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but in those rare moments when you **don't** sing, how about picking up a good book and learning more about Barbershopping—how you can participate more **and** derive greater enjoyment from your Harmonizing Hobby. . .

Each publication listed here has a specific purpose and at least one of them could serve to enlighten **you** in that facet of Barbershopping which corresponds with your particular interests—whether musical or administrative. . .

The officer manuals (SC-80 to SC-84) are, of course, specialized; but if you have some short or long-range plans toward moving up the administrative ladder, the material presented will provide invaluable reference for you. With them you can develop a working knowledge of chapter, district and Society operations. . .

MUSICAL

Arranger's Manual (SC-66)	\$2.50
Chorus Development Manual (SC-67)	2.50
Craft Manual (SC-68)	2.50
Quartet Promotion Manual (SC-71)	1.00
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Editor

LEO FOBERT

International Office

6315 THIRD AVENUE
 KENOSHA, WISCONSIN
 OLYMPIC 4-9111

Contributing Editors

DAN CASSIDY DEWEY HUFFINES, JR.
 JACK CONBIT ART HUSTON
 BOB EDWARDS ROBERT D. JOHNSON
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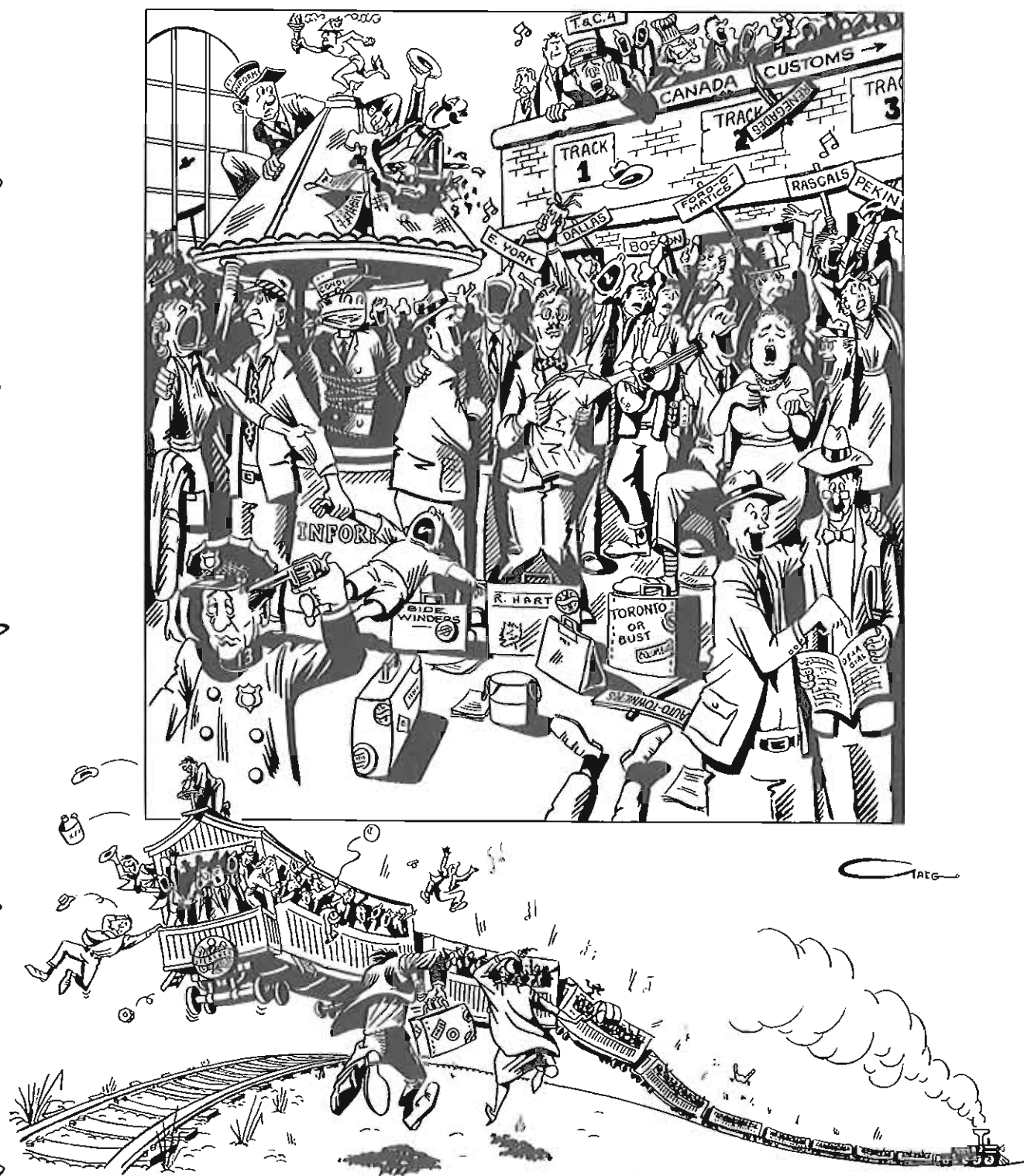
IMPORTANT NOTICE

Because of increased mailing costs the HARMONIZER will no longer be forwarded to members who have had address changes until their new address is on record at International Headquarters. To be assured of receiving all future HARMONIZERS, please send your change of address to International Headquarters promptly. Your local Post Office will gladly furnish you with Form 3578 to be used for this purpose.

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The 25th Anniversary Convention and Contests

Toronto, Ontario, Canada July 2-6, 1963



Artwork by Greg Backwell, Member
London, Ontario Chapter

Canada Prepares For Harmony Invasion

By Larry Holmes, Co-Chairman, Publicity, Toronto Convention

On April 27, 1813, sixteen hundred American soldiers, muskets blazing, swept up from the shores of Lake Ontario to capture Fort York, standing guard over the little town of York.

Eleven days later the Americans withdrew bearing their booty and leaving the residents of York to fight the fires which threatened to destroy the town.

One hundred fifty years, 63 days later, York will once again be invaded by Americans. And once again York will be the scene of combat.

But there will be a difference.

The force will be several times larger. Instead of shooting they'll come singing. Instead of facing the cannon fire of York's protectors, they'll be greeted with open arms of welcome. The animosity of the War of 1812 will have given way to Harmony—in its many forms. Combat will have changed from musketry to vocal competition. The invasion will have been reduced by four days and the burden of departure will be a booty of memories . . . and for a few a championship.

And York—or Toronto as it is now known—today stands guard over its one-time garrison, Fort York.

INTERNATIONAL HARMONY DISPLAY

While we are not concerned with world politics in our Society, we think that Lloyd Tucker, editor of the Toronto "Metro" Chapter's "The Metro Pitch" has come up with some pretty good thoughts regarding the coming convention. Lloyd said the following: "During the first week of July this year thousands of Barbershoppers and their families from all over the United States and Canada will meet here in Toronto for the Silver Anniversary International Convention. There is not the slightest doubt that the display of harmony (in all senses of the word) to be seen and heard during that week will not be matched by anything in the city's entire history. The fact that this harmony will have been created by citizens of both the United States and Canada, meeting and singing 'the old songs' together, will surely not go unnoticed by 'those in authority over us', bless 'em! . . . and who knows? Our performance may even come to the attention of certain gentlemen (one of whom leads his chorus with a shoe, if we recall) on the other side of this troubled old globe where our 'dischords' make pleasant listening. Somehow we feel that the ringing barbershop chords which will echo around the Queen City that week will assume a great deal of importance. . ."

ONE WEEK OF HARMONY AND CAMARADERIE

Every day during the Convention has its own appropriate name, its own meaning, and its own share of activity and surprise.

Appropriately, perhaps, the first day of the week, July 1, is Canada's birthday. For the Convention early birds it is a day for sight-seeing, visiting the points of charm and interest to be found in Toronto and its environs. And in the offing is a surprise kickoff package which promises to startle even its organizers.

The next day spells work for the International Board of Directors and Committees. Those with less responsibility will be free to continue their sight-seeing, to visit Toronto's many outstanding shops, and to share in a special visit to Canada's world-famous Shakespearean center, naturally located in Stratford

(Ontario). Tuesday evening will be given over to special hospitality.

Wednesday is Past Champions' Day and the invasion will have begun in earnest. The corridors of Toronto's major hosrely will echo with harmony they have never heard before. That night the O'Keefe Centre will be filled with Torontonians to hear the champions of past international conventions demonstrate the talents which brought them the deserved accolades.

Nor to be overlooked on Wednesday and the remaining days of the Convention are two important rooms of harmony. The Chordatorium, an innovation, will be an area set aside for quartet and chorus singing. The Ontario Woodshed Room will be for the more casual vocalizer.

Although not a Canadian holiday, July 4, Independence Day will not go unnoticed in Toronto. Indeed, it will probably be marked as it has never been on Canadian soil before.

And once again Fort York, scene of that earlier fragment of history, will play its role in this second invasion. In a colorful pageant to be staged at the garrison, Fort York will momentarily pass once again into American hands—with only mock strife to effect the transfer. Then, with full military pomp this little parcel of the past will revert to Canada.

Of course, no Fourth of July celebration would be complete without fireworks—and these are on the planning board as a pageant nightcap.

(Continued on next page)

FACTS ABOUT TRAVEL TO TORONTO, ONTARIO

To Toronto From:	VIA AIRLINES			VIA RAILROAD	
	Time Hours	1st Class	Tourist	Time Hours	1st Class
Atlanta, Ga.	4½	\$160.54	\$112.77	26	\$ 87.42
Birmingham, Ala.	6	176.50	134.60	25	88.07
Boston, Mass.	3	82.43	67.10	13	85.06
Buffalo, N.Y.	35 min.	17.96		4	10.55
Chicago, Ill.	1½	86.10	63.00	11	61.78
Cleveland, Ohio	1	50.40	37.80	15	38.47
Dallas, Texas	4½	227.01	159.71	38	128.43
Denver, Colo.	4½	233.31	179.34	21	133.73
Detroit, Mich.	45 min.	48.30	35.70	5	19.10
Indianapolis, Ind.	3½	116.03	89.36	20	89.70
Kansas City, Mo.	4	155.29	119.91	23	95.68
Los Angeles, Cal.	6½	370.44	241.50	58	201.23
Louisville, Ky.	4½	102.38	89.78	17	59.92
Miami, Florida	4½	240.77	188.16	49	142.32
Minneapolis, Minn.	3½	149.40	116.76	23	172.63
New York, N.Y.	2	71.40	58.80	13	74.08
Oklahoma City, Okla.	6	208.27	164.12	29	119.68
Omaha, Neb.	4	158.76	123.06	26	119.68
Philadelphia, Pa.	3½	92.73	81.38	15	72.68
Phoenix, Ariz.	5½	324.56	249.48	55	185.59
Pittsburgh, Pa.	3	74.97	59.85	11	49.33
Portland, Ore.	6½	370.44	284.34	55	188.58
San Francisco, Cal.	6½	370.44	284.34	55	201.23
Seattle, Wash.	6½	370.44	284.34	56	188.58
St. Louis, Mo.	3½	128.84	99.02	23	82.08
Calgary, Alberta	3½	252.00	186.90	48	162.10

RAILROAD:

Fares quoted are round trip, including Federal Tax.
Pullman or special accommodations extra.

AIRLINE:

Fares quoted are round trip, Federal Tax included.
All fares are jet when possible and apply to scheduled flights. Lower rates may be available for non-scheduled flights.

RATES SUBJECT TO CHANGE AND WE SUGGEST CONSULTING YOUR LOCAL TRAVEL AGENCY FOR LATEST RATE INFORMATION.

Toronto Convention—

(Continued from page 3)

That ends Thursday, but how will it begin? It begins with the *raison d'être* of the Convention—the contests. O'Keefe Centre and the Canadian Room of the Royal York Hotel will be the scenes for this important program.

Friday is Parade of Harmony Day on which Downtown Toronto will be taken by barbershop storm. In a mammoth parade—unique in composition and entertainment—competing choruses borne on floats, competing quartets carried in antique cars, and other added attractions, will provide Torontonians and visitors with a spectacular visual and auditory treat.

During the afternoon the quartets eliminated during the previous day's competition, now free of contest strain, will let down their musical hair and participate in the annual Jamboree in O'Keefe Centre. Contests resume Friday night as the remaining quartets seek a place in the finals.

Friday night activity does not end with the conclusion of this segment of the contests. The cool air of Lake Ontario will beckon for a "Sing and Sail" cruise out of Toronto's harbor. When this event ends is anyone's guess!

Every anniversary must have a party and the Society's 25th will be Saturday, Silver Anniversary Day. The celebration will begin in the morning during which past International Presidents will introduce the champions of their terms of office. Of course, there will be memories to be revived and shared. The party will conclude with brunch at which a 25-candle cake, of as yet undetermined proportions, will be featured.

And speaking of cakes, a massive anniversary cake, two stories high will be a focal point of the Convention in the Royal York Hotel lobby throughout the week.

Saturday morning will also give the ladies a chance to be off by themselves. A special brunchon will be held for them in the O'Keefe Centre beginning at 10:00 A.M.

It's back to the O'Keefe Centre for the remainder of the day. During the afternoon competing choruses will seek the championship in that class. And Saturday night the quartet finalists will be under the judges' gun.

And so the week is almost complete.

Sunday is Yankee-Go-Home Day. But despite that label, it will be with regret—not the delight of a century and a half ago—that latter-day Canadians will see the modern invaders retire and the time to say *au revoir* has arrived.

SCHEDULE OF EVENTS TORONTO, ONTARIO, CANADA 25TH INTERNATIONAL CONVENTION AND CONTESTS

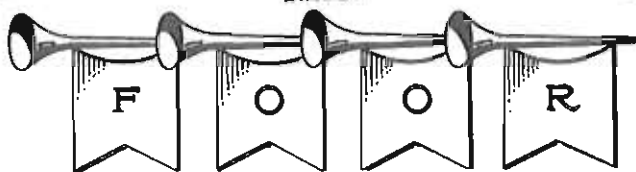
GENERAL INFORMATION	DATE & TIME OF SERVICE OR EVENT	LOCATION*
Convention Office	Mon. morning, July 1 thru Sun. afternoon, July 7	Room 044 Convention Mezzanine Convention Lobby
Registration Headquarters	Tues., July 2, 12 noon thru Sat. afternoon, July 6	
Ladies Hospitality	Tues., July 2, 2 P.M. thru Sat. afternoon, July 6	Room "B" Convention Floor
Barber-Teens Headquarters	Wed., July 3 thru Sat. midnight, July 6	Territories Room Main Mezzanine
News Room	Tues., July 2, 12 noon thru Sat. afternoon, July 6	Room "C" Convention Mezzanine
Quartet and Chorus Aldes Room	Wed., July 3 thru Sat., July 6	Toronto Room Convention Floor
Chordatorium	Wed., July 3, 2 P.M. thru Sat., July 6	Concert Hall Convention Floor
FUNCTION SCHEDULE		
Executive Committee Meeting	Tues., July 2, 9 A.M.	Library Main Mezzanine
District Presidents' Meeting	Tues., July 2, 8 P.M.	Algonquin Room Main Mezzanine
International Board Meeting	Wed., July 3, 9 A.M. thru 5 P.M.	Ontario Room Convention Floor
APIC Parade of Quartets	Wed., July 3, 8 P.M.	O'Keefe Centre
Judges School	Thurs., July 4, 9 A.M.	Ballroom, Convention Floor
APIC Quartet Seminar	Thurs., July 4, 9 A.M.	Tudor Room, Main Mezzanine
PROBE Conference	Thurs., July 4, 9 A.M.	Manitoba Room Main Mezzanine
Decre-Pets Breakfast	Thurs., July 4, 9 A.M.	Alberta Room Main Mezzanine
Decrepts Meeting	Thurs., July 4, 10 A.M.	British Columbia Room Main Mezzanine
Decrepts Luncheon	Thurs., July 4, 12 noon	Quebec Room Main Mezzanine
Judges Briefing Luncheon	Thurs., July 4, 11:30 A.M.	Algonquin Room Main Mezzanine
Quartet Quarter Finals #1	Thurs., July 4, 1:30 P.M.	O'Keefe Centre**
Quartet Quarter Finals #2	Thurs., July 4, 8 P.M.	O'Keefe Centre**
Parade	Fri., July 5, A.M.	Bay Street between City Hall and Royal York Hotel
Quartet Jamboree	Fri., July 5, 1:30 P.M.	O'Keefe Centre**
APIC Dinner Meeting	Fri., July 5, 5 P.M.	Alberta Room, Main Mezzanine
Quartet Semi-Finals	Fri., July 5, 8 P.M.	O'Keefe Centre**
Toronto Harbour Cruise	Fri., July 5, Following Evening Contest	
25th Anniversary Party	Sat., July 6, 9:30 A.M.	Concert Hall, Convention Floor
Ladies Brunch	Sat., July 6, 10 A.M.	O'Keefe Centre, Main Lounge
Chorus Contest	Sat., July 6, 1:30 P.M.	O'Keefe Centre**
Quartet Finals	Sat., July 6, 8 P.M.	O'Keefe Centre**
Coffee and Rolls	Sun., July 7, 7 A.M. thru 12 noon	Ballroom, Convention Floor

*All events in the Royal York Hotel unless otherwise indicated.

