bones-Trotlines weekend July 22-24. The singing funsters remembered the Institute with a \$555 contribution.



the 10 p.m. news on the local outlets by CBS and ABC because of the singing entertainment provided by quartets serving the food. They knew it would be a profitable venture financially, but had not counted on the unexpected publicity fringe benefit. Member Bill Krack spearheaded the activity.

A 40-acre natural bowl was the setting for the joint concert of the Springfield, Mo. "Sho-Me Statesmen" Chorus and the Springfield Symphony. An audience of 20,000 enjoyed the George M. Cohan Medley by the orchestra and chorus, along with additional songs from the "Pitch Pals" quartet.

The Oakland, Cal. Harmony "4" Lunch Bunch meeting at the Jack London Inn in Oakland once a month is attracting between 25 and 30 guests. Meetings are scheduled for November 17 and December 15. You can join in the fun by contacting Bob Majors at (415) 836-4549 for additional details.

Church singouts began on July 17 for the Mankato, Minn. Chapter with four separate appearances; five hymn sings took place a week later including one

nursing home performance. There were four more Sundays of multiple church performances scheduled throughout the balance of the summer.

A 40th wedding anniversary for Hays, Kans. member Avery (and Lorraine) Norlin was loaded with surprises for both the Norlins and chapter members invited to the surprise anniversary party. One of the Norlin children had made the arrangements for the chapter to be present; only one thing wrong — the chapter arrived one week early! The Norlins, though thoroughly surprised, arranged a hasty party which everyone enjoyed. Avery Norlin commented: "I get to celebrate 80 years of marriage — 40 today and 40 next week. I'm having so much fun I think I'll sign up for another 40!"

Using every available source of free publicity, the Harford County, Md. Chapter enlisted the help of the Harford County Council to publicize their open house. The chapter performed at the regular weekly council meeting and was presented a "Harford Harmony Week" proclamation. Newspaper articles and door-to-door handbill distribution made the open house one of the best ever.

It was truly "singing . . . that they shall speak" when the McCook, Nebr. Chapter joined forces with the city of Norton, Kans. and raised more than \$5,000 for Bryan Keiswetter, a patient at the Institute in Wichita. The almost expense-free benefit brought together Barbershoppers from Colby, Kans., McCook and Kearney, Nebr. along with the "OK Four" (Oklahoma City, Okla.), which waived their performance fee for the benefit. The show produced \$3,700 and a high school sponsored soup supper

(Continued on next page)



This group in Dhahran, Saudi Arabia is singing barbershop harmony every chance they get — and looking for more members. Anyone going to their neck of the woods should look up Joe Cullen, Aramco Box 8195, Dhahran, Saudi Arabia. He'll be happy to see you.



Chapter founder Jim Kirby (right) was presented a special recognition plaque by former Society executive director Barrie Best during the Linn-Benton (Ore.) Chapter's 20th Anniversary show. Kirby has been involved in chartering four chapters. Best is presently director of the Fort Vancouver, Wash. Chapter.

(CHAPTERS IN ACTION — from page 31)

added another \$800. The balance came from donations and contributions solicited by Barbershoppers.

Did you ever think of your annual show as a motivator? El Paso, Texas *Times* Columnist Ed Foster, writing about various kinds of motivators, wrote the following about the El Paso barbershop show last May:

"Programs and performances themselves may motivate, with or without an inspirational speaker. Some rock concerts seem to stimulate the urge to destroy, to slash, to vent inner rage, leaving the concert hall a shambles and sometimes leading to violence on the outside after the performers themselves have gone on to other matters.

"Then again, a performance may do the opposite. Several nights ago, the El Paso 'Border Chorders' performed at the Civic Center Theater. With them were the 'Suntones,' a quartet out of Miami that has drawn national acclaim.

"Now, some might label the kind of musical program that burst from the stage that night a trip into nostalgia. It wasn't. Those blended voices hurled us through summer nighttime skies and languid afternoons. They carried us to a world beyond ourselves, one moment baptizing us in mirth, the next wrapping us in pure sentimentality, thence to folklore, to dreams and, yes, to the musings of philosophy itself.

