

Peace  
On  
Earth



Good  
Will  
Toward  
Men

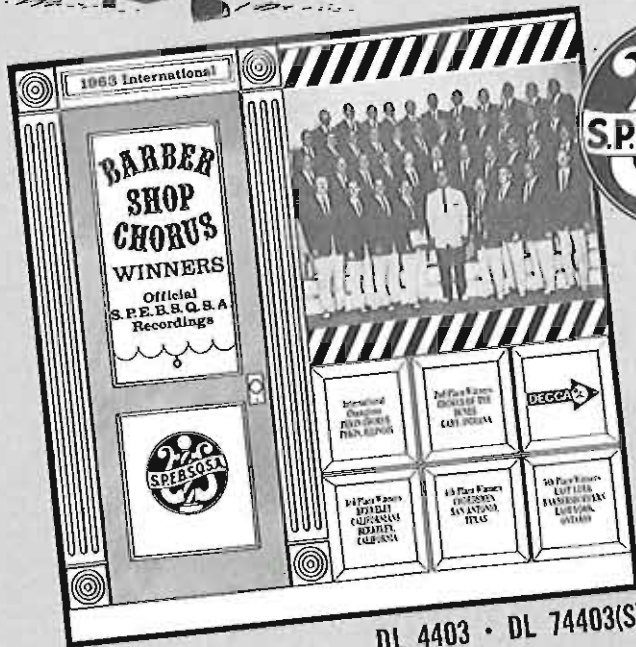


THE  
HARMONIZER

NOVEMBER • DECEMBER 1963  
VOLUME XXIII • NUMBER 6



# Just Released-THE 1963 CHAMPIONS



DL 4403 • DL 74403(S)



DL 4402 • DL 74402(S)

**1962 INTERNATIONAL BARBERSHOP CHORUS WINNERS** • Thoroughbred Chorus • Pekin Chorus • Border Chords • The Revolvers • Minneapolis Commodore Chorus DL 4313 • DL 74313(S)

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# November-December

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No. 6

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## ON OUR COVER

We didn't have to search far to find photographic subjects for what we hope will convey a Christmas message to our Society on our cover. We decided on the caroling theme and The Impostors, current sixth place finalists from Skokie and County Line, Illinois Chapters as carolers because of their availability and their southern gentlemen type uniforms which seemed to fit quite nicely into our idea. The children posed in our Harmony Hall solarium window, with two exceptions, are members of headquarters personnel families.

The Impostors are from left to right: Bob Brock, bass; Ed Jensen, baritone; Joe Warren, lead and Harry Klepstein, tenor. The children enjoying the singing are from left to right, front row: Bobby Meyer, Michele and Virginia Fobart, Mary Kay Anger, Lori Meyer and Scott Ingraham; back row: Robert and Pat Ingraham, Bridgett Anger, Laurie Ingraham and David Fobart. The Anger girls are daughters of photographer, Tom Anger.

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Town and Country Four, 1956

Human nature being what it is, we can safely say that all the world loves a winner. The tribute we pay each year to our International Quarter Champion is no exception. To the four runners-up we give either silver or bronze medals and tag them with some well deserved superlatives. To the other forty competing quartets we give plenty of admiration and our best wishes of better fortunes to come. But for that one and only Champion each year we go all out. Upon them we shower an abundance of praise, and place the more expensive golden medals around their collars. We toast them and pay homage to them with standing ovations. Year after year the script is unchanging as winner takes all! This is as it should be for they are the *kings* who will rule in the name of S.P.E.B.S.Q.S.A., Incorporated for one year.

With the crowning of a new Champion, the other forty-four quartets, from second place on down the list, return home undaunted, and put even more effort into this labor of love with the hope that their star will shine the brightest at the following year's competition. At the same time hundreds of other hopeful quartets in the United States and Canada put their shoulders to the wheel, noses to the grind-stone and ears to the barbershop sevenths as they reach for possession of the beautiful Landino Trophy that goes with the winning of our Society's highest honor. It is this spirit that molds our perfection-minded top quality quartets.

In that spirit, our 1963 International Champions, THE TOWN & COUNTRY FOUR, proved to be four never-say-die

Below left: Lois, Jack and Holly Elder; right, Jack gets set to drive one.



## Eight Years and Twenty-eight

By Lou Sisk,

Member, Pittsburgh, Pa. Chapter



Mary Lou and Larry Autenreith are shown upper right as they step out of a picture frame. Photo lower right shows Larry hard at work on a T & C arrangement.



barbershop quarterers. From the beginning they dedicated themselves and set their sights on the moment when they would step into the beaming stage lights as Champions of the world's greatest singing society. We saw early indications of their future success in the manner in which they invited advice and criticism. The door to suggestion was always open, and whenever information was not available through this channel they sought assistance from the experienced pros at this four-part game. With this attitude, and a good bit of talent to add to it, they improved steadily until they reached the pinnacle of four-part vocal harmony in the O'Keefe Centre at Toronto, eight years after their first woodshed session.

The winding road to the top was a bit rough with a few detours along the way, but never a dead end. Prior to 1963 The Town & Country Four finished in the medals on seven occasions. Three of these medal-winning performances

**Medals Later . . .**

# The Champs



Town and Country Four, 1963

2nd Place International Medalists. Perseverance and continued refinement of those minute details silenced their perennial cry of "wait till next year!" shortly after 11:00 P.M. on July 6, 1963.

The basic ingredients of The Town & Country Four have remained the same since the quartet's inception eight years ago. The only change, other than the fact that they aged a little, came when Jack Elder, who sang lead at the beginning, and Larry Aurenreith, who held the bari spot originally, switched parts after the second year. Tenor Leo Sisk and bass Ralph Anderson held the top and bottom firmly (they like to think) from the start. All four have been members of the Pittsburgh Chapter since joining the Society. Jack and Leo sang together in two quartets prior to the formation of The Town & Country Four, while Larry and Ralph were newcomers to the land of barbershop quarter harmony.

Other personal statistics of the members of the quartet read something like this:

**LEO SISK**—tenor—37 years old—the contact man and business manager for the quartet. Married to Margie for fourteen years. They have a son, Michael. Chief Clerk in the Allegheny County Health Department. Member of the Society for ten years. Served as Public Relations Officer and Chapter Board Member. Spends his spare time (ger that!) gardening and also electroplating baby shoes and plaques. Chief claim to fame! He's this writer's big brother!

(Continued on Page 28)

Below right: Ralph, Linda, Craig and Amy Anderson, left Ralph at his desk.



The Sisk family, Leo, Margie and Michael, pictured upper left with the "old man", Leo, shown below working at his most unusual hobby: bronzing baby shoes.



were in Johnny Appleseed District competition, where twice they found second place to their liking before copping the District Championship at Charleston, West Virginia in 1958. Six times at the post for International competition prior to this year brought an additional four sets of medals. After placing 27th at Los Angeles in 1957 they moved up to 8th the following year at Columbus, Ohio. Next it was Chicago and the big leap into the Medalist field with a bronze award, 3rd Place finish in 1959. Then came Dallas in 1960, Philadelphia in 1961 and Kansas City in 1962 where 2nd Place became a way of life for the quartet. After three consecutive years in the second slot we began to wonder if they were trying to corner the market on silver medallions. Disheartened? Not so! Sour grapes? No time for that either. There was time only for getting back to work on the finer points. In the meantime there was certainly no shame in being





## **'63 Chorus Champs Stars of Area Show**

**By Leo Blaschek, Area Counselor, Peoria, Illinois**

Yes, we'd talked about an open-air extravaganza for many years, and now with the newly-crowned champs right in our own backyard, we were "hot to trot". We didn't give the 1963 International Champion Pekin Chorus a chance to take a deep breath before we had Chapter Presidents Jim Jones of Pekin, Loren Bogart, Bloomington and Peoria's Dan Wells cornered with our



Jim Moses and the 1963 International Champion Pekin Chorus seem to be enjoying their appearance in summer attire. The lack of competition pressure inspired the champs to a brilliant performance.

plans for an inter-chapter Barbershop Concert in the Park. Realizing that a fine nucleus upon which to build a show existed, they, like the Peoria Park Board, pledged their full support.

An organizational meeting was held in Bloomington where a September date was chosen and a tentative program was drafted. The program was designed to utilize the full talent of our directors (Jim Moses and Glen Perdue) and the combined chorus, with community singing and quartets to furnish variety. Of course the show was planned to spotlight the Pekin International Championship Chorus. Milton Budd, dean of Peoria's radio personalities and a long time friend of Barbershoppers, eagerly accepted the assignment as M.C. for the event and gave it wide spread publicity on his daily "Milt & Bob" radio show.

Additional publicity provided by all three chapters produced results far beyond our expectations. The outdoor amphitheater of Glen Oak Park was jammed with a crowd in excess of 5,000 persons, all anxious to spend a relaxed evening enjoying four-part harmony under perfect weather conditions.

The 150 voice massed chorus from the Bloomington, Pekin and Peoria, Illinois Chapters shown right is on the stage of the amphitheater at Oak Glen Park in Peoria where they entertained 5,000 people on September 7th.

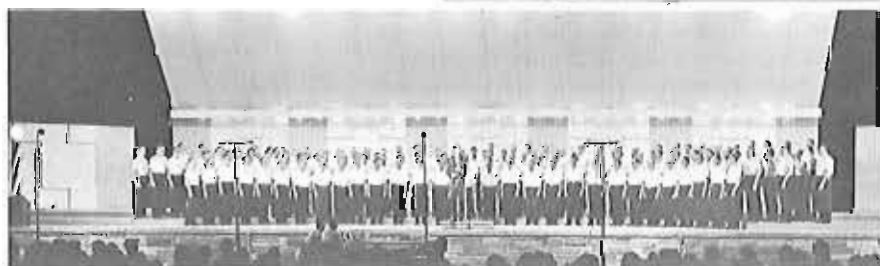
Our directors were at their very best and the massed chorus was keyed for, and delivered, an outstanding performance. Our quartets, the Mid-Westernaires, Hambletones and Boot 'N Aires were bright, lively and entertaining.

The high spot of the evening was the first post-convention performance of the Pekin International Champs, as they sang their contest numbers and demonstrated, with sparkle and brilliance, why they are the best in the land.

Our concert in the Park is a memory now. It exceeded all our expectations and prompted an "on the spot" request by Park Director Owens for a similar concert during the 1964 season. It was a success because it received the full support of the officers, directors and men of the participating chapters; because it was widely publicized by our friends of the press, radio and TV fraternity and because of Barbershop's wide appeal.

We can now look back on our joint endeavor and realize that its greatest accomplishment was proving that interested chapters and members working together can perform a valuable community service while doing each chapter and our Society an immeasurable amount of good. Best of all was the feeling, to a man, that this is the real Barbershop spirit and realizing once again that, "It's Great to be a Barbershopper."

The Hambletones are shown right as they provided the humorous side of the tri-chapter concert in The Park.



# Society Mourns Renowned Members' Loss

The world of barbershop harmony, to which he contributed so generously, was momentarily silenced on September 21st, upon learning of the death of Floyd Connert at the age of 48. A fatal heart attack claimed Floyd as he was pulling weeds near a commercial building where he worked at the barbering profession for 20 years prior to becoming a four-part harmony addict. Two societies which he had served as "Ambassador of Good Chords" deeply mourn his loss.

Connert directed the Bloomington "Kountry Kernals" from 1953 until 1957, when they placed third in International competition at Los Angeles. His chorus won the Illinois District title in 1956. As late as Tuesday of the week of his death, he spent rehearsal time with the Bloomington Chorus, now under the direction of Glen Perdue who succeeded him, in preparation for Illinois District chorus competition. Many of our most renowned quartets have received not only the benefits of his personal tutelage, but his custom-arranging skill as well.

A certified judge in all five categories, Floyd's ability as a teacher, coupled with a captivating personality, became well known to our Society in 1957 when he was employed as our first field representative. Floyd earned the respect of a vast majority of our Society as he conducted craft sessions throughout the United States and Canada during his four year trek. Barbershoppers, literally hungry for knowledge, looked upon Floyd as an Apostle. They followed him and listened to him with great admiration. He won the fairer sex over in like fashion when he took a similar position for their organization in 1961, a position he held at the time of his death.

While working for the Society he was instrumental in: establishing relationships with many of the large music publishers we are working with today; developing the Voice Expression Manual (The Barbershopper and His Voice); compiling "Songs For Men" Book 10; and creating the "Songs For Men" Octavo series.

A perpetual memorial of his creative ability will remain with us as we sing his arrangements of "LET ME CALL YOU SWEETHEART", "LIDA ROSE", "SAY MISTER HAVE YOU MET ROSIE'S SISTER?", "WHAT HAPPENED TO MY



Floyd Connert

HOME TOWN", and many of the songs included in "Just Plain Barbershop", a book which he compiled while working for the Society.

In addition to his wife, Maxine; son, Steve; and daughter, Linda, who reside in Peoria, Floyd is survived by a brother, Kenneth, of Rome, Illinois.

Paying respects in behalf of the Society, Bob Hafer, Hugh Ingraham, and Bill Otto, members of the Headquarters Staff, attended the funeral services in Peoria on Tuesday, September 25th. Final interment took place at the Park View Cemetery in that city.

Those who were closely associated with Floyd feel he actually gave his life in behalf of our cause. A chronic heart condition—making him a "rated up" insurance risk—prompted a warning from his doctor years ago to discontinue his work in the field of barbershop harmony. The decision that he continue working was made by his entire family some time ago, knowing that he would be doing what he loved best, in spite of the risk involved.

The Chicagoland Association of Chapters has established a "Floyd Connert Memorial Fund" at 111 Ninth, Wilmette, Illinois. Contributions will be used to further the college education of his son Steve, a sophomore, and daughter, Linda, a senior.

## RAY HALL

Our 1944 International Champions, The Harmony Halls, who were reuniting for a special appearance in Holland, Michigan (site of the Michigan District Convention) on October 11th, were saddened, as is our Society, to learn of the death of Ray Hall. Ray, who had been troubled with a heart ailment for several years, passed away on September 20th in Grand Rapids, Michigan. A former member of the International Board (Ray served on the Board in 1945-'46), he has always maintained an active interest in Society affairs. Ray was President of the Grand Rapids, Michigan Chapter in 1942 when they hosted the International Convention.

## ALEX GRABHORN

Alex Grabhorn, a former International Vice President from Buffalo, New York, passed away on August 21st. Alex served the Society as a District Vice President in 1948, District President in 1949, International Board Member from 1950-'52, a year as International Vice President in 1953 and took an active part in our contest and judging program. In addition to his barbershop activities he held many administrative positions in local Red Cross and Community Chest organizations.

## In Case You've Forgotten . . .

The New Quartet Quota Determination Date is

**DECEMBER 31st, 1963**

Membership enrollment cards must be received (not postmarked) at International Headquarters on or before 5 P.M. the last business day of December, 1963. The month of January is allowed for payment of per capita dues. Quartet quotas will be re-determined on the basis of paid-up members as of 5 P.M. the last business day of January, 1964.

Districts will be notified of their respective quotas early in February.

