



**1963 INTERNATIONAL CHORUS CHAMPIONS**  
**Pekin, Illinois - Director, Jim Moses**

CHORUS



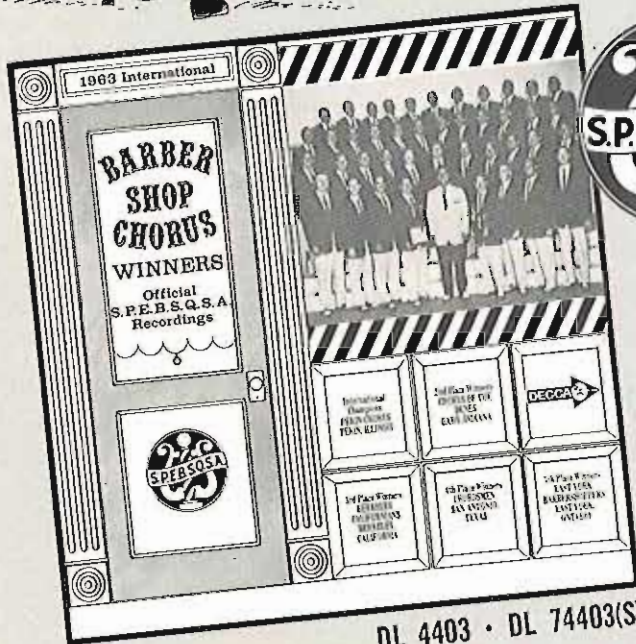
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BARBER SHOP QUARTET HARMONY

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The line of registrants for the HEP session in the lobby of the Pepperdine College Administration building in Los Angeles found Bob Johnson, (left) Society Musical Activities Director, and Rollo West, FWD Chorus Director Development Chairman waiting to accept registration cards.

Thursday, July 18, 1963 was a day like most other days in the life of a public relations executive for a cement manufacturing company. I'd had the normal quota of frustrations and successes, the former seeming to outweigh the latter considerably, but then, "that's par for the course", I told myself as I entered the door of my recently purchased and overpriced little love nest in the West.

Hardly able to contain my anxiety, I immediately started to pack my belongings in exuberant anticipation of my first HEP school. Had I known then (what I found out later) about Bob Johnson's heavy schedule and strict timetable for the weekend, I wouldn't have packed two-thirds of the clothing I did. (I almost felt guilty taking time to brush my teeth and shave after we got there. Bob must have slipped up somewhere because as it turned out most of us managed to get six hours sleep on Friday and Saturday night. That is, those of us who didn't spend a couple more hours woodshedding when our last class was over at midnight.)

With a good share of my worldly goods in the car, I pointed its nose in a westerly direction to pick up Jay Wright. Jay, the venerable Bass and Arranger for our beloved "Sidewinders" quartet, and I had decided to go to L. A. together in my car. Ironically, I remember thinking to myself as Jay loaded just a few belongings into my car, that he hadn't packed nearly as much as I had.



The "Dapper Dans" from Disneyland were surprise guests during one of the late evening sessions of the HEP School at Pepperdine College in L. A.

We hit the registration time of 8:00 p.m. almost on the nose and walked into the lobby of the Administration Building to find a few fellows standing around the registration desk checking in. Behind the desk was the crew-cut head and jutting jaw of HEP Mentor, Bob Johnson. Seated next to him was Rollo West, South Bay Chapter Chorus Director and FWD Chorus Director Development Chairman. Jay registered for the Advanced Arranging class while I took what I hoped would be a good shot of the registering-in process. With our registering and picture taking tasks over with, we followed Russ Hosier, our chapter bulletin editor who had arrived ahead of us, to our dormitory rooms. You might know that Jay, with only a modicum of gear, would get a first floor room, while I had to make two or three trips up to the third floor before I had the typewriter, camera and my complete wardrobe stowed away. Ah, the trials and tribulations of the unwise and the uninitiated!

## L.A. OVERTONES CLEAR SMOG

# P. R. Practitioner Lauds

Pictures and Story by—

After satisfying the physical needs of the inner man with food, and the spiritual desires with some woodshedding and barbershop conversation, (well, most of it was about barber-shopping), we headed for our first class—at 10:00 p.m. yet!

The first period was taken up with introductions of the faculty, rules and regulations for attendance and other adminis-

Bob Johnson introduces HEP faculty member Dave Stevens (right) to his first class of students during the early stages of the HEP session at Pepperdine College Friday evening, July 19.



trative details, an introduction to the material that would be covered, and, appropriately enough, some barbershop singing to get things off to a good start.

One of the first rules Bob laid down was if any of us went "off-campus" to partake of liquid refreshment, we were not to bother to return to the HEP session. There wasn't the slightest dissension from the students about this seemingly stiff requirement, because by this time Bob had already explained the rigid schedule he had planned for us, and even an idiot could understand there simply wouldn't be time for any hanky-panky.

Everyone was obviously highly impressed with the faculty Bob had introduced. Of course, Bob's own reputation was known to everyone, as was that of Val Hicks, the Society's highly regarded arranger, who was to take the Advanced Arranging Class in tow for the entire session. Dave Stevens, that great Director of the Berkeley, California Chorus and terrific all-around musician was to teach us the background, development and technicalities of barbershop music. Dave Mittelstadt of "Playtonics" quartet fame and newest member of the HEP staff, rounded out the four-man faculty and was to give us the poop regarding Quartet Development. Bob, himself would train us in Chorus Development.

Johnson divided all of us but the Advanced Arranger's class into three groups made up of approximately an even number of Leads, Tenors, Baris and Bases. Each group would study under one of the three instructors for a 50-minute class period

Val Hicks (front row, left) is shown with the members of his Advanced Arranging Class at the Pepperdine College HEP Session. (Names were not taken at this time.)



# Pepperdine Seminar

Mel Edwards, Riverside, California Chapter

and then the entire group would meet together for a combined chorus rehearsal during which each instructor would teach two of six brand new arrangements from the Society.

That first session didn't end until around midnight, and while there was some woodshedding afterwards, most of the guys knew they'd better get some shur-eye if they expected to be bright-eyed and bushy-tailed by the time Saturday's busy sched-



The "Merry Chords" of Downey, California, were invaluable to Dave Mittelstadt and his Quartet Development class. Here Dutch Holland, Ken McGonigal, Bob Henshaw, and Bill Merry, show Dave and his students some of the "do's and don'ts" of quartetling.

ule was continued. I thought that my 21 years in the Air Force had taught me not to volunteer for anything but I guess I'll never learn, because when Bob asked if anyone in the class had brought along an alarm clock, I raised my big fat hand along with a couple of other trusting and unsuspecting souls and immediately got tabbed for the job of waking all the guys on my floor each morning. (Come to think of it, that alarm clock is another thing I packed that I should have left at home! Oh well, I guess Barbershoppers should do good deeds now and then as well as Boy Scouts.)

One would have thought my duties constituted anything but a good deed as I made my wake-up rounds in a somewhat dazed condition at 6:00 o'clock the next morning. Believe me, the answers to my knocking and shouring were anything but gratifying and complimentary! The things one must endure in the pursuit of his favorite hobby!

At any rate, once the gang had assembled for breakfast in the college dining room, things took on a rosier hue for everyone. The chief reason for the change in complexion of things was the size and quality of the staggering breakfast arrayed for our gastronomical pleasure. Right here I want to make a statement that I am certain is agreed upon by everyone who attended the HEP School: Each and every one of the five meals we were served by Mr. and Mrs. John Geisbauer, Food Service Directors for Pepperdine and their staff, was an outstanding offering! It can safely be said that on no occasion have so many

"A bunch of the guys were whooping it up. . . Well, maybe "sing-it up" might be more appropriate. Anyhow, the guys in the photo below constitute part of the class of HEP School students at the Pepperdine College HEP session in L. A. July 19-21.



Some of the students and faculty members of the Pepperdine College HEP Session in Los Angeles on July 19-21 are shown posed on the concrete rotunda located in the courtyard between the main dormitory that housed the group and the college dining hall.

barbershoppers received so much music-larnin' while they gained so much weight. Bob confirmed that he had never experienced anything like the chow put out by the Geisbauers and their people at any other HEP session.

The classroom work began promptly at 8:00 a.m., stopped for lunch at noon, took up again at 1 o'clock and continued until suppertime; it began again after supper and didn't come to a halt until the final chorus rehearsal was over at midnight!

Sunday morning we were up bright, but not quite so early. (Maybe not quite so bright either, come to think of it.) But again, that terrific breakfast got us squared away and ready once again for a full morning session. It all ended at lunch time when we finished by singing happy birthday to one of our waitresses and then ran through all six of the fine new arrangements we had learned at our rehearsal sessions, to the obvious enjoyment of the Geisbauers, their staff and other patrons present. Just prior to the chorus renditions, however, Val Hicks and his advanced class came up with a surprise that had everyone present in stitches. Val directed his group in singing a parody arrangement of "My Mom" that expressed everyone's feelings about "slave-driver" Bob Johnson. The "selecricion" was entitled "Our Bob", and I am hard put to tell whether the rears in Bob's eyes were those of laughter or sentiment. I suspect they were a little of both.

While time and Harmonizer space won't permit a detailed account of the material presented to us by this highly capable staff of HEP faculty members, I'm sure I speak for every single barbershopper in attendance when I say that it was one of the most rewarding events I have ever attended. I know that the three of us from the Riverside chapter made sure that when the next session visits the West Coast a much larger percentage of our members will be in attendance. Incidentally, four of those

Val Hicks (second from right) goes over a few points with several members of his Advanced Arranging Class. Several students traveled a considerable distance to attend the sessions. They are shown here from l to r: Jim Kane, Green River, Washington; Dave Briner, Manhattan Beach, Cal.; Kirk Roose, Rochester, Mich.; Val, and Jim Bauer of Victoria, Texas.



present for the Pepperdine sessions were from far away places: two from Texas, one from Washington and one from Michigan!

Before writing "fini" to this article I would like to mention a few of the more lasting impressions I carried home with me, other than the wealth of barbershopping lore and craft. I venture to say that most of the lucky students will treasure at least some of these memories:

The intense, soulful and almost hypnotic expression that would come over Bob Johnson's countenance as he would tune  
(Continued on Page 29)



Andy Williams sang along with The Osmond Brothers, who became singing regulars on his Thursday night NBC Show this past season. Andy once was a "singing brother" himself, with the Williams Brothers.



Brothers Jay, 7, Merrill, 9, Wayne, 11 and Alan, 13, rehearse with teacher Val Hicks. Val is a well known Society arranger and is currently teaching advanced arranging as a member of the International HEP faculty.

After a thorough rehearsal, the Osmonds are shown below as they give the song a trial run without the music.



## A BIOGRAPHICAL SKETCH

# Osmond

## Super Salesmen of

A Senior Citizen excitedly telephoned to NBC's Hollywood offices just after the Christmas program of "The Andy Williams Show".

"Who are those cute children?" she asked. "I missed their names while the show was on. They are the loveliest, unspoiled, talented heart-stealers I've seen in years," added the kindly, enthusiastic lady.

The pleasant caller was told that the youngsters were "The Osmond Brothers" of Odgen, Utah. Their names are Alan, 13, Wayne, 11, Merrill, 9 and Jay, 7.

The Osmond Brothers can't remember when they first began singing together. It actually has been all their lives.

In their home they have always set aside Friday night as their "family night" when they have a special meal and put on a special program-entertainment with audience being just the family. Of course singing was always on the agenda (as well as giving talks, playing instruments, tap dancing, etc.)

Nearly every weekend that they could pull their father away from the office, they'd pack up the camper and go on a fishing trip somewhere. On one of their many family trips to Yellowstone Park one day, Father began singing a harmony part to "The Old Oaken Bucket". Pretty soon Alan joined in with him and it sounded so much better than just a plain melody that they began experimenting with other songs—going on to three-part singing.

Their first public appearances were at Church with songs like "If We All Said A Prayer", "Faith Unlocks The Door" and "My Testimony". Jay was just three years old then.

The next songs they learned were good old "barber shop" standards: "I Want A Girl Just Like The Girl That Married Dear Old Dad", "I Wouldn't Trade The Silver In My Mother's Hair For All The Gold In The World" and "Side By Side". The latter they have considered as their theme song because of the appropriateness of the words.

There are seven boys and one girl in the family (Virl, 17, Tom, 15 (older brothers); Donny, 5 and Marie, 3 (younger brother and sister). Their parents are named George and Olive.

The boys heard a radio broadcast from Chicago of the World Championship barbershop quartet competition and immediately fell in love with this form of singing. They were fortunate enough to find a very talented vocal arranger named Val Hicks

# Brothers:

## Solid Sevenths

By Don Williams

UTM Artists, Ltd.

and launched forth into the happy world of Barbershop harmony. They sang for everyone who would listen and could never seem to get their fill of singing. They entertained many religious, school and civic groups and conventions both in Utah and neighboring states.

On one of their trips to California, they visited Disneyland and met the Dapper Dans on the street. They told them they also sang barbershop songs and so were asked to sing a few. One of them said, "We're going to take you over to meet our boss!" They escorted them to the Town Hall where they met Tommy Walker who was making preparations for the TV production "Disneyland After Dark". He asked them to come back the next month (August 1961) and sing a couple of songs for this show. In July of 1962 he invited them to sing at Disneyland at the Golden Horseshoe Theatre and for the crowds on the streets.

After their summer 'vacation', they went back to Utah and chose a little spot in Huntsville to build a summer home near Pine View Lake. They registered back in school, in the fall, in Ogden, and everything seemed to settle down to the usual "routine".

One night in November 1962, as they were making preparations for their first jet ride to San Francisco for a Barbershop Harmony convention at San Jose, the phone rang and a man named Jay Williams said he had seen the boys last summer on TV and wondered if they would be in the Los Angeles area in the near future where they could audition for his son's (Andy Williams) television show.

Needless to say, the whole family was extremely excited but didn't dare build the hopes too high. They were just "hopeful". Being hopeful paid off and the boys were asked to be on the Andy Williams Show. Their appearance on the show was so stimulating and the response so great, that the boys were brought back again and again and finally were signed to a five year contract. This is a dream come true for the boys but it is really only scratching the surface.

Big things are now an actuality for the boys—records, personal appearances, films and who knows, maybe even their own series.

One thing we do know. They have captured the hearts of everyone who has seen them and from the looks of things, it's going to keep right on happening for years and years to come.

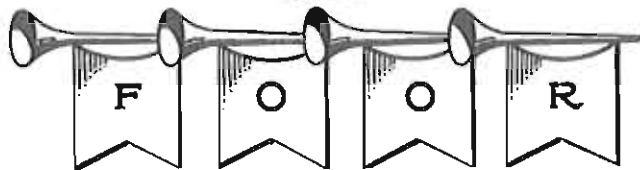


Although they don't seem too happy about it, The Osmond Brothers have a private teacher on the set, (top photo) then attend public schools in Canoga Park, Calif., when their schedule permits. Once work and school are over, they head (middle photo) for the nearest baseball diamond (below) with their dad.