"When it was over, we rose from our seats with moist eyes, prone to smile, propelled to shake a hand, wondering at the mysteries of the human experience but wonderously glad that we are partaking of it.

"Motivation? That program of songs and harmony filled us to the brim. It lasted — . . ."

Surely not everyone can describe feelings as well as Ed Foster, but doesn't it make you feel good that your singing may be affecting people in a similar manner? One report like this every now and then makes it all seem worthwhile.

Though we don't always hear about them, many of our Barbershoppers are putting forth a lot of individual effort to spread the good chords of barbershop to young people. Two letters from their schools praised the efforts of Huntsville, Ala. Barbershopper Gary Lawson, who has put on barbershop demonstrations in some of the schools and has been involved in coaching quartets, ensembles and chorus activities in one of the high schools. His assistance to the music teachers in explaining and teaching barbershop harmony has been much appreciated. Pittsburgh-North Hills (Pa.) Bulletin Editor Clarence (Landy) Landefeld is coaching a boys' quartet, a girls' quartet and a mini-barbershop chorus of about 20 youngsters. All his groups were part of the Spring concert held at the school. It's gratifying to know that our young people are interested in our style of singing . . . and to know we have qualified, talented people willing to share their knowledge of our singing hobby.

When Jim Billings became music director of the St. Petersburg, Fla. Chapter earlier this year, he rounded out three generations of harmonizing. His

Joseph Homer (Rockford, Ill.) was the lucky winner of the beautiful stained glass window, the creation of Dick Peterson (left) of the Carbon-dale, Ill. Chapter. The raffle took place at the Illinois District Convention in April.

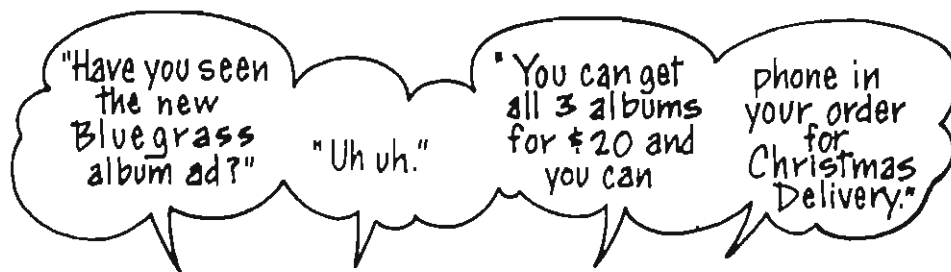


Lee ("I'm walkin' for the kids!") Wynne added a 300-mile walk to his many accomplishments in behalf of the kids at the Institute. The Spokane to Seattle hike raised nearly \$2,000. A retired policeman, this Spokane singer has bicycled from Spokane to San Francisco (1976) and Philadelphia (1977), and parachuted from an airplane at Athol, Ida. — all fund-raising stunts to help "his kids."

father and grandfather each have belonged to the St. Petersburg Chapter. His brother Billy is a Tampa, Fla. member.

Another example of how the love of barbershop harmony runs in families was readily apparent during a recent Sunshine District House of Delegates meeting where three brothers (Sam, Joe and Fred Breedon) were representatives for the St. Petersburg, Fort Walton Beach and Jacksonville, Fla. Chapters respectively. The three were honored as they closed the meeting by directing "Keep the Whole World Singing."

Bluegrass Student Union



ATTENTION SHOW CHAIRMEN!

INTERESTED IN AN EXCITING NEW SHOW FORMAT?

WRITE:

BLUEGRASS PRODUCTIONS • P. O. BOX 34324 • LOUISVILLE, KY 40232

RUSH ORDERS

Call 1-502-267-9812



CREDIT CARD PHONE ORDERS
OR SEND CHECK OR M.O. —

TO: Bluegrass Records
3613 St. Edwards Drive
Louisville, KY 40299

Order Now For Christmas Gifts!