**Get those renewal and new members reported NOW!**



The faculty of the Show Production Workshop pose for their portrait on the steps of Mitchell Hall. From left to right: first row, Dick Floersheimer, Don Donahue, Fred Kirberger, Dee Paris, Walter Caldwell; second row, Gene Schuyler, Luke Heath, John Peterson, Neil Gabbert, Wilbur Sparks.

Thirty-one chapters in the Mid-Atlantic District believe their shows this year will be better conceived and produced, better publicized and better run financially than ever before. The first Show Production Workshop in the Society, staged last August 17-18 by the Mid-Atlantic District, gave these chapters great gobs of solid business ideas and imaginative production and publicity ideas, and they expect these to pay off in better shows.

Born during the first HEP School at Winona, Minn., in 1961, where Mid-Atlantic had members on the faculty and among the student body, the idea of a Show Production Workshop first was adopted by the Mid-Atlantic board of directors in 1962 but was postponed that year so as not to interfere with the Society's HEP School in M-A. Early in 1963 the Board again gave the go-ahead, and the search began for faculty and location.

We knew from our experience on the faculty of the first HEP School, conceived and brought off by Rudy Hatt, that barber-shoppers were thirsting for instruction in script writing, staging and lighting. Discussion panels on show production were not new in the Society (Joe Griffith, who will be a Society Vice-president in 1964, presided over such a panel as early as the Detroit Convention in 1953), but the concept of an entire weekend spent on chapter shows, from A to Izzard, was new and untried. We felt it would prove productive and worthwhile for M-A chapters. Such a weekend workshop, we believed, ought to cover not only what the audience sees on the stage, but also the publicity which brings that audience to the show and

## MID-ATLANTIC POINTS DIRECTION

# Better

the business methods followed to make the show successful financially.

The dean of our faculty was Fred Kirberger (Livingston, N. J.), who had written and produced several successful "book" shows for his chapter. An advertising executive by profession, Fred was trained as an artist and has had extensive experience in writing. To select our faculty, we sought nominations from area counselors and chapter presidents, asking for men with



From left to right, Dick Floersheimer (Livingston, N.J.) acts as model as Fred Kirberger, dean of the Show Production Faculty, demonstrates some technique in make-up application.

impressive chapter show achievements to their credit or, in the alternative, for men whose vocations would give them specialized show knowledge of value to the Workshop student body.

By late spring the faculty was formed and had started to work on curriculum planning. Dick Floersheimer (Livingston, N. J.) and the author, with experience in writing and producing chapter shows, planned a course in Theme and Script Writing. Kirberger planned an introductory course on The Stage, while he and Floersheimer together assembled materials on Costume Design and on Makeup and Props. Luke Heath (Atlantic City, N. J.), a talented high school art teacher with experience in the Little Theater and chapter show fields, readied a course in Scenery Design and Construction. Gene Schuyler (Livingston, N. J.), with professional background as a television light technician and floor manager and having as his avocation the stage lighting for the light opera company of his community, prepared his course in Stage Lighting. John Peterson (Delco, Pa.), well known as a teacher at Society HEP Schools and having the production and musical direction of several chapter shows under his belt, put together materials on Music Selection and on Sound Systems. Dee Paris (District of Columbia) and Neil Gabbert (Wilmington, Del.) prepared their course in Public Relations and Advertising. Past editor of Mid-Atlantic Press Service and currently acting as M-A's Director of Public Relations, Paris has handled show publicity several times for his chapter, while Gabbert, a duPont public relations execu-



Neil Gabbert (Wilmington, Del.) points to a "rough" layout of a show flyer which was used as an illustration during his class in Public Relations and Advertising.



# Shows Are On The Way!

By Wilbur D. Sparks, Alexandria, Virginia Chapter  
Vice President, Mid-Atlantic District



Deo Paris (District of Columbia) points out a relevant exhibit in his show flyer collection, which was used during the class in Public Relations and Advertising.



A segment of the student body at the Show Production Workshop session on Saturday morning, August 17.

tive, is a new-comer to barbershopping who proved his extreme adaptability in short order. The faculty was rounded out with Walter Caldwell (Danville, Va.), past president and perennial show chairman for his chapter, and Don Donahue (Livingston, N. J.), who has similarly served his chapter. Caldwell and Donahue prepared materials and lectures on Business Management.

Very late in June a site for our Show Production Workshop was located; the University of Delaware, at Newark, Delaware, agreed to furnish classroom, auditorium, dormitory and dining facilities. The Workshop was to be staged under the auspices of the Division of Extension of the University, and the physical setup was planned by the University's Conference Coordinator. This left us just six weeks for promotion of attendance at the Workshop. Our chapters were circularized, District officers and Area Counselors were requested to promote the Workshop, and chapter bulletin editors and public relations officers were all asked to plug it.

The weekend of August 17-18 rolled around, and despite some trepidations by the faculty, the Workshop was underway. Eighty-three students from 31 chapters were enrolled. Classes ran from 9:00 a.m. to 11:00 p.m. on Saturday, with time out for meals, and from 9:00 a.m. to 12 noon on Sunday, with luncheon closing the weekend Workshop. At this point, it was amply demonstrated that the Workshop had been a complete success and that another, larger version would be requested in the future.

Why has this thirst for show business knowledge existed in our Society? With few exceptions, our chapters stage at least one show annually, competing with professional entertainment (movies, TV, nightclubs) and charging substantial admission prices. The revenue from these shows is of vital importance to

the chapters. Yet in many, many cases, they are amateurish in conception and execution, *and the chapters know it.*

These shows contain lots of great singing by quarters and choruses, but frequently the singing groups are not displayed in a superior way. The lighting is dull, the sound system has a buzz in it, the Master of Ceremonies either is not familiar with his script or has no script and pays little attention to the elementary principles of good presentation, and the curtain obviously is drawn without benefit of cue sheer. Furthermore, in all too many cases, the auditorium is only half-full, due in part to the absence of publicity in the community prior to the show and in part to inadequate efforts by the chapter members to sell tickets.

(Continued on Page 27)

Don Donahue (Livingston, N.J.) refers to a blackboard layout in Business Management during his lecture on Saturday afternoon, August 17.





# HARMONIZER Twentieth

whose craft articles were written during 1943 and for many years following, must go down in HARMONIZER history for their many great contributions.

Our beloved Founder, Owen C. Cash, started his "Founder's Column" in 1943 and continued his satirical writings, many of which have become famous, until the time of his death in 1953.

Additional contributors in the early days of the HARMONIZER were: Past International President Hal Staab, Joe Stern, (first editor of "Barber Shop Re-Chordings" and later originator of a "Question and Answer" Department), Tom Massengale (who wrote biographical sketches of our earliest foursomes), E. V. "Cy" Perkins, etc.

## OFFICIAL EMBLEM FIRST SHOWN IN 1944

The March, 1944 issue carried the first colored reproduction of the Society's official emblem. An interesting article in that issue quoted the late Dick Sturges, who designed the emblem, as follows: "In the Spring of 1942, Charles Cimerro, Atlanta chapter member, suggested to me a design for a Society emblem, based on a barber pole with a lyre in the background, and the Society's initials in a ribbon across both. In the fall of 1943, Joe Wolff, National Board member and Past President of Detroit chapter, submitted a design showing a barber pole, superimposed on a lyre, all contained in a circle.

"Then I, Dick Sturges, who never had an original idea in my life, combined these and hornsawgled the National Board into accepting my design as a new lapel emblem. Brother members I hope you like it. If you don't, just send a written complaint to Mr. Anthony's 'Court of Human Relations'. I assure you in advance, you'll get no place fast—because I have the National Board, and my Emblem Committee, (Wolff, Adams, and myself) solidly on my side."

The year 1944 saw a series of articles collaborated by Reagan and Martin entitled "Barbershop Harmony Defined" as well as the late Frank H. Thorne's "How To Win A Gold Medal" in HARMONIZER print. "Barbershop Bafflers", a department compiled by Past International President Charles M. Merrill, made its HARMONIZER debut in May of 1944. Exciting, new additions to the Society's administrative program, including the institution of a full-time office, were explained in the September issue. Past President Phil Embury made his appearance in the HARMONIZER as the Society's International President along with many new ideas, committees etc., indicating the first business-like approach to Society affairs. The precedent of having a message from the current President was established and has continued to the present day.

"Is a Pitch-Pipe Really Needed by Our Better Quartets?" headlined the first feature article prepared by the late J. George ("Obie") O'Brien and Sigmund Spaeth wrote: "About the Old Songs and The Old Songsters" in the November 1944 issue. This was the beginning of many HARMONIZER writings from the pens of both gentlemen. They surely go down in HARMONIZER history as bright stars.



Maurice Reagan

"Our Magazine now appears with a new name and cover, both suggested by our Atlanta National Director, Dick Sturges. Dick personally made the sketch. He attributes the lettering to Brother Al Ostuni, also of the Atlanta Chapter. Our sincere thanks to these gentlemen.

"The likeness of the sketch to the Elastic Four, present champions, is not accidental. They have what we want on the cover."

The above paragraphs appeared as an announcement in the March, 1943 issue of the first HARMONIZER. Many writers, or contributors to the magazine, have passed many birthdays, and some have passed from our midst, during the past 20 years of HARMONIZER history. In celebrating its 20th Anniversary it seems appropriate to recall some of the numerous contributions of many hard working, Society-minded individuals who have done so much not only to "preserve" our four-part harmonies, but to develop a historic, informative account of our Society's activities through their contribution to the Society's publication.

Evolving from BARBERSHOP RE-CHORDINGS, the Society's first publication, the HARMONIZER in 1943 was provided free to all members on a quarterly basis. Much of the credit for printing the magazine on a self-sustaining basis is due Carroll P. Adams, past International President, Executive Secretary and HARMONIZER Editor. Carroll not only took over the burdensome task of editing a magazine which provided District and Chapter news, but also developed a program of advertising which kept the magazine self-sufficient. Among his many accomplishments during his active Society career, Carroll will be remembered for his outstanding contributions to our fraternal publication. Carroll is still an active Society member and as a Past International President, is also a member of the International Board.

Other early contributors to the magazine who were active in 1944 and are still sharing their written ideas with us today are Deac Martin and Maurice Reagan. Martin's first "The Way I See It" series appeared in the December, 1943 issue and has become a regular feature, sometimes with guest writers. Probably no other individual has written more words in the Society's behalf, or has been more closely associated with the continued development of the magazine, than Deac Martin. Both he and Reagan,



"Deac" Martin



# Completes Year

The HARMONIZER up to this point had still devoted most of its pages to carrying District and Chapter news. A department, "Swipes from the Chapters" presented brief chapter news items and made its first appearance in November, 1944. This department, in one form or another, has appeared since that time, although it has been condensed considerably since District publications and chapter bulletins have taken on prominence.

All through the war years, 1942 through '46, many pages of the magazine were devoted to the Society's activities in connection with the U.S.O. and War Bond Drive appearances. Throughout those years many pages were taken up with War Bond advertising.

The first "Coming Events" schedule appeared in a quarter page section of the February, 1945 issue and has appeared in every issue since.

Some of the contributors during 1945 were Joe Jones, W. Welsh Pierce, Sig Spaeth, George O'Brien, Warren Piper, Ralph Rackham, Roscoe D. Bennett, and Rod Warren, to name a few.

The November, 1945 issue listed many new Associate Editors as the HARMONIZER had grown from 16 to 32 pages, and the Society from 2,000 to 11,000 members. Those listed included Charles Merrill, Reno; Bert Phelps, Kansas City; Gene Dietzler, Wauwatosa; Welsh Pierce, Chicago; Jim Knipe, Cleveland; Earl Moss, South Bend; Roscoe Bennett, Grand Rapids; Merrill Pollard, Buffalo; Art Merrill, Schenecrady; and Jack Briody, Jersey City, N.J. These men had certain states and provinces in defined areas from which they reported chapter news. This was a major step for the HARMONIZER which allowed then Editor and International Secretary Carroll Adams more time to handle the increasing work load of a fast-growing Society. Adams called particular attention to the splendid contribution of Past International President Jim Knipe when he wrote the following to Deac Martin in November 1945:



Stirling Willson

"Jim Knipe, in my estimation, is one of a half dozen men who are responsible for the present high position that our Society holds, and he should allow the Editor of the HARMONIZER to pay tribute to some of the things he has contributed." Printing of the magazine moved to Knipe's firm in Cleveland in 1943 and Jim served as an "idea man", feature writer, layout supervisor, proofreader, production man and critic. (Some of the above remarks were contained in a four year history of the HARMONIZER written by Adams in 1946.)

Past International President, Phil Embury, in his report to the International Board in Cleveland in 1946, made the following comment about the HARMONIZER: "It (the HARMONIZER) has doubled in size to become a mainstay of the Society's success. With a new format, expert news reporting and departmentalization comparable to commercial publications, the magazine promises to play an even more significant part in maintaining the Society on a steady course."



In appointing 1946-1947 committees, Past International President, the late Frank Thorne, appointed the first HARMONIZER Committee. Editor Carroll Adams served as Chairman along with committee members Tiny Ferris, Jim Knipe, Deac Martin, George O'Brien, Welsh Pierce, Walt Stephens and Dick Sturges.

Results of first reader survey indicated the HARMONIZER was "doing the job" very well in March, 1946. The survey was mailed to 300 readers with very encouraging results.

Some additional departments appearing in 1946 and '47 were headlined as follows: "Keep Posted", "I See By The Papers", "Good Conduct", "Information You Want", "It Helps to Know", and "Over The Editor's Shoulder".

The November, 1947 issue carried the first International Directory of Chapters and Districts. The Society then encompassed 379 chapters in 12 Districts.

It's interesting to note the type and amount of advertising contained in the HARMONIZER in early 1948. A total of 51 ads appeared in the February, 1948 issue, 22 of which were advertisements of chapter shows.

"Growth Poses Problem to HARMONIZER Staff" is the way Editor Adams captioned an article written in January, 1948, explaining a problem which had arisen and for the most part has been with the publication since that time. "Material submitted by chapters and gathered for each issue has pyramided to a point where the Editorial and Production Board must arbitrarily set definite limits on number of pages, pictures, etc., that can be used," Adams wrote.

On June 9, 1948, at a Board Meeting in Oklahoma City, the Finance Committee's recommendation to raise the HARMONIZER subscription fee to \$1.00 was accepted.



Staff Taylor

A decision of the Editorial Committee to discontinue the Chapter Swipes department was placed in effect in June, 1950. This drastic move represented the first major change in the format of the magazine.

A complete financial statement of the Society made its first appearance in the September, 1950 issue as a result of a by-law adopted in January of that year. It's interesting to note

(Continued on next page)

## HARMONIZER COMPLETES TWENTIETH YEAR—

(Continued from Page 9)

from the report that HARMONIZER advertising income for the year ending June 30, 1950 (Society fiscal year was changed to agree with calendar year in January, 1955) totalled almost \$18,000, roughly three times the amount we are able to raise from this source today. Major contributions to the magazine's advertising came from chapters and from commercial firms which we do not solicit today.

"Share The Wealth", along with several other HARMONIZER departments, has been around a good many years. It made its first appearance in the December, 1950 issue, prepared by then International Board Member Charley Ward. Its forerunner was entitled "Spark Plugs", which Frank Thorne developed.