# FANFARE

FROM



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



Some of you, perhaps all of you, may be wondering why the President's Column this year has taken its present trend. The writing, if it may be called such, has been somewhat "editorial" in nature and some would call it "sermonizing". The reason why I have used this subject material, why I have been expanding on our lead word "PRIDE", is rather simple. I have hoped to develop a "Philosophy of Barbershopping", if you will. My desire is to give all of you a deeper feeling of PRIDE in our Society and the reasons for that feeling. I have attempted to convey to you my own deepseated convictions that our Society, while basically and fundamentally devoted to Barbershop singing and the fellowship of song, intended to be a recreational hobby, can have a richer, even more purposeful meaning. If even a small amount of this philosophy has rubbed off on the readers of the "Harmonizer" then I will consider my efforts to be successful. I have intentionally left the reporting of Committee and Board matters, news events, commentary on District and Chapter activity to those more capable of such reporting. It is rather difficult to anticipate news events and Board decisions and these articles are being written some months in advance, when time is not pressing.

Now, to get on with the expansion of our PRIDE motif for 1963, let us consider the fourth letter "D". You will remember, in our first article way back in January, the word "dedicate" was assigned to this letter.

Dedicate is defined as "to work wholly or earnestly for a person or an end; to set apart or appropriate". We often hear a member described as a dedicated Barbershopper. In my humble opinion, this is one of the highest compliments a member can be given. It implies a hard worker, devotion to duty and purpose, belief in the aims, ideals and principles of SPEBSQSA.

In recent months there have been a number of events which indicate some dedication to aims and purposes foreign to our Society. I suggest that it is time for all of us to once more study our Code of Ethics (on the back of every membership card), our International, District and Chapter By-Laws, our policy statements, our Statement of Purpose, and last, but by no means least, the letter of invitation O. C. Cash wrote to his friends in early 1938 which lead to the founding of our Society. If you don't have these documents, they are obtainable from your Chapter officers or the International Office. After studying them, let's re-dedicate ourselves to the basic and fundamental purpose of SPEBSQSA—the preservation and encouragement of Barbershop Quarter singing.

What a wonderful Society we would have if we could eliminate the human failures of desire for personal gain, the introduction of controversial issues, the personal animosities, all the things that man has fallen heir to since the day that Eve nibbled on the Apple. I am just as subject to these human frailties as any one else, perhaps more so. I know that such elimination is an utopian dream. I will never admit that such an ideal situation is an impossibility but I recognize that it is highly improbable.

Dedication to the original purposes of our Founding Fathers can help bring that dream closer to reality. All of us, members, officers, quartets, choruses should strive to make SPEBSQSA a haven and a relief from the rat-race, the heart-aches and cares, the tensions of our daily lives. A place where, for a few hours a week, we can relax, sing and enjoy the fellowship and fun that comes from busting a chord with three other like minded guys. Doggone it, Let's SING.

## NFL Hall of Fame Adopts Stark County, Ohio Chapter

Canton, Ohio—The National Professional Football Hall of Fame, which is taking shape near Fawcett Stadium, took on a harmonious note a short time ago.

The men's chorus of the Stark County Chapter became known as the Hall of Fame Chorus on that day.

Announcement of the name change was made jointly by Dick McCann, director of the Hall of Fame, and D. Dean Roach, president of the Stark County Chapter.

"This is another part of the community spirit being exhibited and indicates that the Hall of Fame is destined to increased acceptance as a Stark County project," Mr. McCann stated.

"We are happy to be associated with the Hall of Fame in this unofficial capacity," said Mr. Roach, "and we hope to carry the story of the Hall of Fame throughout our unique singing Society."

Mr. McCann continued, "Music has been an integral part of

football for many years. It is quite fitting that we would have a musical unit be associated with us even indirectly. I would like to look upon the Hall of Fame Chorus almost as our official singing group and be able to call upon the chorus to participate from time to time in many events involving the Hall of Fame."

Mr. McCann stated that a Barbershop quarter is believed to have been used as one of the first attempts to augment the excitement of professional football games with music.

In about 1915, as halftime entertainment for the Youngstown Patricians football games, the "Par's Quartet" sang popular Barbershop harmonies of the day. The "Par's Quartet" marched onto the center of the field and sang at halftime, according to the information received by Mr. McCann.

The Hall of Fame Chorus, which is directed by J. Warren Owen, a music instructor in the Cuyahoga Falls school system, has a normal singing force of 38 voices, out of the 52 members of the Stark County Chapter.



Jim Curry

## Membership VP Sets Fine Example At Lawrence, Kansas

By Tom Barnes

Member, Lawrence, Kansas Chapter

Since election to Chapter Membership Vice-President in January 1963, Jim Curry has, to June, sponsored 12 new members in the Lawrence, Kansas Barberhaws Chorus. He expects to enroll at least that many more new members before his term expires in December.

Jim is a research biochemist at the University of Kansas investigating some aspects of protein biosynthesis, and is also enrolled part time in graduate school. He expects to complete work for his Ph.D. in biochemistry in about two years. He is married and has three children—two girls and a boy who is six weeks old at this writing. "He'll be a barbershopper", Jim proudly asserts.

Asked how long he had been a barbershopper, Jim replied, "Due to traveling and temporary residences, I joined the Society only last October, but I've been singing for a good many years. In fact, I learned the tenor part to 'You Are My Sunshine' at about age 2 before I even knew the melody." He has been in quartets in grade school, high school and college, and has sung all the parts at one time or other. His big disappointment is that he can't sing tenor anymore. "Oh, I can hit most of the notes all right," he admits, "but my voice doesn't have the right quality or timbre to be a firstclass barbershop tenor". Everyone agrees that he possesses one of the finest lead voices around, however. He now sings lead in the Sreeplejacks quartet of Lawrence, Kansas.

He is rated as an expert fly fisherman and fly ryer, and somehow finds time to tie his highly regarded dry fly patterns for some of his fishing buddies. Jim and his wife, Rosayn, are ardent campers. He likes to spend all the time outdoors he can, but, Jim adds, like everyone else he doesn't have time for all he wants to do. "I guess I'll have to find three other trout fishermen who can sing barbershop and combine my two favorite pastimes," he says grinning.

### MEN CANNOT BE TRICKED INTO JOINING SOCIETY

When asked how he enrolled the new members, Jim replied: "There aren't any 'tricks' involved in sponsoring members, despite some views to the contrary. I believe that many potential barbershoppers are lost for one, or both, of two reasons: 1) slovenly, half-hearted overtures, or 2) members trying to overwhelm the prospect—the 'hard sell approach'. The first shortcoming speaks for itself; the second results in a person—once he's able to get his breath—sensing desperation in the

group. Now I'm talking about the 'average' prospect, the one who likes to sing but hasn't been. These are the men to concentrate on and convince that barbershopping is for them. But unfortunately, too many members treat membership promotion as a game of contest between themselves and the prospect. The latter soon realizes this and becomes stubborn about joining. I would say that the most important points in gaining members are *frankness, sincerity and enthusiasm*.

"Guests are usually nervous at their first rehearsal. I tried to visit with them, learn of their hobbies and occupation, introduce them to members (especially those in their section)—make them feel as comfortable as possible. I made sure each guest had a Society brochure. Since a chorus can't drown out very many 'crows', I privately asked members who had heard the guest if he could sing. If the answer was affirmative, I explained to him about membership application and fees. It's important not to act apologetic about the latter. And don't try to be tricky and sneak this in later. During the week I wrote or called, thanking him for attending and making sure he would be at the next rehearsal.

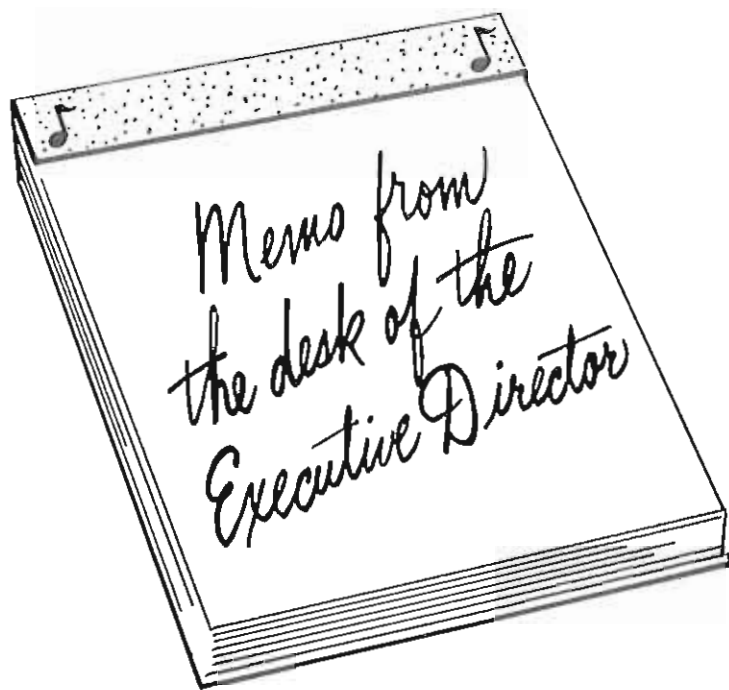
### CHORUS DIRECTOR MAJOR FACTOR

"The membership vice-president can do a lot as far as getting people to the rehearsals, but I'm convinced that the chorus director is the major factor in gaining new members. Take one whose enthusiasm is contagious, and the attendance at rehearsals will climb. Moreover, a moderately interested singer will be transformed into a 'wild-eyed slobbering chord belter'.

"I found that the hardest thing was getting fellows to their first rehearsal; they invariably felt they weren't good enough and were hesitant about trying. I kept insisting that we weren't after solo voices, and usually they agreed to try it once. They were offered rides to rehearsal.

"Few of the things I've mentioned are my ideas. About all I did was follow hints sent out by the Society. They obviously work if a fellow is willing to apply them. However, too many members are not aware that a mere 'come sing with us sometime' won't accomplish much. Rather, it takes a LOT of work and time, a lot of follow-up. I guess my recipe is: be sincere . . . and be lucky".

After receiving his doctorate, Jim plans to work at a research institution. "One thing you can count on", Jim says, "I'll check on the trout fishing and barbershopping before I make any moves".



This has been an interesting and enjoyable column to write. Particularly when there have been milestones of progress to report for our Society. But this one is going to be a difficult one for me. That's because it is the last one I will write.

It has always been hard for me to say good-byes and it's darn hard for me to say one now, as I leave fourteen years of very close and frequent contacts with thousands of Barbershoppers and a life of living Barbershop every day, to go into other work. (Just what I will be doing and where will have to be reported later.)

However, it isn't all a "lumpy-throated sort of feeling" like in "New Ashmolean". This is one time I really have mixed emotions. The nostalgia of a flock of warm memories is accompanied with a great note of optimism about the future of our Society. It sounds a bit corny but I sincerely believe that our Society's star is definitely in its ascendancy.

Membership continues to grow at a steady, healthy pace; our administrative and musical training programs are proving to be productive of significant results; our publicity and public relations programs continue on the upswing and prospects look good to break into network TV very soon now. The overall calibre of the musicianship of our quartets and choruses appears to be steadily increasing.

Our International Board of Directors has accomplished much good work in improving administrative procedures in recent years and has selected a new Executive Director who has excellent capabilities and potential. He is Barrie Best, who had to resign from a second term as President of the Far Western District to head up the Society's Headquarters Staff. Barrie was born 34 years ago in Winnipeg, Manitoba, Canada where he became a charter member of the Winnipeg Chapter in 1948. He and his wife, Mary Anne, have one daughter (Leigh Anne) age 3, and are expecting late this year.

His musical background includes five years as a Chorus Director and he sang tenor in the West Coasters Quartet which won a District Championship, placed sixth, fourth, and second in International competition. In addition, Barrie has served as both Chapter and District Quartet Promotion Chairman and District Chairman of Chorus Contests. Administratively he has served as Chapter President, District Community Service Chairman, District Vice President, Co-ordinator of the District Quartet Council, served on the 1957 International Convention Committee, District Chairman of Expansion Fund, Co-Chairman of the International Expansion Fund Committee, Chairman of his

# STATUS QUOTES

ROBERT G. HAFFER



Chapter's Package Shows, Chairman of an International Preliminary Quartet Contest and one and one-half terms as District President.

The Best family presently is living in Temple City, California. Barrie, since living in the U.S. has been active in the San Gabriel Chapter where his father-in-law, Past International Board Member and Past District President Dick Schenck, has been a prime mover for many years. Barrie's business background includes sales and business management and administration and he leaves a position as branch manager of McCombs Securities Company of Los Angeles to become the Society's Executive Director.

The Society's new active managing officer, who reports to Kenosha August 5th, is literally a bundle of energy and is a tireless worker. It has been his habit for several years to spend the first three hours of his day, beginning at 5:30 a.m., handling his barbershop planning and correspondence. He will have plenty of time to become well acquainted with his new duties for Mary Anne and the children will not join him in Kenosha until after the next blessed event.

I know that you will give Barrie a warm welcome to the Society's official family and that he will find his new work intensely enjoyable and rewarding thanks to the excellent type of cooperation which I was so fortunate to receive during my tenure of office. I know also that Barrie will enjoy writing this column, perhaps under a new name, and that you will find the column enjoyable reading based on the excellent job Barrie has done on his President's Column and in editorials and feature articles which have appeared in *Westunes*, the Far Western District's official publication.

In closing this last column I want to express a simple but deeply heartfelt "thank you" to all of you who will read this, for the many thoughtful and helpful things which were done to make my close relationship with Barbershoppers so memorable. Words simply cannot express the gratitude I feel for the spontaneous gesture, launched by Harry Holle, President of the Ontario District, on a personal basis in connection with making it possible for the Haffer family to start a new life with a new automobile. When we make this new addition to our family of nine, we will take a picture of both the car and the family, if possible, and submit it to Leo Fobart, Editor of the *Harmonizer*, to show you the result of the investment made in this going-away gift by hundreds of chapters and individual members of the Society. Thank you again for everything—I'll be singing with you.

## 50 Chorus Uniforms For Sale

**SHARP OUTFITS • USED • NOT ABUSED**

Powder Blue Broadcloth Dress Coats, Tux Trousers, Cumberbunds. Color Photo Available

**WESTERN HILLS CINCINNATI CHAPTER**

Clif Vogel, 4406 Glenway Ave., Cincinnati 5, Ohio

# CHORD RECORDS — — FINALLY THE ANSWER!

(THIS IS A PAID ADVERTISEMENT)

Much has been said about the great International Convention and Competition just held in Toronto. However, there's one episode in this page of the Society's history that should not go unnoticed or unheralded. Thousands of barbershoppers were impressed with the fine representation of recorded quartet material displayed by the CHORD RECORD COMPANY of San Antonio, Texas, in their clever, attention-getting display. Not only has this independent recording company, owned and operated by Barbershoppers, made its mark in the promotion of Barbershop Quartet recordings, but within the past 11 months it has prepared



Chord's Impressive International Convention Display

for Society members 16 completely new record albums by Society quartets, representing over 192 different arrangements! We only regret that the Barbershoppers behind Chord Record Company did not conceive this unique idea many years earlier, so that others of our great quartets of yesteryear could have been recorded at the peak of their competition careers, for the sake of Barbershop history and posterity.