BLUEGRASS RECORDS

3613 St. Edwards Drive
Louisville, Kentucky 40299

NAME _____
STREET _____
CITY _____ STATE _____ ZIP _____

INDICATE QUANTITY		ALBUM	CASSETTE	8-TRACK	
AFTER CLASS	\$7				\$
THE OLDER... THE BETTER	\$8				\$
THE MUSIC MAN	\$9				\$

POSTAGE \$.95 PER ORDER

DISCOUNT: \$4 OFF When Purchasing a Set of All 3 Records or Tapes.
ENTER IF APPLICABLE —

DEDUCT DISCOUNT
\$

Canadian Orders Specify "U.S. Funds"

TOTAL ENCLOSED

\$

THE TONSIL KLACKERS

Denny Joe
Bob Lonnie
Contact: Lonnie L. LaBaw, P.O. Box 968, Lafayette, IN 47902

THE NOTE-WITS

Steve Dick
Doc Ed
Contact: Ed Keller, 147 Oakview Ave. Maplewood, NJ 07040

CENTER STAGE

Denny Lee
Wendell Glenn
Contact: Dennis Gore, 57894 Hanover, Washington, MI 48094

BLUE RIBBON EDITION

Joe Doub Jon Vickers
Brett Pryor Mike Sotiriou
Contact: Joe Doub, 1551 Northwest Blvd, Winston-Salem, NC 27104

THE BARONS

Bud Haggard Chuck Morris
Bill Woodward John Heaton
Contact: Bill Woodward, 737 Glendover Rd., Lexington, KY 40502

SIDE STREET RAMBLERS

Keith Houts Brian Beck
Dennis Malone Earl Hagn
Contact: Earl Hagn, 1321 Northlake Dr., Richardson, TX 75080

THE GASLIGHT GANG

Dave Ehst Roger Nyberg
Bill Brander Buzz Haeger
Contact: Warren "Buzz" Haeger, 50 Baybrook Lane, Oak Brook, IL 60521

ANTIQUE MUSIC REVUE

Don Tom
Darryl Ralph
Contact: Darryl Flinn, 7975 Cleveland Ave. N.W., North Canton, OH 44720

KIDDER & SONS INC.

Todd Kidder
Aaron Kidder Don Kidder
Contact: Don Kidder, 94 Wyckoff Dr. Vacaville, CA 95688

Harmonious Holidays

RACQUET SQUAD

Tom LaMotta Dave Frankland
Dave Schuman Ralph Brandt
Contact: Tom LaMotte, Bedford Center Rd., Bedford, NY 10506

ELECTRIC CHORD COMPANY

Bill Gary
Irv Paul
Contact: Wm. B. Kilbourne, 1611 10 St. S., Fargo, ND 58103

RIP CHORDS

Herschel Stroud Bob Fox
Contact: Dr. Herschel L. Stroud, 3640 Drury Lane, Topeka, KS 66604

MID-STATES FOUR

Forry Haynes Marty Mandio
Bob Mack Phil Hansen
Contact: Forry Haynes, 420 Monticello Dr., Altamonte Springs, FL 32701

THE CINCINNATI KIDS

Randy Graham Scott Brannon
Steve Thacker George Gipp
Contact: Steve Thacker, P.O. Box 14905, Cincinnati, OH 45214

HARMONY HOUNDS

Dean Roger
Dorn Dick
Contact: Roger Lewis, P.O. Box 1471, Battle Creek, MI 49016

REGAL ROGUES

B. Moore, Jr. W. Porteous
G. Porteous C. Beetham
Contact: Chris Beetham, 40 Vanessa Pl., Whitby, ONT L1N 6T3

FRIENDS OF YESTERDAY

Gene O'Dell Dick Bentz
Gene Jackson Alan Mazzoni
Contact: Gene O'Dell, 2 N. Prospect Ave., Baltimore, MD 21228

SATURDAY NITE FEATURE;

John Wearing Bruce LaMarte;
Don Humphries Pete Burns;
Contact: John Wearing, 3060 S. Telegraph Rd., Bloomfield Hills, MI 48013

ALLIED 4

Fred Sellers George Stybr
Bill Carbon Dave Walker
Contact: George Stybr, 1422 Woodbridge Rd., Joliet, IL 60436

CHICAGO NEWS

Ray Henders Butch Koth
Greg Wright Tom Felgen
Contact: Greg Wright, 662 Springfield, Roselle, IL 60172