Bob Hockenbrough, who has just completed mastheads in recent issues, made early artistic contributions to the publication starting in 1949. He came on the HARMONIZER scene about the same time as F. Stirling Wilson, whose humorous writings have appeared in many issues since the late 40's. Another man whose many contributions to the Society included a good deal of writing for the magazine is Past International Vice President Jean Boardman. His early contributions started in 1946 and besides taking an active part in the Society's music program, he wrote numerous feature articles for our publication.

The first quarter directory was printed in the March, 1951 issue. The directory was printed each year thereafter until 1958 when the number of quarters required too much space and inclusion in the HARMONIZER was discontinued in favor of a special directory which is published annually and available from International Headquarters upon request.

Early in 1952 a Community Service department made its appearance and gave an account of all efforts of our chapters to provide Community Service.



Bob Hockenbrough

Bob Hockenbrough, mentioned previously for his artistic offerings, relieved Charley Ward as "Share The Wealth" editor in September, 1952 and retained the position through 1961. One of the most popular features of the magazine as indicated by surveys, the department was handled by Dan Knapp, Berkeley, California during 1962 and is presently edited by Elmer Vorisek, Cleveland, Ohio.

After the retirement of Carroll P. Adams on June 30, 1953, Robert G. Hafer, his replacement, assumed the duties of editing and producing the HARMONIZER. Adams had the responsibility until that time. Under Hafer's Editorship the

"News About Quartets" department was instigated in December, 1953 issue. It has remained as a continuing department since that time.

A major change in the method of mailing the magazine took place commencing with the June, 1952 issue. Prior to this time each issue was mailed bulk to each Chapter Secretary. As a result of a 50¢ increase in dues (even though it was not effective until July 1st, 1953), the magazine was mailed individually to each member. This mailing procedure has continued since that time.

Although the magazine was still a quarterly as it had been through the first ten years, general changes in format began appearing in the issues in 1954.

Robert H. Breunig became the Society's first full time HARMONIZER Editor in 1954 and resigned one year later to take a position with The Highway Safety Council in Washington, D.C. The editorial policy then reverted back to methods used previously: the Headquarters staff collected material and a man was hired to lay out and edit each edition on a "per issue" basis.

After ten years of continuous association with the magazine through his many written contributions, announcement of Dr. Sigmund Spaeth's resignation as contributing editor was made in the June, 1955 issue. He surely will be remembered for his numerous words written in the Society's behalf.

Don Wooton, cartoonist, along with Bob Hockenbrough, were responsible for many of the artistic cartoons and colored covers until this time.

"Ye Olde Ed" as he always referred to himself during 13 years of compiling information about the old songs for the magazine, George O'Brien, passed away on November 5, 1957, leaving behind a vast amount of information regarding the music we sing. Another HARMONIZER pillar had left our midst.

Just five years ago the HARMONIZER became a bi-monthly. Issued four times a year for the first 15 years, this represented a major step in providing more for the members.

Many of the cartoons done in later years were provided by Dave Harbaugh who was then a member of the Pittsburgh Chapter. Jim Ewin, too, must be remembered for his many Barbershop Craft articles which appeared from 1959 through 1961. Dick Savanoe, Pere Depaulis and others wrote articles before that time.

Throughout HARMONIZER history we must remember the numerous articles prepared by members and former members of the headquarters staff: Ken Booth, Bob Hafer, the late Floyd Connert, Bill Otto, Curt Hockett and more recently Bob Johnson, Robert Meyer, Barrie Best and Hugh Ingraham. "Through The Years" was instigated and written by Staff Member W. L. Otto until 1961 when current Historian and Past International Board Member, Calmer Browy, Madison, Wisconsin took over the department devoted to the Society's history.

Curt Hockett, who acted in dual capacity as Editor and Public Relations Director from March of 1958, is largely responsible for bringing the magazine up to what we hope are professional standards, and developing the format presently being used. The tremendous load carried by him from 1958 until December, 1961 when this writer, and present Editor, Leo Fobart came to work as his assistant, is almost unbelievable.

The actual printing of the magazine has moved around somewhat. First printed in Detroit, the printing later moved to Cleveland; back to Detroit, then Seymour, Indiana, and finally last year to Kenosha, Wisconsin. The letterpress printing method was used until this year. It is now being printed offset.

The HARMONIZER printing contract, as per International By-Laws, is let out for bids each year to not less than three bidders. We have had as many as ten bids in one year. The contract is awarded in October and becomes effective with the following March-April issue.

We had hoped this story would be more of a tribute to the many contributors to the magazine over the 20 year period. However, space does not allow us to properly pay homage to all the talented, Society-minded people who have been responsible for giving us the magazine. When we look back at men like Adams, Sturges, Martin, Reagan, Boardman, Perkins, Sern, Cash, O'Brien, Wilson, Knipe, Ward, Hockenbrough, Taylor, Ewin, Spaeth, Merrill, Knapp, Sparks, Vorisek, Browy and countless others who provided and are providing material for the HARMONIZER, we do so with great awe and respect. Without their unusual dedication, neither the magazine, nor the Society would have ever achieved the status we occupy today.



Jim Ewin



# A PROBLEM

**Membership promotion seems to be on a see-saw!** Society history shows, through analytical study of membership figures, that during peaks of success in RETAINING MEMBERS, efforts in entolling new members lag; conversely, when attention is directed toward bringing new members into the Society, efforts normally directed to HOLDING the existing members usually decrease. The "see" is passed and we're now on the "saw". New members are enrolling in the Society at the record rate of 6,500 per year, but somehow ALMOST THAT MANY ARE BEING LOST EACH YEAR!

# A REASON

**Difficulty in having the money available** at the time of membership renewal appears to be one of the chief causes. Of course some members lose interest due to dissatisfaction with chapter operation and some because the opportunity to participate is lacking. If the reason can be traced to one of those last two, only improvement in the chapter's administrative and/or musical leadership will eliminate it. But the first, that "chore" of paying dues (the bane of ANY organization!) at the time they are due is the EASIEST TO OVERCOME!! Whether inability to pay is caused by an emergency financial situation or just the result of a normal—but temporary—misjudgment concerning the personal budget, there is a way to prepare for it.

# A SOLUTION

**That little card** you will find tucked in the folds of this magazine is your passbook to "killing the pain". Just about everyone has, at one time or another, purchased something on the installment plan. Purchasing a year of Barbershopping pleasures can be accomplished by the same means. The only difference is that the goods will not be delivered until the final payment is made. If you anticipate difficulty in accumulating the necessary funds (regardless of *when* your membership will expire) start your partial payments NOW for that next "due date". Your chapter can accept your dues piece-meal and record those payments on the little card—regardless of the amount. The solution, you will see, is INSTALLMENT PLAN PRE-PAYMENT!

# San Antonio - City of Contrast

By Keith Elliot, San Antonio, Texas

"Texas", say those with an axiom to grind, "is a state of mind". If this is true, and it undoubtedly is, then San Antonio—a happy-go-lucky free state in the heart of Texas—is a state of mind-your-own-business. In San Antonio, each man's business is his own. San Antonians will affect a polite interest in where you hail from and what you do, all right, but they would not stoop to snoop.

San Antonio is a proud old dowager, aloof from casual tags and easy comparisons. Will Rogers called her one of just four cities in the United States—the others being New Orleans, Boston and San Francisco—possessing real atmosphere. San Antonio, which had heard high praise before, scarcely bothered to blush.

Paraphrasing what the poet, McCauley, said of Paris and Frenchmen, celebrated Texas author J. Frank Dobie once wrote, "Every Texan has two homes—his own, and San Antonio." This is more than a platitude. Texas is unique among states in that it could, at will, divide itself into five smaller states of equal rank. It has been postulated that this would have been done long ago, save for one disturbing question: Which state would get San Antonio?

San Antonio is, of course, steeped in history—and not only Texas history, either. Here the battle cry, "Remember the Alamo!" was born, true enough. But here also, half a century later, another battle cry was first whooped—when Theodore Roosevelt, remembering the Alamo, first admonished his men to "Remember the Maine!"

San Antonio has many faces. She is, to take one countenance, a military town—and her memory wears hash marks to prove it.

Here General Robert E. Lee decided to cast his lot with the South. And here General William Tecumseh Sherman served a hitch before casting his with the North. The horse of General

John J. Pershing was once allowed inside the lobby of the Gunter Hotel, the only animal in history to be so honored.

In San Antonio in 1910 a lieutenant named Benjamin D. Foulois was given \$150, a wrecked biplane, and a mission—which he accomplished when he made the nation's first military flight from Fort Sam Houston. The Air Force was born.

(A few years later another pilot almost washed out at San Antonio's Brooks Field. He didn't, though, which is probably just as well. His name was Charles Lindbergh, and he made a right good aviator.)

At last count 108 retired generals—Army and Air Force—were making their home in San Antonio. In fact, San Antonians will defy you to name any prominent officer who hasn't at one time or another called San Antonio "home". Didn't Ike meet Mamie here? Didn't Douglas MacArthur set a scholastic record at San Antonio's Texas Military Institute which still stands? Indeed.

Yet San Antonio's charms are by no means brass-hat oriented. To quote the National Geographic Magazine's Mason Sutherland, who lived here a goodly spell, "Everybody I ever knew in San Antonio had a good time." Or, to quote the Western band leader Bob Wills' exuberant summing up of the good life here, "Aah, ha, San Antone!" (Officially, San Antonio shudders at being called "San Antone". Unofficially many of her natives call her that as a cognomen of endearment. At any rate, no San Antonian bristles over the abbreviation with anything like the fervor, say, of a San Franciscan hearing his village termed "Frisco". As a 200-year-old melting pot, San Antonio is most tolerant.)

San Antonio's greatest allure is to a writer her most frustrating characteristic. It is her stubborn refusal to be capsuled,

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to be nut-shelled, in short, to wear a brand. San Antonio is a maverick among cities. O. Henry shrugged and called her "owl-ish, polyglot San Antonio". The artist Buck Schiewetz compares her to a rare wine and speaks of her "bouquet". Poet Sidney Lanier summed her up thus: "If curiosities were quills, San Antonio would be a rare sort of porcupine".

These, naturally, are oversimplifications. What, then, is San Antonio? Consider these facts, if you will:

San Antonio is a downtown river, fetchingly landscaped and so crooked the Indians used to call it "Drunken-Old-Man-Going-Home-At-Night". It is old-world missions dozing complacently in the shadows of shiny new skyscrapers. It's a downtown church so proud of its past that it stubbornly refused a cool \$1,000,000 to move a block away to make way for commerce. It is a sign at the Gato Negro tavern which reads, "Pienselo Bien", which is Spanish for "THINK!" and proves conclusively that San Antonio is a bilingual town. (It is also a Chinese colony of 2,000 souls, a church which conducts services in Flemish, and an astonishing number of citizens who speak nothing but German in their homes, proving it's no such thing.)

San Antonio is a spot whose sky is playground for the world's largest airplane—XC-99, destined to become a grounded aviation museum before long. It is the El Nopal bakery, where beer as well as bread is sold. It is the Central Boot Shop, which frequently fits golf cleats to Texans' cowboy boots. It is the din of Latin Quarter traffic honking the horns of its dilemma. It is the laughter of children taking recess on top of a school in the heart of the city. It is the sound of a waterfall accompanying the name of the nearby Bridge of Sighs.

San Antonio is the town of fabulous wealth, as graphically illustrated by the opulent mansions in its exclusive residential districts. It is the home of an art museum with a million-dollar

endowment, and oil wells of its own. It is custodian of a symphony orchestra ranked among the nation's top ten. It is protector of the Alamo, more parks and plazas than any comparable city, a quaint settlement out of yesteryear called La Villita, an enormous zoo which plays host to nearly 2,000,000 visitors annually, seven institutions of higher learning, the world's largest hospital at Brooke Army Medical Center, America's foremost space research center, and sufficient legends and anecdotes to supply the world's demands for millennia.

San Antonio's mean temperature is a balmy 69.1 degrees and it basks in sunshine 266 days a year, which is why one of its many mottos is "Where the Sunshine Spends the Winter".

San Antonio has been called the Alamo City, the City of Contrasts, Scene Antonio, Venice-on-the-Prairie, Baghdad-by-the-Basin and Mecca-on-the-Mesa, inadequate cognomens all. Suffice it that San Antonio is a female, and a fickle one at that.

She has thrived under the flags of six nations, borrowed some traits from each, and daintily demurred from letting any of them muss her heritage. She's a lady with a past, of which she's rightfully proud. She's also a lady with a future, it would appear, judging from the fact that the census bureau called her the nation's fastest growing major city the last time it counted noses—of which, incidentally, San Antonio has some 600,000, and not one of which is blue.

She's feminine, all right. She's shamefully sentimental, delightfully flirtatious, outrageously seductive, dangerously engaging and at all times charming. She's named for a saint but she's half hussy, and half a million residents love her madly. So will you, if you're not careful.

And it's only fair to warn the would-be visitors of what the Indians used to say. "He who drinks of San Antonio's waters," they claimed, "will surely return to quench his thirst again."



Hugh Ingraham

**FIELD MAN COVERS 51,000 MILES IN YEAR**

## **Seeds of Good Administration Have Been Sown By JAD**

By Hugh Ingraham

Formerly, Society Field Administrative Representative

Currently, Director of Public Relations

July 28, 1962 and the red Nash station wagon pulled into a Howard Johnson motel on the east side of Columbus, Ohio. I was "in the field" and ready to start a wonderful year with a great group of Barbershoppers.

The miles started to pile up as I tried to meet as many Barbershoppers as possible in the shortest possible time. Initially the travelling was the best part of it, not only because weekends back home meant sleeping on the floor. No argument with my wife . . . just the fact that our furniture hadn't arrived from Canada. As a matter of fact, it didn't arrive for 24 days!

Buckeye chapter members were wonderful in their efforts to help us, but after 24 days you get just a bit sick of sleeping bags, a camp stove, and an ice cooler.

The furniture finally arrived, and I tried to get back in the good graces of wife Kath by buying her a new wardrobe for our first Johnny Appleseed Convention in Cleveland. Her clothes, mine also, my files, and a new set of luggage disappeared during the Sunday afternoon chorus contest when someone broke into the car and stole every apple-pickin' thing.

Our unfortunate experience, however, was soon forgotten—obliterated by the memories of how wonderful everyone was at our first JAD Convention. Cleveland marked my first House of Delegates meeting too, and I wondered how I would be received: as another officer working for the District or as a spy from International?

Well I'd better say right here and now that no man could have received more solid backing from district and chapter officers than I did in JAD. The educational programs which were instituted in Johnny Appleseed last year were very ambitious indeed and never could have been fulfilled without complete co-operation from a dedicated group of district officers.

### **ADMINISTRATIVE TRAINING CONDUCTED AT CHAPTER LEVEL**

What was the program? Well, early in the game JAD President Lou Mau and I decided that the district was never going to reach its potential without intensive administrative indoctrination *at the chapter level*. Using the chapter officer manuals provided by International, a teaching outline was developed. District officers and Area Counselors were called together at two central points (attendance was 100%) to (a) be briefed on the district's objectives for the next year; (b) inform them

of their responsibilities and ascertain whether they were willing to accept them; and (c) teach them what we wanted taught the chapter officers.

