



THE
HARMONIZER
SPESSOSA

DEVOTED TO THE INTERESTS OF
BARBERSHOP QUARTET HARMONY

MARCH • APRIL 1964 • VOLUME XXIV • NUMBER 2

Just Released-THE 1963 CHAMPIONS



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THE HARMONIZER is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. It is published in the months of January, March, May, July, September and November at 6315 - 3rd Avenue, Kenosha, Wisconsin, 53141, and entered as second-class matter at the post office at Kenosha, Wisconsin, under the Act of March 3, 1879. Editorial and Advertising offices are at International Headquarters. Notice of change of address should be submitted to the editorial offices of THE HARMONIZER, 6315 THIRD AVE., KENOSHA, WISCONSIN, 53141, at least thirty days before the next publication date. Subscription price is \$2.00 yearly and \$.50 an issue.

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ON OUR COVER

The colorful Chordsmen, 1960 International Chorus Champions, adorn the stage of the Arneson River Theater in San Antonio, one of the most colorful cities on the continent, and site of this year's International Convention. The Chordsmen, our Convention hosts, are pulling out all the stops to assure us of a great week in June, filled with real Texas hospitality. The Arneson River Theater is just one of the many fascinating points of interest which make San Antonio such a wonderful place for an exciting family vacation, as well as for a great convention.

If you haven't registered yet, check the back cover of this issue and get your registration into International Headquarters right away!

PRINTED IN U.S.A.

MID-WINTER BOARD MEETING HELD AT HARMONY HALL

Member life insurance plan adopted. . . New membership requirements for chartering and licensing groups. . . '67 convention goes to LA



President Dan Waselchuk "tells a funny" to open the afternoon session of the International Board.

Harmony Hall was again the site of the Mid-Winter meeting of the International Board January 23 to 26. With International President Dan Waselchuk presiding, the Society's legislative body spent three nights and two days dealing with a heavy agenda of important matters. The feature of this year's board session was an address by Dr. Cyril Houle, Professor of Adult Education at the University of Chicago. Professor Houle's address covered the implementation of the recently adopted Society Guidelines covering the relationship between the Executive Director, the Executive Committee, and the International Board.

The following are some of the important decisions reached by the board in January.

I. Adoption of a voluntary, extremely low cost, life insurance program for Society members and their families. Complete details will be mailed to each member.

II. Raising the minimum membership requirements for both licensing and chartering to 20 members to license and 35 members to charter. Minimum membership to retain a charter remains at 25.

III. A re-evaluation of the 1967 International Convention bids resulted in the convention being awarded to Los Angeles.

IV. Changes in the terminology and handling of Associate and Suspended Chapters. Full details will be mailed to all officers.

V. In keeping with his motto "SERVICE" for 1964, International President Dan appointed a special "Service Projects Committee" under the chairmanship of First International Vice President Al Smith. Others on the committee are: Executive Director Barrie Best, Secretary; Co-Founder and Past International President Rupert Hall; Past International President Lou Laurel; and International Vice President Reddie Wright.

VI. Past Central States District President Merle Dickinson and Past Illinois District President Don Summers were elected to the board.

VII. The resignation of Past International Board Member Mark Roberts as Secretary-Treasurer of the Harmony Foundation occasioned the election of Past International President Clarence Jalving to fill his unexpired term as a member of the Board of Trustees of Harmony Foundation. Jalving was also elected Secretary-Treasurer of the Foundation.

VIII. The Board acted on the Foundation's recommendation to increase the size of the Foundation's Board from seven to nine members with International Board Members John Dawson and Hank Lewis being elected to fill the newly created Trusteeships. Dawson will serve for one year, Lewis for two years.

IX. The Society's Statements of Policy were updated and also expanded to include a new section covering the Society's relationship with Sweet Adelines and Harmony, Inc.

X. An extensive C & J Committee report was submitted and, for the most part, adopted. The following are some important changes in the rules:

A. Directors of competing choruses must be a member of the chapter which that chorus represents.

B. Limited and reasonable use of "props" now allowed for both choruses and quartets.

C. Quartets must enter and exit in one continuous movement. No quarter, chorus member or director may leave the stage during the performance.

The Quarter and Chorus Contest Rules have been updated to reflect the many changes and corrections as approved by the Board and are included in the new revision of the C & J Handbook which is now complete and available from Harmony Hall for \$2.50. Also, all Chapter, District and International Officers have been mailed copies of the new contest rules. Anyone desiring copies may obtain them, free of charge, by writing to

(Continued on Page 26)

Members of the board listen attentively to Professor Cyril Houle of the University of Chicago as he discourses on some of the problems of association management and how to overcome them.

A study group meets in Barrie Best's office to prepare some questions for Professor Houle. Shown are: Hank Lewis, Joe Lewis, Al Smith, Wes Meier, and Wayne Foor.

The Trustees of Harmony Foundation discuss their next project. Left to right are: Rowland Davis, Joe Lewis, O. H. "King" Cole, John Cullen, and Rupert Hall . . . International Past Presidents all.



HEP-1964

Three schools...five courses

Once again Bob Johnson and his Harmony Education Program team are polishing up the pitch-pipes, dusting off the mortarboards and preparing for another great series of HEP summer schools. The 1964 schedule calls for three locations—one East, one Mid-West, and one Far-West—with identical faculty and curricula at each site. Courses offered will be directed entirely at the "advanced" Barbershopper, with no basic courses, as such. Each student will be able to spend the entire week-end—12 hours of class time—on the one subject he wishes to pursue. In addition to repeats of several courses offered in 1963—Quartet Training, Chorus Directing, and Arranging—two new subjects will be offered: Public Relations and Bulletin Editing, directed specifically at the chapter PR man and bulletin editor; and, for the first time, Judging under the direct supervision of the International C & J Committee.

TWO OLD, ONE NEW LOCATION

Sites and dates of the 1964 HEP schools will be: Albright College, Reading, Pennsylvania, July 31-August 2; St. Mary's College, Moraga, California (near Berkeley), August 14-16; and University of Notre Dame, South Bend, Indiana, August 21-23. Albright was the location of one of the schools in 1962 and the Advanced Arrangers School last year. St. Mary's was also used for one of the 1962 sessions and provides a beautiful atmosphere for our type of seminar. The new location is Notre Dame in South Bend, another fine institution with facilities which will suit us to perfection. (You can be the first on your block to shrug and say, "Oh yes, I went to school at Notre Dame!")

COURSE DESCRIPTIONS

Chorus Directing, again taught by Bob Johnson, will be a 12 hour course dealing with actual problems as they occur in the music and in the rehearsal, with as much class time as possible being spent with actual conducting. Methods of teaching a song, conducting "gimmicks", and new music will be analyzed, reviewed and demonstrated. The course is intended for chorus directors, assistants and men aspiring to become directors.

Quartet Training, under the tutelage of last year's fine team—Bob Loose, Morris Rector and Gene McNish—will actually be a repeat of the highly successful 1963 school, this time at different locations. The 12-hour course will cover fundamentals of voice production, enunciation, posture, breathing, musicianship, and the development of the quartet's individual sound. The course is open to *registered* quartets and coaches and is not recommended for less than a complete quartet. Last year's experience indicates that maximum results are attained only when all four members attend.

Advanced Arranging, handled again this year by Val Hicks, will be a 12-hour course for men who *can* arrange and want to sharpen their techniques. Homework assignments will be sent in advance to each registrant for this course and will be analyzed at the school. For this reason *registrations will close* one month prior to the date of each school. Each student will be encouraged to submit one of his own arrangements for mailing to all other registrants; these will then be reviewed at home and reported on at the school. We hope to publish at least one ar-



Newest HEP member—University of Notre Dame, site of the school August 21-23.

rangment as a result of classwork in each school, as we did in 1963. Remember, you must register *early* to get the full benefit.

TWO NEW COURSES

PROBE (Public Relations and Bulletin Editing) is a brand-new course which will be taught by MAD PR advisor Dee Paris and Society PR Director Hugh Ingraham, plus a professional expert in the broadcasting field from the vicinity of each school. This will be a 12-hour course for men involved with public relations and bulletin editing, on both the chapter and district level, who want to learn more about these skills. Emphasis will be on internal and external PR as well as on new ideas for chapter bulletins.

Judging, a positive *must* for all judges and judge candidates, will be taught by four of the category specialists of the 1964 International Contest and Judging Committee and the C & J Chairman himself: Bill Fitzgerald, Balance and Blend; Wayne "Doc" Ruggles, Voice Expression; Sam Stahl, Arranging; Chuck Abernethy, Stage Presence; and Wes Meier, Harmony Accuracy. An entirely new approach to the problem of properly equipping men for judging in present-day Society contests, this will be a 12-hour course for certified judges and judge candidates only. Emphasis will be on specific categories, but opportunities for becoming familiar with the operations of other categories, and for actual practice scoring, will be provided. Techniques and skills in judging, levels, scoring, and clinical procedures will also be covered. Again, this school is a *must* for all judges and candidates. If you are planning to enter the judging program, you are urged to apply immediately to your District Associate C & J Chairman so you can register for one of these schools.

ONLY ONE SUBJECT PER STUDENT

It must again be pointed out here that these schools are only for experienced, qualified men in the five specialized fields of directing, quartet singing, arranging, judging and PR and bulletin editing. A student at this year's school may select only one subject which he will follow through the 12 hours of class time. In addition to the class work, there will be lots of time for relaxation by singing in one of those famous HEP massed choruses, which will be rehearsing at intervals during the weekend.

Tuition will again be \$25.00 per man and will cover all meals, lodging, and necessary materials for the weekend, from Friday evening to Sunday noon. Fill out the registration card in this issue now and join the nearly 2000 Barbershoppers who are getting more out of their hobby from their attendance at HEP over the past three years.



"50 OR MORE IN '64"

By Barrie Best, Executive Director

"Ho-hum! 7:45, should be leaving for the meeting. What a drag—don't think I'll bother!
 Man—last week poor Charlie only had eighteen guys to work with—at 8:30 that is—only fourteen when we started at 8:10. That's a chorus?
 Week before, no tenors until 8:25! Brother! And we're supposed to have 32 members.
 Poor Sad Sam, the Program V.P.—trying to make up a program with only one tenor.
 And they wonder why more than 60 guests visited the chapter last year and only three became members!
 Ha—the singout we had last December—a great big chorus of 12 with one tenor and one baritone. Any wonder we have to import the Podunk chorus for our annual show. Never sell out either.

Four chorus directors in the last four years—when we could find one to take the job.
 They'll never catch me serving on the Nominating Committee again. About 16 regularly active members and five elective offices to fill—who's kidding who? Think of the poor prexy when it comes to filling committee assignments. All chiefs and no indians.
 Well, it's 8:45. guess I'd better head down to the hall."

* * *

Does any, or maybe all, of the above sound familiar? We'll bet it does. Why?

Because 71% of our 689 chapters have *less* than 50 members! That's right—492 chapters have less than 50 members. Why do we choose the figure 50?

It's not the number we are particularly concerned about but an analysis of the Quarterly Activity Reports from your chapter and all the others we receive, plus the Area Counselor Activity Reports, prove that the average chapter attendance is 55% to 60%. Obviously then a safe minimum for chapter membership is 50 singing members. With a membership of 50, or more, average attendance will run 28 to 32 and as your membership climbs above the 50 mark attendance should increase because you'll have:

1. Sufficient attendance for good chorus rehearsals and package shows.
2. Enough voice parts to form good quartets—also woodshedding.
3. Adequate man power to fill necessary chapter offices and committees.
4. Better programming to keep members attending regularly, in addition to creating the successful, appealing atmosphere to make prospective members *want to belong*.
5. More ticket-selling potential—the annual show will be a sellout each year.

A pipe dream? Nonsense!

Except for your church, there is probably no other organization that offers more opportunity for self development of your talent and personality, combined with "SERVICE" to your fellow man, than our Society. S.P.E.B.S.Q.S.A. can probably claim the greatest "pool" of talent and genius of any fraternal, service or hobby organization in existence. We can, and should, become one of the continent's major philanthropic leaders.

In 1948, then International President King Cole sent out the Christmas card shown here. He envisioned a "Harmony Hall" in which every member could take pride and participate, and

from whence the needs of the members and the Society at large could be administered. People laughed it off, but today King's dream is a reality because he had foresight and vision.

Now, we who have inherited this glorious segment of Americana from our Founding Fathers must also have vision and foresight. Once we stop our forward progress we will slip back very, very quickly. **MEMBERSHIP IS THE LIFE BLOOD OF THIS SOCIETY.**

First, last and always our prime concern must be for continuing efforts in *retention* and *new member recruitment*. Active, singing members to keep our chorus-

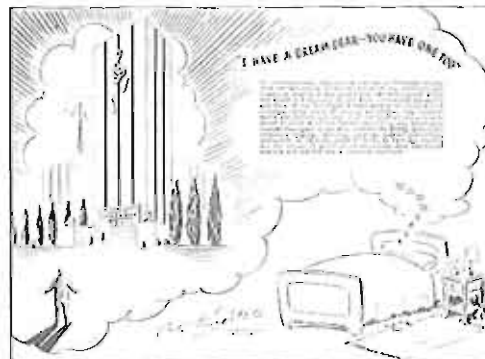
es strong, quartets forming and officer and committee rosters filled with qualified men. Everything else will follow.

On reviewing the Society's history, the high and low cycles (including financial status) can be directly associated with the highs and lows in membership efforts and achievements. Realizing the necessity for a "minimum safe operating level" the International Board at its January meeting authorized raising the minimum chartering requirements to 35 members and licensing to 20. **MINIMUM MEMBERSHIP TO RETAIN A CHARTER REMAINS AT 25.** The new chartering requirements will not apply to groups currently licensed or in the process of chartering.

It is interesting to note that we had 80 chapters on associate or suspended status December 31, 1963. contrasted to the fact only 46 chapters were chartered during 1963. A spot check of 33 out of these 80 chapters revealed only four had chartered with a membership in excess of 40 and 67% had chartered with *less* than 30!

Your chapter needs, and can achieve during 1964, a minimum membership of 50. (Chapters who have already surpassed the 50-member mark should have a 10% increase as a realistic objective each year.)

Go to your Membership V.P. right now—offer your assistance in implementing the "50 or More in '64" program in your chapter. You can't get new members sitting around and talking about it. **GO GET 'EM!**





Society's Bob Johnson listens to paper by opera star John Brownlee at annual meeting of National Music Council.

BACH BEETHOVEN BRAHMS and BARBERSHOP



Smiling at success of meeting with Chicago music teachers are: Bob Johnson; Emile Serposs, Director of Music for Chicago; and Society P.R. Director Hugh Ingraham.

On January 15 the Society made a substantial bid for recognition and acceptance from 60 of the nation's most respected musical organizations. The occasion was the annual meeting of the National Music Council, of which the Society is a member. The Council is composed of representatives of musical organizations of national scope, and is organized for the purpose of presenting a central forum for the exchange of ideas and to provide one authoritative voice for music whenever an expression of opinion is desirable.