CHORD'S methods of mastering and reproduction are comparable, and in many cases SUPERIOR, to those used by major-label recording companies, and even though magnifying facilities are available, CHORD chooses to manufacture its recordings

with as much clarity as possible, retaining the true identity of the quartet's sound. CHORD maintains that the Barbershop Sound has more than enough pure beauty without the addition of artificial sound effects.

In its first series of recordings CRC presented three past International Champions, two current Medalists, and six others from the International Finalists and Semi-Finalists. Likewise, in their current Series II are two Past International Champions (one being the GALA LADS, Immediate Past Champs), three Medalists, and, again, five quartets from the Finalist and Semi-Finalist ranks. As you can see, these quartets present a well-balanced menu for any Barbershop gourmet's taste, by recording not only pure Contest Barbershop, but also the *Show* and *After-Glow* numbers for which many of them are so well-known. The recording quartets are given every opportunity to show their full range of versatility and talent.

An attractive treat for Barbershop ears? Yes, but more than that. . .



Mike McCord, President  
Sales Promotion

This company, whose success depends solely and entirely on the continued interest of Barbershoppers, is helping in a much-welcomed way to aid in the preservation of the great sounds so many of us love so well. This company is striving to preserve for posterity's sake the various quartets that enter competition, strike the fancy of the Barbershop public, then disappear all too soon . . . those that we remember but have no way of recalling. Further, CHORD's great albums are living proof of the versatility, perseverance, and quality that are required of a truly great quartet, and their educational possibilities are tremendous!

How did all this come about?

Mike McCord, founder and President of the company, an avid Barbershopper who has actively competed in both chorus and quartet competitions at the District and International levels for the past eight and

one-half years, conceived the idea while he was trying to tell a new Chapter member about a great quartet of not-too-long-ago from his own SW District . . . The Four Hearsemens. True, it was possible for him to play one or two competition selections, but how do you describe "It Takes A Long, Tall, Brown-Skinned Gal to Make a Preacher Lay His Bible Down"? There "ain't no way"! So, as in many other great projects, it all started with a man who had a dream—a dream of enough good Barbershop for everybody—a variety of selections of the truly Greats—within reach of the average Joe Barbershopper's budget. Thus, with the able assistance of Bob Good, fellow Barbershopper and Art Director for a leading Southwestern advertising agency, the two set out with a common goal in mind—to preserve for the Society members



Bob Good—Vice President,  
Art and Advertising

"The Great Sounds of Our Barbershop World", taking this "quote" as the theme for their series of recordings. With a dream, a theme, and little more to start with, Mike and Bob were joined by two more men, each an expert in his own field: Eddie Morris, a professional sound engineer whose experience dwarfs that of most major companies in the field of sound reproduction, and who also owns one of the finest-equipped studios in the Southwest, and Bob Tanner, who with over two decades' experience in the production of phonograph records, was more than able to furnish the necessary manufacturing know-how. With this team, plus the faith in their conviction that this was THE ANSWER to a definite need in their beloved avocation, came the birth of what may well be

the greatest boon of all time to true Barbershop lovers and Barbershop record collectors.



Eddie Morris—Sound Engineer,  
Technician

Obtaining the albums in this series is so simple it's almost unbelievable; as a matter of fact, this very simplicity has caused many to wonder, "Where's the gimmick?" There IS none! You only order once . . . Chord takes care of the rest . . . a different 12" LP album is released each month and shipped to those who have ordered the series. Thus, if you order five of the ten recordings, you will receive an average of one record every other month, while those wiser persons who have ordered *all* of the new recordings will receive a new and different album each month as Chord releases them!

How Chord Record Company can produce a recording far superior to most on the market and still furnish them to Society members at literally a wholesale price might be hard to understand, but not if you remember that these people are BARBERSHOPPERS, just like you and me, who although they somehow have to earn a living while they are doing this, have decided to pass the big profits normally gleaned by larger companies on to YOU, the Barbershop listener, Mr. Joe Barbershopper, the backbone of the Society. Barbershopping is definitely MAKING history—CHORD RECORDS are helping PRESERVE it!



Bob Tanner (right) Production  
and Quality Control

(See advertisement Page 13)



# SHARE



By Elmer Vorisek

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

Good leadership is our most valuable asset. Choosing the right man to provide that leadership therefore is our most important job. With the election of new officers almost at hand, the all-important nominating committee moves into the spotlight. The opening article this month is designed as a guide for the nominating committee in its search for the best officer material.

**THE KEY TO SUCCESS:** Picking good leaders! All leadership—international, district and area stems from the chapter. It's at this level that the raw material is tested and trained. It's the responsibility of each of us, not alone the nominating committee, to keep a sharp lookout for this potential. And what do we look for in our potential officer material? Men who can and will put our chapter and our Society ahead of all other activities. Men whose aims and objectives will keep our chapter in tune with the aims and objectives of our Society.

## A GOOD LEADER . . .

- Is a man of action. He will demand from himself more readily than from others.
- Inspires those about him by exhibiting a positive "I Can—We Can" attitude at all times. He encourages active participation by pitching in. He gets things done.
- Is a man of ideas. He plans and devises. He has his head in the clouds and his feet on the ground.
- Gets everyone into the act. He delegates responsibility and then follows through to see that work is going according to schedule.
- Is a man of persistence. He sticks to the job 'till it's done. He knows the value of staying power; of going just one more foot, holding just one more meeting, selling just one more ticket.

It's no big problem to find men who can come up with good and practical ideas. The problem is to find men of action, men who are self-starters, men who make ideas and chapters go! The searching out and training of good leaders is a never ending job in any firmly rooted organization. So—to the nominating committee we suggest: Do not make this very important business of selecting chapter officers a popularity contest. Do not give a job to a man because everyone likes him—or because he sings in a top quartet—or because he's a "good Joe". Give a job to the man best fitted for it! And don't forget that right now yours is the most important job in our Society. Do it well and we're all forever in your debt.

\* \* \*

**IT'S A DANDY BROCHURE** we received recently from our Oklahoma City, Okla. Chapter. Packed full of international, district, and chapter data, it also includes a chapter roster, standing committees, a complete schedule of activities for the entire year, plus a large size calendar for recording important dates as they are scheduled. The loose leaf feature of this brochure permits continuous additions and corrections, thus keeping it up-to-date at all times. We thank Chapter President Harbert Newton for this information and hope it will stimulate others to develop a similar chapter brochure. For further details we suggest you write him at: 2331 NW 21st St., Oklahoma City, Oklahoma.

**TURN ABOUT IS FAIR PAY!** So believes our Bloomington, Illinois Chapter which recently held a rag night to honor their annual show program advertisers. Held in the Sportsmen's Club, they shot the works with plenty of food, beverage and entertainment. It was a night long to be remembered by the advertisers—and what do you want to bet Bloomington has few advertising problems next year?

**DIG THAT UNIFORM:** Uniform Night went over with a bang at our Greensboro, North Carolina Chapter. The gimmick was for every member and guest to attend the meeting in an actual uniform or a reasonable facsimile of any uniform ever worn in his life. Prizes were awarded for the best and tackiest get ups. Those without uniforms had to chip in to the coffee and doughnut fund. The evening was a howling success with: a prisoner of war—a tramp—a Quaker—a Bavarian Alpine—a Band Leader—and a Sesquicentennial costume, just to name a few. Have you ever tried this in your chapter? Why not give it a go?

**COLLEGE QUARTET CONTESTS** are organized and run by our Buckeye Chapter of Columbus, Ohio on a very business-like basis. Starting six months ahead, a promotion sheet is mailed to all fraternities and dorms in all central Ohio colleges. Personal follow-up is made by chapter quartets to pump up enthusiasm. Publicity stories are furnished to all campus papers. Contest rules are the same as a Society contest. All entries receive Society arrangements, and a coach if they wish. The cash award is distributed among the top five quartets. Each year the entry list grows larger, and each year the auditorium is filled to capacity with cheering sections and enthusiastic future members. We'd like to hear from other chapters to learn their methods of handling these contests.

**PROGRAM CHAIRMAN ALL PLAYED OUT?** Then latch onto the "pick-up" quartet idea which works like this: The president, or any other live wire officer, secretly selects three, four, five or whatever quartets (the foursomes themselves don't even

know who they are). Name and address of quartet personnel is filled out on the lapel tags and mailed out—thus: Tenor gets the lead's tag, lead gets the bari's, bari gets the bass, bass gets the tenor's. On meeting night, tenor proceeds to lead's house, picks him up, they then pick up the bari and bass. Result: A live, real pick-up quartet, who repair to the meeting, rehearsing as they go. Besides having loads of fun, you get someone to a meeting who might otherwise stay home; and you jar your program chairman (or shame him) into action once again. Of course, if your chapter is in a large community, try to select and route the quartets so they won't be running all over you-know-where-and-gone. Watch out for complications, however. One chapter reportedly tried this system once and one foursome never did show up at the meeting. They stayed at the bass's house, rehearsed like crazy and eventually became district champs!

**OPERATION HELPING HAND:** The biggest thrill, accompanied by an honest feeling of worth, belonged to our Woodstock, Ontario Chapter with the purchase of a bus for their Retarded Childrens School. It was an ambitious undertaking, but thanks to numerous pocket parades, quartet and chorus appearances, this project reached a successful conclusion this summer. We never cease to be amazed at the ingenuity of our Barbershoppers in raising funds and in their unusual contributions to community service. Please let this department know of your contributions and/or special projects (include photos, when practical).

**AND WHAT DO YOU DO THAT'S SPECIAL?** Many chapters have special nights throughout the year, during which traditional events take place. For our Jersey City, N. J. Chapter it's a month—April! In addition to other important nights during the year, they set aside April annually as the Month-of-the-Year for Barbershoppers. Each meeting of the month is a whing-ding session, with a super-duper Open House scheduled during the Society's Harmony Week. It's designated as **HOME COMING NIGHT**, when each member is expected to bring a prospective member. The Month-of-the-Year idea sounds great and it works wonders for Jersey City. Could this become contagious?

**IS THIS A SOCIETY FIRST?** Word reaches us that our Kitchener-Waterloo, Ontario Chapter added something extra to their hosting of the International Preliminaries when they included with the Registration Fee—a dance (\*). We quote: "We were the first to give extra value with a very successful dance, along with a Comedy Quartet Contest, Spot Prizes, etc., all included in the Registration Fee". We note that the dance attracted more wives than previous conventions; and that it created the party spirit expected at conventions. Is this really a "first"?

\*(Editor's note: A Supper Dance was on the schedule of activities at the recent International Convention, too, but credit should go to Kitchener-Waterloo, Ontario for introducing this welcome social event.)

**RECIPE FOR INSTANT HARMONY:** Just take three other Barbershoppers and **ADD YOURSELF!** It's that easy. Guaranteed to give ease of mind, restful sleep and a sense of well-being. It comes in many sizes, shapes and characters, all under the label of SPEBSQSA. Available at every chapter. Join the thousands of Americans who have discovered "Instant Harmony" (courtesy of Ed Duplaga, Akron, Ohio Chapter).

\* \* \*

**EIGHTEEN QUARTETS—**What A Blast! Every mature chapter leaves a trail of drop-outs, and there are few Revival Meetings better than an Old Timer's Night. Such was an occasion recently during my own Cleveland Chapter's twenty-fourth year. Lists were scanned, memories called upon, and hand written

invitations went out. More than one hundred guests jammed the chapter's club rooms when the chorus opened with "It Looks Like A Big Night Tonight" (1907). It was! The "Lamp-lighters", same personnel as twenty years ago, and the "Forest City Four", first Cleveland quartet to tour and promote chapters in the JA District, thrilled younger members while surprising them that such harmony was actually sung in the early '40's. Veteran fours, district champs, old-old quartets, and some sort-of-middle-aged foursomes—eighteen in all—drew resounding applause.

It was a lengthy but fast moving program, thanks to four emcees who did yeoman work in keeping it moving—Chorus Director Bob Lytle; Area Counselor Glen Stockhaus; District President Lou Mau; and Hugh Ingraham, International Field Representative. Never has the enthusiasm of our chapter members been higher than since this memorable Old Timer's Night. May I suggest that you consider fitting this pattern to your own chapter? You'll have a real ball!

\* \* \*

**CHAPTER LETTERHEAD—**Good Public Relations! So says Der Markham, editor of our Woodstock, Ontario Chapter bulletin, who writes: "By no means novel, but an idea worthy of consideration, should be the chapter letterhead and matching envelope. Like all good business correspondence, your letters can be a prestige item from your chapter, involving Public Relations both internal and external. You'll be inclined to write better letters on smart stationery, and your message will be emphasized in importance. Excellent letterheads are of course available from our Society Headquarters, but a personalized chapter letterhead is just that little extra something that impresses. A modest investment financially and every letter you write can be a P. R. missile for you". We might add—The Woodstock Chapter letterhead is the type available through our Kenosha Office, and has imprinted at the top a beautiful picture of their chapter chorus, with the Society insignia placed at the bottom right corner of the page. We like it! Are there any others?

**ONLY TEN CENTS PER GUEST:** That's not much to spend on a prospective member. Now you can obtain an introductory song kit for only a dime, from our Society Headquarters. The kit contains seven easy arrangements, including "Keep America Singing" and "The Old Songs" which your guest may take with him. Remember—it is important that you put something into the hands of men who attend your meetings as guests. If they are to be considered "prospective members", you should present them with some printed literature which they can take home with them, read later and possibly discuss it with their wives. If you want a sample kit, write to SPEBSQSA, P. O. Box 670, Kenosha, Wisconsin, and ask for SC-77 ("Promotional Song Kit").

**DID YOU KNOW? . . .** Some chapters tie in with the Welcome Wagon service. As newcomers arrive in town, they learn about the chapter and receive an invitation to attend a meeting. This also helps build a good mailing list for your show. . . Roland Hawn of our Little Rock, Ark. Chapter is preparing biographical sketches about each member; these to be published in his chapter bulletin. . . Our St. Joseph, Mo. Chapter used "Harmony Trails" as the theme of their recent show, tracing the progress of a wagon train from the mid-west to California. The continuity was written by chapter member Wally Johnson. Clever! . . . To help pay the freight toward the International Convention in Toronto, the Smokyland Chapter Chorus of Knoxville, Tenn. cut a long-play record album along with several Dixie foursomes. Selling well, too. . . Finally, SPEBSQSA is the largest male singing Society in the world! Did you know?



# from the PODIUM

OR

## It's What's Up Front That Counts

Guest Conductor, Will Cook  
Chorus Director, Napa Valley, California

To the musically uninitiated, the price of the instrument is more impressive than the tone, and many have been ostentatious enough to buy a fine grand piano and thereafter play it badly. But the human voice is a gift; it comes standard on all models, like the horn on your car. True, some sound a good deal like Donald Duck and we will not dwell on that kind for it is easily recognized and quickly dealt with, especially in barbershop circles.