**Closed-circuit TV viewing in Canadian Room, Royal York Hotel.

FANFARE

FROM



By International President
WAYNE FOOR
166 Belmeade Road
Rochester 17, New York



Continuing our expansion of the 1963 PRIDE motif, let's consider the second letter in this word and have it indicate *RESPECT*, a very important part of PRIDE.

Respect is defined as "to consider worthy of esteem; to notice with attention; to take into consideration; to recognize a person's or a thing's worth". Respect implies a judgment of high value. Esteem adds to respect the implication of warmth of feeling or close attachment.

What should we, as Barbershoppers, indeed, as private citizens, respect? We must respect our fellow man and brother Barbershopper; respect his viewpoint; his rights; his privileges; his likes and dislikes. Does not this include our quartets, our choruses, our judges, our administrative team, our organization, and most of all, all that it stands for? A necessary prerequisite for PRIDE in anything is a *RESPECT* for that same thing.

In this era of our history we are seeing all around us, in Barbershopping and without, a lack of respect for the basic rules of social living, a disdain for customs, regulations, even laws, that were formerly well accepted. Look around you and see for yourself. Nations refuse to respect the sovereign rights of their neighboring countries. Individuals fail to recognize the rights and privileges of others. What seems to be at the bottom of it all is a failure to realize that the rights and privileges of one individual, one group, one nation, stop precisely at the point where the rights and privileges of another individual, group or nation begin. This is, has been and always will be a fundamental concept in human affairs. It applies to our Society in the way we, as members, conduct our Chapter affairs; in the way our Chapters cooperate and work with other Chapters; in the way the Districts cooperate with each other for the betterment of all; in the way your International Board and Officers attend to the business of your Society.

One field in which we, as a formal organization and as members of that formal organization, show an appalling lack of respect, even disdain (which can hurt us grievously) is that of copyrights. The copyright laws are strict and explicit. Even setting down a four-part arrangement of a melody without the permission of the copyright owner is an infringement and subjects the arranger to possible legal action. Our Society, through its musical endeavors is just starting to gain recognition and respect from other musical groups. We have been accepted into membership in the National Music Council; ASCAP has set up annual awards to our quartet and chorus champions. If we are to continue and improve that recognition and respect, we simply cannot afford to go on flouting the very regulations that other organizations hold in high regard. This is an era of respect in which we must show great improvement or suffer the con-

sequences. I am not arguing the pros and cons of the restrictive nature of the copyright laws or their correctness. They are the "law of our land" and we cannot do less than abide by them.

We have individuals, Chapters, now and then Districts, showing resistance, occasionally rebellion, against your Society's regulations. There is no denying that certain things may be irksome and difficult at times. However, these rulings have come as the result of hard, many times bitter, experience and are intended to help the great majority. As is always the case, what is best for the most is not always the best for each individual. In recent years we have seen the result, on the national scale, of disregard for law and order. Don't think for one little minute that the same sort of anarchy, obviously on a much smaller scale, couldn't happen in your Society. It could, and, in fact, once or twice within my memory, has come very close. Certainly, this is not the way to spread our harmony and fellowship; to develop PRIDE in our Chapters and Districts; to obtain the respect of others.

How much respect do you have for our music, our type of harmonization? As most of you know, it is distinct and unique. It follows the basic laws of music (and there are such laws), while, at the same time, producing beautiful, rich harmony, glorious to hear. Why do some of our quartets and arrangers continue to come forth with other types of harmony and call it "Barbershop", either in actuality or by implication. I submit that there must be some lack of respect behind such an action. Certainly Barbershop style of harmonization could not be held in very high esteem by these recalcitrants. This does not mean that I am against any other musical form. I just believe in calling a spade exactly what it is, a spade.

This brings us to the question of our respect for other musical forms. Some time ago one of our members wrote an article published in the *HARMONIZER*, on the subject of Barbershopping snobbery. This means the refusal to admit there are other worthwhile musical forms. We should all have a deep respect and high regard for *ALL* music. Any form of music, so long as it produces a harmonious sound is good to hear and to perform. Are you a Barbershopping snob?

If what has been said in this issue sounds like preaching, so be it. A sermon now and then won't hurt any of us. There are many more subjects worthy of our respect and which will make us worthy of the respect of others than those touched upon. You can supply more substance to this idea. Most of all, develop within yourselves that feeling of respect for and PRIDE in all of the activities, goals, ambitions of your Society. Whatever respect it commands, whatever PRIDE it engenders, is directly proportional to the respect and PRIDE you exhibit.

IT WASN'T ALL ROSES FOR LOUISVILLE

By Dan Cassidy, Louisville, Kentucky

As any International Champion Chorus member will admit, it is easy to think of himself as a very special Barbershopper, born with unusual singing talent; and the Louisville Thoroughbred Chorus members are perhaps especially susceptible to this thought because of Kentucky traditions about Thoroughbred race horse blood lines.

But "Whoa!" everyone, let it be established right here at the starting gate that we Thoroughbreds don't believe we have any special barbershop blood lines. Quite to the contrary, we know our area is not as strong as the Midwest, or the West Coast, or other traditional championship breeding grounds.

Our particular race was rougher than most, and it started five years ago when we began to think about a competitive chorus. It ended at Kansas City last year when we won all five categories and the International Championship. In between was a lot of hard work.

Since Kansas City our track has been rather "muddy" we must admit. Up until then we had a disciplined forty-eight man chorus, a talented and ambitious director, six registered quartets, and aggressive leadership. But the blistering pace of the race took its toll. We lost a dozen chorus men or so whom you might say collapsed after the "finish", a Chorus Director who decided to retire, and four of the six registered quartets.

It looked like the Thoroughbred Chorus was not going to be the exception to the rule of Championship Year Let-Down.

But here enthusiastic leadership took over. New men were recruited to fill the gaps on the risers, a difficult task because the professional type performances of the chorus scared many prospects away. The new director's style and mannerisms being quite different from the standards of the past, had to be reckoned with. Quartet men were marking time with caution and only the two strongest quartets which had survived kept meetings and package shows going strong.

And then during one board meeting things got pretty warm

regarding Chapter progress, and a complete membership open discussion was planned. Every man—old and new alike—was to be called upon for comment.

The meeting did take place. Every man did sound off. A new feeling of belonging swept the chapter—you might say the Thoroughbreds were reborn.

Someone said we needed a goal, like a bow out performance at Toronto. It was settled right then; we would be in Toronto if the Society would have us perform. Others said we needed more specific on the spot work on musical errors when they occurred, and also two part section rehearsals. It was settled right then to incorporate these ideas. Still others said we paid no attention to the individual—that we needed a complete voice resting program and that we must give each man a chance to sing in a pick-up quartet as a means of stimulating quartet activity, and that we needed special rehearsals for new men. It was decided right then to give members the individual attention they expected.

The list of constructive remarks filled page after page of the secretary's notebook. The meeting lasted several hours and was the most profitable chorus rehearsal we have ever had.

And not a note was sung.

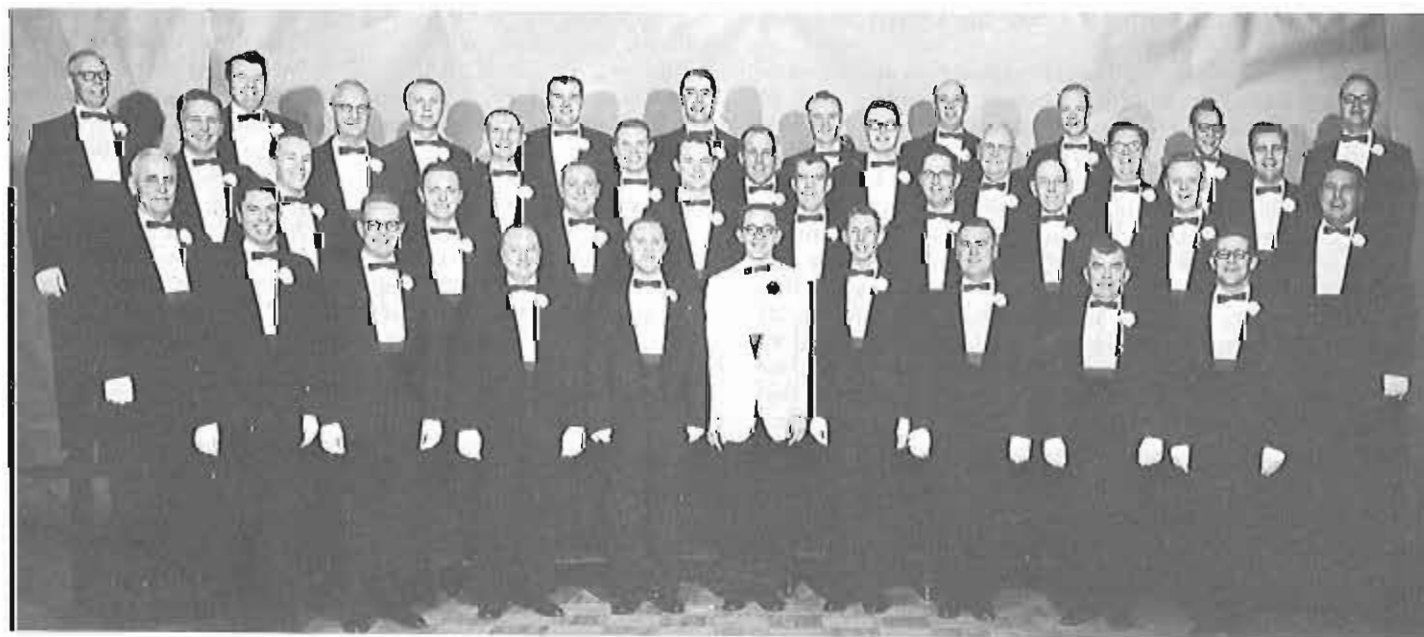
Well, that's the story of the Thoroughbred blood line. We might have told you of our many benefit shows for the handicapped children of Kentucky and Indiana and hospitalized war veterans; we might have described in detail our numerous performances for other chapters of the Society and our own ambitious program of two chapter shows a year featuring the Society's top quartets:

But we would rather have it this way—to bare our souls to you—in hopes that the playback of our "race" might benefit any chorus aspiring to lofty goals or to just being good Barbershoppers. We are trying to be a good combination of both. We look forward to saying "Hi Ya'll" to our Society friends in Toronto: We'll be there!



"And then there were two . . ." Top row, The Club House Four and Ed Hackett (center). Bottom row—The Derbytowners.

1962 International Chorus Champions, The Thoroughbreds, Louisville, Kentucky





Death Claims Past International President John Z. Means

Another of our Society's great leaders, John Z. Means, passed away on Saturday, March 23, at the Memorial Hospital in Manitowoc, Wisconsin after a brief illness. John was 51 years old at the time of his death, and had given a great deal of himself administratively and musically to the Society during the past 18 years.

Past International President, King Cole, introduced Means to the Society in 1945, after which he became a charter member of the Manitowoc Chapter. By 1948 John had begun to toy with musical arrangements, and had taken a hand in directing the Manitowoc Chapter Chorus, even though he never really intended to become too deeply involved in the musical aspect of the Society's activities. It wasn't until the 1948 Oklahoma City Convention, where Means represented what was then known as the Wisconsin District as its President, that he decided to enter the judging field. At this same convention, he was elected to the International Board, and from that time on found himself involved in Society affairs, both administratively and musically, until the time of his death.

Certified in all categories of our judging system, Means was frequently called upon to serve on educational panels. He coached the Schmitt Brothers when they became International Champions in 1951, and has helped several other quartets in the Mid-West.

Means became International President in 1953; and during his term attempted to develop in the minds of music educators a sincere and lasting respect for our Society's musical accomplishments. His efforts were subsequently rewarded two years later, when he, along with the Schmitts, appeared in a demonstration before 3,500 teachers at the Music Educators National Conference held in St. Louis. Acceptance of the Society last year into the National Music Council can be attributed to his awareness several years ago of our need for this kind of recognition.

Means was an eloquent and forceful speaker who was called

upon on numerous occasions to speak at Society functions. He will be especially remembered for his inspiring words at the Mid-Winter meeting in Minneapolis in January, 1954, and for his keynote address at the Dallas Convention in 1960.

Remaining active in District affairs, he was chosen as Land O'Lakes Barbershopper of the Year in 1957. As Past International President, he was a member of the current International Board, and also served as a Harmony Foundation Trustee.

Means is survived by his wife and three children.

DICK STURGES DIES

As the HARMONIZER was going to press, word was received that Richard H. Sturges, Past International Board Member, Past International Historian and Founder of the Decrepits (Association of Past International Board Members), passed away after a lengthy illness in Atlanta, Georgia. Complete obituary information is not available at this time.

Sturges served on the International Board from 1942 through 1947 and as International Historian from 1943 through 1947. He was elected to the honorary position of President Emetitus of the Decrepits, an organization which he founded.

Dick gave freely of his artistic abilities to the Society and was responsible for the HARMONIZER masthead currently being used which he created in 1942. He contributed many colored covers for past HARMONIZERS and designed the Society's official emblem from an idea given to him by Joe Wolff. He also designed and furnished the materials for the Society's Woodshed which has been used at many of our past conventions.

Cardinal Challenges Evergreen

• In the interest of expanding membership in his District, Cardinal District President, Bill Terry has issued a challenge to the Evergreen District and its President, Don Robison. Robison's acceptance of the challenge is contained in the following letter, part of which reads as follows:

"Dear Bill: Having received your letter wherein you and your Cardinal District have challenged me and the Evergreen District to a membership contest for the year 1963, I realize you have flung that gauntlet a distance of about 2,300.05 miles and it landed right at my feet. So I made a bow from one of our small Evergreen trees, attached the gauntlet to an arrow and "let fly" so that the pain you now feel in your left cheek is the result of a "direct hit". The challenge has been accepted and you can be assured our battle lines are forming with membership applications in hand.

"May I observe that you are certainly a brave soul (but stupid) to consider such a challenge to my Evergreen boys. And though we realize that nothing but sweet music could come from you red Cardinals, the very thought of you red birds gathering enough of a flock to descend on our beautiful Evergreens and strip us of our harmonious foliage (or in general mess us up) creates a feeling in me of wanting to pluck nothing but tail feathers from any bird closely resembling a Cardinal. . .

"Your cheek should still be smarting, CHORD-ially yours, Don Robison, Evergreen District President".

(Editor's Note: Good luck you guys, and we'll be watching with great interest as this membership feud continues. We understand Sunshine has asked to do battle with Dixie, and know Land O'Lakes is waging a membership war with both Far Western and Northeastern Districts this year.)



Top photo, Tom and Jeanette Keehan in front of their home. Bottom left, Tom, Jeanette and Keehan sons, Tom, Jr., Garth and Dennis. Bottom right, Tom and kids play ball while Mom and pet dachshund look on.

Our Society has produced a great number of very wonderful quartets—yet, outside of a casual mention here and there, we fail to give proper attention to the men responsible for these names that we know and revere.

After all, if whole teams of athletes—their names, ages, positions, numbers and other statistical data for years past can be recited by people who happen to have taken an interest in one sport or another, it shouldn't be too much to ask that we be able to quote some of the more pertinent facts about our leading personnel—if nothing else, we've far fewer per year to concern ourselves with than do sports enthusiasts.

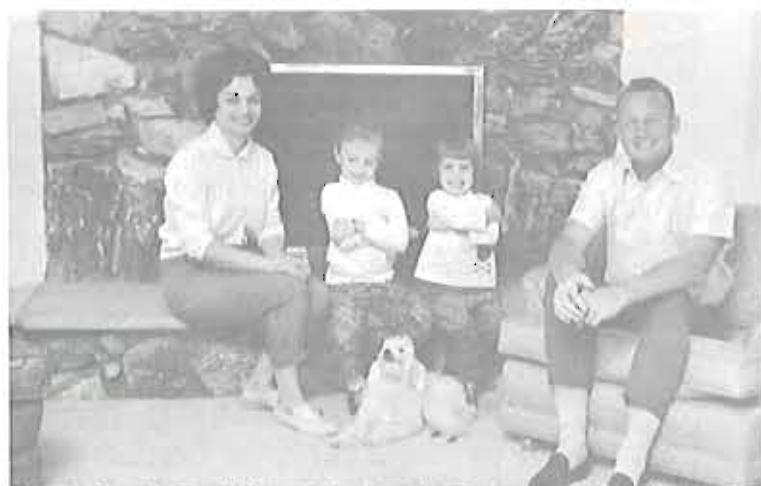
We've utilized two of the more conventional methods—words and pictures—to tell you what we can of four fellows you'd all enjoy knowing personally: Gentlemen! It is our privilege to further acquaint you with the current International Champs, *The Gala Lads!*

Tom Keehan—Lead—is 35 years old—a Society member for 18 years—calls Green Bay, Wisconsin his hometown—belonged to four other chapters before coming to Alhambra, California (1. Madison, Wisconsin, 2. Waukegan, Illinois, 3. Rockford, Illinois, 4. San Gabriel, California). Had no formal musical background or training before joining the Society—sang in five other quartets prior to becoming a "Gala Lad"—has served as Delegate and Vice-President with Rockford, Illinois Chapter, and as Delegate, Secretary and Vice-President with his present chapter—holds a Bachelor of Science Degree in Agricultural Economics, from University of Wisconsin—married for sixteen years to Jeanette—three children (Tom, 14; Dennis, 12; and Garth, 9)—lives in Arcadia, California (at 1124 El Monte Avenue) and is employed as a Manufacturer's Representative (hardware line) by the John C. Adams Co. of Los Angeles, California.