Each District officer was then assigned to a certain number of chapters at which he was to conduct officer orientation sessions. As I recall, none had more than four to cover, though some ended up doing more than that. Since my time was entirely at the District's disposal, I conducted 19 sessions.

The result? Over 90% of the chapters received individual instruction for their officers, and it was all accomplished before the end of January. As a matter of fact the program would have been completed before the end of 1962 had not winter snows interfered.

Informed chapter boards resulted in better administration which in turn resulted in increased membership. What a happy day it was when Chris Noie phoned me from Harmony Hall to say that JAD had qualified a fourth quarter for Toronto! Not only that but we nosed out Southwestern to become the first District in the Society to hit last year's membership total.

Education was not the whole answer, of course. Extension played a large part in JAD's growth this past year. Twelve groups were licensed, and three of these have already chartered.

### **FUTURE SUCCESS HINGES ON CONTINUED EDUCATION**

Yes, it was a great year—but only the start. Plans have been laid for continuing and expanding the education of chapter and District officers (remember, there's a new batch every year); a new convention manual has been written and put into effect; Mid-Winter Delegates' Meetings have been instituted and will continue. Johnny Appleseed will continue to grow and progress if men are properly trained and selected to build on the foundation laid by Lou Mau and his officers this year.

So it's one year and 51,000 miles later and the red Nash has given way to a red Chevrolet. What are my thoughts on the Society after spending 12 months in the field in a District which I am pretty sure represents a good cross section of the Society?

We suffer most from lack of knowledge and lack of objectives. This appears true at almost all levels.

The solution? Not so easy, I'm afraid. Chapter boards which are willing to work, to listen, and to be taught—plus men with the ability, the time, the desire, and the knowledge to teach them.



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RCO-10	Pocket Secretary	1.85
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RCO-11	Money Clip	.90
RCO-11-E	(with emblem)	1.65
RCO-12	Picture Frame	.95
RCO-12-E	(with emblem)	1.75
RCO-13	Card Case	.95
RCO-13-E	(with emblem)	1.75
RCO-14	Key Case	.90
RCO-14-E	(with emblem)	1.65

## ... AND FOR THE LADIES



ELGIN-AMERICAN COMPACT  
RCO-1G \$7.00



**BRACELET choice of four!**  
Large link (RCO-6P) gold \$3.00  
Large link (RCO-6S) Sterling \$7.00  
Small link (G-103) gold or silver \$4.00



**BROOCH (RCO-16) \$1.50**  
(matches RCO-15 tie clip)



**BRACELET CHARMS (RCO-8) \$2.00**  
(gold or Rhodium base)

## FOR THOSE HOLIDAY EVENTS



G-112 (2-color)  
pkg. of 24: 30¢



COCKTAIL NAPKINS



G-123 (1-color)  
pkg. of 24: 25¢



COASTERS (G-124) pkg. of 24: 25¢  
(matches G-123 napkins)



BOOK MATCHES (G-37) 75¢/box  
(50 books in box)



# HARMONIOUS HOLIDAYS!!

- In Hi-Fi and Stereo -

the New Champs—Past Champs—Choruses—Medalist Quartets—are waiting to sing for you at the drop of a needle and the whirl of a phonograph turntable. . .

All recordings now available—the finest of recorded "Barbershop" in hi-fi and many in stereo—are listed on the special order blank on this page.



SPECIAL ATTENTION is directed to the newest! If you haven't heard the top ten quartets and top five choruses of 1963 you're in for a treat! But this is the ideal time, too, to fill in your (or your friend's) record collection with some of the older disks that will soon become collector's items.



R-52

R-51

## A "NATURAL" FOR CHRISTMAS

A unique album by the Evans Quartet (R-46 and R-46S on the order blank) contains twelve exciting Barbershop renditions of Christmas favorites.

The children will love it too!



Turn page for more gift suggestions

# 1963 CHRISTMAS ORDER FORM

(check selected items)

## RECORDINGS

Title	HI-FI	Stereo
1963 Quartets (Top 10)	<input type="checkbox"/> R-51 \$4.00	<input type="checkbox"/> R-51S \$5.00
1962 Quartets (Top 10)	<input type="checkbox"/> R-47 4.00	<input type="checkbox"/> R-47S 5.00
1961 Quartets (Top 10)	<input type="checkbox"/> R-43 4.00	<input type="checkbox"/> R-43S 5.00
1960 Quartets (Top 10)	<input type="checkbox"/> R-36 4.00	<input type="checkbox"/> R-36S 5.00
1959 Quartets (Top 5)	<input type="checkbox"/> R-29 4.00	<input type="checkbox"/> R-29S 5.00
1958 Quartets (Top 5)	<input type="checkbox"/> R-23 4.00	
1957 Quartets (Top 5)	<input type="checkbox"/> R-19 4.00	
1956 Quartets (Top 5)	<input type="checkbox"/> R-14 4.00	
1955 Quartets (Top 5)	<input type="checkbox"/> R-12 4.00	

1963 Choruses	<input type="checkbox"/> R-52 4.00	<input type="checkbox"/> R-52S 5.00
1962 Choruses	<input type="checkbox"/> R-48 4.00	<input type="checkbox"/> R-48S 5.00
1961 Choruses	<input type="checkbox"/> R-44 4.00	<input type="checkbox"/> R-44S 5.00
1960 Choruses	<input type="checkbox"/> R-37 4.00	<input type="checkbox"/> R-37S 5.00
1959 Choruses	<input type="checkbox"/> R-30 4.00	<input type="checkbox"/> R-30S 5.00
1958 Choruses	<input type="checkbox"/> R-24 4.00	<input type="checkbox"/> R-24S 5.00
1957 Choruses	<input type="checkbox"/> R-20 4.00	
1956 Choruses	<input type="checkbox"/> R-15 4.00	
1955 Choruses	<input type="checkbox"/> R-13 4.00	

Ten Years of Champs ('50 to '59)	<input type="checkbox"/> R-35 4.00	
Buffalo Bills: Champs	<input type="checkbox"/> R-17 4.00	
With Banjo	<input type="checkbox"/> R-26 4.00	<input type="checkbox"/> R-26S 5.00
Happy Days	<input type="checkbox"/> R-33 4.00	<input type="checkbox"/> R-33S 5.00
Home Is Where the Heart Is	<input type="checkbox"/> R-39 4.00	<input type="checkbox"/> R-39S 5.00
We Gather Together	<input type="checkbox"/> R-38 4.00	<input type="checkbox"/> R-38S 5.00
Schmitt Bros: B'Shop Ball	<input type="checkbox"/> R-16 4.00	
Barbershop!	<input type="checkbox"/> R-28 4.00	<input type="checkbox"/> R-28S 5.00
Around the Striped Pole	<input type="checkbox"/> R-40 4.00	<input type="checkbox"/> R-40S 5.00
Brighten the Corner	<input type="checkbox"/> R-34 4.00	<input type="checkbox"/> R-34S 5.00
Confederates: Encores	<input type="checkbox"/> R-21 4.00	
Confederates & Bills: Battle	<input type="checkbox"/> R-18 4.00	
Gaynotes Strictly B'Shop	<input type="checkbox"/> R-31 4.00	
Mid-States 4: Madness	<input type="checkbox"/> R-27 4.00	
Elastic Four (2 records)	<input type="checkbox"/> R-22 10.00	
Merry Christmas: Evans Q'tet	<input type="checkbox"/> R-46 4.00	<input type="checkbox"/> R-46S 5.00
Play-Tonics	<input type="checkbox"/> R-32 4.00	<input type="checkbox"/> R-32S 5.00
Pittsburghers (10" LP)	<input type="checkbox"/> R-25 3.50	
TOTAL PRICE RECORDINGS	\$ _____	

## SHIP TO:

name \_\_\_\_\_  
 chapter \_\_\_\_\_  
 address \_\_\_\_\_  
 city \_\_\_\_\_ State/Province \_\_\_\_\_ Zip-Code \_\_\_\_\_

PLEASE SHIP THE ITEMS SELECTED ABOVE (AND ON REVERSE SIDE) TO THE ADDRESS SHOWN.

Recordings checked above: Total \$ \_\_\_\_\_

Items checked on reverse side: Total \$ \_\_\_\_\_

If order is postmarked no later than December 10, 1963 and full payment accompanies order, DEDUCT 10%: \$ \_\_\_\_\_

TOTAL, ENCLOSED \$ \_\_\_\_\_

Add 75¢ if requesting Special Delivery ☐

SPEBSQSA, Inc.,  
 P.O. Box 670  
 Kenosha, Wisconsin - 53141

Prices and availability subject to change without notice.

Cut on dotted line and mail to SPEBSQSA, Inc., P.O. Box 670, Kenosha, Wisconsin - 53141



# 1963 CHRISTMAS ORDER FORM—Cont'd

		Quantity	
TIE CLIPS:	plain G-108	\$2.00	_____
	cameo G-107	2.00	_____
	music staff RCO-15	1.50	_____
	Keep America Singing G-119	1.50	_____
	Let's Sing! G-120	1.50	_____
CUFF LINKS:	10k square G-101S	12.00	_____
	10k round G-101R	12.00	_____
	cameo G-106	3.50	_____
CAMEO SETS:	clip & cuff links G-107X	5.00	_____
	bolo & cuff links G-109X	5.00	_____
	clip, bolo & cuff links G-106X	6.50	_____
BOLO TIES:	round, silver G-110S	2.00	_____
	round, gold G-110G	2.00	_____
	cameo G-109	2.00	_____
	oval(silver) G-105	2.00	_____
RAZOR & MUG SET	G-130	4.00	_____
LIGHTERS:	Zippo, attached emblem G-8	4.25	_____
	Zippo, engraved emblem G-40	4.25	_____
	Vu-Lighter G-113	4.00	_____
RING:	size _____ G-122	25.00	_____
MONEY CLIP	(gold finish) RCO-4G	3.00	_____
KEY CHAIN:	Rhodium RCO-7R	3.50	_____
	gold finish RCO-7G	3.50	_____
PITCH PIPE:	plain G-7	2.50	_____
	with emblem G-7B	3.50	_____
	selector G-7C	.60	_____
	plastic pouch G-7D	1.25	_____
LEATHER:	comb, clipper case RCO-9	1.45	_____
	same with emblem RCO-9E	2.20	_____
	pocket secretary RCO-10	1.85	_____
	same with emblem RCO-10E	2.65	_____
	money clip RCO-11	.90	_____
	same with emblem RCO-11E	1.65	_____
	picture frame RCO-12	.95	_____
	same with emblem RCO-12E	1.75	_____
	card case RCO-13	.95	_____
	same with emblem RCO-13E	1.75	_____
	key case RCO-14	.90	_____
COMPACT	same with emblem RCO-14E	1.65	_____
	RCO-1G	7.00	_____
BRACELETS	small link, gold G-103G	4.00	_____
	small link, silver G-103S	4.00	_____
	large link, gold RCO-6P	3.00	_____
	large link, Sterling RCO-6S	7.00	_____
BROOCH	RCO-16	1.50	_____
CHARMS	Rhodium RCO-8R	2.00	_____
	Gold finish RCO-8G	2.00	_____
COCKTAIL NAPKINS:	1-color G-123	25¢ pkg.	_____
	2-color G-112	30¢ pkg.	_____
COASTERS	G-124	25¢ pkg.	_____
BOOK MATCHES	G-37	75¢ box	_____
MINIATURE STATIONERY			
	box of 50 sets G-47	1.75	_____
	50 extra sheets G-48	1.00	_____
	50 extra envelopes G-49	1.00	_____
INFORMALS	G-44	.05	_____
OPERA GLASSES	G-127	2.25	_____
ASH TRAY	G-126	1.25	_____
MELODY PHONE	G-128	4.45	_____

TOTAL THIS PAGE \$ \_\_\_\_\_

(write this amount on other side where indicated)

Thank You!

# MORE GIFT SUGGESTIONS



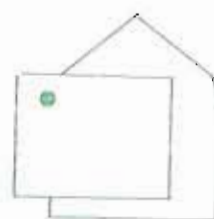
## MINIATURE STATIONERY

Box of 50 letterheads and envelopes  
Imprinted in 3-colors (5½ x 8½)

G-47 Box of 50 sets \$1.75

G-48 50 extra letterheads 1.00

G-49 50 extra envelopes 1.00



## INFORMALS

Imprinted in 3-colors. For use as in-  
vitations, thank you notes, etc. (3 x 4  
when folded)

G-44 card with envelope 5¢ ea.



OPERA GLASSES (G-127) \$2.25  
(2½ power; folding case)



FRYING-PAN ASH TRAY (G-126) \$1.25  
(4" dia., cast iron; also wall ornament)

## MELODY PHONE

G-128 \$4.45

(special Christmas price)

NEW AND DIFFERENT: This de-  
vice attaches to any phone and  
provides the listener with the  
strains of "The Old Songs" when  
you ask to "hold the line,  
please."

SPECIALLY MADE FOR  
BARBERSHOPPERS

Swiss arrangers have adapted our familiar theme song for this unique  
instrument, and it will play for 3 minutes—automatically starting when  
you place the receiver in the special cradle. Relaxes tension, attracts ad-  
miration, creates good will and "screens" room talk while the caller is  
waiting. Even adaptable to wall phones!



## THERE'S MORE!

On these four pages are listed only a few of the items now  
available from International Headquarters. This listing in-  
cludes most of the merchandise that has the "personal" touch,  
but you may request a copy of the COMPLETE catalog of all  
Barbershopping materials.

When placing your Christmas order, ask for YOUR copy of  
the complete catalog of RECORDINGS, NOVELTIES, EM-  
BLEMS, BADGES, SONG ARRANGEMENTS, STATIONERY, and  
CHAPTER SUPPLIES.





## 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

A problem that recurs in each generation is the need to adjust to the new. Oldsters must accept the fact that things ain't what they used to be. Youngsters learn gradually, often painfully by trial and error, the merits in fundamentals that continue, world without end.

This philosophical comment is motivated by remarks from members, predominantly from newer chapters, of a Society founded in part for the encouragement of barbershop quartets in the States, Canada and wherever else a desire exists to synchro-harmonize four parts, even approximately. The tenor of these remarks runs about this way: "At a chapter meeting, how can we pick, choose, and try out individuals toward forming a quartet?" As soon as four of them get their heads together tentatively to explore individual voice ranges, qualities, and harmony accuracies, they find themselves at the center of a circle of enthusiasts who take for granted that *any* singing nucleus is *everybody's* singing center. It's fun, but it proves nothing for the benefit of the original four explorers.

How times have changed! In this Society's earlier days men joined it with the hope, even expectation, of singing in a quartet strictly by ear, the true "woodshed" approach. Choruses came along, and with them the need for printed arrangements. Nowadays many chapters owe their organization and their very existence to a chorus rather than squads of four, as designated in the Society's name. Quartets will develop from the chorus, they hope. In the meantime the chorus is the accepted unit for singing in many chapters. So, quite naturally, at a meeting a four-some not made up of a recognized quartet should be augmented by all who have the urge to join in, other members think.