This year, at the annual meeting at the Horel Warwick in New York, the subject for general discussion was "Problems of Choral Directing". Bob Johnson, Director of Musical Activities, was invited to present a paper on how the Society copes with such problems. Others on the panel were: Margaret Hillis, Director of the Chicago Symphony Chorus; John Brownlee, American Academy of Teachers of Singing and former Metropolitan Opera Star; Warner Imig, Dean of the School of Music, University of Colorado; and Louis Wersens, Director of Music, Philadelphia Public Schools. The moderator was Dr. Howard Hanson of the Eastman School of Music, Rochester, New York.

According to several reports received since the meeting, Bob's presentation was the high point of the forum. Apparently his explanation of the direct, human approach to the problem and its solutions was something entirely new to those in attendance. Bob chose as his subject "Communicative Conducting and the Musical Experience". He emphasized the need for recognition of the value of the musical experience in the lives of everyday people. He explained and demonstrated how to learn a song by the barbershop method, utilizing some of his famous analogies: "the water spigot", for instance.

Printed copies of Bob's speech were available following the discussion and almost everyone in attendance was seen with several copies "for friends who should read it". Along with the speech were samples of Society music and the revised pamphlet "Introducing SPEBSQSA".

MUSIC EDUCATORS ALSO ACCEPT BARBERSHOP

On Monday, January 20, following the success at New York the previous week, Bob, along with Society Public Relations Director Hugh Ingraham, again proved the worth of Barbershop music at a demonstration held in Chicago. This time the audience was composed of Music Educators from Chicago and the surrounding areas. The program was sponsored jointly by the Division of Music, Chicago Public Schools, and the Society, through the Harmony Foundation.

Emile Serposs, Director of Music for Chicago, is an enthusiastic "barbershop booster" and therefore Chicago was an ideal site for such a "pilot program," the aim of which is to evolve a format for presenting the Society's story and its music to Music Educators.

The program was based on: (1) telling the story of the Society, (2) demonstrating the style of music, (3) explaining the uniqueness of the music, and (4) experiencing the barbershop sound. Much credit for the success of the evening must go to the Arlingtones (Arlington Heights Chorus, Illinois District Champs) under the direction of Earle Auge, himself a Music Educator, and the Impostors, International 6th place Finalists. Both groups performed brilliantly while Hugh presented the story of the Society and Bob gave a lesson on how to understand and teach barbershop music. The importance of barbershop music as part of the American musical heritage was stressed.

The climax of the evening occurred when the audience formed a chorus and learned to sing "Are You Lonesome Tonight". Many happy faces were noticed as the Music Educators "locked" a chord now and then. Music was supplied free by the Educational Music Bureau of Chicago, a music supply company. Coffee was served following the three-hour session and almost all the teachers stayed to ask questions and meet the barbershoppers. Mr. Serposs expressed his hopes that a similar program could be prepared for next year, at which time he felt he could make attendance mandatory.

Once again Barbershoppers proved that we have a desirable product to sell—and a large group of people who need to be acquainted with our wonderful music.

FUTURE APPEARANCES

Bob Johnson has been invited to demonstrate Barbershop music for the Intercollegiate Music Council Workshop at Lansing, Michigan on May 14th. This group is composed of members of College Glee Clubs throughout the United States. He plans to lecture and demonstrate by using the audience as a chorus. This invitation was extended by Loren P. Jones, Director of Michigan State Glee Club, as a result of the efforts of Burr Szabo of Lansing.

An invitation has also been accepted to conduct a seminar for students of the University of Colorado School of Music in the Fall of 1964.

The Impostors and Bob Johnson get set to teach Chicago music teachers, "Oh What a Pal Was Mary".

The Arlingtones Chorus under Earle Auge spellbind Chicago teachers.

Music educators learn "The Barbershop Method" at Chicago's Hotel Bismarck.



Many Toronto convention-goers will recall the spontaneous remarks made by Jack Yellen, a member of ASCAP's Board of Directors, at the final contest session. Some time ago Jack put his thoughts in writing and sent them on to us. His story, which follows, prompted us to solicit the opinions of some of our members who attended last year's affair: Mrs. Jay Austin, wife of the Land O'Lakes District President, who was attending her first convention; George Kabacy, also a first timer; Charlie Driver, a veteran convention attendee; and Nelle Watts, wife of Past International Treasurer Tom, who has attended many past sessions.

* * *

A lot of music has poured through my ears—in one and out the other—since that unforgettable evening in Toronto some months ago when I got my first earful of SPEBSQSA harmony. Those "sweetest sounds I've ever heard"—(thanks to Richard Rodgers for just the words I need)—are still inside my head. And they're there to stay.

I don't remember what in my jubilant enthusiasm I said to the audience when Jimmy Rule called upon me to present the ASCAP award to the winning quartet. I only recall trying to express my elation, my surprise, and my gratitude for the greatest thrill I've had in more than half-a-century of songwriting, and wishing that every member of the ASCAP board of directors were there to share it.



Jack Yellen

Some of my old-time hits are sung now and then by SPEBSQSA quartets*, though it so happened that no song of mine was programmed at the Toronto competition. But let me say this. When a songwriter can sit for hours listening to everybody's songs but his own and enjoy every blessed moment as I did, it's because he's been orbited 'way-out into the musical heavens and doesn't care if he ever comes back. That's what happened to me.

My amazement began the moment I stepped out of the cab that brought me to the hotel. They were singing on the sidewalk. They were singing in the lobby, in the elevator, and in the rooms I passed on the way to the room assigned to me. As a news reporter years ago I covered many conventions, but none like this. There were no paper-hatted Joe Blows, no boisterous Good Time Charleys. Nobody was trying to sell anybody anything. There were only good, solid, pleasant-faced Americans giving away for free the harmony in their voices and in their hearts. These were happy people, spreading happiness in a world that would be far happier if it sang more and talked less.

Even greater than the joy of listening to the competing quartets on the stage was the kick I got from the audience. All of a sudden at a word and a nod from a master of ceremonies standing at a desk at the side of the stage, there was a burst of glorious harmony from the voices of 3,500 men and women in the auditorium that literally lifted me out of my seat. I stood up and stared in wonder and admiration. It was as if during intermission at a concert in Lincoln Center the audience were to suddenly produce our of nowhere violins, flutes, clarinets, horns and bassoons, and join in a symphony rivaling the music of the orchestra on the stage!

Our government is sending bands and singers on cultural missions into Soviet Russia and other foreign lands in the interest of peace. Why not a group of SPEBSQSA quartets to give them a taste of the songs that Americans have been singing for two or more generations? It can and should be done, perhaps by holding a SPEBSQSA convention in Washington. It might do our Senators and Congressmen a lot of good to listen to music instead of speeches.

Let me close with this. SPEBSQSA stands not only for the Encouragement and Preservation of Barber Shop Quartet Sing—"Ain't She Sweet"; "I Wonder What's Become of Sally".

Barbershop Convention

ing. It also stands for the Preservation of Old Songs and Old Songwriters. Those of us who wrote those songs and are still around to hear them are very grateful to you. So is ASCAP, which is the depository of those songs, and it intends to continue expressing its gratitude. So keep singing and keep America happy. And spread the gospel of Peace Through Music. This crazy world needs it.

* * *

Last July I was more than ready for a break from routine living. My barbershopping husband had happily made all the necessary arrangements for travel and comfortable living while in the convention city. All I had to do was to pack my bag. At the Chicago airport, enroute from Minneapolis to Toronto, we spotted several men with barbershop lapel pins, and they greeted us like long lost buddies. Among them was Rupert Hall, co-founder of the Society, who was taking his young grandson to the Convention. Speaking of youth, I was greatly impressed with the many activities scheduled for teen-agers.



Mrs. Jay Austin

In Toronto the people had gone all out in preparation for the Convention. The huge birthday cake (commemorating the first 25 years of barbershopping) which graced the lobby of the convention headquarters hotel, and which was donated by a downtown department store, became our meeting place. It was easy to chat with the people because we shared a common interest—Barbershopping. There was joy and singing everywhere.

The contests were great—barbershopping at its best—and the young couple from Ohio who sat next to us became our good friends. It was fun discussing possible winners with them and other Barbershoppers. While my husband was occupied with meetings I toured the beautiful city, browsed in the shops, or just relaxed in my room. The Fourth of July celebration for the United States Barbershoppers, the bagpipers who piped us from the Convention Hotel to O'Keefe Center before each contest, as well as the ticker tape parade, were all exciting experiences.

The Convention was a unique experience, and I loved sharing it with my dedicated Barbershopper. See you all in San Antonio.

* * *

If you're a Barbershopper who has never been to an International Convention you owe it to yourself to go to San Antonio in June. If you've attended a convention before, you don't need any urging—you'll be there if at all possible.

Barbershopping can mean a lot to you even if you never get to a District or International meeting. But somehow you never fully comprehend the scope and stature of our organization until you see Barbershoppers from near and far participating in the varied activities at a convention.



Charlie Driver

You go to conventions for a number of reasons. To have a good time. Where else can you get such a concentrated dose of high level barbershop quartet music? Not just two or three topnotch quartets but forty or fifty. Nor just one great chorus but more than a dozen!

You also go to meet old friends and to make new ones. There's a thrill in trying to woodshed a song with three strangers—a thrill you can get no other way. And you've never experienced the complete thrill of a barbershop chord until you've heard a big convention audience produce its BIG SOUND.

Thrill of a Lifetime!

The convention enables you to learn first hand what's really going on in our Society. It charges your batteries with a lot of fresh enthusiasm to carry back to your chapter. Most of all it puts a new spring into your step and leaves you with that wonderful feeling that there are some things in this life that are truly worthwhile. When so many people can throw so much enthusiasm into singing up a storm this can't be such a bad old world after all.

See you in San Antonio?

Five members of the Fullerton Chapter made the trip from Fullerton, California to Toronto, Ontario last year. Randy Conner had made reservations for us while at Kansas City in 1962, but for Al Bell, Fred Kelley, Al Pape and me, George Kabacy, it was our first International Convention.

We had heard many reports from others who had returned from previous conventions, all of which added up to, "It's fantastic—thrilling—beyond description . . ." and other glowing terms. But, in spite of this, we were not quite prepared for what we found. From the moment we parked at the Royal York garage registration desk Wednesday noon (where Canadian hospitality made it easier to register than anywhere else we have ever been) to our farewell from the hotel staff when we left, there is a beautiful kaleidoscope of memories.

Were the two fellows we busted a chord with in the garage from Florida, or were they those two charming gentlemen from "Na' Ahleens"? Did we really eat one complete meal without singing at least one song with someone at another table or was that the meal we had at London, Ontario just before we got to Toronto?

Three of us had the very center seats of the very first row for the APIC Parade of Quartets. What can one say not already said about THE GALA LADS, THE PITCHKERS, or those energetic, zany, show-stopping MID-STATES FOUR, and those delightful SCHMITT BROTHERS—but, putting all that aside for a moment, the sheer cost of the entire convention was well spent just to watch Bob "Rubberface" Franklin, the lead of THE SUNTONES, up close. That was an education all by itself! And THE HARTSMEN!!! Who said it takes a hundred men on stage to get that big sound? I certainly hope they come to San Antonio this summer.



George Kabacy

The contest? Some of us thought we were pretty fair judges for amateurs, but by the end of the second session we threw up our hands and gave up. The quartets were mostly all so good that only the fine technical points made the difference. The goosebumps were showing so frequently they almost became permanent.

Memories? The 1000 man chorus on the steps of the City Hall—the conglomerate groups of woodshredders wherever one turned—the very many things to do with the so-little time in which to do them. How can one begin to make another feel the almost awesome emotions experienced—the mixed up pattern of tears of joy and beauty in sound all at the same time? It has to be lived to be understood.

In 1963, five of our chapter were at Toronto. In 1964, these same five and five or possibly six more are planning to be in San Antonio. And most of us are taking our wives, for they, too, find BARBERSHOPPING a way of life, and we know they, too, will experience the same satisfaction we get from hearing

that locked-in chord by a foursome whose pleasure is greater only because they, not we, are producing that chord.

* * *

Want me to tell my impression of our conventions in 250 words?

I can't even say "hi" in less than 400 words!

Anyway, I hate once-a-year-international-barbershop-conventions! Lemme tell you why.

First, Big T and I always have to give up something special to go to these maddening, exhilarating, exhausting affairs. Like take last year when we had to miss the June tuba recital of a fourth cuzzin twice removed. We were desolate at the convention laughing it up.

Second, we can never afford the exorbitant expense. With all the loot we squandered convention week, we could have had one wall of our upstairs bath mink-lined . . . or spent 1/4 hour lolling in the sun in Hawaii.

Third, I'm absolutely no good for a week after we get home! My jaws are tired from exchanging unwanted, unused, unneeded recipes . . . my sides hurt from yowling at Forry Haynes . . . my curiosity-seeking eyeballs burn from the week of continual darting . . . my weight is up by AT LEAST 4 pounds . . . I have lost 63 hours of sleep . . . chosen the wrong champions for the 11th year in a row . . . alienated the judges with my thoughts on stage presence . . . drunk more than my share of coffee in the ladies' hospitality room . . . and all in all, I always feel that even Chuckles Snyder could beat me at a game of handball.



Mrs. Tom Watts

Yep, I hate the once-a-year-bit. We should have them 5 or 6 times a year—then I could catch up on everything and everyone. Where else could you stand on a corner at 4 a.m. exchanging chords with the Short Cuts . . . eat a peanut butter sandwich with the Confederates . . . see the Lou Laurels do the twist . . . eavesdrop on musical talks of Jim Moses, Rudy Hart, Buzz Busby? . . .

My advice to beginners: Don't miss a single convention! Go to all the meetings, too, they're fun . . . see and hear ALL the sessions . . . and you'll meet some of the greatest characters in the world.

Look for me! I'll be the slightly overweight (ha!) gal in the middle of the convention hotel lobby gawking at everyone and having a ball. You take the world series . . . I'll take barbershop quartet conventions!

MEXICO POST-CONVENTION TOUR

— Remember - Deadline, April 15 —

ADVANCE APPLICATION FOR TOUR

To: Mexico Tour, Box 670, Kenosha, Wisconsin 53141

Yes, I want to be sure of _____ reservations for the MEXICO TOUR!

Please also include the OAXACA EXTENSION ☐

Enclosed is check in the amount of \$_____ as deposit.
(\$25 per person - \$50 with Oaxaca Extension - See Jan.-Feb. HARMONIZER)

NAME: _____

ADDRESS: _____

CITY: _____

STATE or PROV.: _____

Please send me formal application forms.



This is the second installment of the Society's 25 year history which will be appearing in four page segments in the HARMONIZER until completed. Author Will Cook, a professional writer and an ardent barbershopper, is spending many hours compiling the history which will be available in book form in 1965.

... the good old songs for me ...

When the Society was first organized twenty-five years ago, it seemed almost natural and excusable that chapters would spring up, bloom for a brief time, then die from lack of proper musical direction. And today, with the Society's administrative network, finances, music and information publishing program, educational facilities and seminars, chapter failure would seem a remote, infrequent possibility; figuratively speaking, the Society can put its entire complex behind a newly formed chapter and protect it from the vicissitudes new chapters soon come to know.

Kenosha, Wisconsin is the central office and from there radiate fifteen districts, each with autonomy, that precious right of self government. The districts, some large, some small, some solvent, some poor, are made up of individual chapters, and they in turn are governed by elected officers nor under direct, binding district supervision.