Without a doubt the human voice is the most interesting and the most challenging of all musical instruments. It is also convenient for it requires no carrying case, and when getting on a bus, it presents none of the problems faced by the string bass or tuba player. However, like any other instrument, it requires a bit of tuning before the performance, and always sounds better warmed up.

Nearly every untrained person could walk into the orchestra pit during the coffee break and manage to get some kind of a sound from every instrument. So it is with the voice; we can all produce a sound.

Producing music with it is somewhat of a sterner problem and must be approached with a scholarly attitude, or at the very least, with more than a casual attention.

For discussion's sake, let us assume that every barbershop chorus member, instead of singing the music, played it on the accordion. The man in the chair would soon realize that with close attention to instruction and considerable practice, he might, in a year, be able to appear in public, play a few simple songs and not disgrace himself or bring discredit on the instrument. In two years he might have advanced to the point where he could play improvised jazz, and in five years he may even be a virtuoso, or talented enough to convince music lovers that he would be if he didn't carelessly close the car door on his fingers.

But the human voice is different. It is more grand than anything man has yet made. It is more flexible. It is capable of producing tonations and shadings not yet approached by any other instrument. It also came free with the body and generally has been mistreated badly before the owner becomes aware of its possibilities.

And it is more often than not played loudly without the owner having one iota of knowledge about its structure or method of control.

Barbershopping, if nothing else, has pointed up that the voice is good for something besides coughing, yelling at a baseball game, and swearing loudly when the car balks on a cold morning.

Just what is it we are trying to do with this instrument?

Nothing unusual. We are, like the cornet players, trying to play it.

But unlike the cornet player, who must master his instrument before he can play, we play before we master.

This is the number one reason why many sound so untidy when they sing.

To produce clear, exciting tones, and produce them consistently, we must learn to *command* the voice. It is a slave, willing, always there, but it does not operate well on confused orders. It operates even worse on no orders at all.

Nearly everyone can sing and even a larger number who can not sing still think they can. This instrument is highly individualistic.

When the band master looks over his new trumpet section, he is not sure that they can play well. Yet when his baton falls, he is sure that they will sound like trumpets. The sound may be sour or sweet, but it will be distinctly trumpet.

The barbershop chorus director does not live with this blessing. Indeed, his problem is peculiar and frustrating; he must make *all* the instruments sound alike.

Initially, his concern is getting them to play the right notes; he must have them singing 'on the line' before proceeding one step further. In some cases, the chorus director's limited knowledge of voice instruction prohibits progress beyond this point.

Each instrument in a band is distinctive because of 'voice color'. The barbershop director must teach, and each member must absorb the fundamentals of control so that they sing with a 'matched color'.

The mouth is the bell of the instrument and a barbershop chorus can not produce pleasant tones with the mouth vari-shaped any more than the trombones can sound like trombones with bells square, oval, oblong, flat, round, or shaped like a doily.

Once the barbershop chorus has mastered this second phase, their public performances will draw warm applause for indeed they are making some pretty pleasant music.

When a band is playing a rousing march, the listener can discern and isolate each instrument or section and if he is partial to the clarinets he can afterward remark to a friend about how brilliant they were on those high tiddlies and really impress some less erudite individual. But the point remains that regardless of the size of the band, instruments blended and yet remained distinctive enough to be isolated.

This is the primary function of the barbershop chorus.

The tenors do not sing like basses, only an octave or so higher.

Leads must not sound like baritones.

The quality in an instrument or voice that is recognizable is 'overtone'. It must be present or the sound is lifeless and thin.

(Continued on Page 13)

## FROM THE PODIUM—

(Continued from Page 12)

In the human voice, overtone must not only be present, it must be controlled at all times through the natural resonators. The chorus director must, if he means to produce the most pleasing sounds from the group, teach absolute control of overtone through the inner mouth positions. On each vowel, the mouth position of each member must be alike to produce similar overtones.

This is called 'singing on the vowel' and it produces 'projection', that little something that permits thirty-five men to stand on stage and sound like seventy. It is the little something that permits a ringing, from the belt chord and still does not redden the complexion to the point where the audience is sure they are all having a heart attack.

It is a technique where the singer is always hitting the back of his front teeth with sound, and singing with constant pressure, yet with no tightness of the chest or throat.

When the chorus has mastered this phase of their instrument, they are usually members of a district champion group and thinking about a trip to the international contest.

Like it or not, understand it or not, the chorus director must be a teacher of voice or his chorus is always going to sound from fair on the top end to simply terrible on the other. The man who produces a championship chorus can always be credited with one thing: he knew what he was doing.

And the chorus members knew what they were doing.

They understood that they were mastering the most difficult musical instrument in the world.

Forget about being a singer.

Be a musician and be proud of it.

## Got Yours?

"Will You Love Me In December As You Do In May?"—an oldie with a fresh Barbershop approach by Burt Szabo (Lansing, Michigan Chapter)—was sent to all chapter secretaries during August.

Get your free copy from  
your Secretary

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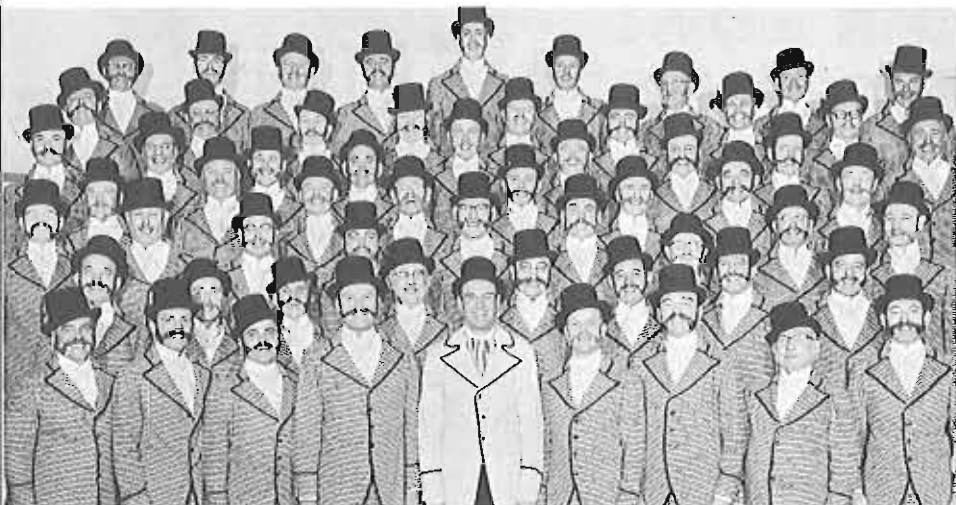
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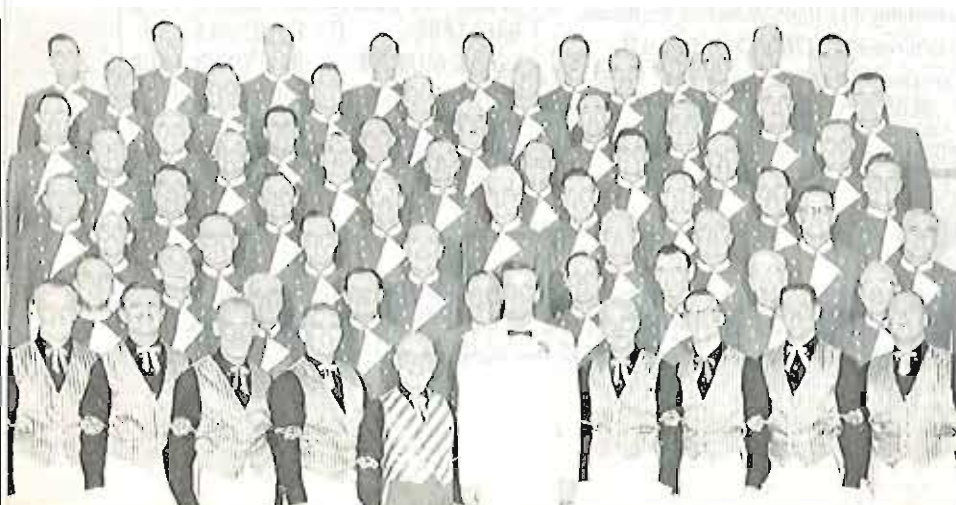
## 1963 Chorus Medalists

Second Place  
**CHORUS OF THE DUNES**  
 Dick Mackin, Director  
 Gary, Indiana  
 Cardinal District



Third Place  
**CALIFORNIANS**  
 Dave Stevens, Director  
 Berkeley, California  
 Far Western District

Fourth Place  
**CHORDSMEN**  
 Ray Anthony, Director  
 San Antonio, Texas  
 Southwestern District

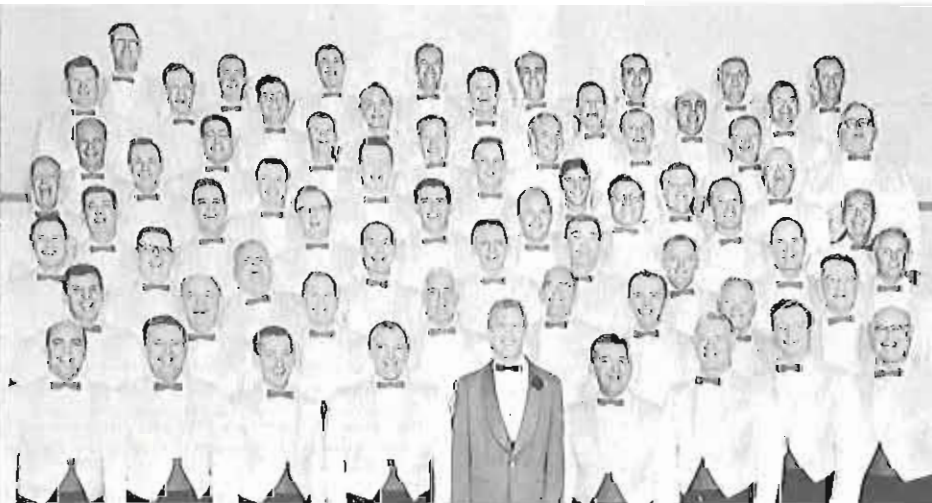


Fifth Place  
**EAST YORK BARBERSHOPPERS**  
 George Shields, Director  
 East York, Ontario  
 Ontario District



**KNOXVILLE-SMOKEYLAND  
CHORUS**  
Gilbert Oxendine, Director  
Knoxville, Tennessee  
Dixie District

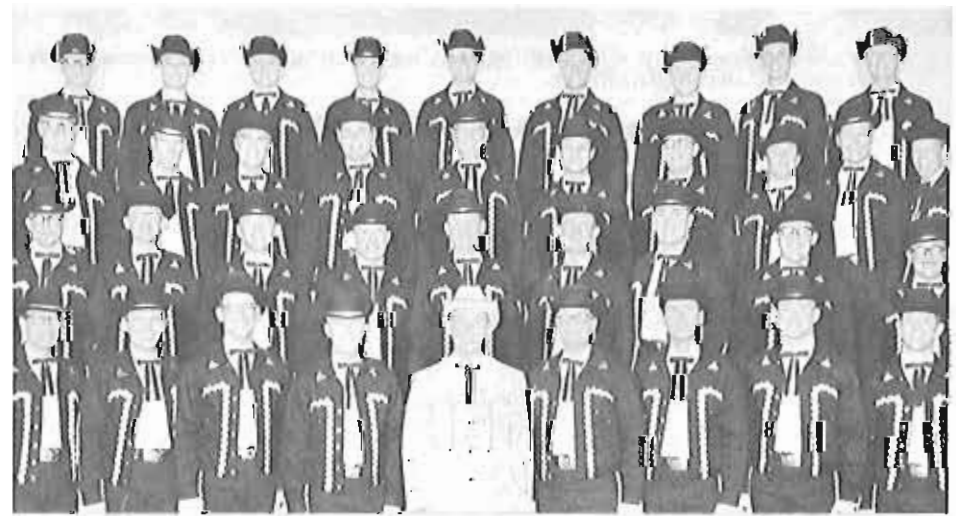
**PATAPSCO VALLEY CHORUS**  
Fred King, Director  
Catonsville, Maryland  
Mid-Atlantic District



**SINGING BUCKEYES**  
John Glass, Director  
Columbus, Ohio  
Johnny Appleseed District

(Continued on Page 19)

**PONY EXPRESSMEN**  
Byron Meyers, Director  
St. Joseph, Missouri  
Central States District





International President Wayne Foor, properly escorted, appeared in one of the 60 new convertibles provided by Toronto General Motors dealers.



The Hometowners, current Ontario District champs, appeared in the colorful parade on a bicycle built for four.



The International Board recessed briefly to pose for the above photo.

# Canadian Camera



New Executive Director, Barrie Best accepts Ontario District's commemorative gift to Harmony Hall from President Foor.



Toronto Scottish Regiment Pipers did a "piping" good job of getting the crowd to contest sessions at the appointed time.



The new Champion T & C 4 received individual trophies from ASCAP's representatives James Rule (in dark suit) and Jack Yellen.

Fourteen of the Society's 15 District Presidents are shown below prior to a meeting held early in the convention week.



The camera caught the Society's Director of group in the lobby of the Royal York. It was Convention program.

The steps of Toronto's City Hall became a stage there to be lead in massed singing by George in picture below.





The San Antonio Chordsmen float carried a very obvious message to parade watchers.



The mile-long parade of quartets, choruses, International and Convention dignitaries was masterfully planned and proved to be the hit of the Convention.

# a Capers



Physical Activities, Bob Johnson, leading the massed scheduled as a "Monster Sing" on the Toronto

as parading choruses and quartets assembled Shields. Note the cycling foursome at lower right



A musical surprise for those attending the APIC show was provided by the Hartsmen. Under the direction of Rudy Hart, the sixteen-man chorus shown above was an outstanding feature of this year's show.



The 1962 champion Louisville, Ky. Thoroughbreds, sounding every bit as great as they did a year ago, were a welcome addition to this year's affair.

Bill Diekema is shown below as he led the Medalist quartets and the entire assembly at O'Keefe Centre on Saturday evening in a ringing, singing musical finale of his composition, the Society's singing motto, "Keep America Singing."



Continued on next page)



Seated at the head table shown above are from left to right: Past International Presidents Knipe, Jalving, Cullen, current President Hall, Executive Director Hafer, Past Presidents Hall, Rathert, Davis and Embury. The Past Presidents were featured at the party which was MC'd by Hafer.



Co-Founder Rupert Hall cuts the birthday cake for President For as Past President Dr. Norm Rathert looks on.



The 25th Anniversary Birthday party, a stag affair, was well attended.



The DECEPETS, wives of Past International Board Members, are shown above as they met in a luncheon session.



Jim Moses, director of the 1963 Champion Pekin, Illinois Chorus accepts the Illinois trophy and congratulations from ASCAP Public Relations Director, James Rule.