The difficulty faced by four men seriously interested in forming a quartet by tryouts at chapter meetings is real unless the meeting place has side rooms, hallways, or a fire escape where four men can gather by intent and in effect hang out a Do Not Disturb sign while exploring mutual compatibilities along with singing potentials. Tryouts in someone's home take on more formality. They can be discouraging when one man can't show, time consuming, and even embarrassing if it becomes evident that one prospective member of the foursome has the urge but lacks ability to carry a part acceptably on his own. Tucked into a chorus where he can hear his part sung into each ear, with an occasional assist by the chorus director, he's an asset. Alone, he may tend toward doubling with any of the other three parts. Trios can be acceptable but not in a quartet society.

Also, in the home the wife and sleeping children of the host, and even the neighbors must be considered, particularly if in an apartment. If the neighbors' milk of human kindness is not well pasteurized, it can develop curds after the ninth repeat of "Down Our Way". Those curds were identified in what I called the *Concurrent Echo* in "A Handbook for Adeline Addicts", written long before there was a Society and long out of print. With "Adeline" as the subject, the Echo went something like this:

### Third Repeat

Sweet Ad-e-li-ine  
My Yad-e-li-ine  
At night, deah hot  
For you I pi-ine  
In all my a-dreams  
Your fair face beams

### Built-in Echo

Su-whcat Ad-o-li-ine  
My Had-o-li-ine  
At night, dear-r hear-rt  
For you-eye pi-ine  
Hin hall my dur-heams  
Your fair fay speams

### Concurrent Echo

Hey! You Guys  
Hold that line!  
Git off that cat's tail!  
Bury it! Quick!  
Whisper it!  
Ah-oo-oo-oo-oo!

You're the slow-wer of my heart, Sweet Ad-e/o-ine. Now shut up!

Apart from the impacts upon the host's family and neighbors, tryouts and rehearsals in the home do have one definite advantage. They eliminate the helpful Fifth Man, always willing to show even an organized quartet how this or that chord or progression *should* go, though they have their own version well grooved, and haven't asked for comment or advice.

Ah well! These are the problems that each organized four-some must solve for themselves. It does no harm to set them down here in black and white where everyone can see that they exist. They're the mumps and measles and chicken pox which every aspiring young quartet must expect before adulthood. These days, science has eased the pangs of many such childish diseases while conquering others. Several prescriptions that have been tested and proved valuable have been developed by our own scientists within the Society as a remedy for the ills that afflict quartets in the making.

The guide that has been prepared for chapter vice presidents in charge of chapter programs, (Chapter Program Work Book), has many ideas for encouraging the formation of foursomes and methods to help them. In the marathon quartets, intra-chapter contests, novice competitions, "bump" contests explained in the manual along with others lie opportunities to match voices and temperaments. The 1945 International Champion Misfits came into prominence first through Chicago chapter's Marathon contest that ran through a winter.

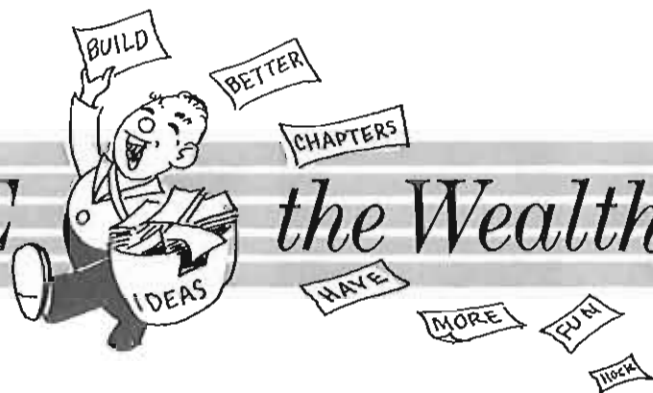
These specifics, approved by our Society's Food and Drug Administration for aspiring adolescent foursomes, along with others, can be highly effective in quartet formation, the way I see it.

## IMPORTANT NOTICE

Article 4a of the Society's Statements of Policy: Inter-Chapter solicitation of funds is prohibited. This applies to the sale of raffle tickets to raise funds for quartet and chorus travel or for other purposes and also to solicitations of donations for members in need of financial assistance. (It is recommended that our talents be employed in presenting public performances to raise funds for these purposes.)



# SHARE the Wealth



By Elmer Vorisek

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

**SO YOU'VE BEEN ELECTED!** Congratulations! One of your first and most important jobs is to set the chapter goals for 1964. Here is a list guaranteed to keep your chapter jumping and on its toes all year 'round:

- 1—Membership increase of at least 20%.
- 2—At least *two new* registered quartets.
- 3—At least one quartet in Regional Competition.
- 4—Chapter attendance at Regional Contest.
- 5—Participation in Inter-Chapter Activity.
- 6—Chorus to compete in District Contest.
- 7—Singing visits to hospitals, veterans homes, etc.
- 8—At least two Radio or Television appearances.
- 9—Representation at the San Antonio (Int'l) Convention.
- 10—A *sell-out* of the annual show.

The installation of officers should be the highlight of a special party to get the new leaders off to a flying start. We suggest you send a formal invitation to all the ladies, inviting them as guests of the chapter to attend this "annual" dinner and installation. Make it a whing-ding, with all the trimmings: corsages for the ladies, name tags for everyone, a planned program of entertainment, and a District or International officer to handle the installation ceremony (a visiting dignitary always seems to give the occasion added importance). Not only will this impress the ladies, but *everyone* will agree that "this was the best deal ever!"

**AND NOW IS THE TIME** to plan that Installation Dinner—also a Christmas Party—a New Year's Eve Shindig and—soon after the start of the new year—an Initiation Sing-ding for **NEW MEMBERS!** We can't think of a better way to put the show on the road for a highly successful 1964 than to get off to a flying start *right now*—and stay in orbit!

**SPEAKING OF TELEVISION PERFORMANCES**—#8 above—our Buckeye Chapter (Columbus, O.) just completed its third such appearance within the past year, in addition to numerous radio presentations. With a live-wire Public Relations Officer, plus a group of very cooperative Committee Chairmen—each performing his assigned task to the fullest—Buckeye Chapter enjoys a tremendous amount of success appearing before the public. Their format is simple and well organized. They arrange for a rehearsal at the TV Studio the night before the performance, with full lighting, engineering and musical tests. With nothing left to chance, their performance the following evening is a real professional job—and **SELLS** Barbershopping! They sing without a fee, even though the program generally has one or two sponsors. The "Singing Buckeyes" receive countless compliments, are constantly in demand, convert hundreds of followers to our style of singing and, even more important, have a real ball themselves. Huzzahs!

**AN EXCELLENT FORMAT** for a weekly half-hour radio series has been developed by George Shields, Chorus Director of our East York, Ontario Barbershoppers, and it's well worth your

while to read this script. Samples may be obtained from our Society Headquarters; these to be used as a guide in developing your own theme and presentation. The "East York Barbershoppers" and many other chapters have made great strides in promoting Barbershop Harmony through the radio and television media. We would appreciate additional reports and comments.

**DO YOU NEED ENTERTAINMENT** for your organization's next money-raising project? Have you been trying to come up with a different type of program? This is the opening line in the eye-catching one-page flyer used by our Salem, Oregon Chapter. With a photo of their chorus, plus photos of their quartets, together with a brief resume of their talent, past history (championships, awards, etc.), they make it easy for organizations to contact them for singing engagements. "Anything from twenty minutes to an hour and a half show" is their motto. A great idea! . . . The "Singing Buckeyes" do much the same thing, but in letter form, and include photos of their chorus and quartets, too.

**FOR A CHANGE OF PACE**—Let's "Switch Directors!" By mutual consent with a neighboring chapter, invite their director to your regular meeting, with full authority for one night to direct your chorus any way he chooses. It's wise to furnish him ahead of time a list of a half dozen or more numbers you are currently singing so he may properly prepare himself. He should be permitted to rephrase a number, change the tempo, reach a new one, conduct a craft session, or do anything he wants. You'll be surprised at the results, and you'll enjoy the "switch" for this one night. In exchange, your own director will be expected to do the same for the other chapter, with the same courtesies extended. Repeat this with other chapters as time permits.

**CHURCH CHOIRS**—A lush field for recruits! This is not a new idea, but the current rebuilding of our Macon, Georgia Chapter certainly points up the fact that this is a good idea and bears repeating. Macon's project this year is to visit (and sing for) *every* church choir in their town, and already it has paid dividends with greatly increased attendance—both prospective and former members. It's paying off too in increased membership, more singing, a larger chorus, greater chapter activity and a community spirit not enjoyed in many years. Indeed—the barbershop bug has bitten the city of Macon.

**SHORT ON TALENT?** Our Gowanda, N. Y. Chapter has an octet which is available to sing whenever their quartets or chorus cannot make an appearance. In addition to more community service, the octet serves as a proving ground for members to get quartet experience. This may be worthwhile in your chapter if you do not have enough foursomes to do all the jobs.

**LET'S TAKE A PAGE** from the book of other organizations—the Rotary, Elks, Kiwanis, and marching band societies who have used the **BANNER** as an eye-catcher for years. Nothing does the job as well—when advertising—as a well done **BAN-**



**NOW AVAILABLE!**

Chicago's Zanlest  
**THE MID-STATES FOUR**



Presents  
Their

**NEW**

20th  
ANNIVERSARY

**RECORD  
ALBUM**

ORDER  
YOURS  
NOW!

A COMPLETE 36 MINUTE  
LIVE PERFORMANCE  
STAGE SHOW FULL OF  
SONGS, GAGS, LAUGHTER  
AND FUN.

12" 33 1/3 LP High Fidelity

**\$4.25**

includes tax  
and postage

Send check or money order to:

MID-STATES FOUR P.O. Box 197 Glenview, Illinois

**SHARE THE WEALTH—**

NER. For parades, shows, meetings, etc., you catch the eye of the public "right now"! For example: The next time you're in Philadelphia, Pa. take a look at the big banner hanging outside the Bellevue-Stratford Hotel. It proclaims to all the world that the Quakertown Boys are whooping it up every Tuesday night. Displaying your banner at all contests, community functions, shows and the like will serve the dual purpose of making yours a better chapter. If you have PRIDE in your chapter, then *shout* it to the world!

**QUARTET PROMOTION:** While many chapters consider quarter contests as something special, our Arlington Heights, Illinois Chapter hears one *every* meeting night. Quartets are chosen until they run out of tenors (where have we heard this before?). The foursomes are judged (by the most experienced members) in all categories except S.P. Everyone is asked to sing; no one has ever refused. Every member is assured of singing at least once in every three meetings. Prizes are given to the winners, and humility in victory is assured as the winners also draw the clean-up detail for the evening. The value of this plan became evident when the chapter sent *four* quartets to the International Preliminaries. Other chapters might do well to adopt a similar program.

**DON'T THROW CURVES:** You may be striking out yourself if you begin throwing curves in your chapter. A screw-ball is the one who says: "Sure, count on me for that sing-out" but doesn't show up. Another is the old drop-ball. He slides in over the plate *late* after everyone else has worked for an hour. But the real knuckle (head) ball is the one who always says: "We've never done it before, so I'm dead set against it". Too many curves of that sort may prevent a team from taking the field.

The Preferred Pitch Instrument

**MASTER KEY**

Chromatic Pitch Instruments

Made in U.S.A.



The World's Finest, meets exacting needs of educators, directors, students and professional musicians. 13 bronze reeds are precision tuned to a 440-full chromatic scale. A sanitary all-blow instrument with embossed notations top and bottom for easy selection of pitch note.

3 Models:

- MK 1 Scale F to F
- MK 2 Scale C to C
- MK 3 Scale E<sub>b</sub> to E<sub>b</sub>

**\$2.50 ..**

**MASTER KEY NOTE SELECTOR**

The Perfect Accessory!

- "Finds" correct note easily, even in the dark
- Positions securely
- Changes easily to other notes when desired

60c  
ea.



Top View



Bottom View

Write for complete catalog on harmonicas, pitch pipes, etc.



**WM. KRATT COMPANY**

988 Johnson Place • Union, New Jersey



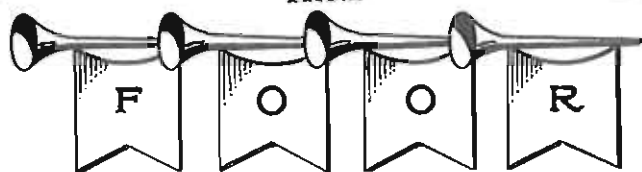
**BUD CONCIE**—Editor of the Evergreen District **TIMBRE**—adds the suggestion that news releases be submitted to newspapers and radio stations on neat official stationery (available at International Headquarters). "The release should be brief, easily read, and state only the facts. Also pay an occasional 'hand-shake' visit to your contact, with a few words of appreciation. It'll pay off."

**THIS COLUMN** welcomes all contributions which will aid others in improving their chapters, programming, shows, ticket sales, develop better public relations, etc. We especially appreciate the receipt of letters covering **SPECIFIC** subject matter, together with photos when appropriate. We'll try our best to publish all such matter and photos as space permits. Please mail your material *direct* to this editor's **HOME** address (see mast-head).

**DID YOU KNOW?** . . . Ed Massey of our San Antonio, Texas Chapter has the hottest camera in the Society. He's constantly taking photos of quartets, chapter programs and other activities to be used for chapter *publicity*. . . Our Jersey City, N. J. Chapter has joined the ranks of those awarding scholarships. The recipients this year (a boy and a girl) both plan to major in music. . . Ditto our Canton, N. Y. Chapter which established a scholarship fund for the most deserving music student graduating from Canton High. . . Der Markham of our Woodstock, Ontario Chapter includes a "thumbnail biography" of a member in every bulletin (the wives secretly furnish the necessary data). . . A triple killing with one stone was made recently when our Massena, Canton and Malone Chapters (all in N.Y.) held a combined Ladies Night Party. . . Finally, **PROBE** (Public Relations Officers and Bulletin Editors) is the most influential fraternity in our Society! Did you know?

# FANFARE

FROM



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



We are getting close to the finish line. This is the sixth and final article I shall write. By now you all know that I am not a good writer. However, I have tried and can only hope that you have found these articles of some interest and value.

Before we get into the "good-byes", let's consider the last letter in our "PRIDE" motto for 1963; the letter "E" which means, obviously, Encouragement.

To a great degree, encouragement is a combination of preservation, performance, respect, indoctrination and dedication. All of these actions, either alone or in combination, give encouragement. The word is the second key word in our Society's name.

As an individual you encourage when you attend your Chapter meetings, arrive on time, participate wholeheartedly in whatever program has been arranged. Your fellow members, your Chapter Officers and your Chorus Director are encouraged by your enthusiastic support of Chapter activities. This will encourage additional activity, recruitment of new members, more singing and more fun.

In return for all this you will receive ten times over what you give in the tremendous satisfaction, the feeling of well being, the fun and fellowship. This has never failed to happen. It has happened to me many times, in and out of SPEBSQSA, as I am sure it has happened to you. How true is the old saying "the more you give, the more you get".