Each operates within a framework of ideals and purposes, which throws the strength of the Society onto the chapters; weakness there weakens the whole.

When a new chapter is formed, it is usually sponsored by another chartered chapter. This sponsorship can consist of nothing more than signatures on the petitioning chapter's charter, or it can be crammed with cooperation and assistance through the first formative year. Much of the new chapter's success depends upon the sponsoring chapter's effort, not the first-night burst of enthusiasm, but the long-pull help and guidance.

Generally, the first spark is ignited by a barbershopper trying to spread the word, or by a man who has become enthusiastic from hearing good barbershop harmony sung. Once a meeting place has been established, the sponsoring chapter generally appears in force; a quarter or two may show up and sing for the new group. The new group is invited to sing along with the sponsoring chapter, a simple song, but enough to convince the new group that they can sing barbershop harmony.

They are led the first evening by the sponsoring chapter's director, or some experienced quarter man who is capable of reaching four parts, and by the time they go home, the new group is convinced that they are going to enjoy this. The sponsoring chapter also feels that they're a grand bunch of guys and will make it.

And by and large they stop worrying about them.

The next meeting held by the new group is somewhat different; they came to sing, but who is going to lead them? Where the first meeting ended on a high note of optimism, the second likely will not. They are leaderless.

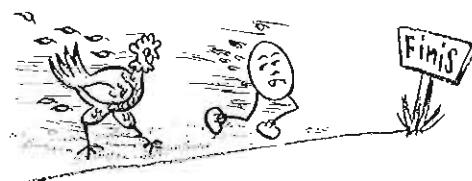
They are new.

They don't really know where to turn.

They've been set adrift and abandoned.

And this happens often enough to be alarming.

By the same token many sponsoring chapters stand behind new groups, offering suggestions as to chorus directors that could be hired, and guiding the new men in the selection of temporary officers and what administrative duties encompass. This type of sponsorship practically insures a new chapter's success, for it emulates the sponsor which, by the demonstration of its help, attests to its own health.



... was it the chicken, or the egg

When a chapter of the Society has been founded, organized, and is meeting regularly, usually the chapter chorus is their expression of barbershop.

This may not be the way Owen C. Cash planned it, but it is the way chapters are formed and conducted today. New chapter or not, some member it seems has had a hand-shaking acquaintance with harmony of the vocal variety. Some have sung with their families, or in school as a member of the glee club, or in the church choir. They like 'gang' singing; it is a natural inclination.

The chorus is the corner stone of barbershop chapters, while the quartets spearhead the musical advancements and act as our most effective salesmen and public relations men. While the Society promotes more quartets, encourages their formation, and features them as the finest examples of the barbershopping art, the chorus has gained for itself both recognition and a place in the musical field.

Some members of the Society observed with misgivings this prominence of chorus singing.

The fear was generally not so much against 'gang' singing taking over what was always regarded as the providence of the quartet, but that choruses would lose the barbershop style and become glee clubs. Many did and still do point to that part of our name: . . . Preservation and Encouragement of *Quartet* . . . and insist that the chorus is an abomination.

Past International President, the late John Means presented a good case for the chorus in 1948 when he said:

"I've frequently heard expressions that our Society is primarily a quartet society, and that in many minds the chorus is out of place. I do not believe these fears are justified. In the third annual Land O'Lakes District Contest there were more than six hundred men participating in eighteen choruses. This meant they had more than one hundred fifty potential quarter men singing harmony. Chorus work taught these men their parts, gave them valuable information about harmony, exposed

them to good technical advice from their director, and while this may not have had a material bearing on the development of championship quartets, this knowledge made possible a great increase in 'woodshedding', which is fun and a basic necessity in our Society.

"A chorus helps keep any chapter alive. It simplifies programming and maintains interest, for all of us, good and bad, enjoy listening but enjoy singing even more. The chorus contest encourages directors and members to go into the intricacies of judging more carefully and the result is better informed barbershoppers. With more knowledge comes more thorough enjoyment and a higher standard in the minds of barbershoppers for public performance."

Cy Perkins, baritone of the Past International Champion quartet, the *Misfits*, spoke out in 1954, expressing thoughtfully a different point of view.

"I have several inhibitions about our Society as it exists today and the Society as I knew it when I joined in 1939. First among these doubts is the matter of chorus development. Nor that I object to the chorus; I admire their work and recognize their importance to the Society. But it seems to me that in the last several years the chorus movement has become so hefty that it is crowding out of the picture the singing unit that our founder, O. C. Cash, had in mind. I refer of course to the barbershop quartet. I'm sure we'll always have quartets and choruses but hasn't too much emphasis been placed on the chorus? Or is that the way it's supposed to be?"

There have been surveys and the results have often been inconclusive. Members complained that there was too much chorus singing. Some thought that there was not enough chorus singing.

The issue remains unsettled.

Some chapters do not have members interested enough to organize into quartets, and without the chorus they would have practically no activity.

It is true that the best chapters in the Society encourage quartet activity and have a great deal of it.

So do the poorest chapters.

The encouragement and formation of the "pick up" quartet can help a chapter, but in the long run, quartets are formed because one man is interested enough to get three other men together and practice.



... stop me if you've heard this one ...

It is surprising, since Owen C. Cash, the Society's founder, was a man with an outstanding sense of humor, that the word doesn't crop up more often as a part of the official pledge of purpose. For certainly humor has been a stock in trade for the last twenty-five years and is as much a part of the singing as the notes themselves.

Everyone seems to agree that Cash was a very funny fellow and the recorded antics of his quartet, *The Okie Four*, seem to bear this out. But under this light, another man's humor has not been fully appreciated, and that man was the late F. Stirling Wilson of Ormond Beach, Florida, a long-time barbershopper and steady contributor to *The Harmonizer*.

Many men did not appreciate Stirling Wilson, as many did not appreciate Robert Benchley's Mona-Lisa-smile witticism, and it certainly is a shame for Wilson's wit and sense of comedy was outstanding. He pointed up the foibles of barbershoppers for

years in his column and did it in the nicest possible way, with humorous satire.

Particularly we are indebted to Wilson for his collection of humorous happenings to barbershoppers over the years; they illuminated a corner of our Society rarely revealed in press releases or publicity programs.

Like the time Mark Bowsher, of the Daytona Beach, Florida Chapter, was getting in a little quartet singing in a public place. A stranger stopped and listened and the quartet worked exceptionally hard to please their "audience" and finished the song. They were completely shattered when the stranger didn't even mention the song, but said, "Excuse me. Do you have change for a quarter? I want to make a phone call."

John Neimer, a very prominent man in the Society, attended the Philadelphia Convention in 1961 and he was a part of a quartet belting one in front of the Bellevue-Stratford hotel at a late hour. "A crowd gathered and seemed to be enjoying it when suddenly, while we were strutting out a dandy chord, a police car screeched to a stop and an officer popped out, grabbed me by the shoulder and said, 'Now you listen to me, buddy!' A hundred thoughts ran through my mind as the hand of the law gripped me. Then came the killer; still frowning sternly, he growled: 'One of you guys is flat.' With that he jumped back into the police car and was giving me the big horse laugh as he drove off."

When the Columbians quartet of Washington, D.C. registered at the convention, the spokesman for the quartet told the desk clerk: "Ball and Yznaga will room together." The clerk asked, "How do you spell Ball?"

A few barbershoppers were trying to get lunch at the crowded and overtaxed facilities at San Francisco's Jack Tar Hotel during a district convention and the pert waitress was doing her best. A non-barbershopper was growing increasingly aggravated and finally snapped: "What do you have to do to get a glass of water around here?"

Dave Stevens, sitting nearby, said, "Why don't you set yourself afire?"

Barbershop harmony often triggers a chain reaction. Across the street from the Schwarz Boch Hotel in Wiesbaden, Germany, there happens to be a sidewalk beer garden and *The Precisionists* from Washington, D.C. happened to be relaxing there. They started to sing and the curved front of the Schwarz Boch formed a natural amplifier. Several hundred Germans happened along to break up what they thought was a riot. They listened while Mickey Beall sang *Rose of Tralee*. Two American school teachers rushed up breathlessly. They said they happened to be two blocks away when they heard American voices singing *Carolina In The Morning*, descending as it seemed, out of Heaven. Traffic in front of the Schwarz Boch remained stalled for an hour.

You see, in barbershopping, that's what happens.

Jim Strong of the Hamptons Chapter, East Hampton, N.Y., relates that his quartet, *The Chord Lords*, were rehearsing at baritone, Ed Koral's home. They were working on *Baby Your Mother*, and were repeating the line: "... don't put it off 'til tomorrow ... go home and say, 'Mom, I love you' ..." Finally Ed's wife came from the kitchen and said, "Ed, I just can't stand it anymore. I have to call home." (That was to Buffalo, N.Y., a distance of some six hundred miles.) Ed joked about the fact that the rehearsal cost him a six dollar phone call. The next week when he showed up for rehearsal he requested that they meet anywhere but at his house. During the phone call his wife got carried away and decided to visit her mother and the whole family flew to Buffalo at a cost of one hundred sixty-six dollars. Needless to say, *The Chord Lords* dropped "California Here I Come" for obvious reasons.

(Continued on next Page)

MELLODIES FOR MILLIONS— (Continued from Page 9)

In 1948, The Diplomats, a quartet from the Washington, D.C. chapter, sang at the 1948 convention and placed as semi-finalists. Even though they did not make the big time, they had their admirers, as they learned when they were greeted in the hotel lobby by a kindly old gentleman who assured them that they were his favorite quartet. They thanked him and he appeared somewhat puzzled; then he fumbled with a small case in his vest pocket. He exclaimed, "I can never get this danged hearing aid to work."

Navy Commander Sev Severance was the lead in the original Quaker City Four, and he had arranged for the quartet to sing at a dinner for Navy men, a mixed compliment of 'brass' and 'gobs'. During the first song one of the sailors became boisterous and Sev leered at him, but it didn't help. Incensed at this combination of inattention and insubordination, Sev furtively leaned backward, picked up a hard roll off the table behind him, took aim, and salvoed. It landed smack on the forehead, right between the eyes. The quartet sailed through the rest of the repertoire with ensigns flying, uncontested, unmolested.

Order can be restored in other ways, as International President Clarence Jalving found out in Dallas. The International Board meeting had been in hot debate when the waiter entered with the coffee. Jalving interrupted to say that they had discussed the matter in sufficient detail and that tempers should be restrained. He went on to state that "the chair would entertain a motion." At this point the waiter said, "Ah moves that somebody sign this check." Good humor was immediately restored to the board meeting.

The late Stirling Wilson, humorist, barbershopper, and fine student of human nature, for years collected these notes, quotes, and anecdotes. A classic exchange between barbershoppers went as follows:

Ken Williams, from Montclair, New Jersey, wrote to show chairman, Gene Plapinger: "Please send me three tickets for the Philadelphia Festival of Harmony on May 14th."

Plapinger to Williams: "Enclosed are three tickets you requested for our Festival of Harmony on May 7th."

Ken to Gene: "Thanks for the three fine seats. Will see you on May 14th."

Gene back to Ken: "Our show is still scheduled for May 7th. However, if you insist on coming down on May 14th we'll be glad to send you a list of local events taking place on that date."

The Society's quartets, like *The Buffalo Bills*, who reached the pinnacles of show business success, often run into humorous situations. Jimmy Durante was appearing at the Sert Room in one of New York City's bright spots, and the Buffalo Bills were also billed there. Although in a desperate hurry, Durante let the quartet go on first because someone told him: "Listen, Jimmy, if they have to follow your act they're dead." When the Buffalo Bills came off, the Schnozola greeted them with: "Now looka whatcha done to me! You stopped the show and I gotta follow you!"

Everyone, it seems, has a mouth enlarged by the simple process of putting the foot in it. An incident which happened in the 1959 Regionals in the Mid-Atlantic District illustrates well just how this is done. One of the highlights of the evening was the presentation of Jean Boardman's *Close That Eye*, sung by the Danville Chorus. Sitting up front in the auditorium were the 'C' Notes, a brand new quartet who had tested the mike prior to the performance. The lead leaned over after the song ended and in a rather audible tone said, "I don't think that's much of a song. It lacks punch and doesn't seem to have a melody line." He went on a bit more and then the Emcee said: "... and present with us tonight is the composer of *Close That Eye*, Jean Boardman." With that, the gentleman sitting next to the lead stood up and took a bow.

The 'C' Notes came up with probably the greatest shocker of all time in the finals of the 1960 Mid-Atlantic District competition. In their second number, called *Paddy McGinty Plays The Harp*, the lead stepped out to sing a solo passage only to be hit square in the face by a cream pie flung by another member of the quartet. Later the judges asked the 'C' Notes how they were expected to score a pie.

There are many humorous happenings to the men in the Society, and unfortunately they go unrecorded, except for the collection of F. Stirling Wilson. At one time *The Evans Quartet* from Salt Lake City, Utah, were seriously criticized for not singing to the balcony, nor looking up while they performed. Realizing that this criticism had some foundation, they promised themselves to remedy this on the next show, and they did. They gave their usual fine performance and when the house lights went up and they could see the interior of the theatre they found that there wasn't any balcony.

A barbershop quartet will often travel great distances to perform on a show and when they get there find that the chapter is putting on a musical, with actions, props, and all that kind of a production entails. Little theatre groups would rehearse it for three weeks, but the quartets just ask the show chairman to fill them in, play it by ear and a vast store of experience, and do a beautiful job.

It is rare to see a good quartet flub badly on stage.



... take me to your leader ...

Frank Thorne was International President in 1946-1947, a big, balding man with rimless glasses and a full face that looked as if it were ever ready to break into a smile.

The Society was beginning to wake up to the fact that it had long since passed the 'gag stage', and a good deal of attention was placed on good conduct and getting credit for it.

Walter Jay Stevens wrote that a job each chapter has yet to do is to convince all who write for local papers that the Society is past the gag stage.

Stevens believed that we must never take ourselves too seriously or become 'blue nosers' but it is our duty to protect ourselves against erroneous statements made about the Society in the local press, bearing in mind that such statements are almost invariably due to ignorance and not malice. Practically all newspapers are interested in Society doings, but occasionally some headline writer will write a line that will give an entirely wrong impression, as in an Eastern city where a large newspaper announced a forthcoming Society event under the headline: "*AND THE BEER WILL FLOW*."

Yes, times have certainly changed. Cash, who didn't really care what was said as long as the name was spelled right, put up with this type of coverage because that was about all he got.

But, like Walter Stevens said, we must get proper credit for what we do properly.

S.P.E.B.S.Q.S.A. was becoming one of the world's largest musical organizations, and as Walter Stevens said, "We were getting credit for it."

S.P.E.B.S.Q.S.A. Inc. still had a long way to go, and there were men in the Society determined to get there.

They knew that while the Society's public performances were good, they were not professional and unless there was a change, barbershoppers would remain only passable amateurs.

What started as purely quartet singing evolved into chorus singing under capable directors. Men who could not sing in a

quartet due to limitations on time, or inability to sing that well, found a welcome home in the chorus.

The keystone of chapter strength, and perhaps the genesis of the Society's growth, stemmed from Dr. Norman Rathert's first organized chorus.

That was where Joe Average Man could learn to sing barbershop.