Bill Cockrell—Bass—is 45 years old—a 17 year member of the Society—born and raised in Alhambra, California—has belonged to only one other Chapter (San Gabriel, California) prior to Alhambra Music Men—played the viola for 13 years with the Pasadena Symphony Orchestra, the same instrument for 4 years with the Pasadena Spring Quartet, sang in his High School Glee Club and Church Choir before joining the Society

53 Years of Experience It Takes A Heap Of To

Story by Art Huston
Members, Alhambra,



Top photo, Dave and Dottie Panther and children, Karen and Michelle (and pet French poodle) in their home. Bottom left, Dave on the job. Bottom right, Dave in front of home he recently completed and now lives in.

—worked with two quartets other than the "Gala Lads" (in one sang lead, and in the other, bass—reached 2nd Place Medalist standing—Westcoasters, 1957)—has served as Secretary for the San Gabriel Chapter and Vice-President for Alhambra—attended Pasadena Junior College—he and his wife, Eleanor just observed their 25th Wedding Anniversary—is father of three children (Robert, 22; Joyce, 20; and James, 19)—has recently completed the building of a new home on the site of his old one, at 409 N. Stoneman, Alhambra, California—and is employed by Nash's Department Store as Manager of the Shoe Department of their Whittier Store.

Gordon "Gordy" Lees—Baritone—is 36 years of age—joined the Society 11 years ago—comes from the town of Beaver, Pennsylvania—has been a member in two chapters other than

Singing Produce A Champion

Pictures by Burt Staffen,
(Music Men) California Chapter

10 years behind him—he hails from Bell Gardens, California—belonged to Huntington Park and Whittier Chapters (both in So. California) before joining Alhambra—he sang in his High School choral group and College a cappella Choir, and also played cello in his Junior High Orchestra before joining up—since then he's managed to sing with *six* quartets before taking over the job of tenor with the "Gala Lads", and, as busy as he was with singing it's not too hard to understand why he never had time to hold a chapter office—he attended San Bernardino Valley College and seven years ago he and Dorothy became husband and wife. Since then they've been blessed with two children (Karen, 6; and Michelle, 3)—Davey just finished supplying his "brood" with new quarrers; he designed, supervised and did a great share of the work on a very beautiful two-story home which now wears the shiny new address of 18762 Haven Lane, Yorba Linda, California. His occupation is right in line with his having built his own home. He is a Foreman with the Greer Construction Company of Orange County, California.

Even though they're "on top of the pile" right now and very busy fulfilling the commitments of that position they still insist on at least one evening's rehearsal session per week. Just as it was when they were busting their backs to get ready for contest, these rehearsals work a special hardship on two of them more than on the others; Gordy makes a 35 mile round-trip to Tom's house and Davy has to drive 75 miles to get there and back home again. Since their two homes are not connected by one of the "much-cursed but still-speedier" freeways that seem to abound in this part of the country, Davey swears it's easier and faster to fly to Chicago than to drive to Tom's for rehearsal. Every so often they get up enough courage to hold one of these sessions at Dave's house and then it's Tom, Bill and Gordy who swear that Dave's contention is all too true.

The name "Gala Lads" has been registered with the Society since 1958, however, the present four have been together only since September, 1960. Yea, in their first International competition they managed to place 6th at the Philadelphia Convention in 1961.

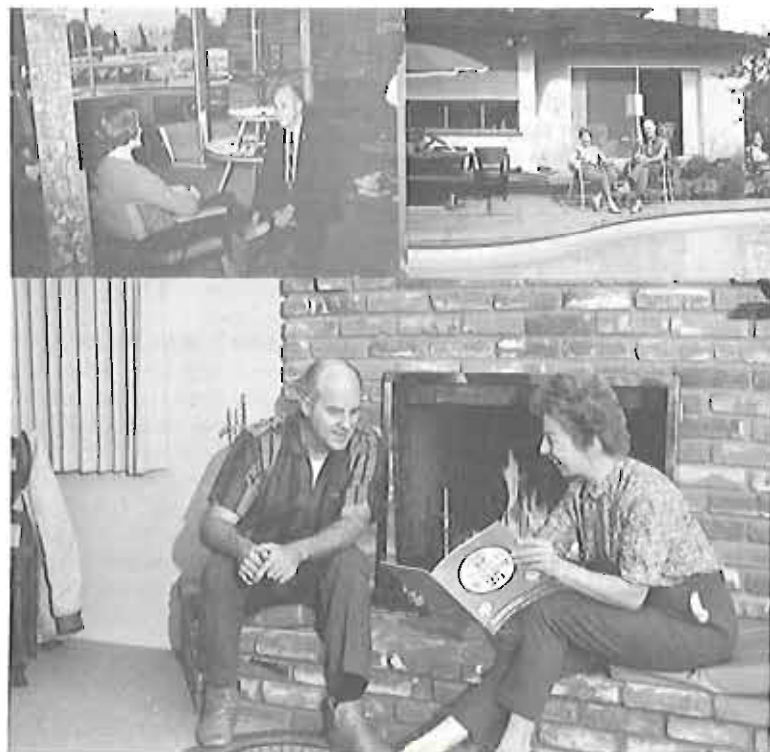
In spite of the superb ability they possess and the great honor they've won, the Gala Lads continue to be four of the nicest
(Continued on page 29)

Shown below to the left, Bill Cockrell at work. Top right, Bill and Eleanore at home by their pool. Bottom, the Cockrells in their home with Eleanore holding a copy of our favorite magazine.

Top photo, Gordie and DeAnna Lees at home. Bottom left, Gordie on steps of patio built by him. Bottom right, Gordie on the job.

Alhambra (Beaver Valley in Ambridge, Pa. and San Gabriel, Calif.)—his musical experience prior to Society membership consisted of about 2 years of marimba playing which began at the tender age of 12—sang with three foursomes before the "Gala Lads"—was Inter-Chapter Relations Chairman while with San Gabriel Chapter and has been Program Vice-President for Alhambra Music Men—attended 4 different colleges (1. Muskingum College, New Concord, Ohio; 2. Oklahoma City University, Oklahoma; 3. Geneva College, Beaver Falls, Pa.; 4. University of Southern California, Los Angeles)—has been married to DeAnna for 2½ years and together they enjoy their charming little home at 2507 E. Norma, West Covina, California—he spends his weekdays at Aerojet-General of Azusa, California where he earns his living as a Design Draftsman.

Dave Panther—Tenor—"Davey", as we call him is 28 years old—is the "newest" Society member in the quarter with *only*





By Al Koller, Batavia, Ohio
Member Clermont County, Ohio Licensed Chapter

A perfect marriage: the chords and words of the Smile Medley—the writer is convinced that they were ordained for rendition on May 19, 1962 at precisely 8:15 P.M. at the Lockland (Ohio) High School Auditorium. At 8:14 P.M. two couples from a neighboring county were exploring for seats in an auditorium that was darkened and expectantly still. As the couples stealthily reached the center area, they were exposed full blush by the sudden stage lighting let loose by the parted curtains. Anxious for the haven of seats which seemed to conspire against availability, they were halted by the beautiful rendition of the Smile Medley by the Sycamore Chorus. A dramatist could not have planned the theatrics more perfectly, for this moment was introducing Barbershopping to Wally, and served to introduce Wally to Barbershoppers. Wally Haglage is a blind man; he is a kind man, helping a fellow along. Wally and Ruth Haglage, along with the writer and his wife, flavored their enjoyment of that evening's Barbershopping with a rather teasing notion of some mysterious pre-arrangement. Perhaps the spirit of O. C. Cash directed the multitude of elements which led to that magic meeting.

Wally was so enthralled by that evening's acquaintance with barbershop chords, he suggested that Clermont County should share in the pleasures. Since the writer happens to be a desk neighbor of the Sycamore Chapter's Program Vice-President, an effective contact was established, and this contact, combined with Wally Haglage's spirited organizing abilities, led to a 40-man group which will Charter in June.

WALLY'S LIFE STORY HEART WARMING

Let's digress for a moment if we may, and learn some of the background of this visually-handicapped person who has overcome insurmountable odds to become a real asset to his fellowmen, and more recently to our Society. Wally was born the 7th child of ten in a family pressed to manage for the essentials. Family need demanded that the boys forfeit high school education in order to contribute to their home. Wally's unusual abilities as a scholar wrought the family's wholesale encouragement; at very real sacrifice, they managed to send him to a

private school. Wally contributed to this sacrifice by working after school and on Saturdays, and by maintaining high grades. His intellectual appetite craved higher learning; Wally became one of the few milk truck helpers to earn a Business Certificate in Bookkeeping-Accounting. Improving his employment, he worked for the Cincinnati Gas and Electric Company and enrolled at the University of Cincinnati Evening College, where he earned a Certificate of Mechanical Engineering, and continued toward a degree. Although the reading of this intellectual pursuit took such little time, you still must realize that it required great dedication and labor; it is measured further by the fact that Wally has never failed to rank within the top 10% during his entire schooling career.

Conditioned to foregoing the ordinary events which wire the destiny of 'just another guy', Wally was 28 when romance demanded attention. He met Ruth Grace on a blind date and it proved to be electric. Like Wally, Ruth was absorbed in satisfying a hunger; under similar family circumstances, she was driven to the notion of becoming a Registered Nurse.

TRAGEDY CHANGES COURSE

Now rises the test and glory of their character, for on April 27, 1942, a terrible accident occurred. While Ruth, in sublime excitement, was selecting a wedding gown, Wally was at work near a chemical line which, stopped up by lime, exploded in his face! Imagine the collision of emotions, dynamic during those moments: an exhilarated bride-to-be and the groom realizing the worst for their chance at normal happiness. Wally's fears were immediately confirmed: known medical science condemned him to blindness! "Of course, marriage cannot be considered", but Wally's sense of sacrifice did not reckon Ruth's depth of love, for she immediately convinced him that their bedrock of love and faith would not be disturbed by unalterable circumstances. And so, they married after Wally's long and excruciating hospital stay, on November 7th of that same year.

Wally had not time for self-pity. Ruth was ever mindful of Wally's hunger for progress; she taught him many chores, including chopping wood. To provide to the best of their ability,

Editor's Note: This is the first article of a series we will be doing on the visually-handicapped members in our Society. Although Wally Haglage, whose likeness appears in the drawing to the left, is not a full-fledged member of our Society as yet; he is the president of the Clermont County, Ohio licensed chapter which will be chartered soon. He was the recipient of Ford's "Citizen of the Year" award for three successive years. We think his story, as written by fellow harmonizer Al Koller, is very inspirational and would appropriately "kick off" this particular series. We will be doing similar stories on some of our blind members in future editions as well as brief biographical sketches on all blind Society members reported to us as the result of a survey taken last year.

they raised baby chicks and farmed garden stock. Together they plied the Batavia woods, picking tubs full of violets, daisies, cat-tails, lillies, and roses, bundling them for sale to florists. They established a chicken and egg route. No man was kept busier or learned faster.

After convalescence, The Wright Corporation returned Wally to their employment. He became an efficient dictaphone typist for engineering data, as well as dispatching work for all air-conditioning jobs. Following the end of World War II when the plant was closed, he continued employment with the Duffy Construction Company which maintained the plant. He then went to the Goodwill industries to set up a blind instruction department. He was foreman of the Caning Room, teaching caning of chairs and other occupations for the blind, until March 1951. By this time, Ruth's and Wally's marriage was blessed with six beautiful children. Economic press forced him to search for bigger income. He contacted a former Wright acquaintance who was associated with the Ford Motor Company. His friend recommended him for employment at a new Cincinnati plant which would build automatic transmissions. Wally has been a valuable employee on their assembly line ever since. Of itself, this represents a triumph of spirit over ego for here is a man conditioned by nature and engineering education to be creative and yet reconciles to the mundane habits of simple mechanical duties. However, his hunger for creative expression found a ready menu.

A REMARKABLE CITIZEN

Every community lacks for citizens willing to give of themselves for the common good. Batavia, Ohio is most fortunate to have the Haglages in residence. Wally is currently a Councilman for the Village of Batavia, having served on the Council for over ten years. He has been an active leader in the Boy Scout movement. He has several times chairmanned the United Appeal Drive in Batavia and has always been very active in his church organizations.

Wally will not allow credit to himself except that Ruth be acknowledged as the sculptor of his attitudes and abilities. Unquestionably, had Wally not been blinded, he would still have been a credit to society; absolutely, Ruth fashioned Wally's new world. Even under ordinary circumstances, the telling of raising ten normal children deserves special acclaim. Wally and Ruth's abiding faith is expressed in Ruth's conviction that 'each child brings (is born with) a loaf of bread under its arm'. One such 'loaf' was given in the unique opportunity to purchase the modest Clermont Hotel with a small down payment of cash but a great deposit of faith. The Hotel provided a home for the large family and a supplemental income, though they were soft touches for hard luck residents. Life, as it must be, did not spare them problems; providentially, it seems, the problems left them stronger.

"If I could just see for fifteen minutes so I could see my children once and my wife again—I'd settle for that". Since the

Even though the members of the "Clermont Clippers" chorus, pictured to the right, belong to the licensed Clermont County, Ohio (Johnny Appleseed District) chapter, it hasn't held their activity down. They already have one show under their belts and are presently planning their Charter Night event to be held in June. Chorus Director, Merritt Strohl is seated (in dark suit) in the center of the group.



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SERIES ORDERS MUST BE POSTMARKED BY JUNE 30, 1963

initial hospital stay, Wally has returned for nine separate operations, each beginning with hope and ending with no success—but hope remaining. One January, on a day of the winter's worst snow storm, Wally got a call from Cleveland. The previous day, a terrible accident had penetrated the eyes of a 13 year old boy with steel fragments, but left his corneas perfect. His eyesight was doomed, but his corneas were valuable. Wally had to be at a Cleveland Clinic the next morning; the surgeon was hopeful that a fresh corneal transplant would work! Planes were grounded and train schedules cancelled; Pete Urban, a local farmer, unhesitatingly drove Wally over the 270 miles of terrible wintry road all night to keep the appointment with hope. Weeks of expectation followed. The family travelled to Cleveland for the moment of truth. Life magazine was interested in this human interest story where a father would see his children for the first time. *They never published the scores of words or pictures!*

Disappointed? Certainly! Yet, Wally "feels" life as few can see it!
(Continued on page 29)



The Mid-Island (Levittown) New York Chapter won the Society's 1962 Outstanding Chapter award for membership achievement becoming the first chapter to be featured in the HARMONIZER under the new "Man of Note" awards program. Some of the officers responsible for the year's success are pictured from left to right: President Bob Edwards; Past President Hal Nathan; Treasurer Pete Schmauss and Membership VP Charles Lindberg. Their "how we did it" story, as written by Bob Edwards, appears below.

In 1962, the Mid-Island Chapter, located somewhere in a remote part of Long Island, was preparing to fire a rocket. Object: Orbital flight in the universe of the Society.

Our approach was sparked by Lou Laurel's 1962 slogan: "Action Thru Teamwork". Action for the officers of Mid-Island had to mean "Team Work". If we were to catch fire, a first-class "You bet" attitude had to replace complacency. The key, we hoped, would be personal identification with achievement on the part of each and every member.

The first step was ORGANIZATION. There were long hours of brainstorming to determine immediate and long range goals of the chapter. Then a clear delineation of each officer's tasks was outlined and

meeting date has had less than five visitors. We don't win them all, but those men who visit our chapter and decide to join take for granted that they must perform. ACTION THRU MUSIC, PERFORMANCE AND TEAMWORK is a must. They know it, they feel it, they want to be a part of it. One of our newest applicants exemplified our prospective member attitude when he said "When I join an organization, I join. I'll do anything you want me to do and I've got a couple of ideas I'd like to discuss with you 'cause I can see everyone earns his way here." (The last statement was not a paid commercial.)