Encouragement to your local Chapter tends to be contagious, especially when you contact other Chapters. This, in turn, encourages your District and its Officers to even greater efforts and from there it goes on to the International.

Am I making this encouragement bit into too much of a "big deal"? I don't believe so. As a Barbershopper and as an International Officer, I have received much encouragement from the many, many Chapter Bulletins and notices I receive. I try to read them all and never fail to find something of interest and value in each one. Keep it up, you Bulletin Editors. You're doing a terrific and an important job. The Bulletins mean more to many of us than you may realize.

Most Chapters have quartets or should have them. Encourage these fellows by listening to them, helping them when you can, even singing with them, (when one of the regulars is out of action, of course; five man quartets just don't sound good.)

Way down deep, there is a desire, a yearning, in every man for that pat on the back, that word of thanks. Some yearn more than others. Such a feeling is fundamental in human psychology. The desire to receive the approval of your fellow beings is a major motivating force in most lives. It is, likewise, fundamental

to good leadership, to solid friendship, to give that pat on the back whenever deserved. This is real encouragement.

We have, together, run the full course of what I shall call, with your kind permission, "words to live by" in Barbershopping. This is my philosophy. I am proud of being a Barbershopper. I am proud of everything we stand for, attempt to do and have done. I hope you can all say and feel the same.

This year of 1963 has been a big and important one for our Society. Our Silver Anniversary year has seen our biggest and best Convention, largest membership and we have heard our finest singing. We have had our biggest problems, too, in the need to replace our Executive Director, consideration of our membership eligibility requirements and our financial situation. We have faced these problems squarely and forthrightly and have, I believe, conquered them, at least for the time being. The membership and financial question will probably always be with us, and we are learning to work with and around it. What the ultimate answer to these may be, I haven't the slightest glimmering, but some day we shall find that answer. At this writing, our membership is up and our financial sky is bright.

It has been a tremendous pleasure and privilege to serve you as your President during this eventful year. In many, many respects it has been the most outstanding year of my life. I hope that I shall always have the opportunity to serve you and our Society in some small capacity. This is little thanks for what the Society has given me over the years. I shall always look back on 1963 with PRIDE.

Let me close by expressing my heartfelt thanks to you and yours and to the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. for a wonderful, happy, productive year.

## International Convention Bids

for 1968 Convention now being accepted.

Deadline date, March 1st, 1964

**CONTACT:** Charles A. Snyder,  
Manager of Special Events,  
SPEBSQSA, Inc.,  
Box 670,  
Kenosha, Wisconsin, 53141



# Through The Years



By

Calmer Browy — International Historian  
626 Charles Lane, Madison, Wisconsin

## 25 YEARS AGO

*September-December 1938.* Founder O. C. Cash thinks there are eight organized chapters. There may be others since go-getters here and there are starting chapters on their own.

Founder Cash uses whimsical PR gimmicks to keep the new Society in the news and the country talking. He announces that neither he nor anyone else knows the words to the verse of Sweet Adeline. He asks owners of old rime shaving mugs to donate them to the Society. He invites ex-Governor Alfred E. Smith of New York, a national figure, to help judge a quartet contest. He announces that the Society is petitioning WPA, a depression era federal agency, for \$9,999,999.99 to conduct a survey to determine the vocal range of American males. He says Herbert Hoover, Alfred Landon, Al Smith, and James E. Farley, all in the news, will be invited to sing in a quartet.

## 20 YEARS AGO

*September-December 1943.* The first Illinois state quarter contest is held Sunday, October 31, at Galesburg. The Harmony Kings of Springfield win the state championship. The Peoria Gipps-Amberlin Four is second; the Morgan County Four of Jacksonville, third; and the Cicero Town Four, fourth. Judges of the contest are the members of the Four Harmonizers of Chicago, current national quarter champions.

In a show held in connection with the contest the Corn Belt Chorus directed by John Hansen, the Galesburg chorus, and the Cicero chorus sing.

Before the contest at Galesburg, a new state board of directors, made up of two delegates from each of the 11 Illinois chapters, organizes; elects Tom Berry, Galesburg, president; Harold Gray, Rock Island, vice president; defers election of a secretary-treasurer until later; and provides for a district publication with Joe Bunting, Bloomington, as editor.

The 11 chapters in Illinois are Bloomington, Canton, Chicago, Cicero-Berwyn, Galesburg, Jacksonville, Moline, O'Fallon, Peoria, Rock Island, and Springfield.

Michigan's Board of Directors meets at Detroit November 6 and awards Muskegon the fourth annual state quarter contest.

Hal Staab, National President, appoints a committee to form a permanent organization of members of national champion quartets.

The Chicago Elastic Four, 1942 National Champions, complete recording two albums. The draft may break up the quartet.

R. Harry Brown, Wilmington, Delaware, International Board Member, finishes putting together for chapter rental a 2-reel 30-minute movie of the recent Chicago convention. Maurice E. "Molly" Reagan and C. T. "Deac" Martin start a second series of articles in the Harmonizer on the mechanics of barbershop harmony.

In a mail vote the National Board of Directors chooses the

Oakland County Chapter in Michigan as host for the January 1944 Mid-Winter Meeting. The Detroit Chapter will present its fifth annual parade at the Mid-Winter.

Newly organized chapters are Buffalo, N.Y.; Caro, Mich.; Dayton, Ohio; Elkhart, Ind.; Endicott, N.Y.; Racine, Wis.; Reno, Nevada (with Charles M. Merrill as President), Rosedale Gardens (Plymouth), Mich.; South Bend, Ind.; Passaic County, N.J.; Gary, Ind.; and Massillon, Ohio.

The Chicago Chapter is sponsor of the Elkhart, Racine and South Bend Chapters. The Racine Chapter is the first in Wisconsin.

Barbershop Chapters help in the Third War Loan Drive to raise 16 billion dollars.

## 10 YEARS AGO

*September-December 1953.* Berney Simmer, Sr. Louis, International Treasurer, takes over as acting International President while John Z. Means, Manitowoc, convalesces from heart attacks. Carl C. Jones, Terre Haute, Ind., first Vice President of the Society, dies Oct. 10 of heart disease. He was a member of the Minor Chords quartet in which his son also sang, worked hard for recognition of choruses in the Society and for an International Chorus Contest, and was largely responsible for issuance of the book, "Songs for Chorus", (still available at Harmony Hall).

The Singing Capital Chorus of Washington, D.C., directed by Lew Sims, wins the Mid-Atlantic District Championship at a contest in Carnegie Hall in New York, October 17. The first Delasusquehudmac jamboree is held at the convention (the name comes from the Delaware, Susquehanna, Hudson and Potomac Rivers), where 31 quarters compete. The Washington, D.C. Rhyth-O-Mats win.

Other District champions are chosen. Michigan City's chorus, directed by Rudy Hart, wins the Indiana-Kentucky championship at Indianapolis, while the Clef Chefs of Elkhart are the new In-Ky District quartet champions. In the Southwestern District the El Paso Desertaires quartet (with Lou Laurel as bari) win first and the Amarillo, Texas, Four Hearsemen second.

In Ontario the Toronto Rhythmaires are the new champions. In the Far Western District the Sacramento Statesmen (fifth at Detroit in June) win the District championship as the San Diego chorus tops the chorus contest. The Wichita Orphans win the Central States championship. The Lytle Brothers, Sharon, Pa., win in Johnny Appleseed. In Illinois the Pekin Kord Cutters with Jim Moses as lead win. The New Bedford, Mass., Helmsmen are first in Northeastern; the Janesville, Wis., Whipchords in Land O'Lakes; the Seattle Varsitones in Evergreen; and the Warren, Pa., Chord Cadets in Seneca Land.

The Four Teens, Eau Claire, Wis., and St. Louis, 1952 champions, are touring the Orient in the Air Force show, "Tops in Blue".

Tulsa on October 17 presents an artery party and charges each of the 2,500 persons attending a one-pint-of-blood donation to the Red Cross.

Benny Landino, Grosse Point, Mich., spent 1,100 hours making the International Chorus contest trophy (known today as the Landino Trophy).

Newly organized chapters are Oak Cliff (Dallas), Texas, Alle-Kiski Valley, Pa., Cloud County (Concordia), Kansas, Ottawa, Kansas, Ulysses, Kansas, San Augustine, Texas, Fairfield, Va., and Appomattox (Colonial Heights), Va.

Bud Jackson, Springfield, Mo., International PR Chairman, gives a short course in public relations in the December Harmonizer.

LOL donates \$1,000 to the International Building Fund with \$100 to be paid semi-annually.



# I see from the bulletins...

By Leo Fobart, Editor

The Green Bay, Wisconsin Chapter feted our International President-elect, Dan Waselchuk at a "Dinner with Dan" on August 24th. Almost all Land O'Lakes District Officers and members of the Headquarters staff were present at the occasion honoring the Society's youngest President-elect. Besides being pleasantly entertained by the Schmitt Brothers, the Harmony Hall staff surprised Dan with an amplified telephone hook-up from Chautauqua, New York, with greetings from International President Wayne Foor, Rochester, New York; Bob Johnson, Society Musical Activities Director; and the Pittsburgh Town & Country Four, our newly-crowned Champions. They were attending the Chautauqua annual Seneca Land District show which was held this year in connection with one of the Society's HEP schools. The affair provided an opportunity for Robert G. Hafer, former Executive Director, to say farewell to LOL and for LOL to welcome back Barrie Best, a native son, from California as his successor.

\* \* \*

We owe Robert Forbes and members of the Knoxville, Tennessee "Smokyland" Chapter an apology. We have consistently misspelled "Smokyland" in all our references to their fine chorus in past HARMONIZERS. We have been informed their chapter chorus is named after the Great Smoky Mountains National Park and challenged to find a dictionary where the simple adjective "smoky" has more

than five letters. We've learned our lesson, Bob, and want to thank you for being such a fine teacher. We personally guarantee the members of the "Smokyland" Chapter they will never again suffer embarrassment as a result of our poor spelling.

\* \* \*

The Raritan Bay-Middle Town "Town Crier" reports on the activities of James Gregory, one of our Society members in movieland. They tell us that Jim is a member of the Jersey City Chapter and a good Barbershopper. Several times when he played Barney Raditsky in "The Lawless Years" on TV, he proudly wore his Society emblem in his lapel, and he'd wear it in all the scenes if the director didn't spot it. Jim was the Senator in the "Manchurian Candidate" and is now co-starring with Cliff Robertson in "PT-109". His countless parts in television shows such as "Dick Powell", "Laramie" and "San Benedict", are viewed by the Jersey City members who cheer him when he's the good guy and boo him when he's the bad guy.

\* \* \*

From everything we've been able to learn, Meredith Willson's new musical, "Here's Love" rated reviews which bordered on the ecstatic. The new play is a stage adaptation of "Miracle on 34th Street" and we haven't learned as of this date whether or not it features any of our favorite harmony. We wish him well on his newest musical endeavor and hope it

is equally as successful as his famous "Music Man".

\* \* \*

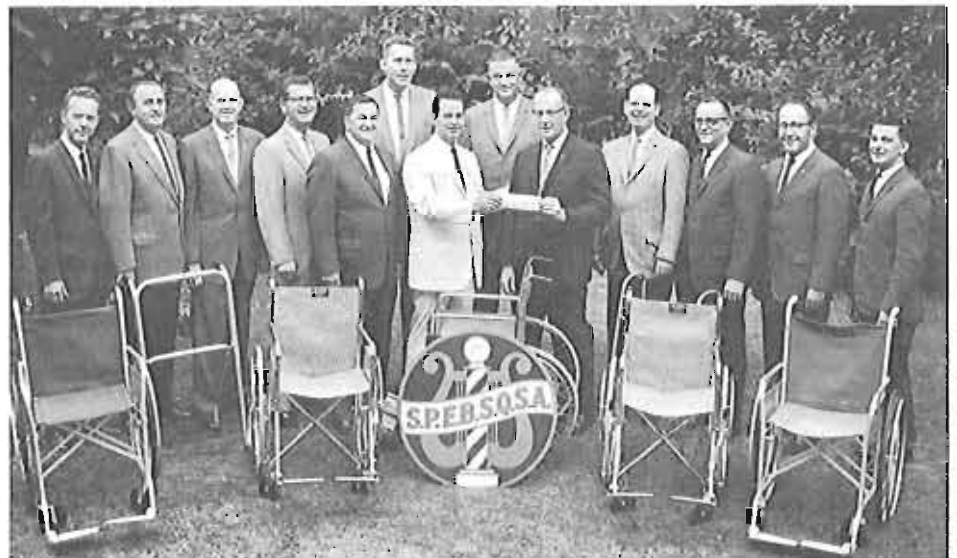
Could this ever happen to your chapter? The Reading, Pennsylvania Chapter bulletin relates the following story of the "Case of the Fantastic Phffft!" or "They'll Never Miss Me!": Lead #1 went shopping with his wife; Lead #2 got home from work too late; Lead #3 went to see the Sox play; Lead #4 was having his uniform cleaned; Lead #5 thought he deserved a rest; and Lead #6 was on his honeymoon. Consequently the night of the performance found 6 tenors, 6 baris, 6 bases and a director on stage, with no leads. The concert? Phffft!"

\* \* \*

As reported by "Key Notes", bulletin of the Worcester, Massachusetts Chapter, Barbershoppers from their chapter ran into some unusual singing when they assisted Reverend Richard F. Roughan, brother of chapter member Joe, in the celebration of his first Mass on May 26th at Sacred Heart Church, Worcester, Mass. With only a few rehearsals, Joe and his band of volunteer Barbershoppers did an outstanding job of singing a two-part men's Mass. Worcester Barbershoppers who sang were: Tom Woods, Al Pruneau, Jack Greenlaw, Joe Sr. & Jr. McManus, Charles Favault, Joe Petrezak and Joe Roughan. We are gratified that Barbershoppers were asked to be a part of this solemn ceremony.

Donation of wheel chairs and walkers to hospitals within the Greater Wilkes-Barre Area was made by the Wyoming Valley SPEBSQSA recently as part of the group's expansion program of service to the community. Donation of the vital health equipment was made through the Wilkes-Barre Kiwanis Wheel Chair Club.

Chapter President Anthony R. D'Angelo, center in light suit, is shown completing arrangements with Nelson Carle, Executive Vice-President of the Wilkes-Barre Kiwanis Wheel Chair Club. Representative group of the members, from left include Arthur Morris, Raymond Patsko, Bill Harrison, Jack Muchler, Daniel Phillips, director; Bob Kressly, President D'Angelo, Ted Walters, Mr. Carle, Thomas Kloran, John Walters, Philip Tuhy, and William A. Zdanciewicz.





"The Old Professor", F. (as in Francis) Stirling Wilson, who has been seriously ill for several months, wrote the HARMONIZER to ask if it would be possible to acknowledge the many messages and get well wishes sent to him when he was a patient at the Naval hospital in Bethesda, Maryland. We quote from his letter in part: "Men whose names were household words in our Society when I first became a member singing tenor with the Washington Chapter, the founders and elder statesmen of the Society, men I admired from a distance, have written me letters which I value more than any honors or possessions I could possibly win—and usually including the good wishes and prayers of their wives."