The chorus director was a musician, and occasionally had some formal training; he was a man who could readily recognize the flaws in barbershop harmony, not as it was being written, but as it was being sung. Because of the fun aspects of this hobby, some barbershop singers felt that as long as it was loud, it was good. This notion was not generated particularly by Owen Cash; it was a part of barbershop harmony, so much so that it had always been associated with a certain uncouth element in a community, and drinking. Barbershop, for many years, was synonymous with a lamp post and four men leaning against it for mutual support and singing *Sweet Adeline* at the top of their lungs, all four parts slightly off pitch.

In 1925, many years before Owen Cash wrote his letter and launched S.P.E.B.S.Q.S.A., Dr. Sigmund Spaeth, renowned musical scholar, wrote in his book *Barbershop Ballads and How to Sing Them*, "Anyone who has attended a party where inhibitions were gradually removed will remember the almost inevitable result of this freedom from self-consciousness was an outbreak of song, particularly on the part of the males, and this music invariably took the form of 'close harmony' of the barbershop variety. If any of the guests didn't like it, they moved to a discreet distance and played bridge."

Barbershop harmony, leaning more toward the male expression of virility, rather than musical harmony, was not popular, except with those who were singing it at the moment.

Again, Spaeth wrote: "Barbershop harmony really begins at the end and works backwards. If a quartet is well equipped with 'wicked' endings, the body of the song may be fairly conventional. It is the close that leaves the final fragrance of the barbershop, and if this be beautifully flavored with a nostalgic aroma, it matters little what has gone before. The most obvious harmonies are forgotten in a really subtle finish."

"The first and most practical advice, therefore, to actual and potential singers of the barbershop ballad is: get up plenty of good endings. Know them by heart and by number, so that they can be introduced at a moment's notice, to the amazement of every listener."

"It is the final effect that counts."

Dr. Spaeth was not introducing a new or novel idea to the singers of close harmony; they had always felt that way; the listener took their music or left it alone, and the singers could not have cared less.

Fortunately, Dr. Norman Rathert and Jean Boardman and Charles Merrill did not agree at all.

Jean Boardman, a tall, scholarly man with a long, stern face, knew good music. He liked harmony. He liked barbershop, not the kind that was being sung, but the kind he knew trained voices were capable of singing. He was not alone, and his energy and talent and inflexible commandments in the face of stern resistance heralded the era of the most important man in a barbershop chapter: the chorus director.

These men did not arrive full blown on the scene, filled with important barbershop knowledge. They had a background in music perhaps, and fine, inquisitive minds, but the art of teaching barbershop singing was something they had to learn.

And the large, important difference between these directors and the men singing the songs was that the directors viewed effort and result in a professional perspective while the chorus member was content to get through one song and on to the next.

The chorus director today can attend schools sponsored and supported by the Society, read many books written by talented

and experienced directors, and become expert in the many phases of barbershop harmony.

But what about the man who worked it all out?

Not one man, surely. Many men.



... the reason I called this meeting ...

One of them was Frank Thorne, International President in 1946 and 1947. He was medium tall, slender, balding, very distinguished, with a mustache; he presented a commanding appearance but at the same time seemed to have a twinkle in his eye. He was an excellent business man, being vice president of one corporation and president of several others as well as a member of the board in additional companies. Frank was a good instrumental musician and a fine singer; he sang bass with the 1942 International Champion Elastic Four.

Frank's trademark in the Society was his writing longhand notes in the margins of letters sent to him to mail back as replies. One of his most famous replies was one he addressed to then International Secretary Carroll Adams; at one point on a margin of a letter several pages long, Frank wrote: "Nuts!"

Frank Thorne was one of the most aptly named men; Frank was really "frank"! He had a way of making comments and offering constructive criticism which was startling in its bluntness and brevity, but you remembered what he had to say and you knew he said it for the good of the Society or your own personal good. He was outspoken but never mean or vindictive.

He had a sense of humor too. He was asked by the Executive Committee several years prior to his death to talk to a recalcitrant District President, one who had called a lot of us Communists and was really stirring things up. Frank was asked to tone him down.

When reporting on his success he opened the conversation by saying, "I talked to God last night."

He was an excellent correspondent and took great pains to say the right thing and to be as helpful as possible in letters to arrangers and quartet men.

Carroll Adams was the Society's first administrator.

Stirling Wilson gives us a picture of Adams: robust appearing, energetic, dominating, systematic, aggressive, a tough man in a fight, a skillful politician, and a man who understood music.

But most important for the time, Carroll Adams understood other men.

Adams was in a position to watch the growth of the Society. When he took over in the fall of 1941 as International President, the Society had something like two thousand members and had issued about forty charters, but in those days the issuing of a charter was simply a matter of getting three dollars out of an interested man and sending him a charter and telling him to go ahead and form a chapter.

In those days there was no per capita tax and the only thing a man paid to belong was fifty cents for his membership certificate.

The Society had less than a hundred dollars in the treasury when Adams assumed the presidency and Joe Stern took over the job of secretary-treasurer. During that year there was some growth and that's the year Hal Staab became so deeply interested in the Society. At the Grand Rapids convention in 1942, Hal agreed to serve as president providing Adams would stay on as secretary and Joe Stern as treasurer.

So that was the team for 1942 to 1944.

(To be continued—next issue)

Society's Largest District Retains 1963 Banner Award

After a week of working over slightly over-heated computing machines, the Membership Records department, once the smoke had cleared, found the Mid-Atlantic District once more at the top of the heap for 1963. The Society's largest district will receive the 1963 Banner District award at the San Antonio convention in June.

Several aspects of membership are included in making the final point tabulation. Membership retention, percentage of increase, newly chartered chapters, licensed groups, suspended chapters and associate chapters are all considered in the final accounting.

Winning the Society's highest achievement award is actually "old hat" for Mid-Atlantic, who walked off with the honors last year. Under the leadership of President W. L. "Buck" Dominy for the second year, Mid-Atlantic has maintained a well developed program of licensing and chartering new chapters as well as a high member retention record. They have had consistently good administrative leadership which has paid off once more.

The "Honor Gavel" award was taken this year by the Far Western District, and the Johnny Appleseed District came from out of nowhere to become the Society's "Distinguished" plaque winner for amassing the third highest number of achievement points.

The point totals for top three Districts are as follows:

1. Mid-Atlantic2,008
2. Far Western1,512
3. Johnny Appleseed1,389

Woodstock, Ontario, Canada claimed the 1963 Outstanding Chapter award by recruiting a total of 34 new members during the year (1.3 members per each 1 member as of December 31, 1962). As a reward for their outstanding achievement the Woodstock Chapter will be the subject of a feature story in the May-June HARMONIZER.

Following are the top three chapters in each District whose combined percentage increase (member retention and increase percentage totalled) won them the distinction of being the (1) Banner chapter, (2) Honor Chapter (gavel award), or the (3) Distinguished Chapter (plaque award) award winner in their District:

CARDINAL

1. Greater Indianapolis, Indiana

2. Fort Wayne, Indiana
3. Michigan City, Indiana

CENTRAL STATES

1. Omaha (Ak-Sar-Ben), Nebraska
2. Cedar Rapids, Iowa
3. Sr. Louis No. 1, Missouri

DIXIE

1. Raleigh, North Carolina
2. Greensboro, North Carolina
3. Atlanta, Peachtree, Georgia

EVERGREEN

1. Medicine Hat, Alberta
2. Wetaskiwin, Alberta
3. Salem, Oregon

FAR WESTERN

1. Riverside, California
2. Crescenta Valley, California
3. Pomona Valley, California

ILLINOIS

1. South Cook, Illinois
2. La Grange (Q Suburban), Illinois
3. Illinois Valley, Illinois

JOHNNY APPLESEED

1. Pittsburgh South Hills, Pennsylvania
2. Columbus, Ohio
3. Dayton (Suburban), Ohio

LAND O'LAKES

1. Racine, Wisconsin
2. Waukesha County, Wisconsin
3. Fargo-Moorhead, North Dakota

MICHIGAN

1. Pontiac, Michigan
2. Milford, Michigan
3. Battle Creek, Michigan

MID-ATLANTIC

1. Raritan Bay-Middletown, New Jersey
2. Hazleton, Pennsylvania
3. Rockaway River, New Jersey

NORTHEASTERN

1. Walpole, Massachusetts
2. Burlington, Vermont
3. Lynn, Massachusetts

ONTARIO

1. Woodstock, Ontario
2. Kirchner-Waterloo, Ontario
3. Etobicoke, Ontario

SENECA LAND

1. Rochester, New York
2. Buffalo, New York
3. Seaway (Massena), New York

SOUTHWESTERN

1. Town North of Dallas, Texas
2. Albuquerque, New Mexico
3. Amarillo, Texas

SUNSHINE

1. Fort Myers, Florida
2. Orlando, Florida
3. Sarasota, Florida

CHAPTERS RECEIVING CERTIFICATES FOR 90% (OR MORE) RETENTION OF MEMBERS

CARDINAL

- Connersville, Indiana
- Fr. Wayne, Indiana
- Gary, Indiana
- Greater Indianapolis, Indiana
- Michigan City, Indiana
- Tell City, Indiana
- Whitley County, Indiana

CENTRAL STATES

- Switzerland of Iowa, Iowa
- Sr. Louis No. 1, Missouri
- Viborg (Tri Valley), South Dakota

DIXIE

- Atlanta Peachtree, Georgia
- Greensboro, North Carolina
- Marion, North Carolina
- Columbia, South Carolina

EVERGREEN

- Salem, Oregon

FAR WESTERN

- Arcadia, California
- Berkeley, California
- Fullerton, California
- Pasadena, California
- Pomona Valley, California
- Salt Lake City, Utah

ILLINOIS

- Aurora, Illinois
- La Grange (Q Suburban), Illinois
- Pioneer (Chicago), Illinois
- South Cook, Illinois

JOHNNY APPLESEED

- Cambridge, Ohio
- Chillicothe, Ohio
- Cincinnati, Ohio
- Columbus, Ohio
- Coshocton, Ohio
- Dayton Suburban, Ohio
- Beaver Valley, Pennsylvania
- Pittsburgh South Hills, Pennsylvania

LAND O'LAKES

- Winnipeg, Manitoba
- Escanaba, Michigan
- Bloomington, Minnesota
- Greater Grand Forks, Minnesota
- Minneapolis, Minnesota
- Fargo, North Dakota
- Milwaukee, Wisconsin
- Racine, Wisconsin

MICHIGAN

- Dearborn, Michigan
- Oscoda County, Michigan
- Pontiac, Michigan

(Continued on Page 18)

Meet Dr. Hugh H. Calhoun: A Man Of Many Dedications

By George P. Hopkins Member,
Bryn Mawr, Pennsylvania Chapter

Dr. Hugh H. Calhoun is a dedicated physician.

As a matter of fact he dedicated himself as a "family doctor" at the age when most boys are screaming at the sight of one—in the third grade at grammar school.

"Hank" Calhoun is a dedicated musician.

He plays the piano, the organ and the bass fiddle well and fools around on a number of other instruments. He sings in a church choir, has played in dance bands, arranges music and then directs it. Yes, he is a dedicated musician and it's a happy thing that the word musician has rhyming assonance with his vocation.

But beyond these two dedications in his life, *Hank Calhoun is a dedicated Barbershopper.* He has been a member of the Philadelphia Chapter, was instrumental in forming the brand new Main Line Chapter in Bryn Mawr, Pa., a Philadelphia suburb, and was its first president and chorus director.

And if that isn't enough dedication for you, *Hank Calhoun is a dedicated family man.* He is married to the former Kathryn Truitt, whom he met while he was in medical school, and they have three children. Patricia, who just had to be named that since she was born on St. Patrick's Day in 1943, is now 20. She is a graduate of Southern Seminary and works for Penn Salt Company, Philadelphia.

Next comes Sandra, or "Sandy," who is a junior at Radnor High School. She's now 16. Finally there is Johnny, who was born in 1956 and is in the second grade at Radnor Grammar School.

Just how did all these "dedications" get together in this one man?

Let's go back. Hank Calhoun was born in Charlottesville, Virginia, on July 25, 1916. A few years after his birth, his father, who was a personnel manager for Westinghouse Corp., was moved to his company's South Philadelphia Plant, and young Hank grew up and has lived in the Philadelphia area ever since (with time out during the war and more on that later.)

He attended grade school in Springfield, Pa., a Philadelphia suburb; high school at Swarthmore, another Philadelphia suburb; and it was while he was a sophomore here that he got his first taste of professional music. From that year on he played in dance bands—through high school, college and two years of medical school.

Hank went to Swarthmore College for two years and then transferred to Temple University, in anticipation of entering its medical school. He got his bachelor's degree in 1936 and his doctorate in 1940. He interned at Bryn Mawr Hospital



Dr. Hugh H. Calhoun

(right around the corner from where he now leads the Mainliners) and was chief resident there from 1941 to 1943. Meanwhile, he had married Kitty in 1942 and young Par had come along in 1943. When his residency was completed, he entered the U.S. Navy, taking his basic training at the Philadelphia Naval Hospital and then being transferred to an air base near St. Louis, Mo. In February, 1944, he was assigned to the Fleet Marine Force and spent a year in the South Pacific where, as he says, wryly, "it wasn't 'Some Enchanted Evening.'"

Hank came out of the Navy in 1946 with two stripes on his uniform, a flock of campaign ribbons and a Bronze Star. He and Kitty settled in Wayne, on the main line of the Pennsylvania Railroad, where they still live and where Hank has a thriving general practice.

But while medicine has been his primary dedication, music has been his other love. (He turned down an offer to go with a dance band when he finished college—and this in 1936 when \$75 a week wasn't hay!) But he never really gave up his interest in it.

As a matter of fact, this dedication goes back nearly as far and is probably as intense—although he would no doubt deny it—as his dedication to medicine. He began singing with his dad when he was a little boy. He sang in the glee club during high school and college, in addition to playing in dance bands that ranged from a single piano to a 16-piece orchestra. Even overseas, with the 7th Marines, he organized a choir of 40 men and accompanied them on a portable organ for church services.

Hank has been in choir work at the Wayne Presbyterian Church since 1955. He has been a member of the Session and Chairman of the Church Music Committee.

He first became familiar with barbershopping in 1958 when Dave Seymour took him to the Philadelphia Chapter's Academy of Music Concert. In 1960 he became a member of the Philadelphia Chapter, singing bari in the chorus, doing some arranging and occasionally assisting Director Bill Sleepy with the chorus.

Early in 1962, he and Dave Seymour and Ed Chesteney looked at the wide open spaces that lay in the western suburbs between the Delco Chapter on the south and the Old York Road Chapter on the north, and decided that along the Main Line were some happy hunting grounds for potential Barbershoppers. They recruited some suburban men and petitioned the Philadelphia Chapter to sponsor them as a new chapter.

In October, 1962, five men met at the Calhoun home for an organizational meeting, and the Bryn Mawr Chapter was born.

(Continued on Page 25)

Sidewinders One Half of Mutual Admiration Society

By Mel Edwards, PR Officer
Riverside, California Chapter

The famous "Sidewinders" quartet, current International Third Place Medalists from Riverside, California, constitute one-half of one of the greatest mutual admiration societies in the annals of Barbershopping. The other half? That's easy—the other 67 members of the Riverside Chapter.