Our Board Members, and the entire chapter for that matter, concerned themselves with these questions:

MID-ISLAND REPORTS FACTS

particular attention was paid to their contribution to the year's projected efforts. Our standards were "by the book" and no pages skipped! The Board developed a program which seemed to shoot for the stars. The trick now was to sell our package to the membership, present and future.

We were in business but our "profit motive" was fun, fellowship, and musical achievement. We were going to be a singing organization getting together to have fun. We had, to steal a Madison Avenue phrase, to create an image of excitement and strong group identity. To do so, we relied on IMPACT, visual and emotional, at each week's rehearsal.

VISUAL AIDS ADDED IMPETUS

First a Barber-Pole Bulletin Board which also housed our badges, appeared on the scene; then, a fabulous, award-winning chapter bulletin hit the press. Its masthead, four Barbershop Joes on a rocket, combined the nostalgic image of "The Old Songs" with Mid-Island's dynamic, explosive approach to the future. This "brand identification" was next seen on our new business cards. Then a podium for the Director with a built-in suggestion box joined the new look. It was followed by signs galore: "Bring A Friend", "Say Hello To Your Neighbor", "Win", "Practice Your Vowels". A three-sectioned billboard informed members about the Society, while a Membership Barometer (8' tall) proclaimed our progress toward The Century Club (which we'll reach this year!). A Barbershop Information Center, Guest Book and Chapter Scrapbook were features at special tables, and a blazing red and blue 12' x 40' banner blared out "Mid-Island Welcomes YOU" on every guest night and interchapter affair. In short, a restaurant catering room where "guys got together on Tuesday nights" was changed into home base for an "Up" Barbershop Chapter in the Society.

ENTHUSIASM BREEDS ENTHUSIASM

This "rock 'em and sock 'em" emanated from a small core of officers whose kitchens, cellars and garages had doubled in Barbershop for weeks. Nerves sometimes became frayed—there were "differences of opinion" to say the least—but progress toward our common goal was more important than our egos. The enthusiasm and example of this closely knit group caught on! Our members came down every Tuesday to see what was new and they began to bring others.

We saw Membership Promotion become a year-long drive and no

- Does my idea meet our standards?
- Who has the responsibility for carrying out the idea?
- What other officers should know about this idea for follow up?
- What facilities are available to augment its development?
- Does it conflict with anything already planned?
- Can I tie it in with anything already in the works?

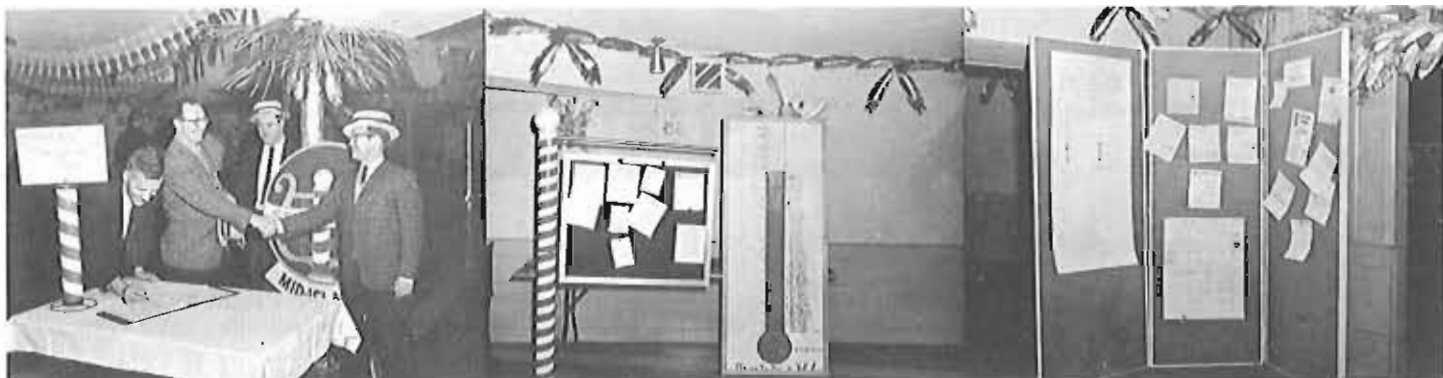
Little by little, "suggesting ideas" has been replaced by the submission of ideas ready for execution. Board members also realize now that teaching someone else to do a job is usually the most difficult approach—but worth it! Most members want to belong. We try to establish the "HABIT OF OFFICER COMMUNICATION", independent but coordinated action, and accurate reporting. Our communication to the membership through visual aids is strongly supported by an active telephone committee system in which each board member has five men whom he calls. These men are in some way responsible to or associated with his officer, comprising a committee of some sort. Every time there is a reminder or special communique, the officer has another opportunity to chat about specific projects in which his group is involved.

A greater sense of belonging and responsibility is developed, the membership is continually posted and the officers have the pulse of the chapter at their fingertips, bringing fresh ideas and new approaches to every session.

Three offices which contributed immeasurably to our growth this year have outlined some of the tools and gimmicks they used for your consideration:

MEMBERSHIP

- A follow up welcome letter from the chapter president to all visitors, each reproduced like an original.
- A Century Club Barometer (Every man likes to see his name.)
- A Man of Note Contest (Teams of 5 vied for prizes.)
- Membership Absentee follow up letter, and Jumbo Card.
- Membership Information Table
 - Membership Pamphlets
 - Chapter Bulletins
 - Society Flip Chart
 - Chapter Scrapbook—Many pictures
 - HARMONIZERS



A welcome hand at guest registration table.

Membership Barometer told the story.

Bulletin board kept everyone informed.

f) Chapter Awards & Citations

6) "Welcome to Mid-Island" Presentation Folder constructed with loose leaf pages and pockets in the covers. (Given to all prospective members.)

a) Letter of hello from the President

b) A brief history of the Chapter

c) An explanation of chapter membership procedures, dues, voice categories (5).

d) Explanation of Uniforms—who warrants them, how they are obtained

e) Pamphlets—"Introducing SPEBSQSA" and "Just What Is Barbershop Harmony"

f) Latest Chapter Bulletin

The "professional" administration was created for that one purpose. We simply reasoned that one success would breed another and, since none of us were highly competent Barbershoppers musically, we attached something we knew—organization; and it worked. With the acquisition of plaid suits, complete with spats, high collar, "diamond" stick pin and straw hat (purchased individually by each member) we were off and running: Area Champs in April, Newsday Contest Hosts in June, fourth in District in September, which set the high water mark for New York—Long Island Choruses, and a December show which climaxed the singingest year ever on Long Island.

We believe our success is due largely to a close association with the best in the Society; seeking the direction and suggestions of Headquarters, using the literature and aids they make available. We "talked

AFTER SPENDING YEAR IN ORBIT

g) Chapter Roster, Telephone Committee, Questionnaire with return envelope, Minutes of last Board meeting.

PROGRAM

1) Annual Novice Quarter Contests (Chapter, Area and Section)

2) Inter-chapter nights (5)

3) Family nights (3)

4) Picnics and Beach parties

5) Guest quartets

6) Mystery bus rides

7) Tag quartets, "Sing with 3 you like" quartets, "Sing with the Champs", etc.

8) Woodshedding

9) Board Ride

PUBLICITY & PUBLIC RELATIONS

1) Above standard approach to advertising media

2) Newsday Annual Competition co-sponsorship (unprecedented 15,000 in attendance.)

3) Banners, Road Signs and all the Hoopla conceived to put Mid-Island into orbit.

4) Extensive communications with Society, radio, TV and newspapers.

5) Membership pitch in tonsorial establishments "Barbershopping for Barbershops"

We accomplished what we did because we really wanted to sing:

The group of men pictured here are truly champions in their own right. While they didn't win any of the Society's coveted musical awards, their many community service appearances helped them to become the Society's outstanding chapter for 1962. Their fine musical presentations, coupled with a well organized administrative program, brought more men into their chapter per man than any other chapter in the Society. To the man, they are to be congratulated for their wonderful year of accomplishment.

it up" like the Yankee infield, until every member was infected with the spirit; and they virtually flocked to every barbershop event within 300 miles. The value of this exposure is inestimable. We constantly hold up outstanding groups in our District as examples to be emulated and bettered.

We work hard at craft at least 20 minutes at almost every rehearsal. We hold section rehearsals, subsidize HEP Schools for the Director and other Chapter officials, utilize our stage presence committee.

We realize that our accomplishments, as great as they are when compared to the previous year, are really quite modest. But we are members of a chapter which demands the very best, and we are all trying to give it. *Apathy has been defeated by accomplishment!* A few of our goals for 1963 are:

*District Chorus Champs

*Champion Chapter of the Society

*Banner Chapter of the District

*Six Working Quartets in the Chapter

*Provide all the help we can to establish a "District approach" to the New York Section.

We deeply appreciate the recognition we have received from the Society. There is, we believe, no greater satisfaction than that which we have gotten from our fellow Barbershoppers. The incentives being created by Headquarters, the personal letters—they really provide a boost. We can proudly state that if willingness, enthusiasm and PRIDE in our chapter and our Society can do it, we'll go right on improving—and, we hope, winning.





THE WAY I SEE IT

By
Jack Condit
Livingston, New Jersey

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

ARE WE BEING HONEST?

When I returned home from the HEP school last summer there were two things which stuck in my mind and caused me to do considerable thinking. Curt Hockett, speaking on Public Relations said, "One non-thinking or tactless member can undo in one minute what has taken a PR man weeks, months or even years to accomplish". Gene Smith in his Quartet Promotion presentation said, "In giving your opinion of a quartet or chorus, when your opinion has been asked, be kind, be tactful but be honest".

Apparently these two statements had no connection with each other but in my opinion they can definitely be connected and there is a message in the two ideas which many of us are missing.

I realize that what I am about to say on this subject will not be accepted throughout the Society but I feel that the question as to when a chorus or quartet is ready to appear in public has been sadly neglected. In some cases it has been a detriment to our Society. We have spent a considerable amount of time and money upgrading our musical ability and if you don't believe it just listen to our Champion albums over the years. There is no doubt that we are improving—AT THE TOP. What about the bottom? What have we accomplished when the *Sun Tones* can delight an audience in Florida and the *Not Ready Four* can kill the same number in New Jersey? I certainly don't think that every quartet or chorus must be of championship caliber to perform in public but they should be able to do a job in keeping with the Society's reputation.

There is one cold hard fact that we must always keep in mind—when a poor quartet or chorus appears before the public our Society suffers. And don't underestimate the ability of the public to appreciate good harmony. Notice I say "appreciate", not "judge" good harmony. The American public is exposed to more music of all kinds than ever before in history and although they may not be able to give a musician's answers, they can tell when something doesn't sound right. This is why when an inexperienced quartet or chorus performs, the so-called "NON-Barbershop" audience wants to slide under the seats with you and me. The time has come to get rid of that old crutch of a "NON-Barbershop" audience and the idea that we can get away with less than a high quality performance.

Are we being honest? How many times have you had a quartet pin you against the wall and say, "How does this sound?" and proceed to sing one of their new ones? If it was rough and needed more work did you tactfully suggest this or did you falsely encourage them with a hearty "Gee, that's great", when you knew darned well it was a "bomb"? I think we have all been guilty of the latter on occasion and it's poor policy. These are perfect situations for being honest.

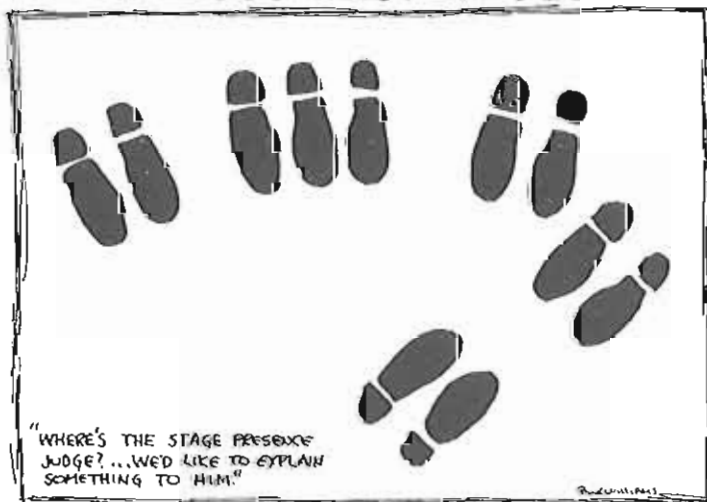
As long as I have my neck out this far I might just as well "go for broke". The present policy is to let the members of that quartet or chorus decide for themselves whether they are ready to go for a full scale public performance. If they have a coach he might be in the best position to tell them. If a quartet is long on guts and short on experience and they don't have a coach, then I feel the question is one of chapter responsibility.

Maybe the chorus director, with or without the help of the music committee, could kindly and tactfully point out to the boys that they are not quite ready to "blast off". This suggestion could be followed up by offering to assist the quartet at some extra rehearsals in order to help them improve.

In the case of a new chorus, the sponsoring chapter and the Area Counselor should be responsible. In the case of an old chapter that may have deteriorated, then I think it should be up to the Area Counselor to talk it over with them. No matter how distasteful some of these suggestions may sound they are not as bad as a miserable performance. We don't want audiences to applaud out of pity, we want to earn every bit of their applause.

I'm not sure that these suggestions are the answer to this problem, but I think eventually we are going to be forced to exercise some sort of minimum control over public appearances of newly formed, inexperienced or careless quartets and choruses, or sacrifice the reputation of our chapter and Society. From a public relations point of view it is frustrating to use time and initiative trying to get recognition for our product, only to have some well intentioned group improperly demonstrate said product once they "get inside the customer's house".

FAMOUS LAST CHORDS





from the PODIUM

OR

It's What's Up Front That Counts

By Bob Johnson
Society Director of Musical Activities

We hope that this new column will be of great interest and some help to chorus directors and all members of the Society. Chorus directors comprise approximately three percent of our total membership but a very vital three percent. These men, very often are the ones who are identified with Barbershopping, as are our quartets. But where the quartet is remembered only by its registered name, the chorus director is known by his real name. He is usually announced by the M.C. such as "The Benr Tree Chorus under the direction of _____"; his name usually appears on the printed program; his picture is quite often used for publicity purposes, he is most likely the person who is interviewed over the local radio or TV station. Therefore, the chorus director must assume the additional load of responsibility to present at all times the best image possible to the public. Because of this identity, his responsibility extends beyond his appearances with the group. The chorus director, more than anyone else is a living advertisement of the Society.

As a result of this association by the community, the chorus director is constantly called upon for advice and recommendations and assistance by other groups in the community. He is the unlisted contact man for quartets because of his close association with the Society. He may be called upon to act as a song leader at various meetings; he is even sought out by would-be composers and arrangers who are not even distantly associated with the Society. Assuming the role of director of a Society chorus can, and should be a rich experience in his life. But the man must be aware of the responsibility and be willing to assume the entire load.

In front of a Society chorus, this man is several men at one

time. He is a teacher, an interpreter, a performer, and a coach. He is the link between the music and the experience that is possible through the music. As a chorus director he must always keep in mind that the men in his chorus are not professional musicians. They are engineers, lawyers, teachers, clerks, agents, etc. They have devoted their entire lifetime preparing themselves for the vocational or professional achievement which makes it possible for them to earn a living. They join our Society as they are, plus having a love for singing our kind of music. The responsibility of a chorus director is to mold all of these various lives and livelihoods into one musical experience. Music alone is the one great neutralizer or leveler of men. Regardless of his chosen vocation, a man can find pleasure and happiness, with others of dissimilar interests, through music. But you must remember that every man's approach to this experience is different. The director's job is to supply the various approaches which will enable all of the members to find this common experience in music. His responsibility is to study and learn in order to make this transition possible for all men. He must know more than music; he must know people, because people make music.

Subsequent articles under this masthead will deal with ideas and suggestions regarding the chorus and the director. No attempt will be made to solve individual problems but every effort will be made to furnish useful ideas and concepts which will create a more receptive atmosphere for higher achievement and a richer, more meaningful experience through music and fellowship.

Next issue—Talent, Creativity, Reflection.



HUGH'S ON THE MOVE—(Upper left) International Administrative Field Representative Hugh Ingraham talks over plans for Johnny Appleseed's first Mid-Winter House of Delegates meeting with JAD President Lou Mau (middle) and co-chairmen for the event: Dean Roach (standing) and Chet Allen, (right), both of the Stark County, Ohio chapter. Also held in conjunction with the meeting at Canton, Ohio were education seminars, a quartet school, show, dance, and craft class. (Upper right) Hugh Ingraham presents President's Manual to Lakewood, Ohio President Norman Short at officer installation ceremony. Other 1963 Lakewood officers include Ted Reese, Don Sinzinger, John Sibbet, Phil Wilding, and Tom Schneid.