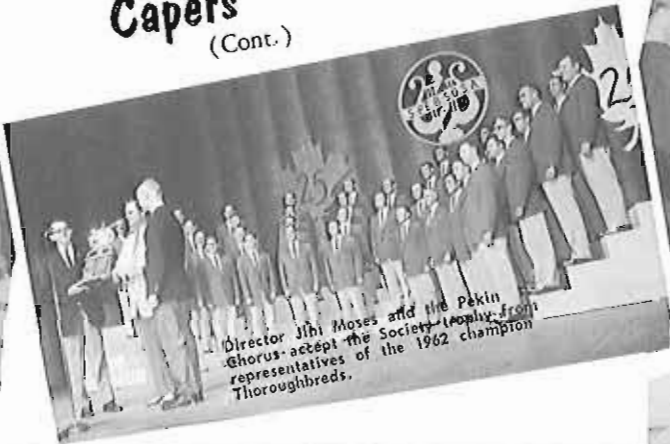


Past International Board Members (DECEPETS) and prospective members who they held their annual meeting.



Wives of the T & C and Johnny Appleseed District supporters appeared in a jubilant mood as they posed with the new champion.

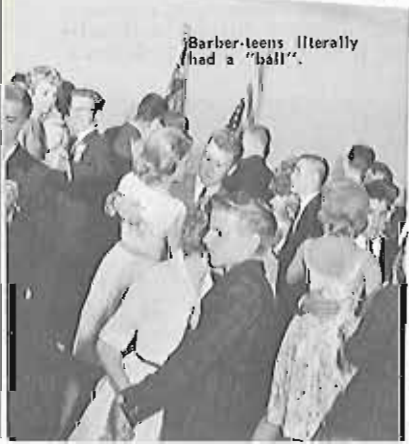
# Canadian Camera Capers (Cont.)



Director Jim Moses and the Pekin Chorus accept the Society trophy from representatives of the 1962 champion Thoroughbreds.



Activities for Barber-teens were well attended indicating our Conventions are rapidly becoming family affairs.



Barber-teens literally had a "ball".



Our camera managed to catch the entire group, active though they were, as they assembled for the Barber-teen Hayride.



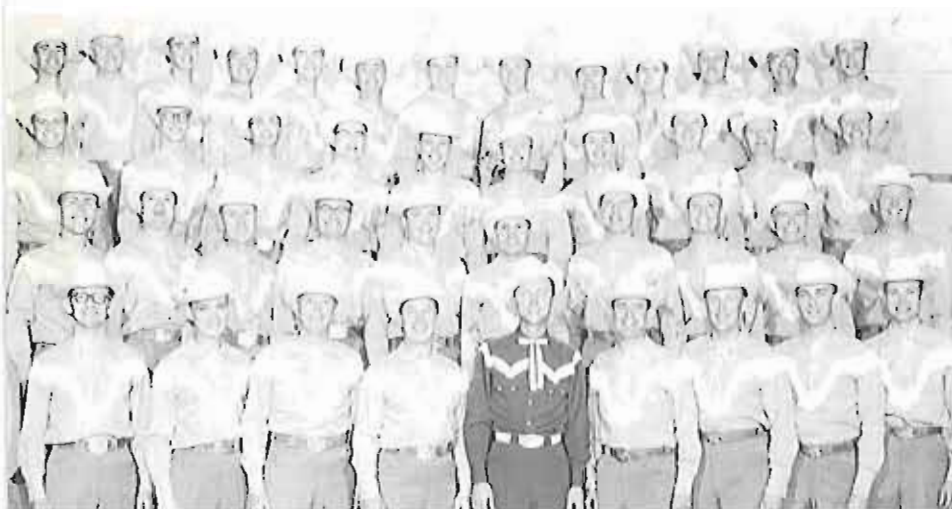
They may be barbershop widows for most of the year but seem to be enjoying their annual Ladies Luncheon as shown below.

## Chorus Competitors

(Continued from Page 15)

### CHORD-O-MATICS

Roger Craig, Director  
Dearborn, Michigan  
Michigan District



### STAMPEDE CITY CHORUS

Don Weldon, Director  
Calgary, Alberta  
Evergreen District

### ORANGE BLOSSOM CHORUS

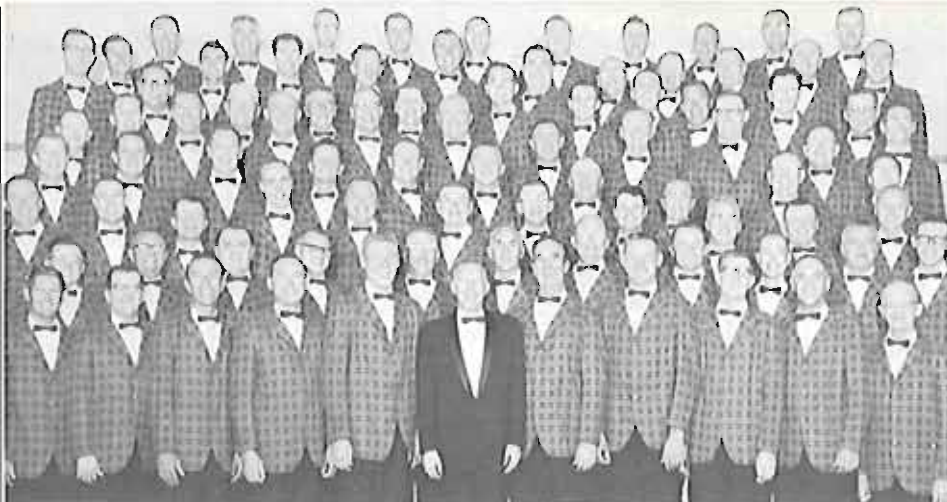
Stan Harris, Director  
Orlando, Florida  
Sunshine District



### MONTREAL CHORUS

Harry Frazer, Director  
Montreal, Quebec  
Northeastern District

(Continued on Next Page)



## Chorus Competitors

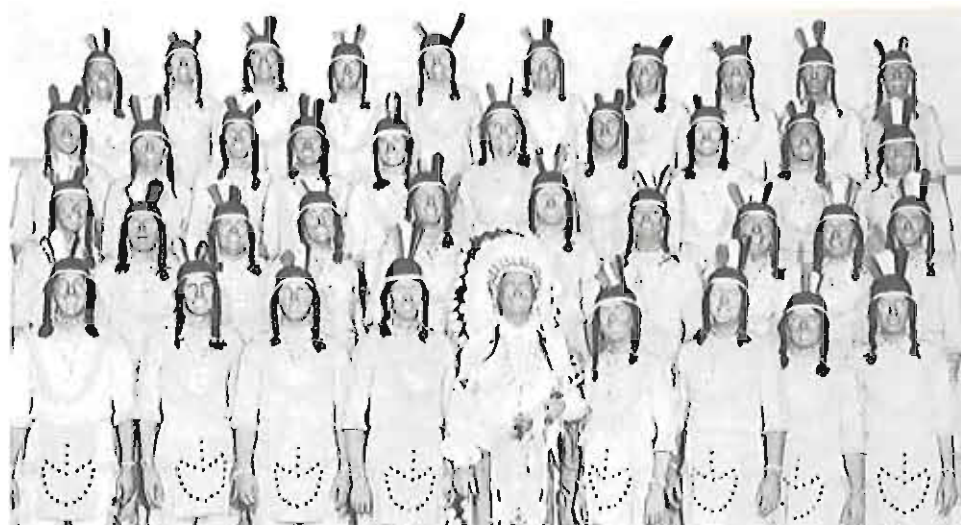
(Continued from Page 19)

### JEFFERSON COUNTY CHORUS

Keith Merrifield, Director  
Jefferson County, Wisconsin  
Land O'Lakes District

### SENECA BRAVES

Earl Ericson, Director  
Warren, Pennsylvania  
Seneca Land District



## SCORING SUMMARY

### 1963 INTERNATIONAL CHORUS CONTEST

July 6

Toronto, Ontario

RANK	CHORUS	DISTRICT	VE	ARR	HA	B&B	SP	TOTAL
1	Pekin, Illinois	ILL	482	470	475	448	461	2336
2	Chorus of the Dunes	CAR	478	477	463	454	441	2313
3	Californians	F W	468	476	471	446	439	2300
4	Chordsmen	S W	432	471	452	455	468	2278
5	East York, Ontario	ONT	415	470	448	456	468	2257
6	Knoxville-Smokeyland	DIX	397	460	455	439	474	2225
7	Patapsco Valley	M-A	411	447	439	448	469	2214
8	Singing Buckeyes	J A	395	438	437	423	430	2123
9	Pony Expressmen	C S	428	417	414	421	440	2120
10	Chord-O-Matics	MCH	421	445	391	374	434	2065
11	Stampede City	EVG	362	452	412	406	423	2055
12	Orange Blossom	SUN	397	452	396	386	421	2052
13	Montreal, Quebec	N E	361	408	405	406	393	1973
14	Jefferson County	LOL	370	422	392	390	379	1953
15	Seneca Braves	S L	336	403	359	347	408	1853

Note: None of the competing Choruses received time Penalties.



## THE WAY I SEE IT

By  
Deac Martin  
Cleveland, Ohio

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

Removed in time and place from the hustle-bustle-rustle among gay thousands milling through the Royal York and into O'Keefe's at the Silver Anniversary convention contests at Toronto, impressions of that colossal event begin to sort themselves into layers or strata. When I used to write the Harmonizer's "Stub Pencil Notes" from earlier meetings, I'd fill a note book with names and incidents. Without a written item this time, several broad impressions dominate the memories of a thousand meetings and incidents.

Due to a temporary visual difficulty that I'm experiencing, even with tri-focals, some friends whom I knew in the Society's early years appeared to be slightly more mature. Exceptions included former associates on the Board, Rupert Hall ('39); Norm Rathert and Phil Embury ('40); Maurice (Molly) Reagan and Cy Perkins ('41); Harry Brown ('42); and Jim Knipe and Carleton Scott into '44, when lucid thinking became a pre-requisite to Board membership—and I retired. They were the only *Decrepits* at Toronto from that early era of hope.

Because of that background, an outstanding impression remains from my back-row-audience attendance at the Board meetings. Any member may attend to observe the actions that determine the Society's future. For a year before the Toronto convention this group of dedicated men had passed up dozens of opportunities for personal harmonizing (their reason for membership) in order to study and sweat out problems faced by an international society, including most phases of big business and procedures that are particular to our peculiar organization. So, they gathered early at Toronto for face to face discussions, spent 18 hours in Board meetings, then started work again while matters could be discussed personally ahead of another year of heavy correspondence and committee meetings. For this they joined a singing Society!

Crowding that for position is the impression of another larger and equally dedicated group of Canadians that has worked at increasing tempo for years to assemble, test, and put into motion the mechanical parts of that gigantic operation at Toronto. It ran so smoothly that we were not conscious of the intricate functionings, backed by months of man-hours. From this side of the line we thank the Canadians for making our Toronto stay an unforgettable experience, including the gracious relinquishment of seats at O'Keefe's for the pleasure of us States visitors. They even had the weather under control for the big parade.

The planning and execution of that harmony parade through the city's heart must have been a Herculean task in itself. If there were slips, they didn't show. Related to it is a clipping from a Toronto paper, now thumb-tacked in Cleveland's club rooms. The paper ran an excellent picture of the gathering at city hall. Whoever wrote the caption was not a barbershop harmony addict. It read: "Clown Attracts Large Crowd At City Hall", then informed its readers that 10,000 persons turned out to "watch the fun and games". I added my own caption in pencil—They Also Sang. The rendition of "Keep America Singing" by that vast crowd at city hall added to my temporary visual difficulty, as it did also when composer Bill Diekema led it to close the greatest meeting in 25 years. Others seemed to have that same blurred vision as Canadians and States Siders joined in "God Save the Queen" and "America".

We can hope that our masters of ceremonies and quarter spokesmen at public concerts will take a leaf from the book of Harry Holle, Waterloo, Ont., who emceed the first event on Thursday. He demon-

strated, as did others, that audiences laugh as explosively and as long at a clean joke or story as they do at off-color material. Some of the stories that we took across the line from the States should have been banned at the border and dumped over the Falls. We apologize to Canadian wives, sweethearts, and children, and to our own:

As always at our Internationals, this one in Ontario Province leaves some of us in various states of frustration. I refer to the letters, figures, symbols, and cryptograms written on programs, match book covers, and Kleenex that emerged from pockets and soiled laundry. A small sampling of my collection is typical: "Mt Hel 2-113 RY after shou"—"Snd arr Shemay H Sn Bet. Days Bz Haeg"—"Brkfst 8 J. Swknbf call 7.30"—and beginning in ink and ending in pencil, not clear handwriting "Call Mgst Pwleg before 1.15". Maybe these puzzles will come clear at San Antonio.

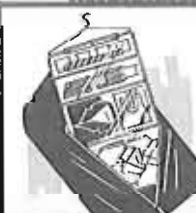
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## Six NED Chapters Join in Sacred Songfest at Cathedral of the Pines

By Bill Gagnon, Staff Reporter,  
Keene Evening Sentinel,  
Keene, New Hampshire

Barbershop harmony had moved from the music halls to the church—albeit an outdoor church—and the result was inspiring.

The scene was the Cathedral of the Pines in Rindge, in the Monadnock Region of southwestern New Hampshire. To this natural, out-doors chapel had come five Barbershopper chapter choruses from outside the Granite State, and one from neighboring Keene.

Each chorus sang two hymns, and at the end the six choruses combined to lift their voices, in close-harmony Barbershop style, in singing: "Saviour Again to Thy Dear Name We Raise".

The minister who had been invited to close the service with benediction asked them to hum the strains of the hymn while he offered his prayer. When they finished, the Barbershoppers sang their motto, "Keep America Singing", and the vesper service was ended.

The ending marked a new beginning, for two 'firsts' had been accomplished.

The first Barbershoppers' vesper service in the famous national shrine, the Cathedral of the Pines, had been sung, and it was a success. So much so that pre-service hopes it would become an annual event brightened sharply.

And for the first time, applause from a Cathedral-of-the-Pines congregation greeted those who rendered music for a vesper service.

The vesper-service program was opened on Sunday, July 28, at 5 p.m. by Dr. Douglas Sloane, founder of the inter-denominational outdoor chapel. He welcomed the Barbershoppers and those who had come to listen, and introduced George Shields of Toronto, director of the East York, Ontario, chorus, who presented each participating chorus.

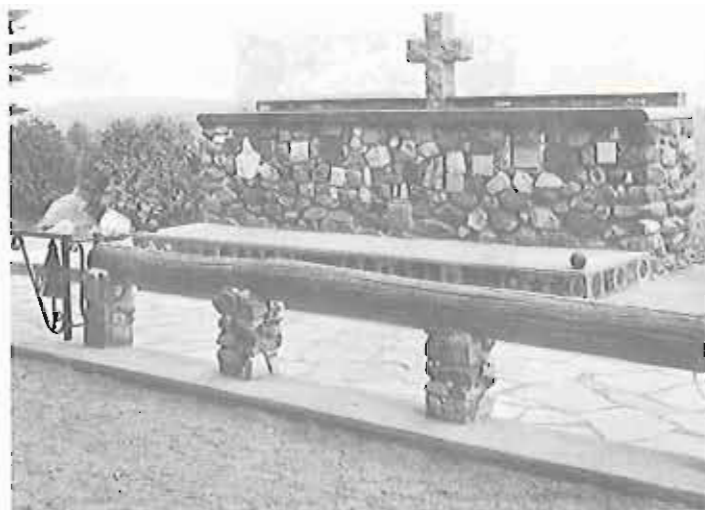
Dr. Sloane promised to guide the Barbershoppers and their families on a tour of the chapel after the service, and tell them of its history. He kept his promise, but more of that later.