There are a number of reasons for this "love affair" between the "Winders" and their home chapter and, like the old "chicken and the egg" riddle, it's kinda hard to determine which came first, even if it made any real difference.

Certainly the association can't go any further back than just under two and a half years, because that's when the present members of the quartet first began singing together. The extremely high regard the members of the chapter have for the quartet probably came first, if you want to get technical about it, and undoubtedly stems from the time that the boys first produced the terrific sound they deliver each and every time they sing. Their competitive accomplishments have only served to increase the tremendous feeling of pride each chapter member feels for the group. However, one of the most significant factors for the high esteem each chapter member feels for the quartet is his appreciation for the amount of time and effort each member of the Sidewinders willingly and ably devotes to chapter activities, despite the quartet's heavy schedule of rehearsals and its large number of far-flung personal appearances. And this, mind you, is all over and above the demands of home, family and job.

That the Sidewinders are truly a chapter quartet as well as a championship quartet in every sense of the word is indicated in many ways. For example, consider the matter of attendance. It is a rare night indeed when all four of the group are not present for a chapter meeting and rehearsal. In the year your reporter has been associated with the chapter, he has never known them to accept an engagement of any kind paid or non-paid, on a chapter meeting night, and there is little question as to whether they have had many opportunities to do so.

What about participation in chapter activities? Well, suffice it to say the "Winders" don't just simply participate—they accept and even ask for the challenges and responsibilities of chapter leadership. For instance: Joe Daniels, the genial lead of the quartet, is a past chapter President, and has been nominated for the position again for the coming year (after a lay-off of one year) simply because the gang feels that he is the one best suited to lead the chapter chorus as the Far Western District champions to the International competition at San Antonio in June.

Jay Wright, talented bass and principal arranger for the quartet, has been such a willing and capable chapter Secretary for the past two years that he was recently nominated and elected to



The Sidewinders "take off" before departure. Left to right: lead Joe Daniels, tenor Jerry Fairchild, baritone Gene Boyd, and bass Jay Wright

succeed himself at that post for the coming year.

Jerry Fairchild, tenor for the "Winders", has long been the highly capable and successful Chorus Director for the chapter. Gene Boyd, the handsome and personable baritone is a past Membership V.P., Parade Chairman and perennial committee member of one variety or another. In addition to these many specific activities, each member of the Sidewinders is noted for his inability to refuse a request from any quartet or individual chapter member for some expert coaching. In fact, the boys often coach members of quartets in chapters throughout the District.

Getting to

Now that the wonderful relationship between this great quartet and their home chapter has been revealed, let's get a little better acquainted with each member of the famous foursome.

Tenor and Chorus Director Jerry Fairchild has been barbershopping since he was 24 years old eight years ago. He holds a B.A. degree in music and an M.A. in Elementary School Administration. As one might expect, his vocation is that of school teacher and his avocation that of barbershopping.

Lead Joe Daniels has been ringing them with the Society for 13 of his 34 years, most of it taking place back in the New Jersey area prior to making his way westward several years ago. Joe is a Sales Representative for the Reliable Bearing and Supply Company in San Bernardino, Calif.

Baritone Gene Boyd, who at 36 years of age is nevertheless usually taken for the youngster of the group, is an Insurance Sales Representative with the Marcus W. Meairs Company in Riverside, Calif.

Jay Wright, the "Winders' venerable Bass singer, has also been ringing barbershop chords for a long time—15 years, in fact. Jay commutes nearly 125 miles each day to and from his job with the accounting department of the California Interstate Telephone Company facility at Victorville, California.

Yes, it can truly be said that there is a mutual admiration society between the famous "Sidewinders" and the members of the San Bernardino-Riverside Area Chapter, and it is founded on mutual respect and admiration each group has for the other's talents, efforts, initiative and ambitions.

While they might not come right out and say so, there isn't a person in the chapter who doesn't think there's a good chance that June may see both the International Quartet Trophy and the International Chorus Trophy on display in the rehearsal room of the San Bernardino-Riverside Area Chapter of our Society.

Seven Satisfying Years of Song - The Four Renegades International Medalists



Left to right: Jim Foley, Bari; Joe Sullivan, Lead*; Tom Felgen, Bass; and Buzz Haeger, Tenor.

The year was 1957, and we made our debut as The Four Renegades in the Illinois Regional contest at Rock Island. That was the start of seven wonderful years, travelling to the four corners of North America to meet the greatest people in the world—Barbershoppers.

At our first meeting in early 1957, we decided to lay down a format for the quarter which would express not only true barbershop harmony in song, but also in dress. We felt this could best be done by dressing as people did in the 1890's—hence, the policeman, gambler, gentleman and news boy. The idea was readily accepted by those attending the International Contest in Los Angeles, which was our first.

As our "kitty" became healthier, we invested in the 1890 Derby and Spars routine which we still use.

Our greatest International thrill came in Kansas City when, complete with World War I uniforms, we tried "All Out of

Know Them

Step but Jim". We had no idea how it would go over . . . but wow . . . when we heard that applause!

Despite all the travelling we have done (most of it in Buzz's plane) we've only cancelled one parade. In 1960 weather conditions forced us to charter a plane to make the Altoona, Pennsylvania parade. About half way there, our pilot received a distress call from the Cleveland Airport saying a plane was flying at ten thousand feet with only twenty minutes of fuel left! The ground visibility at the time was one thousand feet and falling. Well, we brought the poor guy down through the clouds right over the Akron-Canton Airport and watched him land. Then, in an attempt to land our plane, we overshot the runway, and slid down a hill through a wire fence and came to rest in a corn field. The plane, pilot and Four Renegades were a wreck to say the least. We called Altoona and cancelled the show.

Another "hair-raiser" took place while Buzz was flying us to a parade in Louisville. We ran into what Buzz calls "foul weather" (all the birds were grounded) about five miles out of Louisville; blinding snow and visibility less than a thousand feet. While Buzz was maintaining radio contact with the tower and getting "talked down", the rest of us were frantically trying to see ground and, more specifically, the airport.

A gleam of light through the snow! More lights! Proudly, and somewhat relieved, we pound Buzz on the shoulders and point towards the lights of the airport. Fortunately Buzz took the word of his radio contact because our "airfield" turned out to be a shopping center!

We finally did make it to the airport and landed safely—with two inches of ice on the wings.

Weather again hit us on the way to the Greensboro, North Carolina parade and we had to land at Bluefield, West Virginia, rent a car, and drive our fool heads off for three hours to

arrive just as the curtain was going up.

Then, of course, there was the time when on our way to the Boston show Tom and Jim decided to leave early and do some shopping in New York. Trouble was that when we all met at the Boston airport, two bags were missing. Tom and Jim's luggage had been transferred to a different plane. You know the old story, "breakfast in London, dinner in New York, and luggage in Buenos Aires". This time it was Denver.

Luckily we were wearing the same travelling suits and we did the show in them.

It would take ten pages to describe all the different incidents that have happened to us since we started. Some of our biggest thrills include singing at the Red Rocks Theatre in Denver before ten thousand people; the El Paso Parade, complete with that well known side trip to Mexico; the grapefruit circuit in the Florida sunshine for two weeks, while Chicago freezes in four feet of snow; being given the honor of becoming honest-to-goodness Kentucky Colonels at the Thoroughbreds Parade; and singing at the Frontier Palace in Disneyland, thanks to the courtesy of the DAPPER DANCERS Quartet.

Those are some of the things we've done, the places we've been, and the laughs we've had. And just who are we? Well . . .

Warren "Buzz" Haeger, the tenor, is an industrial real estate salesman with B. J. Selbinger and Co., industrial realtors in Chicago. He is married—wife's name Jean—and has two children: Diane, 5, and Mark, 3. Buzz lives in LaGrange Park.

Ben Williams, the Four Renegades' new lead, works for IBM Corporation in branch office administration at their Chicago Westside Office in River Forest. He is married—wife's name Dorothy—and has three children: Dan, 10; Day, 8; and Diane, 6. He lives in Oak Park.

Jim Foley, the baritone, sets incentive rates, improves methods, classifies jobs, and does costing for the Gary division of the Screw and Bolt Corporation of America. He is married—wife's name Tiffany—and he has five children: Jim, Jr., 17; Edward, 15; Taffy, 10; Terrence Patrick, 7; and Jeannie Beth, 3. He lives in Gary.

Tom Felgen, the bass, is working with the Canadian Consulate General in Chicago as commercial officer. This entails making market analyses, finding proper representation, and handling sales promotion and publicity for Canadian firms who wish to introduce their products into the U.S. market. Tom finds that working with Canadians is as delightful as singing with them. He is married—wife's name "M.R."—and has two children: Carol, 7, and Vicki, 4. He lives in Oak Park.

We hope you've enjoyed our singing over the past 7 years as much as we've enjoyed singing for you. What wonderful friends we have made through Barbershopping!

We want to thank the entire Society, from the International Headquarters to the newest chapter member, for making The Four Renegades' lives both fuller and richer.

*Joe recently left the quartet for personal reasons, and a picture of The Four Renegades with their new lead is not yet available.



SHARE



the Wealth

By Elmer Vorisek

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

WE CONCLUDE our ten point program for making chapters better known (started in January) with the following suggestions:

- **ROAD SIGNS**—List your Chapter meeting on the billboards, at the approach to your town, which show all the civic and service club meetings. Or put up your own sign.
- **HOUSE ORGANS** (or other periodicals)—Every member has at least one publication which may be interested in a story about his hobby.
- **WELCOME WAGON**—If you have one in your town, get them to tell new men in your community about your Chapter and provide W-W with descriptive material for distribution.
- **PUBLIC APPEARANCES**—Whenever your Chapter Quartets or Chorus appear in public, the Society should receive a plug. Many quarters have a standard "pitch", pass out copies of "Why It's Great To Be A Barbershopper" and the like.
- **CHAPTER BULLETIN**—Set up an outside mailing list, including the editors of your local daily or weekly papers, radio newsmen, guests at your meeting and former members who may have lost track of where and when you meet, etc.

If you adopt such plans to promote your Chapter, be sure to pay special attention to your Chapter Program Planning. It doesn't help much to get customers to come to the store if the *merchandise isn't in good condition and well displayed!*

* * *

"**I WANT MY TICKETS** right down in the front row." How many times, as a ticket chairman, have you heard this from almost every member of your chapter? Why not try solving your annual show ticket problems as our Baltimore, Md. Chapter did. Designate a night when a drawing of numbers will be held. Be certain that every member is aware of the date. Place pieces of paper in a hat—each numbered from one to as many members as you have in your chapter. As each member present (no proxies) draws a number out of the hat, the ticket chairman records his name and the number drawn. This simple procedure establishes the **PRIORITY** with which the requests for show tickets will be filled.

SURPRISE NIGHT was a real rib-tickler for our San Diego, California Chapter. Three quartets were selected, consisting of members who rather fancied themselves as woodshed artists. They were given ten minutes to practice and warned that they would be judged on their performance. **BUT**—they weren't told *how* they would be judged. By prearrangement, three separate (different) types of categories were set up. Strange to relate, each foursome won a prize. Qt #1—for the longest swipes; Qt #2—with the loudest bass; Qt #3—with the loudest bari-

tone swipes. It was a riot! The audience was in on the judging categories but, of course, not the quarters.

CAN YOU TOP THIS? When our Pittsburgh, Pa. Chapter has a Ladies Night, they really do it up in grand style. After-dinner "mints" presented to the ladies this year included a hair dryer, travel steam iron, an evening bag and a pearl necklace. This, in addition to corsages for all the ladies, a sumptuous meal on the house, and a full evening of planned entertainment.

A FOUR-IN-ONE DEAL: Kurt Walter, President of our Netcong, N.J. Chapter, submits the following four ideas for your consideration.

As editor of his chapter bulletin "Key Notes", published monthly, he has four reporters helping him—one in each section of the chorus. Their job is to *seek* information from and about members in their respective sections. Each month he features a "Chorus Portrait"—a picture of a chorus member, giving a little information about the member's family, his business, other hobbies, etc. On their bulletin board, a list of potential members is posted, with space after each name so that a chapter member may sign his own name, signifying his intent and obligation to contact that prospect and insure his presence at meetings.

For Public Relations, they take their chorus into different towns in their area for rehearsal night. Plenty of advance publicity is arranged through the Kiwanis and such organizations, and good attendance is assured for these meetings.

CHARLIE WILCOX—Senior editor of **PROBEMOTOR** (Official Bulletin of the Public Relations Officers and Bulletin Editors of our Society) says: "Newspapers and radio stations are quick to pick up reports of their home town residents performing in other places. Whenever some individual, quartet or chapter does something worthwhile, send this information to your local newspaper and radio stations—using *marked* copies of bulletins or official news releases. Chambers of Commerce, too, receiving our-of-town (marked) bulletins advertising *their* (home town) people, soon become aware of the Society in their community and look upon the chapter as a community asset."

IS YOUR CHAPTER missing the boat? Have you come within a breath of winning an Achievement Award, only to find out that your Chapter Secretary was late (or lax) in submitting his report? Has he, in turn, blamed it on the quarrels who failed to report their activities? Sound familiar? Well then, why not do as our Skokie, Illinois Chapter does. At the beginning of each quarter, the Secretary provides each quartet in his chapter with a single-page brief but complete "activities report" form which the quartet carries with it wherever it goes. Reporting the date, event, place, approximate attendance and their remuneration, the form is ready to drop into the mail (to the Secretary) *immediately* at the close of the quarter.

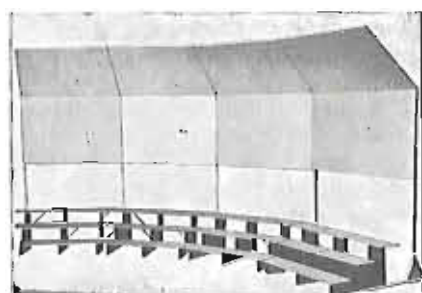
ADULT EDUCATION? Why not? Two school systems, one in Long Island and one in New Jersey, are offering Barbershop Singing Courses in their Adult Educating Program. Tom Carley of the Nassau County (N.Y.) Chapter is conducting one of the courses, with Charles Fisk of the Plainsfield (N.J.) Chapter running the other. You know something? This could spread like wildfire if your chapter got into the act too!

A WONDERFUL WAY to treat guests at inter-chapter functions was shown by our Asbury Park, N.J. Chapter recently when they hosted the Dapper Dans of Livingston, N.J. As the Dapper Dans debarked from their bus, they were greeted by a singing Asbury Park Chorus, which formed double lines from the bus, through the door of the meeting building into the main room, where tables were set up. Each Asbury Park member had a name tag in his hand with the name of a Dapper Dan printed thereon. It was his immediate duty to seek out that man and serve as his personal host for the entire evening.