International HEP



Val Hicks

A man who has had a great deal to do with the Arrangement category of the Society's judging system will be at the head of the special sessions for Advanced Arrangers. Val Hicks has done numerous arrangements for the Society as well as some for our top quartets. Almost everything sung by the Osmond Brothers, who are the new sensation of the weekly Andy Williams TV show, comes from the pen of Val. He is a former Arrangement category specialist of the International C&J Committee and has served on many International contest judging panels. Until a short time ago he taught school in Salt Lake City, Utah and has recently returned to school as a student at the University of Southern California.



Bob Loose

Bob comes to the faculty from Harrisburg, Pa. where he has been active in many phases of our musical program. Currently director of the Lebanon, Pa. "Singing Cedar Chorus", he is also coaching three quartets. He has trained approximately 20 quartets ranging from novice to accomplished. Some of the better known quartets he has worked with are: Orioles, Easternaires, York-Aires, Out of Towners, Checkmates and the Pennsmen. Bob is a certified judge in Harmony Accuracy and has also done some arranging. He has been trained in Voice Theory, Modern Trio, Glee Club and Choir work and will be working in the Quartet Schools of this year's education program.



Gene McNish

Teaching in the Quartet Schools will be "old hat" for Gene, who is a teacher by profession. Currently an Elementary Music Consultant in the Champaign, Illinois Public Schools, he has received a Bachelor's Degree in Education from Illinois Wesleyan University and his Masters in Musical Education from the University of Illinois, where he has also done post graduate work. Gene has directed church choirs, music festivals and judged school music contests. Besides teaching piano privately, he currently directs the Champaign-Urbana Chorus and sings with the 1962 International Quarter Finalist quartet, The Notations. He is a candidate judge in the Harmony Accuracy category and helped to organize the Illinois District's 1962 HEP sessions.

The 1963 International Harmony Education Program is off the drawing boards and ready for unveiling. As a result of careful evaluation of the 1962 schools, this year's program is designed to reach more barbershoppers than ever before. Geared to meet the barbershopper at his particular level, the broadened program includes specialized courses of instruction in Quartet Development, Chorus Development and Arrangement. Thus, the emphasis is on the three main ingredients of Barbershopping: the quartet, the chorus and the music we sing. Four of the sessions scheduled this year are planned to be of service and interest to the average member. These will be Basic Schools and will not include advanced classes.

SPECIALIZED SCHOOLS ADDED

In addition to the four *basic* seminars, five schools will be held for *registered* quartets only, as well as three special sessions for *advanced* arrangers. These additional schools will deal with the specifics of quartet training and advanced arranging and will allow concentrated study in these particular segments of our singing hobby. Bob Johnson, Society Director of Musical Activities and Director of the HEP Program is scheduling a number of schools for chorus directors. These chorus director's schools are being sponsored and run by our individual Districts. (See dates and places where schools have been scheduled on page 17.)

The 1963 HEP faculty includes only one member of last

year's team (not counting Johnson). Dave Stevens, popular favorite of last year's program will be returning as instructor of Arranging in the four *basic* schools. The Quartet Development portion of these schools will be handled by Dave Mittlestadt who is replacing Gene Smith and Turk Evans, the very capable teachers of these classes last year. Chorus Development will be taught by Bob Johnson at the basic schools. All three of these men will be handling the massed chorus rehearsals. Students at the basic schools will gain not only the rich experience of singing in a large chorus, but will also be privileged to work under three of the Society's very finest chorus directors.

The faculty for the five special schools for registered quartets will include Morris Rector, Bob Loose, Gene McNish and Bob Johnson. These men are all experienced and qualified to help quartets find a more musical approach to their activity. Emphasis at these specialized sessions will be on the musical approach rather than a category or contest approach to quartet singing.

Val Hicks has accepted the assignment as instructor for the Advanced Arranger's schools. Attendance at these three special schools will be restricted so that those in attendance will have a better opportunity to accomplish more in learning the various mechanics of arranging ballads, rhythm songs, novelty, etc.

The four basic schools will be held, as nearly as possible, in locations to serve members who were unable to attend previous schools because of travel limitations. Any member of the Society

Series Expands In '63



Dave Mittelstadt

When the Play-Tonics went into retirement about a year ago, Dave promised he would remain active and offered to help other Barber-shoppers; he is living up to that promise in grand style by being a part of the Basic School faculty. With twelve years of actual quartet singing experience to back him up he will be teaching the Basic Quartet Development class this year. Dave is a former member of the Village-Aires who were Illinois District Champs in 1950 and International Finalists in '51 and '52 (6th place both times). He was a member of the Play-Tonics when they became Mid-Atlantic District Champs in 1954; International Semi-Finalists, 1954 and '55; Medalists, 1956 (2nd), 1957, (5th) and Finalists in '58, '60 and '61. He is currently directing the Livingston, N. J. "Dapper Daps of Harmony" chorus, who were Mid-Atlantic District 1962 second place winners.



Morris Rector

Another outstanding quartet man joins the HEP teaching team in the person of Morris Rector. As bass of the 1958 International Champion Gaynotes, who, incidentally, are together again and accepting engagements, Morris adds a wealth of experience and arranging ability to the Quartet School faculty. He was a replacement in the Frisco Four who performed in the first National Road Company of "The Music Man" and remained with the Company until it disbanded a year ago. He is currently working as a partner in a firm establishing a chain of drive-in restaurants. Before returning to Tulsa, Oklahoma a short time ago, Morris was spearheading the formation of a chapter in New Braunfels, Texas. He has also coached several of our top ranking quartets in the past few years.



Dave Stevens

The lone returnee from the 1962 HEP faculty, Dave Stevens will be teaching the Arranging course in the Basic Schools. Remembered by last year's students for his quick wit and effective teaching methods, Dave will be dispensing many new Arranging secrets to the 1963 students. He is directing the Berkeley, California Chorus who will be representing the Far Western District in International competition at Toronto in July. Dave is fast becoming one of the Society's most prolific arrangers and his musical contributions are being sung by many in our Society. He is the holder of a Master of Music degree and is a professional musician by trade.

in good standing is eligible to attend one of the following Basic schools:

- June 7—Carthage College, Kenosha, Wisconsin
- July 19—Pepperdine College, Los Angeles, California
- August 9—Holy Cross College, Worcester, Massachusetts
- August 16—Langford Hotel, Winter Park, Florida

The total cost to any member attending one of the above schools is \$25.00 per person. The \$25.00 fee includes two nights' lodging, three meals on Saturday, two meals on Sunday and all text materials except manuals. Manuals will be available for each student's use during the schools and will be on sale for those desiring to purchase them. (This applies to all HEP school fees regardless of which school you attend.)

Registered quartets, coaches and judges may attend any one of the following five special quartet schools:

- August 2—Dixie District, location to be announced.
- *August 9—Holy Cross College, Worcester, Massachusetts
- August 23—Chautauqua Institute, Chautauqua, New York
- September 6—Nebraska Center for Continuing Education, Lincoln, Nebraska
- September 20—American Baptist Assembly, Green Lake, Wisconsin

The special reduced fee for quartets attending one of the quartet schools is \$75.00 per quartet. For those attending other than members of quartets, the fee is \$25.00 per person. (Fee includes lodging, meals, text material, etc. as previously stated). *The quartet school in Worcester, Mass. will be held concurrently with a Basic school.

The three schools for Advanced Arrangers will be held as follows:

- *June 7—Carthage College, Kenosha, Wisconsin
 - June 14—Albright College, Reading, Pennsylvania
 - *July 19—Pepperdine College, Los Angeles, California
- *These schools will be held in conjunction with Basic schools.

The schools for arrangers are restricted to members who are experienced arrangers or who have had sufficient training or know-how to substantiate their attendance at one of these schools.

In addition to the above, Bob Johnson has been scheduled in the following schools for chorus directors which are sponsored by, and administered by individual Districts:

- May 3-4—Kitchener, Ontario
- May 17-18—Pittsburgh, Pennsylvania
- May 24-25—Dayton, Ohio
- September 13-14—Kansas City, Missouri

Registration blank for all except chorus directors' schools is on next page.

1963 HARMONY EDUCATION PROGRAM

Registration Blank

Name _____

Address _____ Phone _____

City _____ Zone _____ State or Prov. _____ Chapter _____

Please register me (us) for the school checked.

Basic Schools

Carthage College, Kenosha, Wis.....	June 7-9	<input type="checkbox"/>
Pepperdine College, Los Angeles, Calif.....	July 19-21	<input type="checkbox"/>
Holy Cross College, Worcester, Mass.....	August 9-11	<input type="checkbox"/>
Langford Hotel, Winter Park, Fla.....	August 16-18	<input type="checkbox"/>

Quartet Schools

Dixie District, location to be announced.....	August 2-4	<input type="checkbox"/>
Holy Cross College, Worcester, Mass.....	August 9-11	<input type="checkbox"/>
Chautauqua Institute, Chautauqua, N.Y.....	August 23-25	<input type="checkbox"/>
Nebraska Center, Lincoln, Nebr.....	September 6-8	<input type="checkbox"/>
American Baptist Assembly, Green Lake, Wis.	September 20-22	<input type="checkbox"/>

Advanced Arranging Schools

Carthage College, Kenosha, Wis.....	June 7-9	<input type="checkbox"/>
Albright College, Reading, Pa.....	June 14-16	<input type="checkbox"/>
Pepperdine College, Los Angeles, Calif.....	July 19-21	<input type="checkbox"/>

If this is a quartet registration, please fill in the following:

Quartet Name _____ Registered? _____

Tenor _____ Address _____

Lead _____ Address _____

Baritone _____ Address _____

Bass _____ Address _____

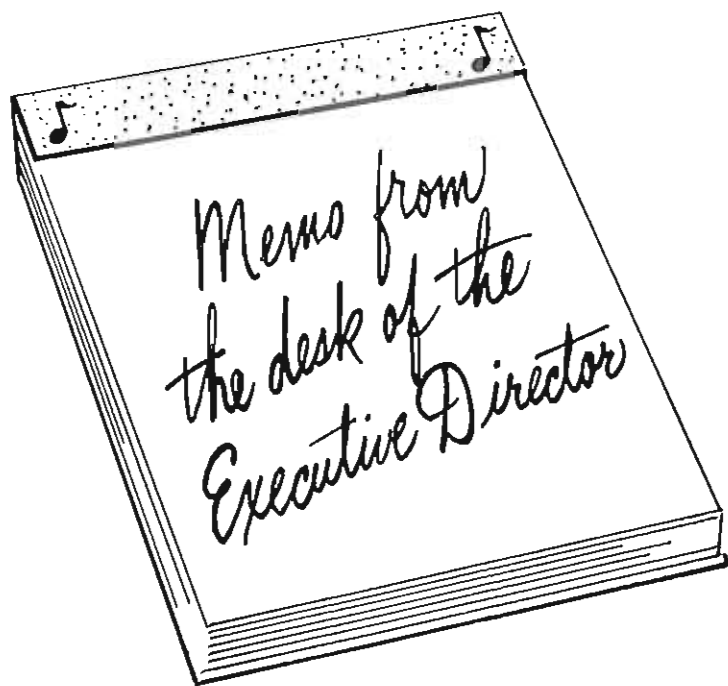
Are you a quartet coach? _____ Certified Judge? _____ Judge Candidate? _____

Arranger? _____ If so, please describe your background briefly: _____

Enclosed is my (our) registration fee of \$ _____. I understand that this fee includes room, meals and tuition at the school. (Registrations are \$25.00 for individuals at all locations, payable in advance. Special registration fee of \$75.00 for quartets applies to quartet schools *only*. Registrations are transferable but not redeemable.)

Mail this completed blank to: **S.P.E.B.S.Q.S.A., Inc.**
6315 Third Avenue
Kenosha, Wisconsin

Please tear or cut along this line



STATUS QUOTES

ROBERT G. HAFER



History is being made in our Society in its 25th anniversary year. Membershipwise, we appear certain to go over the magic 30,000 figure in 1963 for the first time.

In the first quarter of '63, our membership renewal percentage set an all-time high with total renewals of 24,300 out of a December 31, '62 membership of 28,804 for a renewal percentage of 84.35 as of March 31, 1963.

A total of 2,151 new members were enrolled in the first quarter of '63 compared with 1,601 in '62, an increase of 550.

This is obviously the result of planned membership promotion efforts being conducted by most of the Society's chapters. The majority of them are using the membership promotion materials compiled by International Vice President George Dohn of Sacramento, California, which are being mailed bi-monthly in alternate mailings to District officers and to Chapter Administrative Vice Presidents (in charge of membership promotion). Several of our Districts have launched special promotional efforts, some of which have already shown significant results. More widespread effect of various promotional activities should be felt in the second quarter of the year.

ADMINISTRATIVE AND MUSICAL TRAINING

Both the number and quality of chapter officer training sessions being conducted by many of the Districts have been greatly increased, figuring prominently, no doubt, in the improved membership picture. Better handling of chapter affairs and improved musicianship and programming should continue to improve our retention as well as enrollment of new members.

Another statistic which is particularly gratifying is that the number of registered quartets in the Society has reached an all-time high with 1,065 quartets of record at the end of the first quarter of this year. This figure, of course, should be much higher and again, quarter promotion activities in several of the Districts and in many chapters should improve this picture.

PROBE GROWS

The membership of the Public Relations Officers and Bulletin Editors Association now totals 515, an increase of 200 over 1962. The number of column inches of newspaper publicity and the total hours of time on radio and television have increased in pace with the growth of PROBE, which Society leaders feel certain are directly related. *Incidentally, due to budget limitations, the press clipping service being used by the Society has been discontinued—therefore, chapter officers and members are urged to send newspaper and magazine clippings of particular im-*

portance regarding Society activities to our Public Relations Department for review and possible coverage in the Harmonizer.

The Silver Anniversary Convention, which will be the first held in Canada, at Toronto the first week in July has attracted great interest. So much so that once again we have an auditorium seating problem even though the members of the Ontario District, as a condition of being awarded the convention, agreed to watch the proceedings on closed circuit television in the Headquarters Hotel leaving all 3,200 seats in the beautiful, new O'Keefe Centre for visiting Barbershoppers and their families. (Closed circuit TV registrations are still available for Barbershoppers from other Districts at \$10.00 per person. Registration orders should be sent to SPEBSQSA, Inc., 6315 Third Avenue, Kenosha, Wisconsin.) Many innovations are being planned for this convention by the host committee which will make our 25th anniversary celebration a most memorable one.

HARMONIZER HISTORY

Thanks to the cooperation of many of the Society's Districts, Chapters and quartets, the 25th anniversary issue of The Harmonizer (March-April 1963) set an all-time high advertising sales figure for the magazine. We are especially pleased that so much historical information was worked into the ads which made interesting reading for our members. The advertising layouts, designs and copy show that we have much artistic and creative talent in our organization. Incidentally, the 25th anniversary issue was the first printed in Kenosha and mailed from our new Headquarters City and it was the first issue printed by the offset method of printing. Previous issues had been produced by the letterpress method.

Thanks to the cooperation of most of the Society's chapters, a fine record of community service and charitable contributions in the form of monetary gifts, man hours of singing contributions, etc. are being compiled for the records of both the Society and Harmony Foundation, Inc. Also, many chapters and Districts have followed up the Society's request to name the Harmony Foundation as co-donor of such contributions which will greatly enhance the Harmony Foundation's efforts to obtain the most favorable classification by the Bureau of Internal Revenue. Some Districts, Chapters and individual members have also made outright grants of money to the Harmony Foundation to pursue its charitable and educational activities. Full information regarding the operation of the Harmony Foundation appears on page six of the July-August, 1962 issue of The Harmonizer.

HARMONY WEEK

Finally, at the time of writing this column, six joint resolutions are before the Congress of the United States to authorize the President to proclaim April 15-21 National Barbershop Harmony Week in honor of the Society's 25th anniversary. (Being celebrated a week later than usual because of Holy Week. The Society was founded April 11, 1938.) On behalf of the entire Society, I wish to express a sincere thank you to all chapters and members in the U.S. who contacted their congressmen urging their support of the resolutions. This, and other plans, should help make Barbershop Harmony Week in 1963 the most successful yet.

We are on the move!



By Elmer Vorisek

Send Your Ideas To:
13614 Maplerow Avenue,
Cleveland 5, Ohio

Share the wealth

Editor's note: The HARMONIZER is very proud to introduce Elmer Vorisek, member of the Cleveland, Ohio Chapter as new "Share the Wealth" editor. Elmer joins the HARMONIZER staff as a contributing editor after many years as editor of his chapter's bulletin, "The Barber Post". While he was District Secretary (two years) Elmer edited the Johnny Appleseed District Secretary's "Memo". Besides doing a great deal of writing in connection with his hobby, Elmer has served his chapter as Secretary for four years and as Chapter President for one year. He was District Secretary for two years and Johnny Appleseed District President during 1958. He is a member of the "Four Aces" quartet and his wife, Jeanne sings in the Sweet Adeline "Treble Makers" quartet. The Voriseks have four children: Barbara, William, Donald and Virginia. Elmer is employed in the service of the government and does a considerable amount of traveling between Cleveland and Chicago. We're very happy to have him on our team and know you will enjoy his first "Share the Wealth" column which appears below.