"This accolade of friendship and prayers going up to our Eternal Father is the crowning honor of my life, that will remain with me until I die. Gratitude is too weak an emotion to express my thanks and appreciation for the friendship thus showered on me. I can only thank God for the chain of events which led me into the circle of such fine men and women, and for the inestimable gift of their concern for me. God bless them all." We are more than happy to reprint part of your letter, Stirling, and we hope that as you read this your health continues to improve.

Snapped as they were being filmed for a French TV series are the MUSICALADS of the Saratoga Springs, N.Y. Chapter. Standing left is the shop owner, Louis Buffardi, who is also president of the Saratoga Chapter. Seated right, all fathered up, is George Decaunes, narrator for the series of 39 films about the U.S. In between are the MUSICALADS: Seated, A. C. Tyler and Paul Rouillard. Standing, Tom Orton and Dr. Jim Cogan.



CHORDS (Cheaha Harmonious Outdoor Recreational Dixie Singing) was held for the second year at Cheaha State Park (in eastern Alabama) on July 19, 20 and 21. The park is located atop Cheaha Mountain, and the facilities used during the week end included six cabins and the park's main lodge. CHORDS is an inter-chapter family outing sponsored by the Birmingham, Alabama Chapter with Sam Haney and Ed Pool as co-chairmen. A total of 140 people attended this year's session including about 60 children. Chapters represented were Birmingham, Mobile, Decatur, Huntsville, Alabama and Atlanta, Georgia.

The cooperative efforts of the Arlington, Va.; District of Columbia; Fairfax, Va.; Montgomery County; and Prince George County, Md. and Frederickburg, Va. Chapters in presenting their fourth annual "Harmony Under the Stars" at the famous Watergate Theater on the banks of the Potomac have been proclaimed a rousing success again this year. A "SRO" turnout at the picturesque theater was entertained by the combined "Chorus of the Potomac", 250 strong, capably directed by seven area directors, with the Mid-Atlantic District President "Buck" Dominy; District Secretary Jerald Casey; Southern Section Vice President Wilbur A. Sparks; (Continued on next Page)

\* \* \*

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# IT'S GREAT TO BE ON THE JOB

By Barrie Best, Executive Director

Appointment to the position of Executive Director is most exciting but also very humbling. The example set by Bob Hafer and the imposing list of his accomplishments require the setting of my sights very high.



Barrie Best

My wife Mary Anne, daughter Leigh Anne and I view our move to Kenosha with enthusiasm and anticipation of many new friends and experiences through full time service to the Society. The fifteen year road leading to this appointment has been crowded with wonderful experiences at every turn. Thanks are due many for their help along that road: starting with the Winnipeg, Canada Chapter where my barbershopping began and most particularly the San Gabriel, Calif. Chapter and the Far Western District where all my quarter, chorus directing and administrative experience was gained.

To each of you I pledge my continuing, unceasing efforts to keep our Society growing musically, administratively, numerically, and in stature, so that we will play a larger and larger part in the musical heritage of this great country.

My thanks to the International Board for their confidence and support as evidenced by this appointment.

## NEW ADMINISTRATIVE FIELD MAN CHOSEN

As one of my first official duties as your Executive Director, it gives me great pleasure to announce, in behalf of the International Board, the appointment of Chester Norman Fox, 46, of Topeka, Kansas as the Society's new Administrative Field Representative. Chet is a long-time Barbershopper with vast experience in both the musical and administrative fields.

He first "caught the bug" in Topeka back in 1949 and since then has been Chapter President and Chorus Director; Area Counselor; District Secretary and President; and at the present time is serving on the International Board. Chet has sung with

many quartets including the present Harmonaires and the infamous Board Four (practiced twice a year at International Board meetings and comprised First Vice President-elect Al Smith of Southwestern District; Vice President-elect Joe Griffith of Sunshine District; Public Relations Director Hugh Ingraham and Fox).

Despite his active chapter, District and International interests, Fox still found time to take part in the judging program as a candidate in Voice Expression and has served the Society as the Chairman of International Study Group #8—Special Projects.

A Buckeye by birth, he left Ohio in 1941 when he joined the armed forces. Once discharged he decided to settle in Kansas and has been there ever since, first in Lincoln before moving to Topeka.

He and his charming wife, Virginia, have two children: Charlotte, 20, who is a junior at Washburn University in Topeka, and Bob, 17, a junior at Topeka West High School. The latter, incidentally, is a member of the Topeka Chapter, and Chet had the pleasure of presenting his son with his membership certificate in the world's finest singing organization.

When he isn't Barbershopping (which is seldom), Chet likes to golf and bowl. In professional life he has been Ice Cream Manager for Beatrice Foods for the past 13 years.

Chet reports to Harmony Hall on December 1st for a month's indoctrination program before heading out to carry on the Society's expanded field program under the direction of the Executive Director.

As always, the headquarters staff, and now myself with them, stand anxious to serve you in any way possible. We seek your continuing support and confidence as we all work together to KEEP AMERICA SINGING!



Chet Fox

## I SEE FROM THE BULLETINS—

(Continued from Page 25)

and International Board Member Harold Schultz as MC's. The entire production was directed by Dee Paris and was recorded for later public broadcasting over FM radio. An inspired rendition of "KEEP AMERICA SINGING" dedicated to "Professor" F. Stirling Wilson, who was seriously ill at the time, concluded the program.

\* \* \*

The "Pikes Peak" Chapter of Colorado Springs, Colorado has been busy during the summer months putting on weekly one hour Barbershop shows on the outdoor terrace of the world famous Antlers Hotel, a local scenic resort area. The chapter made eight consecutive Thursday evening appearances which featured their chorus, the "Hi-Chords" and the "Pikers" quartets. The shows have been attended by over 100 hotel guests and townspeople and have been a huge success both in the eyes of the hotel and the chapter. As a bonus for their efforts they have received several applications for chapter

membership, directly as a result of the shows.

\* \* \*

Parma-Suburban, Ohio Chapter members have chosen a unique way of showing their appreciation of our new International Champions, the Town & Country Four. The Chapter has pledged to attend every show the new champions sing on within driving distance of their chapter. They concluded their pledge by saying: "We not only admire you, each and every

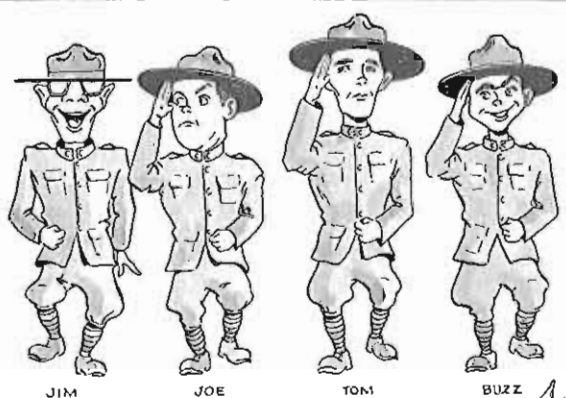


The Lubbock, Texas Chapter is the proud owner of the wardrobe trailer shown above. They also purchased a new shell, risers, jackets and ties for their 50-man chorus, The Singing Plainsmen.

one personally, but we like to hear you sing!" We'd say this is a fine way of supporting our International Champions and showing pride.

\* \* \*

Bruce B. Brugmann, music critic of the Milwaukee Journal staff, wrote a very glowing review of the Milwaukee, Wisconsin Chapter's recent "Harmony Under the Stars" show. His concluding paragraph, however, brought up that old subject of quartets spending too much time talking. Brugmann had the following to say: "One can hope that the Barbershoppers of the future spend as much time on their patter as they do on their melody. The between the tunes chatter is about as subtle as a crowbar and the clowning accompanying the singing even worse. Must all Barbershop spokesmen have a flair for the obvious and the cliché?" We have to agree with Mr. Brugmann and will continue to reprint like articles when available hoping that our quartets will one day realize that as comedians most of them make darn good singers!



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### BETTER SHOWS ARE ON THE WAY—

(Continued from Page 7)

This description may be exaggerated in part, but some of it is probably applicable to your chapter, and you can find a chapter it fits like a glove if you look around.

This Show Production Workshop sought to start M-A chapters in the opposite direction. When Fred Kirberger had finished his dissertation on The Stage, his class knew the mechanical workings of the stage, its parts and their relationship to each other. When Floersheimer and this writer had concluded two hours of study of Theme and Script Writing, our class had given attention to show format, selection of theme, development of scenario, writing dialogue, and building of the backstage cue sheet. Gene Schuyler covered the types of stage lighting, the proper use of each light, intensity of light, and gels and their selection, while Luke Heath gave most adequate instruction on the cyclorama, design and building of flats and the use of wings and backdrops. During the Show Publicity sessions, Dee Paris and Neil Gabbert developed a chapter show publicity guide, and their class wrote news releases and show flyers and discussed newspaper advertising and the use of radio and TV for promotion. During the Business Management periods, Don Donahue and Walter Caldwell covered such varied topics as booking locations and talent, organizing committees, setting up a show budget, selection of MCs, sales of tickets, organization of afterglow, layout of show program and sales of program advertising. This was classroom work, presented through lectures, visual and audio aids.

As a laboratory exercise, Fred Kirberger presented a short "book" show, written in advance, for production by the student

body and faculty during the Workshop. Entitled "Tintypes", it contained dialogue designed to showcase several chorus and quartet numbers. Based on the theme of a 19th Century photographer come to life, the show presented the quartet and chorus numbers as a portrayal of ancient photographs, "tintypes", with the quartet or chorus initially standing or seated in "limbo", the stiff, artificial poses adopted by persons of that era during the portrait process. Kirberger outlined this show with color sketches during the all-school session on Saturday morning. During classes, later on Saturday, Schuyler designed and described a lighting plot for the show, Kirberger made sketches for costumes (using class suggestions for direction), and he and Floersheimer demonstrated make-up techniques for the characters in the show. During the Sunday morning session, the show itself got a runthrough, with Kirberger suggesting gestures and stage movements, Peterson directing the musical numbers and Schuyler cueing the light changes. The student body was able, by this process, to observe the show formula being worked out, watching it in a detached fashion which allowed serious study of the production problems.

Where do such sessions as the 1963 Show Production Workshop lead us? First, we think they lead to additional workshops in M-A. If six months' promotion time is available, rather than six weeks, we expect that all of the 90 chartered and licensed chapters of this District will be involved the next time around. Second, we hope that other Districts, and perhaps the Society itself, will see the merit of using workshops to make useful show techniques available to all chapters. That was Rudy Hart's idea originally—bless that wonderful guy!—and M-A thinks it's a GREAT idea!



# EIGHT YEARS AND TWENTY- EIGHT MEDALS LATER— THE CHAMPS— (Continued from Page 3)

LARRY AUTENREITH—lead—33 years old—does nearly all of the arranging for the quartet. Married six years ago to Mary Lou. They have three children—Lucille, Todd and Jean—and are expecting the fourth this winter. An Executive with the Autenreith Dollar Stores chain. Joined the Society eight years ago. Immediate Past President of Pittsburgh Chapter and a member of the Board of Directors. Candidate arrangement judge and past Chapter Chorus Director. Amateur pilot and expert gardener. Amateur photographer, plays ukulele and piano. Larry was single when the quartet organized, so his Dad, Harold, (a Pittsburgh Chapter member) provided his Gay Nineties Room, with two large mirrors, for the rehearsal room. Rehearsals are now held in Larry's home. No mirrors. Oh well, you can't have everything.

JACK ELDER—baritone—46 years old—the gagster-spokesman-emcee for the quartet. Married eleven years to Lois. They have a daughter, Holly. Jack also has two sons, Jack and Don, by a previous marriage. (Young Jack, now working in the Netherlands, has been a roving third generation member of the Pittsburgh, Memphis, Honolulu and San Jose Chapters.) Back to Jack, Sr.—Salesman with Eugene Dietzen Company. Encouraged to join the Society sixteen years ago by his Dad, Earle "Pete" Elder, baritone with the four times International Medalist Westinghouse Quartet. Past Chapter President and Past Chapter Chorus Director. Also quite a golfer. If you don't believe me, just ask him.

RALPH ANDERSON—bass—40 years old—is featured as the quartet's soloist. Married twenty years ago to Amy, who woodsheds bari. They have two children, Linda and Craig, who couldn't escape barbershop harmony even if they wanted to. A Tax Assessor for Allegheny County. Joined the Society eight years ago. An amateur artist, he does the quartet's artwork. Loves

to read almost as much as sing. Scares us with his intellectual overtones. Asthmatic bass with tonsils . . . color them purple.

Pittsburgh Chapter members are bursting with pride and admiration for our "T & C", as we call them. We know as Champions they belong to the entire Society, just as our Pittsburghers have since winning the "big one" fifteen years ago at Oklahoma City. These quartets have given us the distinction of being the only chapter with *two* active Champions, and they happen to be the oldest (1948) and the newest (1963) Champs making the rounds today! How about that for headlining a package parade!

Our new Champs have gathered into the fold a legion of loyal fans during the past eight wonderful years. A treasure chest of letters, telegrams and other good wishes from every District in the Society will attest to this. But the four most ardent fans of all are the wives: Margie, Mary Lou, Lois and Amy, who have willingly made sacrifices to help their men reach this goal. Love for barbershop harmony and for their singing husbands brought them through the rigors of the eighteen consecutive contests the quartet has entered.

Amidst the glory of it all there is one sad note. I'm sure there are quite a few of us here who feel we have lost the opportunity (at least for a while) to personally sharpshoot an International Medalist Quartet. Now that our "T & C" has won we can no longer tell them what we think they need do to reach the top. No doubt some of us, by habit, will offer advice to help them prepare for next year's contest at San Antonio.

Seriously, for all of us who know them, it has been a great pleasure to witness the development of a Championship barbershop quartet. The view from the grandstand has been a most exciting one. You have only to live through this thrill once to know and appreciate our feelings toward the Town & Country Four—The Silver Anniversary Champions! They will serve our Society well.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF THE HARMONIZER published in January, March, May, July, September and November at Kenosha, Wisconsin for September 28, 1963.

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

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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 28,730.

Leo W. Fobart, Editor

Sworn to and subscribed before me this twenty-eighth day of September, 1963.


ROBERT J. MEYER

(My commission expires September 11, 1966.)