DID YOU KNOW? . . . That Old York Road Chapter (Abington, Pa.) sang to an estimated total of 3500 people while doing four jobs at a local shopping center a few months ago . . . gained several new

members. . . Our Palomar-Pacific (Calif.) Chapter sometimes divides the chorus into octets, with each group rehearsing one of their older chorus numbers. This helps refresh memories and introduces these numbers to the new members. . . If you paid your dues a Buck A Night, you'd soon have your dues for next year paid and you'd never miss the dough. . . Our Tarrytown, N.Y. Chapter has come up with a bulletin board which features a huge yearly calendar—accommodating all dates and engagements. Everyone knows where everyone will be on any given date. . . Seneca Land has a package deal—a Welcome Traveler Kit—which is presented to barbershoppers transferring to their district. It contains, among other items, the Smoke Signals, a District Directory, copy of the local Chapter Bulletin and other informative data. . . Our Alexandria, Va. Chapter recently established a \$500 scholarship to be applied toward the tuition of a graduating high school student in recognition of superior musical accomplishment. . . Maybe this is a "first"—our Long Beach, Calif. Chapter has included a photo of every member in its 1964 "Who's Who" Chapter Roster. . . Finally, we should all help the needy. Introduce them to Barbershop- ping! Did you know?

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IF NOT SATISFIED

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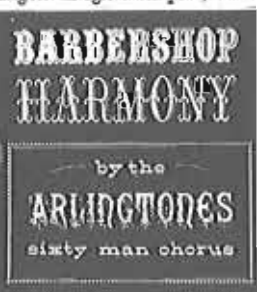
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Mighty Like a Rose
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Friends Meet
Meet Me Tonight in
Dreamland
Buddy, Can You Spare
a Dime?
Just a Girl that Men
Forget
I'm Forever Blowing
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Address _____
City _____

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SOCIETY'S LARGEST DISTRICT—
(Continued from Page 12)

MID-ATLANTIC

Montgomery County, Maryland
Brunswick, New Jersey
Irvington, New Jersey
Jersey City, New Jersey
Livingston, New Jersey
Raritan Bay-Middletown, New Jersey
Teaneck, New Jersey
Bronx, New York
Brooklyn, New York
Hazelton, Pennsylvania
Lebanon, Pennsylvania
Mahanoy City, Pennsylvania
York, Pennsylvania
Fairfax, Virginia

NORTHEASTERN

Meriden, Connecticut
Norwich, Connecticut
Attleboro, Massachusetts
Boston, Massachusetts
Canton, Massachusetts
Haverhill, Massachusetts
Lynn, Massachusetts
Reading, Massachusetts
Worcester, Massachusetts
Walpole, Massachusetts
Nashua, New Hampshire
Gloversville-Johnstown, New York
Montreal, Quebec
Providence, Rhode Island

ONTARIO

East York, Ontario
Etobicoke, Ontario
Kitchener-Waterloo, Ontario

SENECA LAND

Buffalo, New York
Rochester, New York
Seaway (Massena), New York

SOUTHWESTERN

Albuquerque, New Mexico
Ponca City, Oklahoma

SUNSHINE

Ft. Myers, Florida

CHAPTERS RECEIVING CERTIFICATES FOR 10% (OR MORE) INCREASE IN MEMBERSHIP
CARDINAL

Ft. Wayne, Indiana
Gary, Indiana
Greater Indianapolis, Indiana
Michigan City, Indiana

CENTRAL STATES

Boulder, Colorado
Cedar Rapids, Iowa
Davenport, Iowa
Mason City (River City), Iowa
Switzerland of Iowa, Iowa
Emporia (Flinn Hills), Kansas
Topeka, Kansas
Wichita, Kansas
Clayton (St. Louis Sub.), Missouri
Kansas City, Missouri
St. Louis No. 1, Missouri

Lincoln, Nebraska
Omaha (Ak-Sar-Ben), Nebraska

DIXIE

Birmingham, Alabama
Mobile, Alabama
Pensacola, Florida
Atlanta Peachtree, Georgia
Greensboro, North Carolina
Marion, North Carolina
Raleigh, North Carolina
Winston-Salem, North Carolina
Columbia, South Carolina

EVERGREEN

Camrose, Alberta
Medicine Hat, Alberta
Wetaskiwin, Alberta
North Vancouver (Norwes), B.C.
Vancouver (Thunderbird), B.C.
Billings, Montana
Salem, Oregon
Anacortes, Washington
Tacoma, Washington

FAR WESTERN

Yuma, Arizona
Berkeley, California
Crescenta Valley, California
Downey, California
Fresno, California
Fullerton, California
Newport Harbor, California
Pomona Valley, California
Riverside, California
Sacramento, California
Salinas, California
Stockton, California
Vallejo, California
Reno, Nevada
Salt Lake City, Utah
Utah Valley (Provo), Utah

ILLINOIS

Aurora, Illinois
Elgin, Illinois
Illinois Valley, Illinois
La Grange (Q Suburban), Illinois
South Cook, Illinois

JOHNNY APPLESEED

Chillicothe, Ohio
Cambridge, Ohio
Chagrin Valley, Ohio
Cincinnati, Ohio
Columbus, Ohio
Coshocton, Ohio
Darke County, Ohio
Dayton Suburban, Ohio
Gem City (Toronto), Ohio
Lima, Ohio
Middletown, Ohio
Parma Suburban, Ohio
Stark County (Canton), Ohio
Sycamore, Ohio
Warren, Ohio
Western Hills, Ohio
Burler, Pennsylvania
Pittsburgh South Hills, Pennsylvania

LAND O'LAKES

St. Peter, Minnesota
Winona, Minnesota
 Fargo, North Dakota

Green County (Monroe), Wisconsin
Kenosha, Wisconsin
Racine, Wisconsin
Stevens Point, Wisconsin
Waukesha County, Wisconsin

MICHIGAN

Battle Creek, Michigan
Greenville, Michigan
Milford, Michigan
Pontiac, Michigan
Utica-Rochester, Michigan
Sault Ste. Marie, Ontario

MID-ATLANTIC

Wilmington, Delaware
Montgomery County, Maryland
Auburn, New Jersey
Bloomfield, New Jersey
Brunswick, New Jersey
Irvington, New Jersey
Livingston, New Jersey
Raritan Bay-Middletown, New Jersey
Rockaway River, New Jersey
Rutherford, New Jersey
Hamptons, New York
Mid Island, New York
Abington, Pennsylvania
Hazelton, Pennsylvania
Lebanon, Pennsylvania
Wyoming Valley, Pennsylvania
Fairfax, Virginia

NORTHEASTERN

Waterbury, Connecticut
Lynn, Massachusetts
Marlboro (Framingham), Massachusetts
Reading, Massachusetts
Sons of the Sea (Marblehead), Mass.
Worcester, Massachusetts
Walpole, Massachusetts
Montreal, Quebec
Burlington, Vermont

ONTARIO

Barrie, Ontario
Etobicoke, Ontario
Kitchener-Waterloo, Ontario
London, Ontario
Oshawa, Ontario
Ottawa, Ontario
Simcoe, Ontario
Toronto, Ontario
Woodstock, Ontario

SENECA LAND

Buffalo, New York
Oswego, New York
Rochester, New York

SOUTHWESTERN

Baton Rouge, Louisiana
Albuquerque, New Mexico
Ponca City, Oklahoma
Abilene, Texas
Amarillo, Texas
Golden Triangle of Texas
Town North of Dallas, Texas

SUNSHINE

Cocoa Beach, Florida
Ft. Myers, Florida
Jacksonville, Florida
Orlando, Florida
Sarasota, Florida



THE WAY I SEE IT

By
Tom Helzer
Dallas, Texas

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

Years ago, the idea of an afterglow was to give those who participated in the show a place to get together. It was a time to relax, refresh and woodshed in a very informal manner.

Today, most chapters have blown this concept up to almost a second formal show. Many, too, have added a profit motive.

After 13 years of observation at nearly 200 afterglows of every type from coast to coast, I have collected a few DO's and DON'T's that work well and can help make your afterglow a success.

DO decide what your chapter members want by majority vote:

- () informal — no fixed seating
- () cabaret style — tables, etc.
- () auditorium style — no tables, but chairs and stage
- () beverages and snacks only
- () beverages and sandwiches
- () buffet food and bar
- () hot breakfast and beverages

DO make plans in advance, put them in writing, have adequate manpower to handle details and put wives to work; they love to help.

DO explain to hotel, restaurant or club that an afterglow is not the same as a cocktail party or regular breakfast. We don't want 101 waiters distracting us from the singing.

DO check the lighting, sound, and arrangement of tables, chairs, food service, beverages, stage risers, etc., well in advance. Make a written layout so everyone understands how it is to be set up.

DO use buffet service; also, put as many items as possible—such as ice, drinks, snacks—on the tables beforehand. Use paper cups and paper ice buckets. All help cut noise to a minimum.

DO let your quartets know before the afterglow starts what time they sing and how many minutes they have.

DO reserve seats for all quartets who appeared on show.

DO sell your tickets before the date of the show. Limit quantity.

DON'T use afterglow for long speeches by show chairman or stories or jokes by the master of ceremonies. The people came to see and hear quartets.

DON'T drag out your afterglow with local quartets whose repertoire already has been heard 101 times. Limit them to one song; the crowd came to hear the headliners.

DON'T run the formal singing program over an hour. Give your guests plenty of time to refresh and socialize before starting; then allow enough time for woodshedding and more socializing later.

DON'T keep your headline quartets till last; let them sing early in the program. Be considerate; most were up early to make the trip to your town.

DON'T try to serve elaborate food; few are really hungry at midnight.

DON'T try to load your attendance with everyone or anyone. Keep your non-barbershoppers to those brought by your members. This eliminates having to quiet down people who don't understand what it's all about.

DON'T try to make money with a big crowd. Aim to break even, or just a bit better, with a normal attendance.

DO keep the afterglow a time for fun, relaxation and refreshment.

If you do most of these things, I'll sure enjoy attending your next afterglow.



Stirling Wilson

"The Old Professor" is gone. Stirling Wilson, whose humor so often graced the pages of The Harmonizer, died January 22 at the U.S. Naval Hospital, Jacksonville, Fla. after a lengthy illness. He is survived by his wife, Betty, and three children.

Stirling was born in Wenatchee, Washington 71 years ago and attended public schools in Washington, D.C. He graduated from Dartmouth in 1916 and later attained an LL.B. from Southeastern University. During his eventful life he held many responsible positions both in private industry and government service. He served in both world wars, enlisting as a seaman and advancing to the rank of Commander.

One of Stirling's great loves was composing lyrics for songs, and as a 15-year Barbershopper he had ample opportunity to put this talent to work. He sang with many quartets, the latest being "That Old Quartet". In 1954, his "Humm Bugs" were MAD runners-up.

An administrator as well as a singer, Stirling served the Society as associate editor of The Harmonizer, International Historian, and International Board Member.

Barbershop music was part of Stirling Wilson's life, and it was fitting that it be with him in death also. At chapel services 12 members of the Alexandria, Va. and Washington, D.C. chapters, under the direction of Harold "Bud" Arberg, sang the hymn "Softly and Tenderly".

This was followed by a military funeral service conducted by the Navy. A caisson, drawn by six white horses, led the procession to the gravesite where Stirling was laid to rest less than 100 yards from the grave of President Kennedy.

A voice that rang out clear and true will be missed.



about QUARTETS

The Buffalo Bills were forced to cancel all engagements for December and January when Vern Reed was hospitalized with a disc problem. Here's hoping they're back in action by now.

The chords are ringing in Pakistan these days. Mike Egan (of Four Teens fame) has himself a quartet: The Khyber Four. Other members include two former Barbershoppers, Jim Welch (Astabula, Ohio) and Bill Spengler (Menasha, Wis.), plus non-barbershopper Lt. Fred Giesler of Convoys, Ohio.

One of the Society's best-known comedy quartets, The Gay Nineties, announce a change in personnel, Gene Smith replacing Paul Fleming on Bass.

Our 1958 champs, The Gay Notes, are back in business and busy as ever. Says bari John Loots, "It is really great to be active again."

The 1963 Mid-Atlantic champs, The Main Street Four, have a new lead. He's none other than Dave Mittelstadt, lead with the Playtonics when they were medalists.

Another Playtonic, Gene Loeb, is back in business. He's tenoring with The Checkmates, 1959 MAD champs.

The 1962 Johnny Appleseed champs, The Post Grads, have hung up the pitchpipe. A large group of JAD Barber-

shoppers gathered in Lakewood, Ohio to bid them farewell on January 8.

Another district champ has joined the inactive status. Dundalk's Oriole Four, MAD champs in 1958, have lost lead Jim Grant.

Speaking of changes in personnel, we'd like to correct an error made last issue. The new tenor of The Harmony Grits is Howard Moore, not Howard Monroe.

International Medalists The Four Renegades have changed leads. Former Vigilante Ben Williams replaces long-time Renegade Joe Sullivan.



"The Easterners" have just recently video-taped some songs with "The Chordettes" for the Jackie Gleason show. Ed, Bob, Bill, and Dan look pretty happy about the whole thing—and who can blame them. Date for airing the show has not been released yet.

From Far Western comes news that The Forte Niners have, by mutual agreement, decided to throw in the towel.

They're past district champs and have represented FWD in two Internationals.

So many of our quartets do a poor job of publicizing themselves. Not so The Top Hats. Their publicity releases and flyers are colorful, interesting, and imaginative. If you're interested, why not write Lou Grillo, 495 Prospect Ave., West Hartford, Conn.; he just might send you some samples.

How's this for a name? Three Buds and a Thorn. What better name for a quartet comprised of Maurice Thornes and three of his buddies: Merlyn Groom, Louis Bohn, and Skip Wendt. They're from Fort Dodge, Iowa.

A sad note from Berkeley Secretary Frank Walsh who passes on the news of the death of Clyde "Bummy" Bumgarner, tenor of the old Uncalled Four. The quartet competed at the 1951 International at Toledo and took part in many FWD contests.

Sad news, too, in the death of old time quartet man Charlie Brennan of Winnipeg, Manitoba. His Ash Pir Four was probably the first organized quartet in Western Canada. A great "woodshedder" with a fantastic storehouse of "old songs", Charlie seldom missed a convention. At the time of his death he was LOL District Historian.

Long time favorites and perennial finalists or medalists, The Colonials from East Liverpool, Ohio are without a lead. According to the Youngstown bulletin, Chuck Brooks is moving to California. A great quartet that'll be missed unless they reorganize.

Our apologies to Sam Stahl and his Atlanta Peachtree Chorus, 1963 Dixie champions (shown left). Last issue we ran a picture of the Smokyland Chorus by mistake. The latter will represent Dixie at San Antonio, but Atlanta are the '63 district champs.





I see from the bulletins...

By Hugh Ingraham, Guest Editor*

"Pay as you go, Joe" seems to be catching on like wildfire around the Society. According to bulletins, more and more chapters are taking advantage of this pre-payment of dues plan. 'Course, not every chapter has a "Joe". In Greenville, Michigan, he's "Norm", and the slogan goes, "See Norm; don't storm."

* * *

SPEBSQSA is becoming a chorus Society? Not in Sacramento! George Dohn reports in his "Swipes and Tags" that on January 13th they had 41 out, and a quartet contest which ended the evening had no less than *nine* foursomes entered.

* * *

In still another item from Sacramento, their installation dinner on January 17th saw two Past District Presidents installed as chapter officers: George Dohn as sec-

retary and Joe Trousdale as treasurer. Joe was FWD Prexy in 1957-58 and George in 1955-56 and again in 1959-60. Now there's a chapter that had better have a good administrative year!