As Share The Wealth enters its seventeenth year, we thought it appropriate to recall a few of the many successful ideas submitted over the years to the HARMONIZER's oldest column. Started in 1947 by the late Frank Thorne under the heading of SPARK PLUGS, this column acquired its permanent title when Charley Ward took it over in 1949. Bob Hockenbrough inherited the assignment in 1950 and served thru 1961, followed by Dan Knapp who is now relinquishing it to the present writer. So—away we go!

WANT A RIOT? Select a quartet to lead the chorus, each part directing his own section. Then, by pre-arrangement, have another foursome stand behind them to deliberately cause great confusion by giving the chorus signs to do anything but follow the original four. It'll cause a riot and is a great gimmick for Guest Night.

PANTOMIME PARTY: Our County Line Chapter (Ill.) pulled this off successfully. They had a stage presence contest (audience serving as judges) with quartets pantomiming to Medalist Quartet recordings. It was quite a trick for the foursomes to act out the songs when in most cases they weren't sure of the phrasing of the quartet. The chapter had a ball and, most important, every member participated in this unusual event.

VISITORS: Many chapters place a table in a conspicuous place in their meeting room with a large sign saying "For our Visitors". A note of welcome from the chapter president, a sample membership card, an application card, copies of the HARMONIZER, plus several recent copies of the chapter bulletin are included. This then can be supplemented with excellent material on hand at our International Office. To name a few: "Introduc-

ing SPEBSQSA"—"Why It's Great To Be A Barbershopper"—"Sing, It's Good For You"—Quartet and Chorus Manuals, etc. A complete list may be obtained from our Society Headquarters in Kenosha.

RAISE MONEY? Credit our Akron, Ohio Chapter with this gimmick: A junior-sized thunder mug is placed in front of the Tag Quartet (robber quartet), and anyone wanting to tag in must make a donation first. Since ALL barbershoppers love to sing, the sum raised more than adequately pays for the coffee and donuts furnished each meeting.

TIPS ON TIX: We thank our Alexandria, Va. Chapter for this one. "We have developed a system for ricket-selling which works well with a good many harmonizers. About six weeks before the show, we each make up lists of ticket prospects—friends in our own neighborhood, churches, offices and clubs—and mail each one a letter prepared by the chapter which describes the show, together with a show flyer. The chapter furnishes the letter, the envelope and the postage; all you do is address and sign it. We give each prospect a day or two to think it over, and then contact him personally or by phone. Don't let this mailing or contact wait until the man has his plans made. Mail your letters fast and hit him early while he is still thinking about what you've said and while he still has that weekend open. Suggest that he bring his family—this is fun for the kids, too!"

SUMMERTIME: Our Newark, N. J. Chapter keeps steamboating all summer long, using their meeting nights to visit neighborhood parks and serenade the local citizens. This could bring in several new members and increase your requests for show tickers.

HIGH SCHOOL QUARTET CONTESTS: Many chapters are now conducting these as annual events and now is the time to make your plans for a fast start in September. We know that Buckeye Chapter of Columbus, Ohio has pioneered in this field and awards scholarships to the winning foursomes. We'd like to hear from other chapters and learn of their method of handling this event. A wonderful way to get young men acquainted with our type of music.

DAD AND LAD: What better way to insure our future than to inculcate our sons with that four part chord! Plan a Dad and Lad night soon.

WHAT'LL WE SING is no longer a problem at many chapters. They have a list of familiar old titles on the wall of their meeting room. Each title is numbered and the letters are large enough that the guy who's had bifocals the longest can easily read the list from the back of the room. No stewing around to decide what they're gonna' sing. Someone calls out a number and away they go. Another cutie along this line is the Pocket Size list of old song titles as put out by many of our chapters. It serves as ready reference in the chorus, when woodshedding, etc. An ex-

cellent example of just such a card may be found on page 29 of the March, 1956 HARMONIZER. Incidentally—it would make an excellent piece to hand out to guests and new members.

GUESTS: Bring a guest or pay the penalty of making a speech is the gimmick used by some of our chapters. And when you bring 'em—MAKE 'EM WELCOME! The big smile, the warm hand clasp, a cheery hello are all part of greeting guests. If your chapter uses song books, be sure your guests is provided with one.

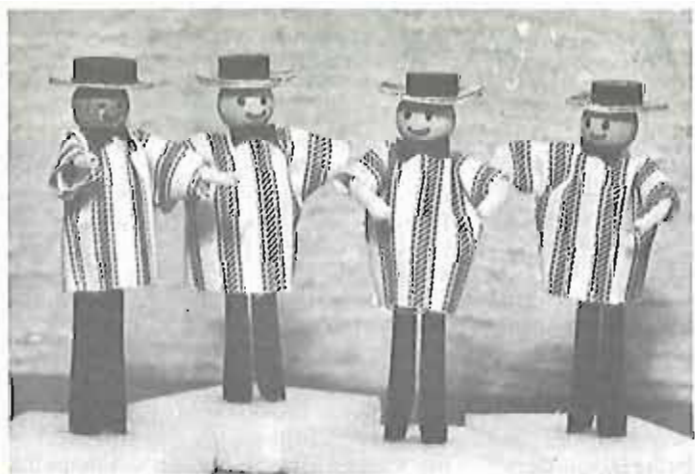
BALL O'FIRE: We quote our good friend "Hock"—former custodian of this column—who once said: "Wisdom is knowing what to do—skill is knowing how to do it—and virtue is in doing it. Certainly here is the key to good leadership. But Barbershoppers have added another important ingredient—ENTHUSIASM! When you get a man with all these qualities you've got yourself a ball of fire! Back him up—give him your support and cooperation". To which we might add—and watch your chapter GROW!

450 EXTRA—SHOW UP AT AFTERGLOW! This is a report on one of the most clever and certainly greatest time-consuming jobs ever undertaken by our hardworking Barbershoppers. The photo below caught our eye as we read the January issue of the BINGHAM-TONE, monthly publication of the Binghamton-Johnston City, N. Y. Chapter. As the caption read—"You had to see 'em to believe 'em". Here then is the story (condensed) of the 450 little Barbershoppers.

Six dedicated Barbershoppers—Ralph and Fay Williams—John and Della Pepernik—Carl and Betty Williams—worked for almost six weeks making these place settings for the Afterglow. Carl and Betty furnished 450 clothespins, blue enamel and pipe cleaners. Ralph and Fay procured styrofoam sheets. John and Della obtained red and blue fabric, wooden dowels and posterboard. Using the September-October HARMONIZER as a guide in making the realistic miniatures, Betty painted 450 clothespins with eyes, noses and mouths, while the other wives sewed the 450 miniature jackets.

Meanwhile, Ralph drilled 450 holes through the clothespins and Carl cut 225 pipe cleaners in halves for arms. He also dipped the pins in a jar of blue paint and, presto—blue trousers! John with his power saw, cut 450 pieces of dowel for the skimmer crowns. The styrofoam bases made interesting saw work. As John ran these through the saw they flew all over the cellar, then were later collected with a broom. He also punched out the hat brims from the posterboard with a one-inch punch.

Still later, the girls continued to sew, and sew, and sew the little jackets, while the boys punched out cloth discs to be pasted to the hat brims. They also cut out 450 tiny blue bow ties (enough to make anyone go blind at this point!). Finally, about



450 Extra—Show up at Afterglow!



MOBILE BILLBOARD: A most unusual way of advertising a show was developed by our Jacksonville, Florida Chapter. An outdoor advertising company provided (for the cost of materials alone) six fixed billboards and the mobile billboard pictured below. The mobile board was moved around town, mainly to various shopping centers, for the two weeks immediately preceding the show. It proved highly successful and, incidentally, the proceeds of the show were contributed to the Community Chest-United Fund. Huzzahs! The fixed billboard idea has also been used by our Binghamton-Johnston City, N. Y., chapter with similar success. Great!

six weeks after the initial start of this project, they all met for 'assembly line' night. The girls put the jackets on the clothespins, inserted the pipe cleaner arms through the sleeves and the clothespins. The boys pasted the bow ties in place, the cloth discs onto the hat brims, and affixed the hat crown into place. They then completed the assembly by mounting the little guys onto the styrofoam bases and pasting the completed hats on top of the little heads. Oh yes, all of the little jackets were ironed before dressing.

It was a tremendous job for these six wonderful people, and a tremendous hit these 450 'lil Barbershoppers made at the Afterglow. It proves once again how clever some of our Barbershoppers are and the amount of work they will perform for their hobby!

FREE MUSIC

"Dear Old Girl", the third song in the current "free" series was distributed to chapter secretaries during April. The first two ("LORENA" and "IN THE SHADE OF THE OLD APPLE TREE") may now be purchased at 10¢ per copy.

Arrangements in this series are published at the rate of one every other month and will be shipped in quantities equalling the number of members on record at International Headquarters.

Chapter secretaries are instructed to distribute the arrangements in accordance with the wishes of the members. In some chapters it might be practical and convenient to keep them in the chapter's music library where you would retain the privilege of checking the music out for use by your quartet.

Happy singing!

to a variety and an assortment the
TETS
 have a fine line of...
 choruses, or a foursome with a two
 hundred horsepower bass give or
 with "Money . . . Honey . . . Home
ney-Gie doing.
 love you love yo
 love you, love you, Lo
 bring and in the fall



We haven't heard the Coachman Four as yet, but we're willing to bet the photographer responsible for the above picture of the quartet was in good position to hear them when this picture was taken. Organized in October of last year, the Amarillo, Texas foursome has already made 27 appearances and is planning on entering competition this year. They appear in the photo as follows: top, B. D. Harrington, lead; right, Vern Comp, tenor; bottom, Herman Hoop, bass; left, Bill Epps, bar.

• The Plattsburgh, New York Chapter is especially proud of Joe Cox who was the subject of a feature article appearing in the Plattsburgh Press-Republican in February. Joe is a member of a newly formed quartet called the *Hickory Stick Four*, made up of four teachers. Arnold Burdeau, teacher of history and social studies at Plattsburgh Junior High School, Captain George Kentosh, Pilot instructor at Plattsburgh Air Force Base and Lucian R. Bernard, Physics instructor at Plattsburgh High School are other members of the quartet. Joe is Guidance Counsellor at the same high school.



A major operation on his shoulder didn't keep Bob Welzenbach from rehearsing with the Oriole Four (Dundalk, Md.). Pictured above from left to right are: Fred King, Jim Grant, Welzenbach and Don Stratton busting a few on Welzenbach's hospital bed.

• The *Variety Four*, a new Illinois District quarter has some prominent quarter men making up its personnel. Clair DeFrew, ex *Village-Aires*, Chord Kings, *Four Renegades*, and *Keytonics* is singing tenor with the new group which has Dick Johnson, former lead of the *Escapades* singing bari; Jim Bond, formerly of the *Village-Aires*, *Four Tissimos*, *Barber-Q-Four* and the *Escapades* singing bass and Bob Menter, former lead-tenor with the *Keytonics* on lead.

• Two new quartets may come as a result of the decision of the "*Four-Get-Me-Notes*" to "hang up their matched socks" and disband. The *Wayfairers* contain two former "Note" men. Barry Porter is singing lead in the new group and Cline Clary is ar bari. George Core, ex-"Note" is working with three others to form a new unit.

• The "Hey Hey Herald", South Bay, California Chapter bulletin has an interesting account of the appearances of the *Manbatters* during 1962. The quarter with Seeberg, tenor; Don Galvin, lead; Dick Ferrin, baritone; and Sheldon Nelson, bass racked up a total of 73 appearances during 1962 which included the follow-

ing: twelve Society parades, seven Sweet Adeline shows, thirteen package shows, thirteen banquets, picnics and installation affairs, thirteen civic programs, six church appearances, seven special chapter meetings and two Society contests. An enviable record indeed, and the Society extends its congratulations to the *Manbatters* for the fine service they have performed for their chapter, district and the Society.

• The Dayton (Ohio) Suburban Chapter is proud of the *Daytowners* quarter and tell this rather unusual story about the foursome. It seems the quartet made an appearance at a Cub Scout dinner and



The Colonials are shown above without their "frills and fancy lace" trademark. From left to right The Colonials with a "new look" are: Jim Raffle, tenor; Chuck Brooks, lead; Dale Keddie, bari; and Bill Brooks, bass.



The Incomparable Hildegard entertains at the Salvation Army Men's Social Service Center in Washington, D.C. assisted by the D.C. Keys of the "D.C." Chapter. The "Keys" from left to right are: Mickey Beall, tenor; Kon Brownley, lead; Harter Williams, bari and Ed Place, bass.

after stuffing themselves adjourned to another room where they found the stage all set up and ready to go. On the stage were three cages containing wild animals. Behind one of these boxes on the floor were a couple of cloth bags. Since the stage was kind of small, there wasn't much room for the quarter to move around and one of the foursome proceeded to move the bags with his foot. Much to his surprise, the bag started moving. You guessed it! Each

bag contained a snake. We believe this is the first time we've ever heard of a quarter competing with snakes on the stage.

• Many quarters have very unusual beginnings and we think the *Aire Cuts* of Montclair, New Jersey became a quarter in a unique fashion. The following is a "tongue in cheek" news release which pretty much tells the story of the newly registered quarter: "Organized in April, 1962, the *Aire Cuts* have been delighting themselves with their singing ever since. No less august a group than the Harvard Alumni Association of New Jersey is to blame for the founding of this quarter. For their annual dinner meeting in the Grand Ballroom of the Hotel Suburban in East Orange, this small band of Crimsons who had withstood the lure of Washington, wanted, for reasons they never made clear, a Yale Quarter to provide the entertainment. Now, it so happened that the Montclair Chapter of the Society . . . didn't have a Yale Quarter at that particular time, and indeed, had no organized quarter at all. Rising to the

(Continued on next page)

The Chemung County (Elmira, N.Y.) Chapter is justly proud of their record of contributing to their local Blood Program for fifteen successive years. A free ticket to their chapter's annual show is awarded to each blood donor. The Mark Twain Characters (personnel not identified) are shown right as they took part in a promotional picture for their local paper. Community service at its best? "You bet!"



NEWS ABOUT QUARTETS

(Continued from Page 23)

challenge, three past presidents and a past secretary of the chapter, including a lone Yale man, put on a performance they will never forget under the now defunct name of *The Quarter Blues*.

"Encouraged by this experience, the *Aire Cuts* have continued singing—principally for their own amusement, but occasionally in public. Not at all widely travelled, they have nonertheless been heard by listeners from four continents, including the distinguished Ambassador from Ceylon.

Members of the quartet are: Tom Moore, bass; Walt King, III, tenor; Bob Dunn, lead and Dick Bonsal, bari." A unique beginning indeed, and we hope the foursome stays together for many years.



Lending an ear to woodshedding by the Diamond Statesmen, Wilmington, Delaware, quartet is Hoosier comedian Herb Shriner, star of stage, screen and television. Both the quartet and Mr. Shriner participated in a national sales meeting of the Du Pont Company's automotive specialties section. Quartet members, left to right, were Irvin Sutton, lead; Harry Williamson, tenor; Hal Kauffman, bass; and Julian Crew, bari.

• We extend sincere sympathy in behalf of the Society to our 1951 International Champions, the *Schmitt Brothers*, whose mother, Mrs. Anna Schmitt, passed away on March 27th at the age of 79.

• Another quartet who has reorganized its personnel recently is the *Derbytowners* of Louisville, Kentucky. Singing along with past Derbytowners Howard Bonkofsky, lead; and Jim Miller, tenor; are Doyle Buchanan, bass and Leroy King, baritone.

• The Osmond Brothers continue to

break up the Andy Williams Show each Thursday evening (NBC-TV) even though they are appearing with veteran stars such as: Keely Smith, George Gobel, Red Norvo and Williams himself. The importance of a television review these days can either make or break a new act and Rick Du Brow, UPI columnist, had a very interesting review on the boys from which we quote in part: "Yesterday it was announced that the youngsters from Ogden, Utah were signed to a long-term contract by Williams. . .

"To be specific, their voices are the closest things you will hear to chimes. The youngest brother is a magnificent ham, and the others play off him beautifully, giving him his head. To top it off, they have faces that absolutely shine with handsomeness of a natural and unaffected sort, and intelligence and simple good

official name of the new foursome, the Winter family, a father and three sons make up the quartet. Robby sings bass; brother Buddy on lead; Ted Jr. sings tenor and Ted, Sr. ("old man Winter") sings bari.

• The *Sons of Fun* of the Raleigh, North Carolina Chapter were highlighted in the annual Raleigh Kiwanis Club Follies last November. This is the second time the quartet has appeared on the annual Kiwanis Club show staged for the benefit of the Hilltop Home for Mentally Retarded Children. The *Sons of Fun* are perennial favorites with the large audiences who have helped the Kiwanis Club contribute many thousands of dollars to this fine charity.

