

HARM@NIZER.

DEVOTED TO THE INTERESTS OF BARBERSHOP QUARTET HARMONY

MAY · JUNE · 1964 · VOLUME XXIV · NUMBER

# FIFTY OR MORE IN '64?





SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA.

INTERNATIONAL HEADQUARTERS

9318 THIRD AVENUE

9318 THIRD AVENUE

OLYMPIC 4-9111

All Barbershoppers

Barrie Best, Executive Director OT:

FIFTY OR MORE IN '64 FROM: SUBJECT:

Survey shows average chapter attendance is 55-60%. Therefore, a "minimum, safe, operating level" for all chapters is 50 members. It's more fun to SING with 60% of 50 members than 60% of 30 members. MHXS

Potential members must be brought to chapter meetings by YOU,

continually. Offer YOUR help to the Membership Vice President NOW, in programming special membership promotion this year. HOW?

Headquarters wants to help . . . . drop us a line!

YOU PERSONALLY BENEFIT! More Barbershoppers to SING with.

More QUARTETS. (Every new member increases YOUR quartet opportunities 25%.) A bigger and better SINGING chorus.

More fellowship, enjoyment and woodshedding.

More leaders to serve YOU.

Yours in "SONG AND SERVICE",

Barril

BE A MAN OF NOTE

AN EKCELORATEO, HONEPACKT, FRATENIAL OLGER, POURICEO PL THE STATE OF GRUHOMA

VOL. XXIV

1964

No. 3

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### IDA! SWEET AS APPLE CIDER

This great song of 1903 is the newest in the Society's series of free music. Sometime before June first copies of the song will be distributed to all chapter secretaries. If you don't receive your copy by that date give your secretary a nudge.

Your chorus and quartets will have a great time learning this fine arrangement done by Dearborn, Michigan Barbershopper Roger Craig.

PRINTED IN U.S.A.

# Examine it . . . Break it Down . . . Embellish it . . . Bend it to Your Will . . . But DO SOMETHING!

By W. D. (Der) Markham Public Relations Officer and Bulletin Editor 68 Altadore Crescent, Woodstock, Ontario

There is an old adage that "things happen in threes" and it has applied of late to the Woodstock, Ontario Chapter-two Public Relations awards followed closely by recognition as top chapter in S.P.E.B.S.Q.S.A. for membership increase and retention in 1963. The latter automatically labels Woodstock as "Banner Chapter 1963" in Ontatio District.

This is basicaly a membership story, embracing the usual membership problems in a chapter, but at the outset we caution that we are not dispensing a magic formula to maintain or increase membership. We will, however, give you two pertinent words-organization and planning! Should remedial membership action be imminent in your Chapter (and we hope not) our plan of attack as laid out herewith may or may not be your answer. But it could be the nucleus of a plan for you. Examine it -break it down—embellish it—bend it to yout will, but DO SOMETHING! Plan and organize, and we're certain that the results will surprise and delight you.

From a once-proud membership of 57, we had dwindled to about half that number, just enough to retain our charter. The reasons? The usual membership problems which beset a chapter now and again. They all seemed to descend on Woodstock en marre-illness, employment transfers, too many activities, insufficient time, moves to other areas, plus the occasional "don't like the way this outfit is run." Reasons valid or otherwise, our members seemed to be getting knocked off like ducks in a shooting gallery.

#### WOODSTOCK FACED UP TO PROBLEMS

The situation was serious, so a group of directors, past presidents and chapter stalwarts held a meeting prior to the opening of the active fall schedule, and decided upon the following modus operandi. A frank letter to be sent to current members, outlining the situation, no punches pulled—a "do you or do you not want a chapter in Woodstock, and if you do, are you willing to do something about it?" sort of directive. Naturally, guests must fit into the picture somewhere, so instead of a prolonged two to four week membership drive which we had used in past years, we decided upon a bang-up one-nighter, engineered to impress the guests with both our harmony in song and in fellowship.

Ir seemed logical to go "home" for some assistance—to London Chapter which had sponsored Woodstock ten years previously. President Earl Church, Immediate Past President Bob Parker and Membership Chairman Dick Killinger took their ideas to Jim Turner of London, outlined the existing situation in Woodstock, and took renewed hope in his approval of the plans to date, plus the stimulus of his additional ideas. A date was set and London agreed to help with whatever we felt necessary.