* * *

Activity makes good chapters. Stevens Point, Wis. is a fine example. According to their "Barbershop Pointers" they had a total of 104 chapter activities last year, an average of one every 3.5096 days.

* * *

Bob Stark reports in the District of Columbia Chapter's "Sharp Notes" that former International Vice President Jean Boardman addressed a recent Washington meeting of SERTOMA. As a result of the speech the Society is being featured in an upcoming edition of Washington World weekly magazine, with a circulation of 45,000. Still further pub-

licity may be in store for the Society because Maarten C. Bolle, Washington correspondent for the Netherlands and Belgian newspapers, was on hand and expressed an interest in doing an article on Barbershopping. Our thanks to former International P.R. Committee man Ed Place for arranging Jean's appearance before the Washington group and of course to Jean himself for coming up with an excellent presentation on "The Origin and Development of Close Harmony".

* * *

Remember "The Woodshedder's Guild"? Simple songs to which men were supposed to learn all four parts. A forgotten idea maybe, but some chapters are still having a ball with it—for in-

*Editor Leo Fobart is in hospital with a mild heart attack but should be back to work in a couple of weeks.

(Continued on next page)

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I SEE FROM THE BULLETINS—

(Continued from Page 21)

stance Buckeye. As Staff Taylor reports in his "Buckeye's Newsletter," "Next week more of this great stuff."

* * *

One of the funniest "picture-captions" we've seen in some time appeared in the January edition of The Greater Atlantic City Chapter's "The Right Pitch". Editor Luke Heath must have picked up the picture from one of the wire services. It depicts a bearded Fidel Castro swimming at some Cuban beach with three Russian cronies. Caprion reads, "Fidel's Frolicking Four singing Red Sails in the Sunset."

* * *

The Old Masrer, Molly Reagan, has come up with a Second Edition of "The Clock System Pocket Manual". In this new manual you'll find a full table of the voicings of the various types of chords and a numerical fidelity rating of each. In other words, you'll be able to find which voicing of a particular chord gives you the best "ring". Cost of Molly's revised manual is \$5.00. It can be ordered from Harmony Hall.

* * *



Cold feet and zero weather didn't keep 40 members of the Kansas City Heart of America Chapter from warming the hearts of many during the past Christmas season. The Chapter collected \$538.78 for the Salvation Army Christmas Kettle Fund Drive in a six-hour campaign on one of the busy downtown corners on Saturday, December 21, 1963. They "twisted the arms" of passersby for donations by presenting harmony by the chorus, three organized quartets, pick-up quartets and Percy Franks at the piano. (Percy wore gloves for the entire performance.) L. to R. Ken Duncan, Jim Thixton, Frank Lasta, Ed Birt, John Cross, Barney Wasson, Harold Robinetto, Bill Wall, Nile Abbott, George Closson, Lt. Col. Chas. Overstake, and Ron Abel.

Northeast District Secretary George Chamberlain reports that over twelve thousand heard the Framingham, Mass. "Gateway Guardsmen Chorus" perform recently. The event? Halftime in the Boston Garden at a pro basketball game between the Celtics and the Los Angeles Lakers. Not only that, but the game was

televised so the chorus was heard all the way out to the West Coast.

* * *

Dick Hadfield is corresponding Secretary for the Reading, Pa. chapter. He's also a Lutheran minister. Imagine his chargin when the local paper reported that the Elks Club had been entertained by The Society for Presbyterian and Encouragement of Barbershop Quartet Singing in America!

* * *

Over 20,000 people read recently about the Winnipeg, Manitoba chapter—plus the thousands who listen regularly to the program "Parade of Choirs" on Canada's national radio network, The Canadian Broadcasting Corporation. The CBC's program guide, which receives nationwide distribution, had this to say about the Winnipeg boys: "Producer Benjamin Horch, after auditioning the chorus, said, 'Make no mistake about it, the Winnipeg chapter of SPEBSQSA is a crack choral unit, singing with perfect intonation, impeccable diction and that kind of fervent dedication that can arouse even the most jaded ear to a new kind of musical excitement!'"

* * *

The township of Livingston, N.J. has presented the Dapper Dans with an award which read as follows: "This citation of outstanding civic service in the formulation and presentation of a most appropriate and memorable celebration program of lasting significance in the community in observance of the Sesquicentennial Anniversary of the establishment of the township."

* * *

Frank Liedler is a member of the Eden, California chapter. Despite the handicap of having to operate from a wheelchair he's a past FWD officer and manages to visit every chapter in the Bay region regularly. Recently he was confined to hospital for a lengthy stay. Frank was glad to get home again, but never so glad as when he saw what the Eden Barbershoppers had done in his absence: decorated his room and painted the entire outside of the Liedler home.

* * *

You never know what's going to happen on a Barbershop parade. Take the Fort Vancouver, Washington show for instance. The Bay Town Four were ringing them on stage when the curtain abruptly closed and MC Wes Lynch stepped forward to announce that the police department had received a bomb threat concerning the theatre. The audience left, the police searched the building, the audi-

ence returned, and The Bay Towners went right back to singing.

* * *

Past International Vice President Rudy Hart has informed Illinois District's "Attacks and Releases" that he read in the St. Louis Post Dispatch that scientists at the Bell Telephone Laboratories have discovered the human voice can be recorded on a spectrograph and used almost as well as a fingerprint for identification. The shape and size of each person's throat, mouth, and nasal cavities are peculiarly individual, and novices with five days training with the spectrograph are reported able to identify voices with 97% accuracy. I'll bet some chorus directors would like to get hold of that gadget.

* * *




Members of Jacksonville, Fla. chapter put up sign on U.S. 90, which starts just east of Jacksonville and crosses the continent to California. Other chapters with signs on U.S. 90 are asked to contact Gary Hunter, 2138 West Road, Jacksonville 16. Shown in the picture are John Ryan; Hunter; Sunshine President Fred Breedon; Charlie Bradham; and Joe Colvin.

Former Minneapolis "Chord-inator" editor, Bob Dykstra, is a baseball fan, and it seems he came across an article recently in "The Sporting News", bible of baseball, which had to do with the problems of travelling with clubs during the summer convention season. The remarks are by Bob Addie, who travelled with the Washington club for years. "We hit Detroit one time when The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America had a Michigan state convention. Most conventioners, with the exception of the church groups, go big for the bar. But the barbershop singers were different. They gathered everywhere in groups of four from early in the morning until late at night. In this convention in Detroit several of the prankish ball players parceled themselves into groups of four and joined in the singing. Nobody knew the difference. But there's a little bit of song in every soul, so we all had a good time with the barbershop singers."

1964 International Preliminary Contest Schedule

District	Location	Dates	Chairmen
CARDINAL	Covington, Kentucky	Apr. 24-26	H. C. Scholl, 132 Cleveland Avenue Bellevue, Kentucky
CENTRAL STATES	Davenport, Iowa	May 1-3	William McLatchie, P.O. Box 153 Durant, Iowa
DIXIE	Atlanta, Georgia	Apr. 24-26	Willis Fassell, 1727 Venetian Drive Atlanta, Georgia 30311
EVERGREEN	Tacoma, Washington	Apr. 24-26	Robert Jones, 1814 S. Cedar Tacoma, Washington
FAR WESTERN	Salt Lake City, Utah	Apr. 24-26	Roger E. Freund, 1064 2nd Avenue Salt Lake City, Utah
ILLINOIS	Joliet, Illinois	Apr. 3-5	Bob Ruble, 151st Street and Route 4A Lockport, Illinois
JOHNNY APPLESEED	Warren, Ohio	May 1-3	Charles Pettit, 256 S. High Street Cortland, Ohio
LAND O'LAKES	Madison, Wisconsin	May 1-3	James Bennett, 2644 Van Hise Avenue Madison 5, Wisconsin
MICHIGAN	Windsor, Ontario	May 8-10	Paul Eberwein, 2970 Askin Windsor, Ontario
MID-ATLANTIC	Baltimore, Maryland	Mar. 20-22	Robert MacEnry, 3117 Kenyon Avenue Baltimore 13, Maryland
NORTHEASTERN	Glens Falls, New York	May 1-3	Max Minor, 200 Gansevoort Glens Falls, New York
ONTARIO	Toronto, Ontario	May 1-3	Cliff Redgers, 259 Thistledown Blvd. Rexdale, Ontario
SENECA LAND	Binghamton, New York	May 8-10	Bill Rightmire, R.D. #1 Chenango Forks, New York
SOUTHWESTERN	Houston, Texas	May 1-3	Dr. Jim Carrer, 30 Williamsburg Lane Houston, Texas 77024
SUNSHINE	West Palm Beach, Florida	May 1-3	Carl Gaw, 264 Seminole Drive Palm Beach, Florida



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NEWPORT NEWS, VIRGINIA . . .

Mid-Atlantic District . . . Chartered December 27, 1963 . . . Sponsored by Merrimac, Virginia . . . 45 members . . . Louis P. Eacho, 13 Greenwood Road, Newport News, Virginia, Secretary . . . George W. Gratto, 110 Brookfield Drive, Newport News, Virginia, President.

IOWA CITY, IOWA . . .

Central States District . . . Chartered December 26, 1963 . . . Sponsored by Cedar Rapids, Iowa . . . 39 members . . . Charles C. Ingersoll, 705 S. Summitt, Iowa City, Iowa, Secretary . . . William B. Olney, 1101 Yewell Street, Iowa City, Iowa, President.

MONROE, MICHIGAN . . .

Michigan District . . . Chartered December 31, 1963 . . . Sponsored by Detroit #1, Michigan . . . 28 members . . . Daniel B. Kirk, 512 Harrison, Monroe, Michigan, Secretary . . . William H. Whippen, 1377 Maple Blvd., Monroe, Michigan, President.

DECATUR, ALABAMA . . .

Dixie District . . . Chartered December 31, 1963 . . . Sponsored by Rocket City, Alabama . . . 29 members . . . Ronald L. Humphrey, 302 Canal St., Decatur, Alabama, Secretary . . . R. Howard Ellis, 1501 Pennylane S.E., Decatur, Alabama, President.

ROCK HALL, MARYLAND . . .

Mid-Atlantic District . . . Chartered December 27, 1963 . . . Sponsored by Anne Arundel, Maryland . . . 30 members . . . Francis Plummer, Chesterrown, Maryland, Secretary . . . Robert R. Edler, Rock Hall, Maryland, President.

ST. CHARLES, MISSOURI . . .

Central States District . . . Chartered December 28, 1963 . . . Sponsored by Florissant Valley, Missouri . . . 26 members . . . Martin Hettrich, 300 N. Kingshighway,

St. Charles, Missouri, Secretary . . . Bert Volker, 2420 Mayer Drive, St. Charles, Missouri, President.

MANCHESTER, CONNECTICUT . . .

Northeastern District . . . Chartered December 19, 1963 . . . Sponsored by Meriden, Connecticut . . . 32 members . . . Frank Vendetta, 40 Englewood Drive, Manchester, Connecticut, Secretary . . . Joseph R. Halloran, 42 Bolton St., Manchester, Connecticut, President.

AUGUSTA, GEORGIA . . .

Dixie District . . . Chartered November 18, 1963 . . . Sponsored by Columbia, South Carolina . . . 30 members . . . Coleman Paul, 1809 Pennsylvania Avenue, Augusta, Georgia, Secretary . . . John Kenny, 3215 Briar Cliff Road, Augusta, Georgia, President.

ANTIGO, WISCONSIN . . .

Land O'Lakes District . . . Chartered November 27, 1963 . . . Sponsored by Merrill, Wisconsin . . . 36 members . . . Geno McKenna, 116 Fifth Avenue, Antigo, Wisconsin, Secretary . . . Robert Nolan, 1633 W. Fifth Avenue, Antigo, Wisconsin, President.

HAMILTON, ONTARIO . . .

Ontario District . . . Chartered December 6, 1963 . . . Sponsored by Burlington, Ontario . . . 27 members . . . Tom Fugler, 120 Aldercrest Avenue, Hamilton, Ontario, Secretary . . . Don Willis, 384 Woodworth Drive, Ancaster, Ontario, President.

CENTURY CLUB AWARDS

(As of December 31, 1963)

1. Dundalk, Maryland197
Mid-Atlantic
2. Skokie, Illinois145
Illinois
3. Minneapolis, Minnesota140
Land O'Lakes
4. Tell City, Indiana127
Cardinal
5. Fairfax, Virginia125
Mid-Atlantic
6. Pittsburgh, Pennsylvania ... 113
Johnny Appleseed
7. Delco, Pennsylvania110
Mid-Atlantic
8. Miami, Florida110
Sunshine
9. Winnipeg, Manitoba 106
Land O'Lakes
10. Catonsville, Maryland 104
Mid-Atlantic
11. Manhattan, New York 103
Mid-Atlantic
12. Westfield, New Jersey 100
Mid-Atlantic

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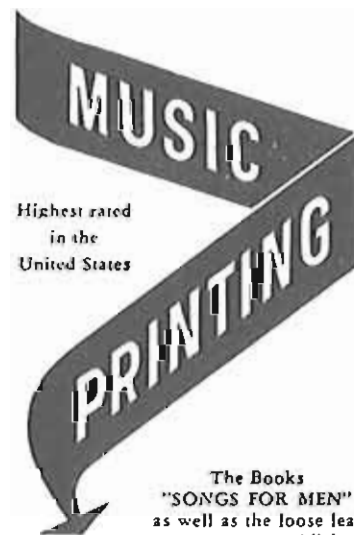
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MEET DR. HUGH H. CALHOUN—
(Continued from Page 13)

At additional organizational meetings in November and December, 14 men with anywhere from a little to a lot of Barbershop experience elected the new Chapter's first officers: Hank Calhoun, president; Dick Rothermel, vice president; Ed Chesteney, vice president; Dave Seymour, secretary; and Art Lupfer, treasurer.

They arranged an open meeting at the Bryn Mawr Fire House on January 14, 1963, and by personal recruitment, word-of-mouth advertising and apparently chicanery of some kind, had an attendance of 72! Ultimately about 50 per cent of them became regular members. The Old York Road Chapter furnished a quartet—and the Mainliners were on their way!

The Chapter was chartered September 5 and presented its first concert, The Charter Show, on September 21, 1963, at Harrington High School in Bryn Mawr, with 57 charter members, 54 of them on the boards and 950 friends in the audience. It currently has a membership of 71 and is still growing.

Hank holds the record for bringing in new members—fourteen. But the rest of us have suspected for some time that he had a devious method of uncovering these prospects; for this interview with him has uncovered his undercover methods. You see, as a family physician, he has a complete history on a lot of people around the Main Line. If there is anything in the patient's past history to indicate an interest in music—whamo, Hank has him sighted-in. Ten of his 14 new members are also patients! The other four will probably become patients before too long.

He's a hard guy to resist!

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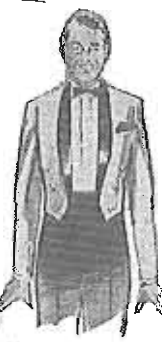
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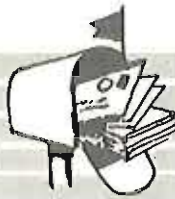
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MAIL CALL



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.