• The *Someday Funnies Quartet*, consisting of Armin Worden, Harold Ray, Joe Kobiljak and Chuck Huer, along with



Buckeye Chapter, Columbus, Ohio—Presentation of the John Wade Memorial Trophy to the FOUR-GET-ME-NOTES for greatest service by a quartet to the chapter during 1962, took place shortly before they announced their decision to retire. (See details in this column.) From left, Cline Clary, Ron Morrison, Barry Porter, George Core, John Wade, Jr., Mrs. John Wade.

nature. . .

"It is a phenomenon of show business when an act comes along that can pick up a program from dead center and get it moving, or can soar it to heights of pleasure." We know the entire Society is interested in their success and we'll be watching with great interest, the progress of the Osmond Brothers, as they continue to present our favorite type of harmony.

• As a result of their half-hour radio show on Radio Station WCBM, the Baltimore Chapter has a new quartet in their midst. Although we do not have the

Bud Bearby, president of the Southwest Suburban (Illinois) Chapter and member Jack Baird really showed the spirit of Thanksgiving when they each donated a pint of blood to the Blood Bank to replace that used by Carol Felgen, daughter of Tom Felgen, *Four Renegades'* bass. Carol had open heart surgery recently.

• After competing in six of the last seven International Contests, the *Dunesmen* of Hobart and Gary, Indiana have laid aside their pitchpipe. The quartet has been a very popular parade attraction and will be sorely missed.

The Monterey Peninsula (California) Chapter is proud of the Plus Four even though the quartet shown right seems to be laying down on the job. The reclining four are from left to right: Gene Smith, tenor; "Buck" Williams, lead; Nell Keefer, bari and Leo Stutzman, bass.



Society Salesman — Southern Style

By D. H. Huffines, Jr., Member, Raleigh, North Carolina Chapter

The Raleigh Chapter is extremely proud of the honor bestowed on H. B. "Squeaky" Jordan as a Society "Man Of Note" award winner after bringing in eleven new members during the last year. "Squeaky", as he is fondly called by all who know him, was one of the original ten who organized our group which was licensed in January, 1961, and he has been an enthusiastic spark-plug of this young chapter since its inception. In addition to the eleven new members he brought in during 1962, he was largely responsible for the interest of many of those who signed our application for charter in December, 1961.

An ardent, dedicated advocate of Barbershop-ping, "Squeaky's" tremendous faith in the appeal of the Society and his unflagging devotion to every phase of our chapter activities have been a fount of inspiration and a symbol of leadership to every member.

Our chapter has been blessed from the start with one of the most capable and devoted directors anywhere in Paul Conway. "Squeaky" brings prospective new members to our meetings confident that he can "open the door" and that Paul's ability and leadership will close the sale!

"Squeaky" has never accepted any titles or positions of office offered him insisting strongly that he can do more for the chapter as a "worker". No job has been too large or small; he tackles them with equal vigor and zeal. As Show Chairman for our 1962 Parade he has the entire membership organized into an efficient team eager to put on the best show in Dixie!



H. B. Jordan

His barbershop career began five years ago with the Durham, North Carolina Chapter. From his hometown of Cary, North Carolina, four miles from Raleigh, he and the other members of his quartet, the "Sons of Fun" drove 25 miles each week to attend the Durham meetings. This quartet was the nucleus of the organizing group of the Raleigh Chapter.

In addition to barbershopping, he has an intense interest in the young people of his community. For several years he wrote and directed shows performed for the benefit of the Cary High School Band. In 1962 the "Sons of Fun" quartet contributed a great amount of time and energy to a campaign to raise funds to send the Cary Band to the national premiere of the "Music Man" in Mason City, Iowa. They made many appearances before civic clubs and groups and on a television marathon sponsored by the local TV station for this cause.

"Squeaky's" wife, Katie and his two daughters, Kathy and Betsy, are also ardent barbershop enthusiasts and Sunday afternoon at the Jordan household is often "open house" for Barbershoppers. They invite friends and neighbors of all ages to drop in for refreshments and a little close harmony. Quite naturally, most of those who attend find themselves at the Chapter meeting on Monday night!

"Squeaky's" efforts and interests in young people led to the formation of a high school quartet from which has subsequently developed our newest registered quarter, the "Capri-Tones", a very promising new group comprised of students of N. C. State College.

As spokesman for the "Sons of Fun" in their performances, "Squeaky" always projects his ebullient enthusiasm for barbershopping with an inviting appeal to his audience to relax and enjoy life through singing. Wherever he goes, he is a super salesman of the Society and anyone in North Carolina who knows him knows he is a Barbershopper!

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From Where I Sit . . .

By LEO FOBART
Editor



• At a recent Dixie District Board of Directors meeting in Birmingham, Alabama president, Dr. Tom Prince announced that the Dignitaries quarter had decided to wage a personal campaign in the South to help their District increase in membership; start new chapters; have better chorus activity and, most important, form quarters which can "whup them Yanks" in International competition.

The team is known as the "Flying College of Barbershop Knowledge" and is now ready at the Knoxville, Tennessee airport awaiting invitations to bomb chapters in the Dixie District with Barbershop knowledge. The highly trained crew, veterans of many barbershop battles, having won almost every possible honor as singers and administrators, is prepared to share its brains with chapters and members throughout the District. We want to commend the foursome: Gil Oxendine, John Ribble, Bill Templeton and Tom Prince, for taking time which could be used headlining shows on weekends, and making themselves available to any chapter just for bed and board. Latest word from Tom Prince is that acceptance of the "Flying College" has been great, and many chapters are presently lining up the services of the Dignitaries.

• Canadian Barbershoppers in the vicinity of Hamilton, Ontario will be interested in learning that the Burlington Chapter has a weekly program on CKOC (Dial 1150) on Thursday at 8:05 P.M. If you want to keep our style of harmony coming your way in that area, why not drop a postcard to the radio station and let them know.

"The Big Sound Of Barbershop Harmony" is beamed each Saturday from station WAZL, Hazelton, Pennsylvania (Dial 1490) at 6:15 P.M.

"Strictly Barbershop" is the title of the new radio show for Barbershoppers in the midwest. Covered by both AM (Dial 1410) and FM (Dial 94.3) the program emanates from station WRMN, Elgin, Illinois at 4:15 P.M. on Sundays.

Curt Hockett, Society Public Relations Director and Kenosha Chapter president, has been doing a half hour all-Barbershop harmony show on Sundays at 4:30 P.M. from WAXO-FM (Dial 96.9) for some more good listening in the mid-west.

• Our congratulations to the Pittsburgh, Pennsylvania Chapter for being part of an award winning film. The Freedom Foundation gave the top award in the film category to "Men Of Tomorrow". The title song for the movie was arranged by Larry Autenreich and sung by the Pittsburgh Chorus.

• Color my face red! In our "On The Cover" remarks regarding the January-February cover, we inadvertently failed to give credit to Dan Mack for his great production-direction assistance on the "Circus of Harmony", Pasadena, California show. Dan is presently the president of the Pasadena Chapter and we are thankful to Dan's father for calling this mistake to our attention.

• The Town North (Garland, Texas) Chapter was quite surprised to find that new member Greg Olds lived next door to Society founder O. C. Cash until 1948. At one time Greg's father was President of the Tulsa Chapter, but even with a solid Barbershop background as close as that, Greg never got around to joining until he dropped in on a Town North meeting a few weeks ago. We are indebted to "Town North Notes", bulletin of the Town North Chapter, for the information on Olds.

• The San Antonio, Texas Chapter is very proud to have as one of its members, Franklin Spears, who was recently chosen by the San Antonio Junior Chamber of Commerce as the outstanding young man of 1962. We join with the San Antonio Chapter in extending congratulations to Spears.

• One reason given by members for giving up their membership is that they "never got anything out of it". It brings to mind the story of the little boy who kept falling out of bed one night. "What on earth is the matter with you tonight?" his mother said, as she tucked him in for the third time. "Well, Mommy", he said, "I guess I stay too close to the place I get in at". It is obvious that you get out of your chapter only what you put into it. The one who stays too close to "where he came in at" will inevitably take a tumble. It's pretty hard to argue with those words, and we're glad we "researched" this particular item from "Utica Notes", bulletin of the Utica, New York Chapter.

• Vacationing Barbershoppers as well as all Northeastern District members will be happy to learn that Keene, New Hampshire Chapter will be presenting a sacred concert at the famous outdoor non-sectarian shrine known as the "Cathedral of the Pines" at Rindge, New Hampshire on Sunday, July 28, 1963 from 5:00 P.M. until 6:00 P.M. Montreal, New London, New Bedford, Marblehead and Framington Chapters will join Keene for the affair. Each chorus will sing two sacred numbers in strict Society harmony, concluding with a sacred rendition by the massed chorus followed by our own Society anthem "Keep America Singing". We extend our best wishes to the Keene Chapter for spearheading this movement.

• We are proud to learn that "Bud" Arberg has been decorated for meritorious civilian service by the Department of the Army. The citation, signed by J. C. Lambert, Major General, U.S.A., The Adjutant General reads as follows:

"Dr. Harold W. Arberg has distinguished himself during his service in the position of Chief of the Music Unit, Recreation Section, Special Services Branch, Personnel Services Support Division, Office of The Adjutant General, Department of the Army, during the period 23 July 1952 to 3 September 1962. His management of the music program has consistently produced superior results and noteworthy advancement of good music throughout the Army. His professional competence, personal dedication, and unselfish devotion to duty reflect great credit upon himself, the Office of The Adjutant General and the Department of the Army". A fine testimonial for one of our best musicians.

• What do you do with your HARMONIZER when you get finished reading it? Do you file it in file "Z", and just let it collect dust until it gets so old that you end up throwing it in the trash? What do you think of taking your HARMONIZER to your local barbershop? If you think this is a good idea, place a personal note on the inside cover that invites men who may pick up the magazine to your local chapter meeting. Make sure you mark your phone number in case these men want to contact you. Who knows, your phone may start ringing off the hook and consequently, our membership would really rake a jump. (Editor's note: I surely can't take credit for this idea even though we think it's a good one. We've seen it in so many bulletins that we're just sure many of our chapters are now putting their old HARMONIZERS to good use.)

• Two well known figures in district administrative matters for a great many years have relinquished their official positions

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as of the first of the year. Belated though it may be, we want to wish the very best of everything to Jerry Graham, retiring secretary of the Far Western District and "Hub" Stone, retiring secretary of the Evergreen District and editor of Evergreen's District publication "Timbre". Both men have given a great deal of themselves in their official capacities and we surely hope the future is rewarding for them.

• The name Marco Pinkard probably means very little to many of us in the Society. However, Mr. Pinkard, who passed away a short time ago, was a composer whose efforts will long be remembered by Barbershoppers. "Sweet Georgia Brown", "Gimme A Little Kiss", "Mammy O' Mine" and "Don't Cry Little Girl, Don't Cry" are some of the well known barbershop numbers he composed. Another man whose song, "Lonesome, That's All", has been sung for many years, passed away early in January. Ben J. Bradley, composer and piano dealer, died in Franklin, Kentucky at the age of 79. His most popular song "Lonesome, That's All" was written in 1918 in a back room of a music store where he was working. Bradley later said he composed "Lonesome" to win a \$2.50 bet that he couldn't write a song in one hour. More than one million copies of the music to "Lonesome" have been sold. The Society mourns the dearth of these two gentlemen who have contributed so much to us.

• Bob Johnson, the Society's Director of Musical Activities received a fine thank you letter from Victor Milner, Jr., Commander, United States Air Force, Goose Air Defense Sector, for sending 40 copies of the Society's Extension Song Kit and a copy of the Chorus Director's Manual to him. In his letter Commander Milner mentions that they have over 1400 military personnel in their area and plan to have several quartets vie in competition to determine the top quartet from the entire Goose Sector. Cam Higgins, of the Teaneck, New Jersey Chapter, is the man who alerted Bob Johnson to the need for music and we're happy to see such good use being made of our "extension song kits".

• We always speak with high regard about the wonderful cross-section of people attracted to our Society. Joining the long list of unusual occupations of men in our Society is Arthur Mould, member of the Niles-Buchanan, Michigan Chapter who recently added to his local realty and insurance business, the manufacture of caskets for family pets. Most of the firm's business is done by mail, with some of the nations 200 pet cemeteries, the principle purchasers of caskets. Four sizes of caskets are manufactured ranging from the small "parakeet size" to the large "collie size". (Editor's Note: Hmum, nothing for snakes?)



"Robert G. Hafer Days" in Canton, Ohio on February 1 and 2, brought together Bob's old quartet, the "Memory Laners" who are pictured above. Members of the reunited foursome are from left to right: Bob Brooks, Hafer, Chet Allen and Ralph Craddock. The Society's Executive Director was honored in typical homecoming fashion by the Stark County Chapter (Bob's home chapter, Canton, Ohio joined forces with Massillon, Ohio to form the present Stark County Chapter). Hafer received special tribute when a proclamation was read from the Mayor of Canton, James H. Lawhon. He was presented with a special plaque by D. Dean Roach, president of the Stark County Chapter. The entire affair was held in conjunction with educational sessions conducted by Lou Mau, new Johnny Appleseed District President and Hugh Ingraham, Society Administrative Field Representative working in JAD.



N. Y. Congressman Harold C. Ostertag leads the Wanderers of Arlington, Va., (above) in singing on the U.S. Capitol steps. Listening in the rear row are (l to r) W. L. "Buck" Domlny, Mid-Atlantic District President; Rep. Horton and S. Wayne Foor, the Society's International President.

PRESIDENT KENNEDY PROCLAIMS NATIONAL HARMONY WEEK

Barbershop Harmony Week and our 25th Anniversary celebration got a tremendous vote of confidence last month in the U.S. Congress, the U.S. Senate and at the White House in Washington.

Thanks to the efforts of Congressmen Frank Horton, 36th District of New York and Harold Ostertag, 37th District of New York, wheels were set in motion in Congress to recommend to President Kennedy that he issue a Presidential Proclamation designating April 15-21 as National Harmony Week for all U.S. citizens.

Congressman Henry Schadeberg of Wisconsin's 1st Congressional District (in which Harmony Hall is located) joined his New York colleagues in issuing a resolution on this subject. Eventually six House Joint Resolutions were presented for consideration.

On March 28 the members of Congress approved Congressman Horton's resolution by a unanimous vote. It was immediately sent to the Senate where, under the guidance of Senator Kenneth B. Keating of New York, it received another unanimous vote on April 2. The resolution was immediately forwarded to the White House for President Kennedy's signature.

This is a great tribute to the SPEBSQSA and it shows quite graphically the value of recent public relations programs which have made so many more thousands of Americans aware of our Society and its community service through song.

Recognition such as this can give all members new PRIDE in their organization and their personal efforts to "Keep America Singing".

Customs Rules For Convention-goers

TOURISTS' BAGGAGE

The necessary wearing apparel, and personal effects in use by the visitor can be admitted free of duty. Up to 50 cigars, 200 cigarettes, two pounds of tobacco, and 40 ounces of alcoholic beverages, per adult person, may be included. This does not apply to merchandise or articles intended for other persons, or for sale. All goods must be declared.

(Incidentally, the temperature at Toronto during July is much the same as Chicago, New York and Detroit. Keep this in mind when you're planning your Convention wardrobe.)

SPORTING OUTFIT

Visitors may also bring sporting outfits for their own use by declaring them at entry. These can include fishing tackle, portable boats, outboard motors, equipment for camping, golf, tennis and other games, radios, portable or tablemodel television sets, musical instruments, typewriters, cameras (with up to six rolls of film and 12 flashbulbs per person) in their possession on arrival. For convenience it is advisable to list such equipment in advance with the description and serial numbers of outboard motors, guns, cameras, etc. All such articles must be identified and reported outwards within six months after entry.

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Automobiles will be admitted for touring in Canada, without payment of any duty or fee, under a Traveller's Vehicle Permit which is good for any period up to six months. The permit is readily available at port of entry. Vehicle Registration Card should be carried.

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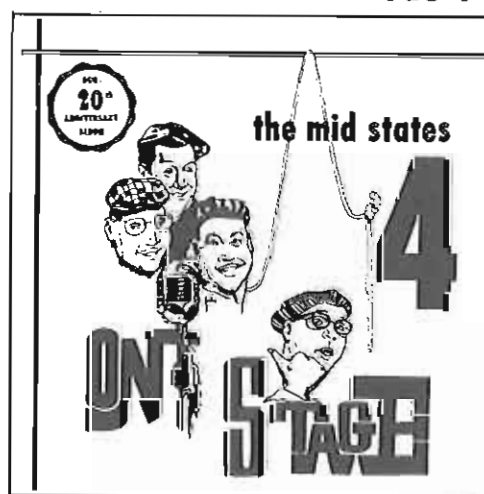
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THE HARMONIZER—MAY-JUNE, 1963

Gala Lads— (Continued from page 9)

guys you'd ever hope to meet. Even now, when they're spending every weekend away from home—going from Parade to Parade—each Wednesday night you'll find them at chapter meetings, singing in the chorus and having themselves "a ball". And afterwards, when we gather at "The Trails End" for our weekly afterglow, you'll see them singing with one group one minute and with some other group the next.