Nothing was slipshod. Plans were finalized well in advance of the membership night, and Chapter members were brought completely into the picture, with the accent on "bring a guest every one of you." Most membership drives will fail for lack of two things—organization and cooperation of members! This one didn't fail—it worked wonders!! Guests came, London Chorus and quartets impressed all present, and a little craft was taught-lots of singing, nor too much talk.

After the smoke had cleared, we found the guests coming back to the next meering, and the following ones too. To shorten the story, our Woodstock Chapter bounced right back with a previously nnheard-of membership increase, and we were as surprised as anyone.

#### FIRST YOU HAVE TO ATTRACT GUESTS

However impressive the program to be staged on "membership night," it would have been valueless unless guests and prospective members were on hand to be impressed. That always seems to be the most clusive part of any membership drive—herding in the prospects. This is important enough to dwell upon briefly, so step by step, we followed this procedure.

(1) each Chapter member supplied a list of suitable guests and prospects.

(2) a personal letter was mailed to each prospect, inviting

him to the membership night.

(3) immediately after receiving the letter, the prospect received a phone call from his "sponsor" who suggested that he would call for the guest on the night of the "big show" and of course drive him home afterwards.

(4) on succeeding nights, the prospect was called for and taken home again, if he so wished, and made to feel wanted and welcome.

One other important point—the entire gathering on the membership night was taught a new piece of music, one that none of us had seen before, so of course the reaction of the guests was "I learned that number and sang it just like the experienced Barbershoppers—I'm more capable than I thought."

Some comments from new members, after joining—"you worked and yet it was fun!"—"you made me feel that I would fit in"—"unusual fellowship"—and many other like temarks.

Woodstock Chapter, chartered in 1952 under the sponsorship of the London, Ontario Chapter (home of the now-famous Nighthawks quartet and the Men of Accord chorus), has always been a "community-service-minded" chapter, and over the years has been active in hospital appearances, church work, disaster relief programs, and the many other facets of community service work. Scholarships to secondary school students contributing to the musical life of the school and to students attending United Nations seminars and music festivals have also been a part of the chapter's recognition program. However, along 1962 there came to life an efforr to be known as "Operatio. Bus," whereby a new bus was to be purchased by the Woodstock Chapter and donated to the Woodstock and District "Blossom Park" School for Retatded Children.



Woodstock, Ontario, 1963 Banner Chapter

#### OPERATION BUS STEAMROLLED CHAPTER

This plan, set up under the co-chairmanship of Jerry Carne and Ken Livingstone, far exceeded in magnitude anything here-to-for attempted by Woodstock Chapter Funds were raised rhrough concerts given in various nearby communities, and Woodstock was very generously supported by other Ontario juartets and choruses in staging these shows. Finally a gigantic Auction Sale under the guidance of Alan Gilmour and Bill Hawkins climaxed the drive for funds and the Harmony Bus was paid for. Over a period of two years Woodstock Chapter enjoyed some excellent publicity and public relations for Operation Bus, ultimately resulting in an unexpected International S.P.E.B.S.Q.S.A. award for Public Relations, announced at the 1963 Toronto Silver Anniversary Convention.

Still another award came to roosr in Woodstock when rhis scribe was surprised with an individual P.R. recognition by then Ontario President Ed MacKay at our 1962 annual Hi-Lires in Harmony parade. Operation Bus was also written up, complete with photographs, in the Harmonizer, March-April 1962.

Woodstock Chapter is proud of having served District and Society with the work of several outstanding Barbershoppers over the years. Ken Livingstone, Chapter chorus director for over eight years, contributed in many ways. As District Craft Chairman, a Craft School was set up, travelling from chapter to chapter instructing and educating in every possible way. The "faculty" consisted of Ken, Lew Tebbutt, Stan Srewart and Der Markham. Ken retired in 1961 as Chorus Director, succeeded by assistant director Lew Tebutt, presently serving in that capacity. Stan Stewart, since departed to other Ontario areas by reason of employment, was an Ontario District Area Counsellor, Chief Area Counsellor and lately District Vice-President. Howard Munro, well-known in Ontario quartet activities, activated our Chapter bulletin "Harmo-News" and was an excellent Ontario District Bulletin Editor as well. Our Jerry Carne is wellknown in the Voice Expression category throughout the Society, and has been chairman of the C & J Committee in Ontario.

J Since 1952 Woodstock has reared many fine quartets, strong competitors in District and International preliminary contests, including the Wagon City Four, The Enchords, The Mello-Men, The Populaires, The Woodstock Staffmasters, Canadian Chord-

busters, and Canadian Chord Counts. Woodstock's "Harmony Hi-Liters" Chorus, directed by Ken Livingstone, was Ontario District champion in 1957. The District Convention and Conrests were hosted by our Chapter in 1958, with co-chairman Ken Livingstone and Dr. William Klein.