OLDSTERS LIKE TO SING ALSO

I am writing in the hope that these notes will strike a chord.

Having the interest of the organization at heart I am sensitive to the following impressions of older men as one of them.

I am sure the older fellows (over 50) would appreciate it if some space in the "Harmonizer" could be reserved to do an article to encourage them to form quartets. Seems to me they are neglected while the younger men get all the attention and encouragement to this end.

I see the older men hanging around listening to the quartets while aching to get in them and gradually lose interest and disappear finally with the feeling they are not needed or wanted.

I'm sure one of your writers could play up the fact that they are not there just for chorus work, but try to enthrust them to form quartets; that age does not disqualify them for quartet work; and they do not have to register as a quartet and enter contests in order to harmonize in a corner just for fun.

Directors could be urged to encourage

them, but cautioned not to call on four older fellows who never sang together before to get up before a chapter to sing and get laughed at, nor to describe how the nodes in the throats of older men make their voices ineligible for quartet singing.

Give them a little plug as the backbone of the organization who pay dues promptly, have regular attendance, do most of the unsung, needed work but get no encouragement to preserve quartet singing in America.

An "Oldster"

LET'S SET AN EXAMPLE

For too long we have witnessed the only salutary attention or courtesy given to the singing, either by a soloist or as a body, of our National Anthem—"The Star Spangled Banner". Without going into the cause and effect of the indifference level where this patriotic song now stands, let's move to what "WE" can do to bring about a greater use and a greater participation in the singing of our National Anthem.

As Barbershoppers we stand in excellent position to set the example by opening all our concerts, community service and any other public appearance—over 600 chapters—with "The Star Spangled Banner", thus moving thousands of people to participate and sing this country's Anthem.

Sound patriotic? Yes . . . but it should

not be thought to be anything less than a Divine blessing, a priceless heritage to share and pass along through the medium (another Divine gift) we know best—singing, from the heart, long and loud.

Worcester, Mass. Chapter
Tom Woods

AFTERGLOWS (CONT.)

Reference John Walker's letter in the Jan.-Feb. '64 issue, Mail Call section, I agree.

Continuing in this vein—in the military we are constantly hearing of the importance of individual conduct and appearance, especially when we are being observed through civilian eyes.

Equal importance could and should be placed on this subject within the Society. Instead of the man in uniform, we have a Barbershop chapter. Instead of the civilian eyes, we have the eyes of the general public approving or disapproving.

It is difficult to promote interest in our Society to prospective members who like the music but have no interest at all in the type of socializing that seems to be a "must" at an afterglow.

Take a look at this area in *your* community!

Where does the afterglow stand on the ladder of success for *your* chapter?

Is it really as important as we try to make ourselves believe it is?

Bruce E. Miller
Roswell, New Mexico

MID-WINTER BOARD MEETING—

(Continued from Page 2)

International Headquarters.

XI. The deadline for holding International Preliminary Quartet Contests has been advanced to the second Sunday in May and the contest rules now reflect this change.

XII. The "Suggested District By-Laws", as proposed by the Laws and Regulations Committee, were approved by the Board. These District By-Laws are not mandatory but offered only as a guide to Districts in updating and streamlining their present By-Laws.

XIII. The 1964 budget of \$352,775.00 was adopted.

XIV. A contract for the television filming of both the Quartet and Chorus contests in San Antonio has been negotiated

by Wilbur Sparks, Society I & R Chairman, and Walter Larzko of H.L.B. Productions and was approved.

There were several indications at the board meeting that the climate is improving with the Internal Revenue Service. A report from recently-resigned Secretary-Treasurer of the Harmony Foundation Mark Roberts stated the Foundation is now classified as a "Non-Profit Organization" under Section 501 (C) 3 by Internal Revenue.

Also, Past International President John Cullen and Laws and Regulations Committee Chairman Wilbur Sparks have petitioned the IRS for a blanket non-profit status for all Society chapters, and several satisfactory conferences have been held with Internal Revenue examiners.

It was not "all work and no play" for

the board members. There was lots of singing during the coffee breaks, and after considerable projection trouble was solved, most IBM's had a preview of the Toronto contest film which is being made available to chapters on a rental basis. All agreed that it was by far the best contest film we have ever had; both sound and picture are excellent.

The only sour note of the Mid-Winter meeting was sounded when Harmonizer Editor Leo Fobart was taken to hospital on the evening the board convened. He had just returned from Milwaukee where he picked up IBM from Sunshine, Bob Dollison. The doctor's diagnosis was a mild heart attack, and Leo is coming along just fine. If all goes well, he should be back to work not long after you receive this Harmonizer.

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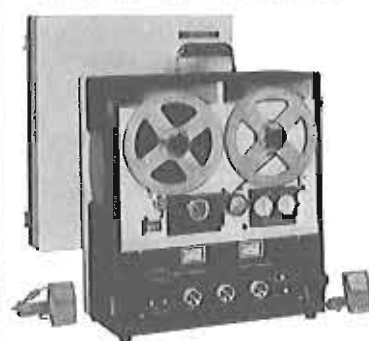


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THROUGH WHOM ALL DATES
MUST BE CLEARED

MARCH 15-31, 1964

- 17—Clearwater, Florida
- 18—Sarasota, Florida
- 20—Jacksonville, Florida

20-22—MID-ATLANTIC DISTRICT INTERNATIONAL PRELIMINARY—Baltimore, Maryland

- 20-21—Calgary, Alberta
- 20-21—Pasadena, California
- 21—Battle Creek, Michigan
- 21—Chicago (Southtown), Illinois
- 21—Oshawa, Ontario
- 21—Portland (Mt. Hood), Oregon
- 21—New Castle, Pennsylvania
- 21—Lakeshore, Quebec
- 21—Columbia, South Carolina
- 21—Charleston, West Virginia
- 21—Arlington, Texas
- 21—Daytona Beach, Florida
- 21—Neebawa, Manitoba
- 21—New Haven, Connecticut
- 21—Salem, Oregon
- 21—Kansas City (Heart of America), Mo.
- 21—Lake Washington (Kirkland), Wash.
- 22—Columbus, Ohio
- 28—Seattle (Sno-King), Washington
- 28—Tucson, Arizona

APRIL 1-30, 1964

- 2—Pensacola, Florida
- 3-5—ILLINOIS DISTRICT INTERNATIONAL
PRELIMINARY—Joliet, Illinois
- 4—St. Joseph, Missouri
- 4—Belleville, Ontario
- 4—Port Washington, Wisconsin
- 4—San Fernando Valley, California
- 4—Fresno, California
- 4—Grand Rapids, Michigan
- 4—Cedar Rapids, Iowa
- 4—Emporia, Kansas
- 4—Winnipeg, Manitoba
- 4—Linden, New Jersey
- 4—Fullerton, California
- 4—St. Croix Valley, Wisconsin
- 4—Eureka, California
- 4—Bridgeton (Cumberland Co.), N.J.

- 4—Niles, Ohio
- 4—Flint, Michigan
- 4—Sacramento, California
- 4—Billings, Montana
- 4—Spokane, Washington
- 5—Greenville, Ohio
- 5—Burlington, Iowa
- 10—Manhattan, New York
- 10-11—Oak Park, Illinois
- 10—Viborg, South Dakota
- 11—Eaton (Preble County), Ohio
- 11—Baton Rouge, Louisiana
- 11—Des Moines, Iowa
- 11—Stratford, Ontario
- 11—Findlay, Ohio
- 11—Merrill, Wisconsin
- 11—Bridgeport, Connecticut
- 11—Ishpeming, Michigan
- 11—Rock Island, Illinois
- 11—Manitowoc, Wisconsin
- 11—Wadsworth, Ohio
- 11—Bellingham, Washington
- 11—Lake Crystal, Minnesota
- 11—Topeka, Kansas
- 11—Houston, Texas
- 11—Belleville, Illinois
- 11—Pekin, Illinois
- 11—Placer County, California
- 11—Great Falls, Montana
- 11—Concordia, Kansas
- 11—Utica, New York
- 11—Kenosha, Wisconsin
- 11—Bemidji, Minnesota
- 11—Westchester Co., New York
- 11-12—East Liverpool, Ohio
- 16—St. Peter, Minnesota
- 17—Saratoga, New York
- 17—Altoona, Pennsylvania
- 17-18—West Towns, Illinois
- 17-18—Delco, Pennsylvania
- 18—Mason City, Iowa
- 18—Amarillo, Texas
- 18—Edmonton, Alberta
- 18—Willoughby, Ohio
- 18—Muskegon, Michigan
- 18—Bellefontaine, Ohio
- 18—Elyria, Ohio
- 18—Cambridge, Ohio
- 18—Painesville, Ohio
- 18—Ironwood-Cloverland, Michigan
- 18—Regina, Saskatchewan
- 18—South Bay, California
- 18—Viroqua, Wisconsin
- 18—Butler, Pennsylvania
- 18—Portland, Maine
- 18—Chisago Lakes, Minnesota
- 18—Arlington, Massachusetts
- 18—Whittier, California
- 18—Thief River Falls, Wisconsin
- 18—Feather River, California
- 18-19—Wilmington, Delaware
- 19—Framingham, Massachusetts
- 19—West Unity, Ohio
- 19—Chillicothe, Ohio
- 24-26—CARDINAL DISTRICT INTERNATIONAL
PRELIMINARY—Covington, Kentucky
- 24-26—DIXIE DISTRICT INTERNATIONAL
PRELIMINARY—Atlanta, Georgia
- 24-26—EVERGREEN DISTRICT INTERNATIONAL
PRELIMINARY—Tacoma, Washington
- 24-26—FAR WESTERN DISTRICT INTERNATIONAL
PRELIMINARY—Salt Lake City, Utah
- 24-25—Teaneck, New Jersey
- 24-25—York, Pennsylvania

- 24-25—Livingston, New Jersey
- 25—Wausau, Wisconsin
- 25—Newton, Massachusetts
- 25—Albany, New York
- 25—Waseca, Minnesota
- 25—Portage la Prairie, Manitoba
- 25—Dallas, Texas
- 25—Dayton Suburban, Ohio
- 25—Sparta, Wisconsin
- 25—Lubbock, Texas
- 25—DuPage Valley (Naperville), Illinois
- 25—Elgin, Illinois
- 25—Oswego, New York
- 25—Brunswick, New Jersey
- 25—Nassau County, New York
- 25—Boyer City, Michigan
- 25—Owen Sound, Ontario
- 25-26—Alexandria, Virginia

MAY 1-15, 1964

- 1-3—CENTRAL STATES DISTRICT INTERNATIONAL
PRELIMINARY—Davenport, Iowa
- 1-3—LAND O'LAKES DISTRICT INTERNATIONAL
PRELIMINARY—Madison, Wisconsin
- 1-3—JOHNNY APPLESEED DISTRICT INTERNATIONAL
PRELIMINARY—Warren, Ohio
- 1-3—NORTHEASTERN DISTRICT INTERNATIONAL
PRELIMINARY—Glens Falls, New York
- 1-3—ONTARIO DISTRICT INTERNATIONAL
PRELIMINARY—Toronto, Ontario
- 1-3—SOUTHWESTERN DISTRICT INTERNATIONAL
PRELIMINARY—Houston, Texas
- 1-3—SUNSHINE DISTRICT INTERNATIONAL
PRELIMINARY—West Palm Beach, Florida
- 1-2—Ridgewood, New Jersey
- 2—Beloit, Wisconsin
- 2—Bakersfield, California
- 2—Raleigh, North Carolina
- 2—Brooklyn (Kings), New York
- 2—Klamath Falls, Oregon
- 2—Fox River Valley (W. Chicago), Illinois
- 2—Grays Harbor (Aberdeen), Washington
- 2—Sault Ste. Marie, Ontario
- 2—State College, Pennsylvania
- 2—Bloomfield, New Jersey
- 2—Wetaskiwin, Alberta
- 2—San Luis Obispo, California
- Charter Night
- 8-10—MICHIGAN DISTRICT INTERNATIONAL
PRELIMINARY—Windsor, Ontario
- 8-10—SENECA LAND DISTRICT INTERNATIONAL
PRELIMINARY—Binghamton, New York
- 8-9—South Bay, California
- 8-9—Salinas, California
- 9—Wauwatosa, Wisconsin
- 9—Fostoria, Ohio
- 9—Canton (Stark County), Ohio
- 9—LaCrosse, Wisconsin
- 9—Faribault-Owatonna, Minnesota
- 9—Ponca City, Oklahoma
- 9—Philadelphia, Pennsylvania
- 9—St. Catharines, Ontario
- 9—St. Louis, Missouri
- 9—Providence, Rhode Island
- 9—Brooklyn #1, New York
- 9—Reno, Nevada
- 9—Yorkton, Saskatchewan
- 9—Antigo, Wisconsin
- 9—Saskatoon, Saskatchewan
- 9—Decorah, Iowa
- 9-10—Dundalk, Maryland
- 10—Spencer, Iowa

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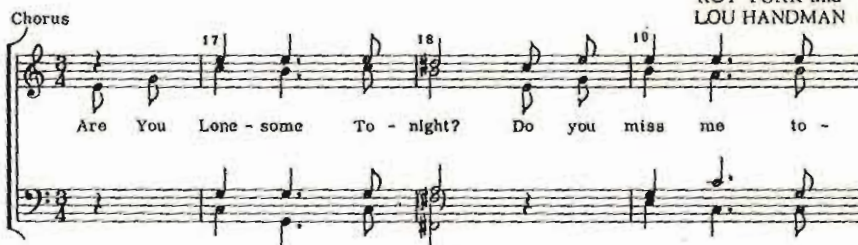
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I WISH I HAD MY OLD GAL BACK AGAIN

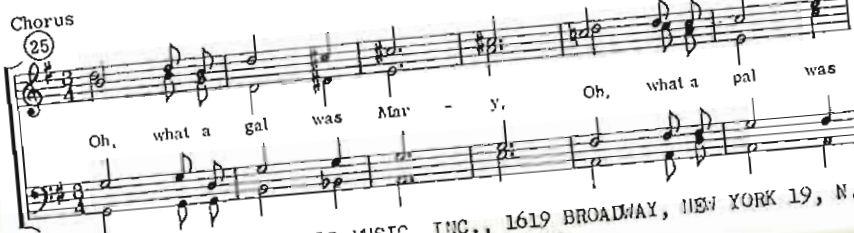
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Music by PETE WENDLING

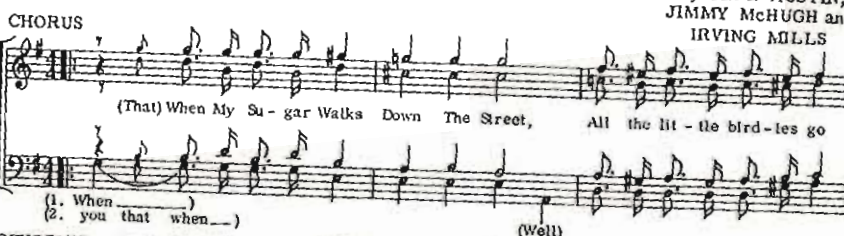


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When My Sugar Walks Down The Street

(All The Little Birdies Go Tweet, Tweet, Tweet)

By GENE AUSTIN,
JIMMY McHUGH and
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