### HYMNS SUNG BARBERSHOP STYLE WELL RECEIVED

The New London, Conn., Chapter Chorus, directed by George Backus, was the first group to sing. Their hymns were: "The Battle Hymn of the Republic" and "Softly and Tenderly".

From the moment they struck their first chords, any doubts about the effect of Barbershoppers' harmony in a religious service were dispelled, and there must have been some hopelessly crossed fingers among the host Keene Chapter.

If there had been the tiniest fear that the music born in the barbershops and nurtured in music halls would be inappropriate, the fear was stilled. The total effect as the hallowed hymns rose and spread through what literally was soft, summer air defies description. It was as near perfect as anything on this earth is likely to be.



Cathedral of the Pines in Rindge, New Hampshire

The choruses that followed sustained a mood that was reverent but never overbearingly so, and was calmly pleasant throughout. Applause was warm but not raucous.

The other choruses, and the hymns they sang, were:

New Bedford, Mass., Baptiste Balestracci, director: "Jesus, My Lord, My God, My All" and "If I Have Wounded Any Soul Today", an evening prayer;

Worcester, Mass., Bertil Lundberg, director: "I Believe" and "Near to the Heart of God";

Marblehead, Mass., Donald Dobson, director: "The End of A Perfect Day" and "Nearer My God To Thee";

Framingham, Mass., Robert T. Long, director: "Precious Lord" and "Deep River";

And Keene, N. H., Dino Houpis, director: "God Bless America" and "Now the Day Is Over".

### AUDIENCE TOOK PART IN SERVICE

Twice the crowd was invited to sing along—with the Marblehead Chapter for a stanza of "Nearer My God to Thee" and with the Keene Chapter for "God Bless America" and the gratifying response was an indication of the enthusiasm for the entire program.

The minister who, in his prayer of benediction, so well caught and articulated in words the spirit of the service was the Rev. Fay L. Gemmell, chaplain at Keene State College.

After the service, as Dr. Sloane had promised, he told Barbershoppers and their families the story of the Cathedral of the Pines and explained about points of interest.

### CATHEDRAL HAS INTERESTING BACKGROUND

Without trying to cast the story in his words, here it is:

In 1933 Douglas Sloane and his wife, Sibyl, came upon a stone on their property shaped like an open book—like a Bible or a Missal. They thought someday it would be nice to make it part of a lectern for an outdoor chapel, and their son Sanderson shared their feeling.

Sanderson, who loved the wooded hills, found a large level space studded with pine trees and carpeted with pine quills. The 1938 hurricane had crashed around his flat-topped knoll and knocked down giant pines at one end, revealing a hitherto unseen view of majestic Mount Monadnock across a valley.

Here, Sanderson told his parents, he one day would build his home. He entered the Armed Forces during World War II. and his letters home reminded his parents to keep his spot for him. But he was killed.

In 1945, after the war's end, Douglas and Sibyl had the lectern stone moved to the site and put benches under the

(Continued on next page)

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#### SACRED SONGFEST—(Continued)

pinetrees for an outdoor chapel, in memory of their son.

That year, at the edge of the knoll that looks toward Mount Monadnock, the Altar of the Nation was dedicated as a memorial for all American War dead, military or civilian, to recall the sacrifice in war service of men and women killed in all wars on battlefields, at sea, in the air, as members of war services, war correspondents, nurses, or who gave their lives in laboratories and factories producing the sinews of war.

By act of Congress the site is a national shrine for the nation's war dead. And the Sloane's have opened the chapel in the pines—now grown to cathedral size, to any religious denomination for outdoor services.

Every Sunday in summer thousands come for services scheduled by their own religious denomination: Catholic, Jewish, Protestant and others. The Sloanes are Protestant, but by their wish, whatever denomination uses the outdoor cathedral, it is, for the duration of that denomination's service, to be used as its followers will.

Near the Cathedral of the Pines is Annett State Park, which is ideal for picnics and cookouts. Many Barbershoppers and their families took advantage of the facilities.

And in Jaffrey, N. H., not far away, a hall was rented for a get-together that after any other performance would have been called the afterglow.

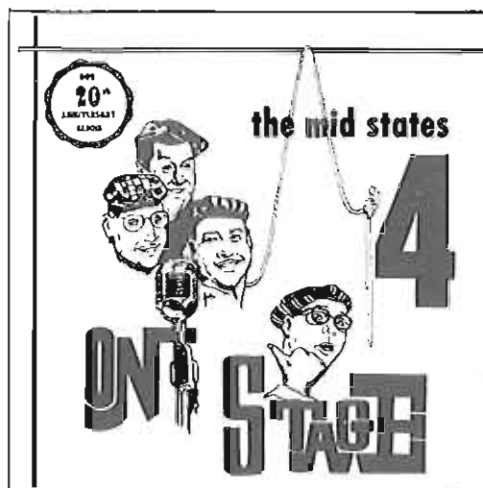
While Barbershoppers can be serious and can find it inspiring to dedicate their time to religious music, they also like fun, and the get-together, like any afterglow, was dedicated to fun.

It took an energetic committee of Keene Barbershoppers, Dino Houppis, Jim Lurwick and Fred Hickok plus splendid cooperation from George Shields, Canada's "Barbershop Ambassador of Good Will", to whip this dream into a reality that will live in the hearts of Northeastern District songsters for days to come.

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## about QUARTETS

The Sidewinders, 1963 Third Place Medalists, were recently cited by the Riverside, California Chamber of Commerce at the chamber's annual breakfast. Each of the Sidewinders received a certificate of appreciation for "outstanding community service". The quartet was praised not only for the time and talent its members contributed to worthy community causes but also for enhancing the name and fame of the community in other cities throughout this country and Canada during the many personal appearances the group has made at shows and contests during the past two years. We add our congratulations to this fine foursome for doing an excellent public relations job for the Society.

\* \* \*

The Grand Dad's Quartet of the Jamaica, New York Chapter entertained at Sardi's East Restaurant for members of the "Old Grand Dad's Club". Members of the quartet, who are also members of the Grand Dad Club, are: John Sheenan, tenor; Ray Kelleher, lead; Eddie Lynch, baritone and Henry Welm, bass. A picture of the "Grand Dads" appeared in the Club's newsletter which was sent to members throughout the United States and abroad. Our thanks to the Grand Dads for this fine bit of publicity.

\* \* \*

In another written report received from the Colonials, ninth place winners in our 1963 contest, Bill Brooks passed on some thoughts which we thought worth reprinting. He commented as follows: "Since this is our anniversary month perhaps a little reflection is warranted. In our four years (three active), I don't think there is any conceivable type of audience we haven't entertained; we have traveled the country over, coast to coast, meeting all kinds of people in all walks of life. We have said many times that nowhere will you meet as many types of people and personalities, as great a cross-section of life, or find as many nice guys, as in Barbershopping. I think no one outside of a traveling quartet realizes how much effort, frustration and time we devote to barbershopping, and how difficult it is for a quartet to stay at it for any significant period of time (the trouble



The Town and Country Four, our newly-crowned champions, are wearing proud smiles as they made their first post-convention appearance at the Allegheny County Commissioners Meeting in Pittsburgh. Though this performance may not seem important, it had special significance since two of the quartet are employed by the County (Leo Sisk is Chief Clerk in the Health Department and Ralph Anderson is an assessor). The T & C Four was presented with a special Resolution from the Board of County Commissioners and were well received by the 300 County officials present. Examining the Resolution in the picture above are from l to r: Commissioner John E. McGrady, Leo Sisk, Ralph Anderson, Larry Autenrieth, Jack Elder and County Board Chairman Dr. Wm. D. McClelland.

with a quartet is that there are four guys in it). By the same token, these same 'outsiders' could never realize how much of a thrill it is to hear 'Henry' (that's what the Colonials call our overtone; viz, the 'fifth note') in Chicago, Illinois; Boston, Massachusetts; Houston, Texas; Toronto, Canada or East-Liverpool, Ohio, and to hear the 'thunder' from Hoosiers, Texans, Mountaineers or Canadians.

"All in all, I think we have received joy and pleasure in direct proportion to the effort, and we have gained a wealth of personal experience. Very few occupations, let alone hobbies, would enable a fellow, much less four fellows, to travel by every means of transportation from coast to coast and meet thousands of people who seldom say anything but words of compliment and encouragement.

"Personally, I wouldn't trade my barbershopping experience for another college degree. I only wish that every barbershopper could share my experiences." Once more, Bill, thanks for the fine report and we're sure many quartet men join you in your expressions.

The Parma, (Ohio) Suburban Chapter is proud of the Craftsmen, their local quartet which recently made a guest appearance at the Rocky River Presbyterian Church. The regular church choir does not sing during the months of July and August and different choir members are asked to provide special music. The quartet sang "Jesus My Lord, My God, My All" and received special mention in the weekly church bulletin for their fine contribution. Members of the Craftsmen are: Howard Deunk, bari; Bill McConkey, tenor; Jim Groat, bass and Don Miller, lead.

\* \* \*

Dan Aycock, lead of the 1957 International Champion "Lads of Enchantment", is no longer actively singing in a quartet but still has the remembrance of the many thrills of quartet singing flowing through his veins. Dan is spearheading the plans for a licensed chapter in Weiner, Arkansas. Good luck Dan, and we hope to see you back with a great quartet from that area in the near future.

(Continued on Page 25)

# THE EYES HAVE IT!



## BLAZER

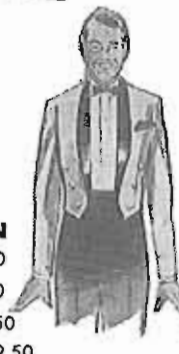
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## NEWS ABOUT QUARTETS—

(Continued from Page 24)

Many friends of the late Jack Briody, who was a member of our 1946 International Champion Garden State Quartet, will be anxious to learn of the "Jack Briody Memorial Scholarship" presentations made on May 9th. At a Music Week Festival and Student Concert, held before an audience of close to 2,000, Clarence Neumann and Edna Rivera were each presented with a \$250.00 award. The recipients of the scholarships were selected by the Music Department of the Jersey City School System under the direction of Dr. Arthur J. Keegan. Pat Patzig, administrator of the Memorial Fund, tells us the Jersey City Chapter plans on making this scholarship presentation an annual affair. Incidentally, the Harmony Foundation was named as co-donor and we're also happy to hear about that.

"Lamplighters Mark 20 Years of Harmony" was the headline of a story appearing in a General Electric Company publication a short time ago. Members of the honored foursome are: Tom Brown, tenor; Murray Honeycutt, lead; Cecil Rowe, baritone and arranger and Walter Karl, bass. Members of the Eu-

clid, Ohio Chapter, the Lamplighters have made a number of recordings and have performed hundreds of times during their 20 years of harmonizing.

\* \* \*

The Gator State Four, of St. Petersburg, Florida, 19th Place Finalists in the 1963 contests at Toronto, will be looking for a new baritone shortly. Bill Billings has announced that he is dropping out of the Gators because of the press of new business. So this looks like an opportunity for some of the Sunshine District Baritone to "get into the act".

Jack Hines, Downey, California, is shown right as he presented a good luck charm to the Sidewinders prior to the Toronto contest. The good luck charm was a rabbits foot . . . only in this case, each of the four feet was still attached to a live rabbit! Did it bring them luck? You bet! The third place medalists are from l to r: Joe Daniels, Jerry Fairchild, Gene Boyd and Jay Wright.



After 14 years of singing "togetherness" the Oatkans, of Warsaw, New York, who were 1950 Seneca Land District Champions and five time International Semi-Finalists, have retired. Bob Arnold, in a letter for the Oatkans, had this to say about their retirement: "Let me say it was a wonderful 14 years that the Oatkans completed. Sure, we put a great deal into barbershopping, but we received *much more* in return". We extend best wishes for the future to Arnold, Dave Grove, John Hooker and Francis "Squeak" Finch, members of the foursome.



# *I see from the bulletins...*

By Leo Fobarr, Editor

• The appearance of a new masthead over this department of the HARMONIZER does a great deal to ease the conscience of the Editor. We think the new masthead more appropriately tells the story of what you might expect to find on these pages. Inasmuch as 90 percent of all of the material appearing here is gleaned from Chapter and District publications, we are especially grateful to Bob Hockenbrough, for developing the idea and artwork for this masthead as well as all the new mastheads making their appearance in the HARMONIZER recently. Bob, who has been associated with the HARMONIZER for years as its "Share The Wealth" editor and as a member of the former editorial committee, has once more distinguished himself in our Society by providing us with a "new look".

We hope the new masthead will remind members of a sure way of getting into HARMONIZER print. Please check right now to see that a copy of your chapter bulletin is sent to the following: Charlie Wilcox, PROBE Editor, Box 312, Freeport, Illinois; Elmer Vorisek, HARMONIZER "Share The Wealth" Editor, 13614 Maplerow Avenue, Cleveland 5, Ohio and Leo W. Fobarr, Editor HARMONIZER, 6315 Third Avenue, Kenosha, Wisconsin. In the event that pictures are available and will help to tell your story better, we also request they be sent along. These men are looking for story material and will appreciate being cur in on this most important source.

• Ask anyone in the Southern Section of the Mid-Atlantic District what "Red Head" means to them and they'll tell you it's poison. As a song, it's a rough customer. The guys from Fairfax, Va. say their particular arrangement is almost impossible and the leads have to end on A flat—just one and a half notes below high "C". Curiosity ran high at the Southern Section contest for the Mid-Atlantic District as participants saw little round stickers plastered everywhere and anywhere, blating out in red fluorescent letters: "Red Head". The big question was: "What's with this red head?" Rumors were rampant, but nobody really knew the answer until near the close of the chorus contest. The Fairfax Jubil-Aires took the pitch (and after only three months of rehearsal) parlayed one Red Head into the Southern Section title . . . and they intend to do the same in Atlantic

City and (perhaps) in San Antonio in June of 1964.

• The newest thing in advice for that "fifth" man in your quartet was picked up from the Raleigh, North Carolina "Capitol Chords" bulletin. This is what they think about that bothersome fifth man: A "fifth wheel" on an auto for a spare is a valuable and necessary item, but in barbershop quartet singing it's highly uncalled for. When four guys are singing the quartet is complete—there are only four parts! Don't be a "fifth wheel" or you may get locked in the trunk!

• We were sorry to hear that former International Board Member, R. Raymond Campau, Saginaw, Michigan, was stricken with a fatal heart attack on June 1. In private life Campau was President and General Manager of the Saginaw Paint Manufacturing Company. He served on the International Board of our Society from 1943 to 1946.