We'd like to pay tribute here to a group of people whose names may never appear on any of the records of our Society, yet whose efforts towards the achievement of this most treasured of trophies by the Gala Lads can only be matched by the four members of the quarter themselves—their wives and families! On behalf of our Society—and at the special request of Tom, Bill, Gordy and Dave—we wish to extend to Jeanette Keehan, Eleanore Cockrell, DeAnna Lees and Doty Panther our warmest congratulations and deep appreciation for their patient forbearance and undaunted support. No one makes it to the top by themselves, and as these men will tell you, no less than *eight* people won *this* championship!

As far as the Gala Lads' ladies are concerned, the "time of peace and quiet" is still somewhere in the future, for their men are traveling now more than ever before. In a way they're conditioned to "weekends-without-papa" because of all the rips the boys have made during their years of Barbershopping, but they'll still be mighty relieved when the pressure is lessened somewhat after the Toronto Convention.

The guys will admit to a bit of this same feeling—and who's to blame 'em? In case you haven't already done so—take another look at the years each of them has in this organization. They're definitely not newcomers—in fact, at the time they won the Championship they had over *53 collective years* of experience behind them. Whether you look at that on a collective basis, or as individuals, these fellows have devoted a good hunk of their lives to this "business" of learning how to become Champs—but then, *it takes a long time to learn that!*

So long as we have men in our organization of the calibre of Tom Keehan, Bill Cockrell, Gordy Lees and Dave Panther, we'll have Champions worthy of that name and a Society in which we can continue to take pride!

Wally Haglage Story— (Continued from page 11)

Believe me, there is much of this man's story passed over; the writer fervently hopes it will someday be recorded to inspire the ordinary—not to glorify a person who is sufficiently rewarded by his own manufactured happiness. The writer is now obliged to reflect back to Barbershopping, and the time when ringing chords 'bugged' Wally. The Sycamore Chapter was quick to send their missionaries; an appointment was made for several chapter officers and Bob Williamson, Area Counselor. They arrived: four in uniform! Courtesies completed, the uniformed exploded into chords. Hurried phone calls responded with eight more neighbors, interested in singing. Each time the Six Foot Four took a breath, Bob Williamson related organization information. His job was easy to sell such an appealing group.

The Clermont Clippers are proud of Wally, and willing to share him with you. Since we are neophytes in this organization, we invite all the help and good words which will aid us in representing Barbershopping. Can we hear from your chapter? What a send-off for the Charter Nite Show MC to say (honestly) that over 600 chapters have sent best wishes to Wally and the Clermont Clippers.



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In accordance with the Society by-laws, our accounts have been audited by DREW & HOUSTON, Certified Public Accountants, 625-57th Street, Kenosha, Wisconsin for the year ended December 31, 1962.

The audit report has been presented to the Board of Directors and a copy is on file at International Headquarters. A condensation of the audit report is as follows:

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBERSHOP QUARTET SINGING IN AMERICA, INCORPORATED
CONDENSED BALANCE SHEET
DECEMBER 31, 1962

ASSETS

Current Assets:	
Cash on hand and in banks.....	\$ 50,046.06
Accounts receivable, less reserve for doubtful accounts.....	69,754.83
Inventory of music and supplies, at cost.....	64,019.86
Total current assets.....	\$183,820.75
Investment in U. S. Government Securities	15,400.89
Fixed Assets at cost less provision for depreciation.....	69,602.52
Prepaid expense and deferred charges	11,192.39
Total assets.....	<u>\$280,016.55</u>

LIABILITIES, RESERVES AND NET WORTH

Current liabilities including accounts payable and accrued liabilities.....	\$ 23,476.86
Reserves and deferred income.....	75,795.82
Net Worth—Equity of members at December 31, 1962.....	180,743.87
Total liabilities, reserves and net worth.....	<u>\$280,016.55</u>

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBERSHOP QUARTET SINGING IN AMERICA, INCORPORATED
CONDENSED STATEMENT OF INCOME AND EXPENSE
YEAR ENDED DECEMBER 31, 1962

Income:	
Dues and fees	\$206,616.00
Convention income.....	33,974.75
Subscription and advertising income—The Harmonizer.....	45,504.08
Proceeds from sale of music and supplies	25,710.41
Expansion Fund receipts	6,145.29
Royalties and other income.....	16,811.42
Total income.....	\$334,761.95
Expense:	
Administrative office service.....	\$ 97,319.80
The Harmonizer.....	46,733.08
Department of publicity and public relations.....	29,205.69
Department of special events.....	14,935.08
Department of musical education.....	28,933.72
Department of field service.....	10,069.62
Special services to Districts, Chapters and members.....	47,452.50
International and District Officers' meetings, Forums and International Committee expense	23,612.79
Property maintenance expense.....	27,775.37
Other expense.....	3,600.00
Total expense.....	\$329,637.65
Excess of income over expense for the year ended December 31, 1962	<u>\$ 5,124.30</u>

HARMONY FOUNDATION, INC.
CONDENSED BALANCE SHEET
DECEMBER 31, 1962

ASSETS

Current assets including cash in bank and account receivable.....	\$ 9,908.73
Fixed assets less provision for depreciation	71,460.94
Total assets.....	<u>\$ 81,369.67</u>

LIABILITIES AND NET WORTH

Current liabilities including accrued real estate taxes and reserve for memorial endowment fund.....	\$ 2,494.42
Net Worth.....	78,875.25
Total liabilities and net worth	<u>\$ 81,369.67</u>

HARMONY FOUNDATION, INC.
CONDENSED STATEMENT OF INCOME AND EXPENSE
YEAR ENDED DECEMBER 31, 1962

Income:	
Rental income.....	\$ 6,000.00
Contributions received.....	6,866.00
Total income.....	\$ 12,866.00
Expense and contributions made:	
Operating expense—Taxes, depreciation, etc.....	\$ 5,123.03
Grants and awards for charitable and educational purposes.....	5,000.00
Total expense and contributions	<u>\$ 10,123.03</u>
Excess of income over expense and contributions for the year ended December 31, 1962	<u>\$ 2,742.97</u>



METAIRIE, LOUISIANA (DELTA) . . . Southwestern District . . . Chartered February 4, 1963 . . . Sponsored by Crescent City, Louisiana . . . 29 members . . . Alvin Pratt, 10129 Stephen Drive, New Orleans 23, Louisiana, Secretary . . . John W. McFarling, 827 Celeste, New Orleans 23, Louisiana, President.

NORTH BAY, ONTARIO, CANADA . . . Ontario District . . . Chartered February 5, 1963 . . . Sponsored by Orillia, Ontario . . . 25 members . . . R. A. "Bob" McNabb, 430 Algonquin Avenue, North Bay, Ontario, Secretary . . . R. J. "Bob" Walker, 639 Douglas Street, North Bay, Ontario, President.

AMITYVILLE, NEW YORK (GREAT SOUTH BAY) . . . Mid-Atlantic District . . . Chartered February 14, 1963 . . . Sponsored by Mid-Island (Levittown) New York . . . 40 members . . . John Buckley, Jr., 15 Merrick Road, Amityville, New York, Secretary . . . Emerson White, 16 Franklin Street, Amityville, New York, President.

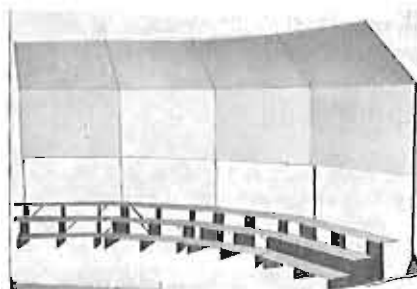
TEXAS CITY, TEXAS . . . Southwestern District . . . Chartered February 28, 1963 . . . Sponsored by Houston, Texas . . . 25 members . . . C. James Deane, 1606 Milam Drive, La Marque, Texas, Secretary . . . C. Jene Van Eman, 1721 Fifth Avenue, Texas City, Texas, President.

CENTURY CLUB

(As of March 31, 1963)

1. Dundalk, Maryland.....175
Mid-Atlantic
2. Skokie, Illinois.....133
Illinois
3. Minneapolis, Minnesota.....119
Land O'Lakes
4. Tell City, Indiana.....118
Cardinal
5. Pittsburgh, Pennsylvania.....111
Johnny Appleseed
6. Buckeye (Columbus), Ohio.....101
Johnny Appleseed
7. Bloomington, Illinois.....100
Illinois
8. Delco (Delaware Co.), Pa.....100
Mid-Atlantic

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AS REPORTED TO THE
INTERNATIONAL OFFICE BY
DISTRICT SECRETARIES
THROUGH WHOM ALL
DATES MUST BE CLEARED

(All events are concerts unless otherwise specified. Persons planning to attend these events should reconfirm dates with the sponsoring chapter or district.)

MAY 16-31, 1963

- 16—Cincinnati (Sycamore), Ohio
- 17-19—Northeastern District International Preliminary—Swampscott, Mass.
(Host Chapter: Marblehead, Mass.)
- 17—Holland, Michigan
- 17-18—Allentown, Pennsylvania
- 17-18—Livingston, New Jersey
- 17-18—South Bay, California
- 18—Blackshear, Georgia
- 18—Boyne City, Michigan
- 18—Feather River, California
- 18—Houston, Texas
- 18—Kenosha, Wisconsin
- 18—Manchester (Haledon), New Jersey
- 18—New Bethlehem, Pennsylvania
- 18—Peninsula, California
- 18—Pittsburgh, Pennsylvania
- 18—Pittsfield, Massachusetts
- 18—Richmond, Virginia
- 18—St. Louis, Missouri
- 19—Crawfordsville (Montgomery Co.), Ind.
- 19—Lafayette, Indiana
- 24-25—Delco, Pennsylvania
- 25—Amityville, L.I., New York
- 25—Asbury Park, New Jersey
- 25—Berlin, New Hampshire
- 25—Burlington, Ontario, Canada
- 25—Dayton Suburban, Ohio
- 25—Greensboro, North Carolina
- 25—Palos Verdes, California
- 25—Pittsburgh (South Hills), Pa.
- 25—Reading, Massachusetts
- 25—San Diego, California
- 25—Warsaw, New York
- 25—Yakima, Washington
- 25-26—Catonsville, Maryland

JUNE, 1963

- 1—Eden (Hayward), California
- 1—Wauwatosa, Wisconsin
- 1—Westside (Los Angeles), California
- 8—North Jersey Lakeland, New Jersey
- 8—Shawnee, Oklahoma
- 8—Utica, Michigan
- 9—Wilmington, Delaware
- 15—Batavia, Ohio
- 21—Oakland, Maryland

JULY 1963

- 2-6—INTERNATIONAL CONVENTION
TORONTO, ONTARIO, CANADA



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NOTABLE NOTES...

from the mail call at harmony hall



This new department of the HARMONIZER will be reserved for you, our readers. It will contain your written expressions regarding your magazine or any other segment of your Society.

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

Madison, Wisconsin
October 24, 1963

Editor, The HARMONIZER

Dear Sir:

Emphasizing that we are a singing society and not a debating society, our leadership has urged chapters to keep their business sessions short and let their executive committees handle most of the chapter's business.

Unfortunately, the result in some chapters, including my own, is that many of us now feel we still have a voice in the chorus but no longer have a voice in our chapter affairs. The situation reminds me of the old joke about a married couple:

Husband: "When we were married, my wife and I agreed that she would make all the small decisions and I would make all the big decisions. So far there haven't been any big decisions for me to make".

And so it is in many chapters, as the word comes to me—the executive committee makes all the "small" decisions and there never seem to be any "big" decisions for all chapter members to make.

Our Society leaders did not intend such a situation to develop. I agree wholeheartedly with their suggestion that we hold our chapter business meetings down to 10 or 15 minutes. At the same time there is need for every member to have a chance to vote on more important questions and to feel he helps make major decisions for the chapter to which he belongs. Final actions of the executive committee should not come to him without explanation as judgments from on high which he may not question.

Another suggestion by our Society leadership, which also has been misunderstood, is that the chapter give each new member a job promptly. In many cases an utterly inexperienced and untrained new member is given a committee chairmanship or is elected to a chapter office without knowing anything about the job or the district and Society procedures and regulations with which he must work.

A new member should get a chance to get his feet on the ground through indoctrination. Then he can be given membership on a committee with work and training under an experienced chairman. Thereafter he can be promoted step by step and not flung headlong into a job he is not prepared to handle.

In some chapters the older and experienced members are ignored as an executive committee made up of mostly new and untrained members makes all the mistakes over again that were made years before without benefiting from the available experience in the chapter. Next, the older members drop away, and there is the turnover in membership which has been the bane of our Society.

Bassfully,
Calmer Browy

Ormond Beach, Florida
March 15, 1963

Dear Leo, you cad:

You are still printing my name as "H" Stirling Wilson. All my life I have had trouble getting Stirling spelled with an "i" instead of an "e", and now that the HARMONIZER spells that right you saddle me with an "aitch". I was named for St. Francis of Assisi. When I visited the tomb in the monastery at Assisi three years ago, the monk who showed us around warned me: "Look out for that *Fobard*. He doesn't have spells, he has misspells". This new initial in my name has caused my children and grandchildren to regard me with suspicion, as they are beginning to believe I have been traveling incognito. Also the Navy makes out my retirement check to Francis S. Wilson, and they have threatened to stop them unless I can prove the "F". They suspect my first name may be Hirohito, Helsinki or Hzenoviski. Meet me at dawn with cutlasses!

Stirling

(Editor's Note: I humbly apologize, but when will you start spelling my last name right?)

Beverly Shores, Indiana
March 10, 1963

Robert G. Hafer
Executive Director
Kenosha, Wisconsin
Dear Sir:

Thank you for the Man of Note award which I appreciate very much. I feel unworthy of it because whatever I do in behalf of barbershop singing, I do for my own enjoyment. If I may I would like to elaborate on the theme: Why do I like Barbershop singing?

I am now 64 years old, and it was in 1961, November when I first heard a barbershop chorus. It was the Michigan City Chapter, *The Ambassadors of Harmony* under Rudy Hart. They sang in Beverly Shores where I live in retirement. It was a marvelous show and I was deeply impressed. And when at the end of the show Rudy extended the invitation for anyone who loves to sing, to join the chapter, I at once did avail myself of the opportunity and became a member on February 9, 1962. The

more I get to know barbershop singing the higher my esteem is regarding it.

It was a revelation to find Rudy Hart such an excellent director. Later I noticed that his arrangements had that special ring to them. One of the songs was "Always". I never heard the beginning of this song before, and when I did I liked it more than the chorus part. Here I want to interpose to clarify why. You see I was born in Hungary in 1898, lived in Russia for 10 months in 1908, in Czechoslovakia in 1919—1922 when I came to the U.S. Next to making a living I participated in the church choirs and male chorus, and that took up all of my free time. At that time I did not know that I had the misfortune of not knowing barbershop singing.

I mention these facts to emphasize the need still prevalent, which is that the basic American folk songs, patriotic songs, and love songs are neglected by church, school and social groups. And here is my proof: After I learned the song "Always" I asked my friends if they knew the beginning of "Always". The answer was "no". Among them were schoolteachers, choir directors, and one Dean of a musical college. This came as a shock to me and I am determined to do all I can to alleviate this need.

Thanking you for your indulgence, I am,
Chordially,
Charles Misar
January 24, 1963

Mr. Robert G. Hafer
Executive Director
Dear Mr. Hafer:

We would like to express our sincere appreciation for your kindness in notifying barbershoppers throughout the country of our appearance on the Andy Williams Show. Their cards and letters have no doubt helped us tremendously.

We are happy to do our part in "preserving and encouraging barbershop quartet singing in America".

Sincerely,
The Osmond Brothers
Alan, Wayne, Merrill & Jay
Storm Lake, Iowa
March 3, 1963

Leo Fobart:

About that Keep It Clean piece that appeared in "The Way I See It" (Jan.-Feb., '63), we should screen our emcees and announcers (quartet) for the good of the cause. Some quartet spokesmen don't even know the elements of a joke. Part of any audience is offended by an off-color joke. Ours are family audiences. . . Thanks for the sobering advice to the thoughtless.

Roy Stuart

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If accommodations at hotel indicated as first choice are not available at time your reservation request is submitted you will be assigned to next available alternate choice.

Accommodations at next highest available rate will be reserved for you if rooms at requested rate have been committed previously.

GUEST PLEASE NOTE -

Mail reservations will not be accepted after June 20th. Advance deposits on room reservations are not required by hotels. Motels will request deposits direct, if required.

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