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

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

#### NOVEMBER 16-30, 1963

- 16—Monterey Peninsula, California
- 16—Freeport, Illinois
- 16—Newark, Ohio
- 16—Needham, Massachusetts
- 16—Brooklyn, New York
- 16—Reseda (Valleyaires), California
- 16—Wallaceburg, Ontario
- 16—Chicago Heights (So. Cook County), Illinois
- 16—Kishwaukee Valley (DeKalb), Illinois
- 16—Jamaica, New York
- 16—Brunswick, New Jersey
- 20—Hartford, Connecticut
- 21—Idaho Falls, Idaho
- 23—Millville (Cumberland County), New Jersey
- 23—Taft-Cuyama, California
- 23—Riverside, California
- 23—Vancouver, Washington
- 23—Westchester, New York
- 23—Beaver Valley, Pennsylvania
- 23—Warren, Pennsylvania
- 30—Kaukauna, Wisconsin
- 30—Bloomington, Minnesota
- 30—Dec. 1—Hicksville, New York
- 30—Paterson, New Jersey
- 30—Erie, Pennsylvania
- 30—Portland, Oregon

#### DECEMBER, 1963

- 6-7—Columbus, Ohio
- 6-7—Westfield, New Jersey
- 7—Warren, Ohio
- 7—Winona, Minnesota
- 7—Fenton, Michigan
- 7—Yuma, Arizona
- 7—Boston, Massachusetts
- 7—Cascade, Oregon
- 14—Rockaway River, New Jersey
- 21—Cincinnati (Sycamore), Ohio

#### JANUARY 1-15, 1964

- 4—Milwaukee, Wisconsin

### CENTURY CLUB AWARDS

(As of August 31, 1963)

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*Mid-Atlantic*

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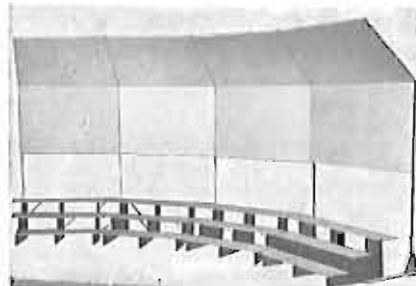
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# MAIL CALL



## 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.

### SUGGESTS ADDITIONAL MEMBERSHIP AWARDS

The membership incentive awards are excellent. They are attractive, appropriate, and distinguish the harder working members. This program has done much for membership promotion but doesn't go far enough. An important member has been left out.

I'm speaking of the man who organizes and founds the local chapter and brings in more members than any other single man. He truly loves barbershopping to work hard enough to get a new chapter on its feet and running. His rewards are considerable, though abstract, for he is finally able to "barbershop" again and, since he is usually the first President, can help his chapter get a firm, healthy start. This is after months of letter writing, newspaper articles, public speaking, and personal contacts. If the Society can reward a man for bringing in from one to ten members why shouldn't it reward the man who forms a new chapter?

A distinctive lapel pin should be designed and procured for distinguishing such men as "Founder", and awarded in memory of O. C. Cash, Founder of our Society. A FOUNDER should be distinguished as a man who loves the Society enough to spend many off-duty hours organizing a chapter thereby contributing importantly to SPEBSQSA as well as his community. Are there other members who have thoughts on this topic? Does the idea have merit? Is it practical? Has it been tried and dropped before? I would surely like to see some comments from other members. Thanks for printing this.

"Sing"-cerely,  
Robyn F. Goodman  
4734-B, Joshua  
Great Falls, Mont.

### PEKIN '59-'63—IT'S A DIFFERENT CHORUS

In going over the membership cards of the Pekin Chorus, I have compiled the following statistics which may be of interest.

Of the 42 men who sang in Toronto, twenty-two were in the winning chorus in 1959. The other 20 have joined since that time with 8 of them becoming members in just the past year. This gives a turnover of 47.6% since 1959 and 19% in the last year alone.

The 24 from the 1959 group range in age from 26 to 54. The 18 new members range from 16 to 37. The average length of past membership for the men competing this year is 4.76 years. Participation in the contest could have been limited to give a 50-50 split on members who were past winners and new members but with the normal attrition and turnover, this limitation about takes care of itself. The additional existence of job, family, health and military obligations or emergencies takes a heavy toll. With the size of our chapter, every member who wants to sing, sings.

We were very fortunate in that our director was not among those who moved away, changed jobs or for some other reason could not be active. The article by Tom Barnes in your latest issue of The Harmonizer emphasized the value of the director very well when he pointed out that the director is a major factor in instilling the members with the enthusiasm, desire and willingness to participate and to work as a cohesive unit. It is a hard position to fill and one in which our chapter just doesn't have any reserves.

Having been a member for only a little over a year, I feel fortunate that the participants from the past winner were willing to go along with the newer members in again entering competition. The thrill of achieving a highly competitive goal such as this is without parallel and one which I wish everyone associated with the Society could experience.

Sincerely,  
Celius R. Anderson, Secretary  
Pekin Chapter, SPEBSQSA

### PRAISES HEP SCHOOL

First, I am grateful to the Society and to the person or persons in the Society responsible for proposing this school and carrying the idea through to fruition in the Society's program for member education. I'm more keenly aware than ever before of how little I know, but am satisfied that as a result of the week end of intensive study I'm better prepared to cope with an arranger's problems. And I cannot help but feel that each fellow in attendance will benefit as I think that I have. I was tremendously impressed with Val Hicks as a man, and then by his knowledge of the subject and ability to teach us in such a way that the time fairly flew by.

Second, I sincerely believe that the Society will receive "dividends" from their investment in this school, and those which I hope will follow. I think the principle of this approach is closely akin to that of a company which looks to its perpetuity by a personnel training program in advance of actual need. Admittedly, arrangements for our songs is only one cog in the wheel which moves our Society along, but I think it's wonderful the men who administer its affairs recognize that the cog forms part of the wheel.

Third, I think that I received the greatest help personally in the time we spent as a complete group watching Val illustrate and listening to him explain his reasons for choice of chords and voicing in the song covered in that portion of the program.

Now we'll get to a couple of side observations. Do you realize that here were 22 avid barbershoppers—24 with you and Val—gathered in close association for almost two days, and not once, mind you, not once did I hear the voice of a quarter raised in song? Oh sure, we sang as a group in the course of study, and the SOUTH CHORDS sang for us (and beautifully, too) at dinner Saturday. I guess that shows we were really there to work, doesn't it?

With my very best regards,  
Sheridan "Sherry" Brown  
417 East Street  
Warren, Pennsylvania



**SLEEPLESS KNIGHTS OF HARMONY**  
Bundock  
Heath  
Sweeney  
Zito  
Contact: Joe Heath, 156 Stillwold Dr., Wethersfield, Conn.

**THE BOUTONNIERES**

J. Butts  
J. Midura  
L. Boresen  
W. Hampp  
Contact: Larry Boresen, 21 Allison Rd., Roselle, N.J.

**THE YANKEES**  
1964 Mid-Atlantic District Champs

Don MacFarlane  
Joe D'Errico  
Pat DeNegri  
Tom Magarro  
Contact: Joe Fontana, 253 Jefferson Ave., Paramus, N.J.

**THE MAIN STREET FOUR**

Fred Kirberger  
Wes Clemens  
Boy Royce  
Dick Floersheimer  
Contact: Wes Clemens, 83 Skyline Drive, Morristown, New Jersey

**THE PLAINSMEN**  
Regina, Sask.

**THE CONTINENTAL FOUR**

Phil Steel, Jr.  
Bill Clipman  
Les Moyer  
Joe Schmid  
Contact: Phil Steel, Jr., 186 Look-out Lane, Willow Grove, Pa., 19090

**THE CONNECTICUT YANKEES**  
Meriden, Connecticut

**THE DIAMOND STATESMEN**

Harry Williamson  
"Buster" Smith  
Irv Sutton  
Hal Kauffman  
Contact: Harry N. Williamson, 253 Linden Ave., Wilmington 5, Dela.

**FLOWER CITY FOUR**  
Rochester, New York

**THE YACHTSMEN**

Decatur, Illinois

**THE GREAT SCOTS**

Scotty  
Doug  
Robby  
Sandy  
Contact: Sandy Smith, 1112 St. George St., East Liverpool, Ohio

**MIDSTATES FOUR**

Dunder  
Blitzen  
Cupid  
Irving?  
Contact: Box 197, Glenview, Ill.

**THAT OLD QUARTET**  
Daytona Beach, Florida

**THE FIRESIDE FOUR**

Paul LeClaire  
Jerry Walters  
Don Williams  
Dayt Clark  
Contact: 1459 Dunbar Hill Road, Hamden, Conn.

**THE MANHATTANS**

Shel Nelson  
Buddy Seeborg  
John Ford  
Don Galvin  
Contact: Don Galvin, P.O. Box 502, Manhattan Beach, Calif.

**SUN TONES**

Bob  
Bill  
Gene  
Harlan  
Contact: Bob Franklin, 75 N.E. 150 St., Miami, Fla.

**BO-HURRAHAS**

Bob Charland  
Harold Baylies  
Nelson Sherman  
Ralph Handren  
Contact: Ralph Handren, son St., Taunton, Mass.

**THE MAPLE STATE FOUR**  
Springfield, Vermont

**CURBSTONE SERENADERS**

Marshall  
Lilly  
Rafferty  
Douglas  
Contact: Edward V. Lilly, 1291 N. Bywood, Clawson, Michigan

**KNIGHTS OF HARMONY**

D. C. "Mac" McNeely  
Jack Culpepper  
Les Swanson  
Royce Parish  
Contact: Royce Parish, 2106 Dan-cliff Dr., Dallas, Texas, 75224

**THE COACHMEN FOUR**

Camp  
Harrington  
Epps  
Tuckness  
Contact: Bill Epps, 1504 Tyler, Amarillo, Texas

**HUT FOUR**

Bob Spong  
Bob Dykstra  
Dan Howard  
John Hansen  
Contact: Bob Spong, 1202 Pike Lake Dr., New Brighton 12, Minn.

**THE BON AIRES**  
Butler, Pennsylvania

**THE FOUR MEGATONES**

Jerry Helmke  
Bruce Watnem  
Russ Johnson  
Jim Harris  
Contact: Bruce Watnem, Humboldt, Iowa

**THE FREE-LOADERS**

Chuck Remling  
Chester Lee  
Jim Grim  
John Bowden  
Contact: James B. Grim, 346 Eastley Dr., San Antonio 17, Texas

**THE FANTASTICS**

Viehe  
Truby  
Julian  
Huff  
Contact: Max Truby, 3116, Kensington, Evansville, Indiana

**THE CARDINALS**

Madison, Wisconsin

**THE NEPTUNERS**

Bob Brennan  
Geo. Medeiros  
Geo. Nowell  
Al Maino  
Contact: Geo. Nowell, 72 Rounds Ave., Providence, R.I.

**THE FANTASTICS**

"Mitch"  
"Grif"  
"Gros"  
"Del"  
Contact: John Grosnick, 301 N. 5th, Madison 4, Wis.

**THE IMPOSTORS**

Bob Brock  
Ed Jensen  
Joe Warren  
Harry Klepsteen  
Contact: Joe Warren, 1769 Eastwood Ave., Highland Park, Ill.



... these distinctive  
**"MAN OF NOTE"** awards are waiting for you

Our "Men of Note" awards program gives you an opportunity to claim handsome awards for bringing new men into our world of harmony. Your awards are accumulative during each of four consecutive calendar quarters from the date you enroll your first new member. You can wear or display any of the awards shown on this page with great pride and win the admiration of your fellow Barbershoppers by selling our Society to your friends.

Golden Note Tie Tac



**BRING IN ONE NEW MEMBER . . .**

And you'll receive this gleaming Golden Note Tie Tac and an attractive pocket card designating you as a "Man of Note".

**BRING IN TWO NEW MEMBERS . . .**

And you'll get a SURPRISE AWARD which will make you happy that your family lets you enjoy the benefits of SPEBSQSA. By the way, award number three matches your SURPRISE AWARD.

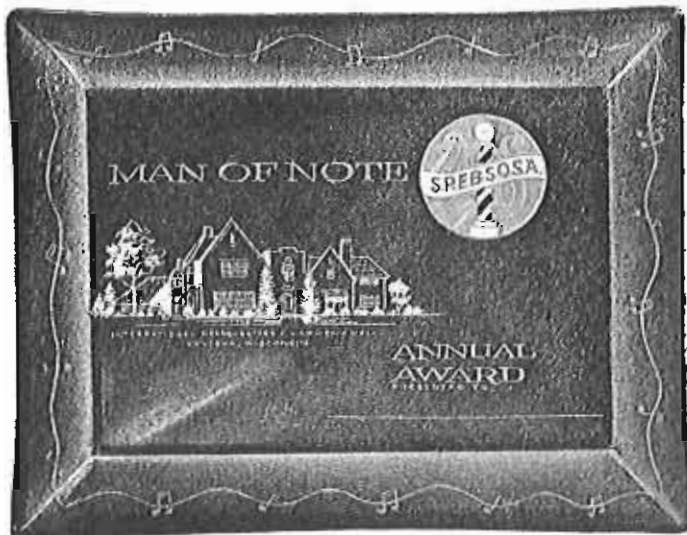
Golden Note Cuff Links



**BRING IN THREE NEW MEMBERS . . .**

And you'll be presented with a set of GOLDEN NOTE CUFF LINKS. These distinctive cuff links will make you the talk of your chapter.

Glass Utility Tray



**BRING IN FOUR NEW MEMBERS . . .**

And receive this handsome GLASS UTILITY TRAY in beautiful full color. This is a real collector's item and you'll display it with pride.

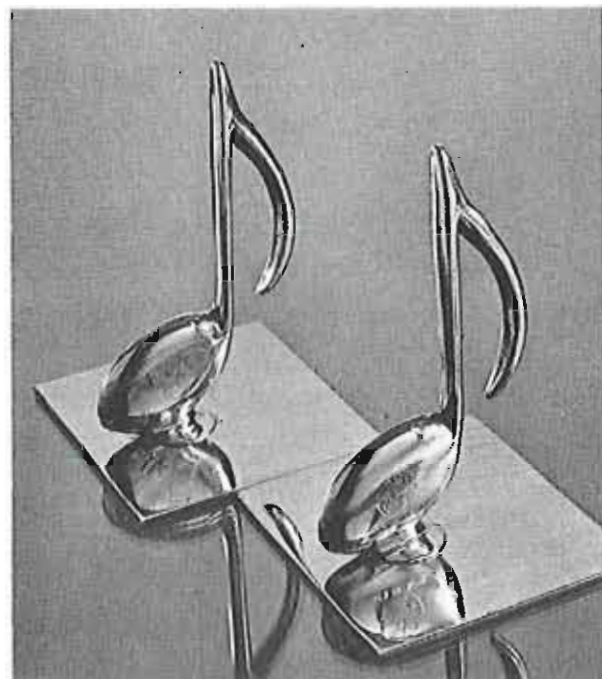
**BRING IN FIVE NEW MEMBERS . . .**

And we'll provide you with your choice of THE GOLDEN NOTE SOLID BRASS BOOKEND SET or A PERSONALLY AUTOGRAPHED PICTURE OF THE CURRENT INTERNATIONAL QUARTET CHAMPIONS.

**DESIGNED WITH YOU IN MIND . . .**

The "Man of Note" awards are the Society's way of repaying you for your efforts in helping make barbershopping better for more people. Be sure you are properly credited with your new members by your chapter secretary and that he sends the official awards form to International Headquarters promptly. Your display of these distinctive awards may inspire your fellow harmony devotees to follow the fine example set by you.

The Golden Note Solid Brass Bookend Set



**BRING IN TEN OR MORE NEW MEMBERS . . .**

And we'll send you all the wonderful awards already listed PLUS A PHOTO AND STORY ABOUT YOU IN THE HARMONIZER. Yes, we'll let the entire Society take a look at you so they'll recognize a GREAT BARBERSHOPPER when they see one.