• The Lincoln, Nebraska "Cornhusker" Chapter were quite happily surprised to see the outcome of their \$530 gift to the Children's Zoo in that city. The money contributed by the chapter was used to purchase benches for the Zoo and the name of some familiar old song placed on the back of each bench gives proper credit to the donor. It looks like Lincoln barbershoppers will be remembered for many years for their fine contribution to the Zoo.

• Illinois District President, Don Beasley,

was overwhelmed by the splendid turnout of Illinois barbershoppers at a mystery night held in Aurora, Illinois on June 11. Representatives from 23 chapters crowded into Aurora's Country Club for the largest mystery night in the history of the Illinois District. A total of \$448.50 was collected from the 650 barbershoppers in attendance and was presented to the representatives of the Illinois District to help defray their Toronto expenses. The Four Renegades, Impostors and Varieties showed their appreciation for the financial support received by providing a good share of the quarter entertainment for the evening. Alec Finkler, the man behind the scenes and MC for the evening, kept the evening's singing activities moving right along. The host Aurora Chapter put out a special edition of their chapter bulletin, "The Barber Chair", and proved to be excellent hosts even though their chapter President was the only Aurora member who was in on the plans and knew the affair was taking place in their city.

• Barbershopper Herbert L. Sackett was one of four Olean, New York men honored a short time ago for remaining active in their retirement years. Sackett, who is 86 years old, served as principal at Olean high school from 1916 to 1946. He sings regularly with the Olean Chapter chorus at its many public appearances throughout western New York and northwestern Pennsylvania. He also writes

Recapturing those good old days at the 25th Anniversary celebration in Tulsa, Okla., the Society's birthplace, are from left to right: Les Ramsay, Puny Blevins, George McCaslin and Al Cashman. McCaslin was a member of our 1939 International Champions, the Bartlesville Barflies. Blevins is a charter member of the Society and Cashman another early day member. The 1927 Marmon was furnished by the Horseless Carriage Club of Tulsa.



articles for the local newspapers, and is active as a moderator for the panel discussions of the Olean Torch Club. The Society is happy to have such a distinguished member taking part in its activities and wishes Herb Sackett many long years of continued association with our Society.

- The Summit, New Jersey Chapter has adopted an unusual charity, but one which has received fine support from Harmony lovers in their area. The "Summitones" recently presented a benefit performance for the Central Jersey Hemophilia League. Funds turned over to the League are used to prepare frozen plasma and conduct research in an effort to find a means of arresting uncontrolled bleeding in a Hemophiliac. There is no known cure of Hemophilia. To date the most effective control is the infusion of large quantities of frozen plasma or whole blood. The Summit Chapter has taken on a very important community service project and one which must make them proud they are barbershoppers and are able to contribute to such a worthy cause.
- The membership feud between Evergreen and Cardinal Districts continues with increasing activity. Evergreen District President, Don Robison sent Bill Terry, Cardinal District President, an

A gift of \$1,000 by the Hartford, Conn. Chapter to the Hartford Little League Stadium was so appreciated one of the teams (pictured right) was named after the chapter. Hartford President, Raymond W. Corcoran appears left along with the team and their coach, Bill Robinson.



evergreen tree along with a request to plant same in a corner of his yard so that Bill might watch the tree grow as the membership in the Evergreen District is growing. In Don's letter accompanying the gift he respectfully asks Bill to keep those Cardinals away from the tree. Terry's reply to Robison indicated he thought it would be a good while before the evergreen would be able to hold one of his District's boisterous Cardinals. We hope both Presidents will continue to keep us informed of their wartime maneuvers and wish them both at least 1,000 new members.

- Barbershop Harmony really hit the Canadian airwaves during the months of

July and August when eight half-hour pre-taped broadcasts featured eight of our Canadian Chapters. Chapters featured on tape were New Westminster, B.C., Kitchener-Waterloo, Ont., Calgary, Alta., Woodstock, Ont., Montreal, Que., East Troy, Ont., Neepawa, Man. and Burlington, Ont. We aren't sure who was responsible for this fine bit of publicity, but we are sure that their action should stimulate some new developments in the membership department among our Canadian friends.

- "The Pony Express Writer", bullerin of the St. Joseph, Missouri Chapter, tells quite a story about the new attire of (Continued on Page 28)

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The Manitowoc, Wisconsin Chapter is justly proud of the performance given by their quartet representatives, The Manifones, in the Miss Wisconsin pageant recently staged at Manitowoc. Featured with the Manifones, was Miss Joan Mary Engh, then Miss Wisconsin and 1st Runner-up in the 1963 Miss America Contest. Miss Engh is pictured left with the Manifones as they appeared on stage together during the show. The Manifones, from left to right, are: Tom Morgan, tenor; Don Buss, lead; Jim La Fond, baritone and Bill Korte, bass.

#### I SEE FROM THE BULLETINS—(Continued from Page 27)

their chorus and the wives of chapter members who were responsible for sewing sequins and fringes on their new uniforms. It seems that the gals were all so busy and had so many places to go and so many errands to run, they were given the title, "Running Sewers". The wives sewed all the fringe and miles of sequins on the Pony Expressmen uniforms in just five or six nights, which surely qualifies them for some kind of prize for speedy sewing. We suppose once all the details are known the name really isn't too bad. For instance, they could have called them the "Seamy Sewers"—or would that have been worse?

- "Gyro-Scoop", published monthly for the employees of the Boston Division of Minneapolis-Honeywell Regulator Company, paid tribute to Northeastern District President, Dick Hawes, in the January edition. This particular issue might have been more appropriately called their "Barbershop" edition as they also carried a picture of Lou Perry, another member of our Society and also an employee of Minneapolis-Honeywell.

- An article reprinted from the July 16th issue of the "Montreal Star" indicates that a plaque to commemorate the Ontario origin of the ballad "When You And I Were Young, Maggie" was unveiled in Glanford, Ontario on July 24th by Miss L. Blanche Padgham, niece of

Maggie Clark, who inspired the song in 1865. The story further related that, "Maggie", beautiful young wife of school teacher George Washington Johnson, died at the age of 23—one year after their marriage. In 1859 Mr. Johnson taught and Maggie was a pupil at the school in Glanford township. In his grief her husband wrote the ballad to her memory. Mr. Johnson died in California in 1917. The plaque is located in front of the childhood home of Maggie Clark, 10 miles southwest of Hamilton, Ohio.

- The Wilmington, Delaware "Del-O-Aire" carried the following article about "Prima Donna's" in our Society: "Prima Donna originally referred to the first lady of the opera, but is now generally taken to mean the spoiled star or pampered persons who throw temper tantrums and demand special privileges. Fortunately these round rogues seldom fit in our square (4 part) harmony. However, occasionally a familiar face we are used to seeing disappears from his customary chorus position. Someone has said something, without thinking, that has offended him and rather than create an awkward situation, he stays away. It would be better not to offend, but if you do, be humble enough to apologize. If you have been offended, don't nurture the feeling. It is better to forgive and forget than to miss the marvelous moments of fine

fellowship and satisfied singing that is best brought through Barbershopping. . . Not a bad thought, we'd say.

- "Hal Boehler Night" in Lorain, Ohio was the occasion of the presentation of the Johnny Appleseed District "Hall of Fame" pin to the honored guest. Boehler became the 18th outstanding JAD barbershopper to receive "Hall of Fame" honor. The tribute came to Hal as a complete surprise for he was only expecting to attend a regular meeting of the Lorain Chapter. Alvin A. Pfaff, President of the Lorain Chapter, made the presentation before an assembly of chapter members, Johnny Appleseed District officers and a visiting quartet from Euclid whose members are all old-time friends of Boehler. Many congratulatory telegrams and messages were received and read. Boehler's first barbershop arrangement was of Stephen Foster's "Beautiful Dreamer" which he arranged for a Cleveland quartet back in 1946. Since that time he has made approximately 400 arrangements, many of which have been sung in International competition. He was a member of the Hi-Chords. 1950 Johnny Appleseed District Champions and competed in International competition in Omaha where the quartet placed 16th.

- With a cast of 304, the Gold Coast area No. 1 (on-to-Toronto) concert was hailed as the greatest and biggest show ever put on in Florida. Lew Shonty, producer of the show, closed his office for three weeks in order to concentrate on the proper production of the barbershop extravaganza. With all the Gold Coast quartets, seven choruses and the Sunshine District 1963 Champion Orlando Orange Blossom Chorus on one stage, the show couldn't help but be a success. Profit from the show was used to send Sunshine District representatives to our International contests at Toronto.

The theme of this year's 4th of July Goodwill Parade in Racine, Wisconsin was "The Good Old Days" and the Racine Chapter, through the courtesy of the Modine Mfg. Co., took this opportunity to introduce their chapter's newest quartet, the "Woodsmen", to the crowd of 88,000 viewing the parade. The Woodsmen shown on the lower left photo are left to right: Jim Garrity, bass; Dick Warner, lead; Jerry Jensen, tenor and in the chair, Chuck Pluhar, baritone. Members of the Akron, Ohio Chapter are shown in the lower right photo as they made a parade appearance almost a year ago in the Susequicentennial parade in Cuyahoga Falls, Ohio before 70,000 people.



## TOWN and COUNTRY FOUR BOOKING SCHEDULE

(1963 International Champions)

(As of August 6, 1963)

(All dates confirmed unless marked with "T")

### SEPTEMBER

13—Greensboro, North Carolina Chapter Show

21—Jamestown, New York Chapter Show

28—East Liverpool, Ohio Sweet Adeline Chapter Show

### OCTOBER

5—Rome, New York Chapter Show

6—Union City, Indiana Chapter Show

12—Michigan District Convention, Holland, Michigan

18, 19—Johnny Appleseed District Convention, Columbus, Ohio (T)

25, 26—Norwich, Connecticut Chapter Show

31—Illinois State Chamber of Commerce, Chicago, Illinois (T)

### NOVEMBER

2—Aurora, Illinois Chapter Show

9—Baltimore, Maryland Chapter Show

16—Newark, Ohio Chapter Show

23—Bridgeton, New Jersey Chapter Show

30—Pittsburgh, Pa., Chapter Show

### DECEMBER

6, 7—Westfield, New Jersey Chapter Show

### JANUARY

All dates open

### FEBRUARY

1—Chicagoland Area Show, McCormick Place (T)

2—Ft. Wayne, Indiana Chapter Show (T)

8—Scranton, Pennsylvania Chapter Show

15—Arlington, Virginia Chapter Show

22—Massillon, Ohio Chapter Show (T)

28, 29—Toledo, Ohio Chapter Show

### MARCH

21—Pittsburgh, Pa. Chapter Show

22—Columbus, Ohio Chapter Show

28, 29—Not Available (Easter)

### APRIL

4—Seymour, Connecticut Sweet Adelines Chapter Show

11—Medford Lakes, New Jersey Chapter Show

18—Burlington, Vermont Chapter Show (T)

24, 25—Livingston, N. J. Chapter Show (T)

### MAY

1, 2, 3—Johnny Appleseed District International Preliminary Contest

8—Massillon, Ohio Chapter Show (T)

9—Canton, Ohio Chapter Show (T)

16—Kcene, New Hampshire Chapter Show

23—Greensboro, North Carolina Chapter Show

### JUNE

6—Rochester, New York Chapter Show (T)

23-27—International Convention at San Antonio, Texas

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### PEPPERDINE HEP SCHOOL—

(Continued from Page 3)

up the chorus and the overtone would begin to build, whenever he heard a good ringing chord.—The terrific wit, sense of humor and technical presentation exhibited by Dave Stevens, to say nothing of his great musical talent! And what a personality!—Those quarter "contests" staged by Dave Mittelsradt, with prizes yet! And how about that fine job done by the "Merry Chords" from the Downey Chapter who, although they were students, helped Dave show his classes actual errors in the various judging categories. Ya' know, it's not easy for an outfit as good as the Merry Chords to sing deliberately bad. — Speaking of quarrers, how about some of the names the guys picked for their quarrers in Dave's classes: "HEP Cats", "No Name Four", "Salt and Pepperdine Four", "Sour Tones", "Smorgas Chords", "Wherever Four", and "Hup Two Three Four", among others. The instructors weren't the only wise guys at that session!

Maybe some of you have heard it before, but I hadn't and I got a charge out of Dave Stevens' constant use of the word "tiddley" (hope it's spelled right, Dave)

to describe cute little swipes, key changes, and other peculiarities to be found in a piece of barbershop music.—Oh, while I think of it, I know the guys will never forget those cloth-covered rocks they use for pillows in the dorms at Pepperdine. Guess that's why Bob kept us so busy—he knew we'd have to be awful tired to be able to sleep on those pillows. One other thing—that fine rendition by Val Hicks' class of the new arrangement they produced during their sessions.

I've probably forgotten a number of things that a good writer would include in a story about our HEP session as Pepperdine College, but I think I'll sign off at this point by telling you that the last and most lasting impression I received was the sensation I got from standing just a few feet away from Bob Johnson as he stood on two chairs in the dining room Sunday noon to lead the whole gang in "Keep America Singing". The expression on his face, the tenseness of his body, his clenched hands quivering as he held us on that last mighty chord, all made you know that here was undoubtedly one of the most dedicated men in the Society.

Kinda' made you glad and proud to be a barbershopper, ya' know?

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AS REPORTED TO THE INTERNATIONAL  
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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.)

### ASCAP LICENSING

*"Chapters in the United States are reminded that effective September 15, 1958, all Society affairs (contests, shows, parades, etc.) whether they be International, District, Area or Chapter, to which the public is invited and an admission fee is charged and at which any part of the repertoire of the American Society of Composers, Authors and Publishers is performed, shall be properly licensed by ASCAP prior to such event. See article on page 31, September, 1958 issue of The HARMONIZER for possible exceptions, the license fee schedule and the names and addresses of ASCAP representatives in charge of District Offices who should be contacted regarding license agreements well in advance of the show date."*

### SEPTEMBER, 1963

- 18—Stockton, California
- 20—Chatham, Ontario
- 21—Laurens, South Carolina
- 21—Marin (San Rafael), Calif.
- 21—Eau Claire, Wisconsin
- 21—Poughkeepsie, New York
- 21—Bryn Mawr (Main Line), Pa.  
Charter Show
- 21—Fresno, California

### 20-22—ILLINOIS DISTRICT CONVENTION

Chicago (Skokie Valley), Ill.

### 20-22—HEP—Green Lake, Wisconsin

### 27-29—MID-ATLANTIC DISTRICT CONVENTION

Atlantic City, New Jersey

- 28—Gowanda, New York
- 28—Garden Grove, California
- 28—Beaver Dam, Wisconsin
- 28—Gratior County, Michigan
- 28—Benton Harbor (Fruit Belt), Mich.
- 28—Sheboygan, Wisconsin
- 28—Racine, Wisconsin
- 28—Omaha, Nebraska

### OCTOBER, 1963

- 3—Suburban Detroit, Michigan
- 4-5—San Gabriel, California
- 5—New Westminster, B. C.
- 5—Wisconsin Rapids, Wisconsin
- 5—Fargo, North Dakota
- 5—Anne Arundel, Maryland
- 5—Selinsgrove, Pennsylvania
- 5—Seattle, Washington
- 5—Shelbyville, Kentucky
- 5—Kitchener—Waverloo, Ontario

- 5—Rochester, New York
- 5—Olean, New York
- 5—Kingston, New York
- 5—Rome, New York
- 5—Janesville, Wisconsin
- 5—Stockton, California
- 6—Union City, Indiana

### 5-7—CENTRAL STATES DISTRICT CONVENTION

Topeka, Kansas

- 10—Sacramento, California
- 11—Nashville, Tennessee
- 12—Toms River, New Jersey
- 12—Albuquerque, New Mexico
- 12—Uniontown, Pennsylvania

### 11-13—FAR WESTERN DISTRICT CONVENTION

Long Beach, California

### 11-13—MICHIGAN DISTRICT CONVENTION

Holland, Michigan

- 12—Escanaba, Michigan
- 12—Fond du Lac, Wisconsin
- 12—Joliet, Illinois
- 12—Hamburg, New York
- 12—Parma, Ohio
- 12—Plainfield, New Jersey
- 12—Charlotte, North Carolina
- 12—Fall River, Massachusetts
- 12—Hazleton, Pennsylvania
- 12—No. Syracuse, New York
- 12—Arlington, Texas
- 12—Atlanta, Georgia
- 12—Saegertown, Pennsylvania
- 12—Hooker, Oklahoma
- 13—Manchester, New Hampshire

### 18-20—JOHNNY APPLESEED DISTRICT CONVENTION

Columbus, Ohio

- 19—San Francisco, California
- 19—Baraboo, Wisconsin
- 18-19—London, Ontario
- 19—Rochester, New York
- 19—Waltham, Massachusetts
- 19—St. Paul, Minnesota
- 19—St. Lambert, Quebec
- 19—Cloquet, Minnesota
- 19—Lansing, Michigan
- 19—Nutley, New Jersey
- 19—Lancaster, Pennsylvania
- 19—Palos Verdes, California
- 19—Lewiston, Pennsylvania
- 19—Skokie Valley, Illinois
- 18-19—Montgomery County, Alabama
- 19—Medicine Hat, Alberta
- 19—Derby (Housatonic), Connecticut
- 19—So. Milwaukee, Wisconsin
- 19—Arcadia, California
- 19—Princeton, Illinois
- 19—Bemidji, Minnesota
- 20—Waukegan, Illinois

### 25-27—ONTARIO DISTRICT CONVENTION

Barrie, Ontario

- 25-26—Norwich, Connecticut
- 26—Cincinnati (Western Hills), Ohio
- 26—Alhambra, California
- 25-26—Salisbury, Maryland

- 26—Huntington North Shore, New York
- 26—Ripon, Wisconsin
- 26—Rochester, Minnesota
- 26—Luck, Wisconsin

### 25-27—DIXIE DISTRICT CONVENTION

Greensboro, North Carolina

### 25-27—SENECA LAND DISTRICT CONVENTION

Elmira, New York

### 25-27—CARDINAL DISTRICT CONVENTION

Fort Wayne, Indiana

- 26—Jersey City, New Jersey
- 26—Davenport, Iowa
- 26—Oakland County, Maryland
- 26—Lansdale, Pennsylvania
- 25-26—Eastern Shore, Maryland
- 26—Port Washington, Wisconsin
- 26—Hagerstown, Maryland
- 26—Palomar Pacific, California
- 26—Redding, California
- 27—Lynn, Massachusetts

### NOVEMBER, 1963

### 1-3—LAND O'LAKES DISTRICT CONVENTION

Hopkins, Minnesota

### 1-3—NORTHEASTERN DISTRICT CONVENTION

Portland, Maine

### 1-3—SOUTHWESTERN DISTRICT CONVENTION

Fort Worth, Texas

### 1-3—EVERGREEN DISTRICT CONVENTION

Spokane, Washington

- 2-3—Arlington Heights, Illinois
- 2—Sarnia, Ontario
- 2—Elkader, Iowa
- 2—Jacksonville, Florida
- 2—Aurora, Illinois
- 2—Downey, California
- 2—Detroit, Michigan
- 2—San Jose, California
- 2—Raritan Bay, New Jersey
- 2—Irvington, New Jersey
- 2—La Grange (Q-Suburban), Illinois
- 2—Lakewood, Ohio
- 3—Muncie, Indiana

### 8-10—SUNSHINE DISTRICT CONVENTION

Orlando, Florida

- 8—Schenectady, New York
- 8-9—Napa Valley, California
- 9—Buffalo, New York
- 9—Binghamton, New York
- 9—Lorain, Ohio
- 9—Baltimore, Maryland
- 9-10—Worcester, Massachusetts
- 9—Brockton, Massachusetts
- 9—Chicago (Pioneer), Illinois
- 9—Waynesboro, Virginia
- 9—Westfield (Marquette County), Wis.
- 9—Menomonee Falls, Wisconsin
- 14—Jefferson County, Wisconsin
- 15—Roseville, Minnesota
- 15—Monterey Peninsula, California
- 15—Freeport, Illinois



#### PLAINVIEW, TEXAS

Southwestern District ... Chartered June 25, 1963 ... Sponsored by Lubbock, Texas ... 28 members ... Leaton Clark, 3005 W. 18, Plainview, Texas, Secretary ... Hall Nall, Olton Route, Plainview, Texas, President.

#### BATAVIA (CLERMONT CLIPPERS), OHIO

Johnny Appleseed District ... Chartered June 7, 1963 ... Sponsored by Sycamore, Ohio ... 34 members ... Herman E. Bulling, 662 Mariada Drive, Cincinnati 45, Ohio, Secretary ... Walter R. Haglage, 230 Wood Street, Batavia, Ohio, President.

#### GREENVILLE, ILLINOIS

Illinois District ... Chartered June 7, 1963 ... Sponsored by Greater Alton Area, Illinois ... 28 members ... Robert Bauer, 915 East Vine Street, Greenville, Illinois, Secretary ... Horton E. Tarpley, 317 North Locust, Greenville, Illinois, President.

#### SEBRING, OHIO

Johnny Appleseed District ... Chartered June 7, 1963 ... Sponsored by Gem City, Ohio ... 30 members ... Harold A. Ludwig, 103 West Texas Avenue, Sebring, Ohio, Secretary ... Donald Barcus, 647 West Georgia Avenue, Sebring, Ohio, President.

#### ADAMS COUNTY, INDIANA

Cardinal District ... Chartered June 10, 1963 ... Sponsored by Ft. Wayne, Indiana ... 29 members ... Wm. Lose Jr., 221 N. 6th Street, Decatur, Indiana, Secretary ... Edgar C. Ewell, P. O. Box 67, Preble, Indiana, President.

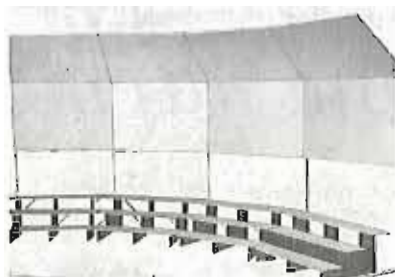
#### WOOD DALE (COUNTRYSIDE), ILLINOIS

Illinois District ... Chartered July 11, 1963 ... Sponsored by Lombard (West Towns), Illinois ... 26 members ... Robert B. Svendsen, 434 N. Oak, Wood Dale, Illinois, Secretary ... William Brezinski, 428 Elmwood, Wood Dale, Illinois, President.

#### LOGAN (CACHE VALLEY), UTAH

Far Western District ... Chartered July 19, 1963 ... Sponsored by Salt Lake City, Utah ... 43 members ... Gordon W. Haws, 173 E. 3rd North, Logan, Utah, Secretary ... J. Shirley Clark, 140 S. 2nd West, Logan, Utah, President.

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Or maybe your chapter is looking for some special script, stage sets, etc. for your annual show. Why not let every chapter in on your wants in this simple manner? An ad in this special section at the low, low rate of \$5.00 per column inch will sell your chapter's unusable properties in a hurry.

All ad copy must be in our hands by the 5th of the month preceding months of publication. (January, March, May, July, September and November.)

## CENTURY CLUB AWARDS

(As of June 30, 1963)

1. Dundalk, Maryland .....190  
*Mid-Atlantic*
2. Skokie, Illinois .....141  
*Illinois*
3. Minneapolis, Minnesota ... 134  
*Land O'Lakes*
4. Tell City, Indiana ..... 121  
*Cardinal*
5. Pittsburgh, Pennsylvania .. 118  
*Johnny Appleseed*
6. Miami, Florida ..... 115  
*Sunshine*
7. Fairfax, Virginia ..... 111  
*Mid-Atlantic*
8. Jefferson, Wisconsin ..... 104  
*Land O'Lakes*
9. Delco, Pennsylvania ..... 104  
*Mid-Atlantic*
10. Bloomington, Illinois ..... 102  
*Illinois*
11. Buckeye (Columbus), O. 102  
*Johnny Appleseed*
12. Washington, D.C. ....102  
*Mid-Atlantic*
13. Manhattan, New York ..... 102  
*Mid-Atlantic*
14. Winnipeg, Manitoba, Can. 101  
*Land O'Lakes*
15. Reseda (Valleyaires), Cal. 100  
*Far Western*
16. Catonsville, Maryland .....100  
*Mid-Atlantic*



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# MAIL CALL



## from harmony hall

This 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.

4904 Wilmington Pike  
Dayton 40, Ohio  
July 31, 1963

To The Editor of the Harmonizer:

Well, someone has finally won the International Chorus Contest twice, and it's time for some reflection. In fact, it's probably time to apply the same line of reasoning to chorus contests as is currently applied to the quartet contests.

As I understand it, the idea in quartet contests is "Once a champion, always a champion". I suppose this philosophy is designed to take the heat off the winning quartet, as well as to offer some ray of hope to the opposition. Individual members of former champion quartets may re-enter the competition, though, under certain circumstances and rules.

I think the same rules ought to apply to the choruses. Until the Director and at least fifty per cent of the personnel of the chorus has changed, the champion ought to be excluded from further competition.

This comment is in no way meant to disparage the sensational performance of the Pekin Chorus, especially since I have no way of knowing whether they meet the above criteria or not. It is meant simply to forestall the potential parade of repeat chorus champions, which was foreshadowed this year by the 1st, 3rd and 4th place finishes of those who had won before.

CHORD-ially,  
Bob Bothe

Grosse Pointe, Mich.  
June 15, 1963

Gentlemen:

I feel it necessary to supplement the enclosed dropped member survey with a few remarks. The general tenor of that questionnaire seems to be aimed at the barbershopper who has lost interest or who has become disappointed for one reason or another. While I suppose there are a few people who aren't fortunate enough to have been blessed with a discerning ear and tasteful likes—thus understandably enough dictating the aforementioned tenor of the questionnaire—I EMPHATICALLY do not wish to be included in such a category. I am leaving the Society for one reason and one

reason only, i.e., as a Jesuit seminarian I will not be permitted to continue my membership. I've been around Barbershop for a good five years now, and it would be the grossest understatement to say I am a fanatic. I can't now, nor can I imagine the time when I could become satiated with this beautiful, thrilling, spine-tingling, ringing, chord-breaking harmony—and I'm darn proud of it!

I sheepishly confess that I have been guilty of violating Rule 6 of the Code of Ethics, but I figure that anyone with unsympathetic ears should be brought up out of the depths of ignorance and educated to appreciate the precision and excellence of Barbershop harmony. So please forgive me.

Aside from this misdemeanor, I think I can say, with all Barbershop sincerity, humility, and modesty, that I have been the model Barbershopper. Not only this—but I have one of the greatest tenors going (tenor being, of course, the most essentially *per se* beautiful part in sung harmony): Looking back over the meager year or so I was active in the Society I can say with pride and a touch of sentimentality that it has been one of my most memorable, joy-making experiences. Having just visited Harmony Hall early this month, I can appreciate the hard work entailed in running the Society. Let me assure you that here is one thankful, grateful person.

Now I suppose I will have to return to my previous position: hanging around the fringe and looking in. But it doesn't really disturb me that much—because as long as I can hear and sing I'll be a member of S.P.E.B.S.Q.S.A. in spirit. Once again, thank you *all* for many joyous experiences—I anticipate many more, *viz.*, Toronto next month. In the years to come if you happen to see a black robe hanging around a chapter meeting or, better yet a convention, with peaked ears, goose flesh, and a big, sloppy grin of the ear-to-ear variety, it will either be a fellow Jesuit (sympathizer or convert), or yours truly!

Sincerely,  
Budd A. Johnson

July 14, 1963  
THE HARMONIZER  
LEO FOBART, EDITOR  
Dear Leo—

You are doing a great job as Editor of The Harmonizer, and I hope you will continue improving each issue.

It looks like our years of public relations efforts moved backward when the ad from O'Keefe was printed on the back cover of the May-June issue. Our Society has been trying

for years to remove itself from such association.

Did this ad come with the lease of our Convention Hall at Toronto? If so, we should avoid such contracts in the future. If this was solicited, we should re-examine our PR aims and methods of accomplishment.

I believe our many publications should never accept paid advertisements or make references to alcoholic beverages.

Skol!!!  
Ed Rainey  
11490 Bradhurst St.  
Whittier, Calif.

June 3, 1963

"The Way I See It"  
Jack Condit, Editor  
HARMONIZER

Reference to your excellent article in the May-June Harmonizer

The several times that I have sung for an outside appearance with a pick up quartet have left a scar of embarrassment in my mind at what it has or could have done to our Public Image. Still at the other extreme, it's tough for new quartets to appear on a program in comparison with the current favorite champ quartet.

I believe it must be remedied at the local level and the thing starts with too few four-somes in the development stage but with access to chorus uniforms which make them look and feel but not sound like a quartet as we think of it. As a result, any invitation to sing gravitates to the eagerest if not the ones who are ready.

My conviction is that the remedy lies in making time available at every meeting for hearing any four who have worked on a song and who can sing it without the "spots". The chapter can have some simple judging or rating routine beyond the good natured applause which is an automatic reflex of listening members.

Some years ago I was impressed with some such routine at the "Q" Suburban Chapter in Chicago, and it appeared to be a regular format of their meeting i.e. 1/2 hour entertainment.

At any rate I hope your good article induces some chapters to require certain novice competence and some restriction on songs used when a foursome appears in the name of the Society and representing the local chapter with or without pay. A local chorus by comparison can do much less damage.

Thanks for good words and good thinking.  
Ed Perkins  
Santa Cruz, Calif.

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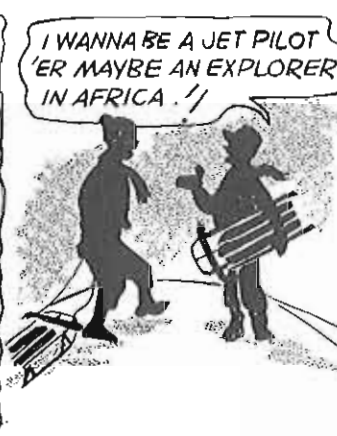
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