In March of this year, Woodstock sponsors a new Chapter in Listowel, Ontario, and will of course be on stage to get the new gang off to a flying start. Much of the spade work has been done by Past-Presidents Earl Church, Dick Killinger and Lew Tebbutt, and current Chapter Prez Alan Gilmour.

That's the story fellows, briefly and possibly disjointedly, and a story the outline of which possibly typifies many other S.P.E.B.S.Q.S.A. chapters. It seems to underline, as possibly with your own chapter, a strong inherent urge to sing and harmonize with your fellows, to serve your community through song, and to leave a good impression with the public at all times. That's as it should be. Reverting back to membership, if your chapter needs a lift, get a plan. Use our plan, an original of your own, any plan—but do something! Have you ever heard this one—"start the job and it's half done!"

Woodstock first attracted Society attention in 1962 when the bus shown below was presented to the Blossom Park School for Retarded Children as a result of their service endeavors. (See page 20, March-April, 1962 HARMONIZER)



# SAN ANTONIO ---

#### "WHERE PEOPLE LIKE PEOPLE"

'Venice of the New World' . . . 'Mother-in-Law of the Army' . . . 'Scene Antonio' . . . whatever label you might stick on San Antonio one thing is sure . . . you're bound for a ball at the 1964 International Convention and Contests in June.

'City of Contrasts' is, possibly, the most overworked phrase ever used to describe a town. EVERY city is a 'city of contrasts' in one way or another.

Every city has its parks and statues and historic points of interest. San Antonio is no exception. However, there is one thing that sets San Antonio apart from every other city in the world. In a word, it's PERSONALITY.

When it comes to personality there just isn't any town that can match the Alamo City. Of course, the personality of San Antonio is really nothing more than a reflection of the personality of San Antonians. To paraphrase a popular advettising jingle . . 'people who like people like San Antonio'.

And San Antonians like people—especially visitors, because it gives them a chance to show off their town and all the interesting places nearby. To prove it, here are some of the special events they've planned for your visit in June.

#### PICNIC AND PARTY

To begin with, there are two major events designed for the whole family, which no self-respecting Barbershopper will want to miss. Tuesday, June 23, there's an all-day family outing and picnic trip to San Marcos which, in addition to being the home of LBJ's alma mater, boasts the world's ONLY underwater theater. If you prefer to be above water, you can cruise around the lake in a glass botrom boat. And . . . if you REALLY want to ger above water, take a breathtaking ride on the Sky Ride.

Wednesday night, June 24, after an exciting Mexican fiesta, two thousand Barbershoppers will have the opportunity to see and hear three of the country's top quartets—the Buffalo Bills, Gay Notes and Sun Tones—all on the same bill with some of the finest talent around these parts. All in all, this special presentation of San Antonio's popular 'Fun-tier Night' should prove to be one every Barbershopper will remember.

(More details on these two events are on the back cover of this issue.)



El Tropicano Hotel, one of the many San Antonio hotels at which Barbershoppers will be staying, and headquarters for Barber-Teens during the 1964 Convention and Contests.

#### TOUR DAY

Wednesday, June 24, could be called 'Tour Day'. Two great tours have been lined up. One, via air conditioned bus, will go out to Brackentidge Park where we guarantee you'll not run out of things to do.

In the 320 acres that make up the park are the San Antonio Zoo, one of the narion's top five and, perhaps, the world's most unusual; an old limestone quarry that has been converted into a lovely combination of goldfish pools, islands, quaint bridges and hanging gardens, known as the Chinese Sunken Garden; and, in addition to a championship 18-hole golf course, polo grounds, bridle paths, boats, driving ranges and acres of picnic area, there's the three-and-one-half mile long Brackenridge Eagle, the world's longest miniature railroad.

Bring your appetite and golf bag and plan to spend an eventful, active day.



Mission San Jose is one of four in the vicinity of San Antonio-in addition to the famous Alamo, which was originally a mission.

If you're a sightseer, San Antonio has the sights to see. The alremate Wednesday tour will take you, in air conditioned buses, along the mission trail to the old Franciscan missions established by the pioneering padres who first brought Christianity to the New World more than 250 years ago.

Best known of the five is Mission San Antonio de Valeto which served not only the spiritual needs of the natives but also those of the Mexican troops garrisoned along the San Antonio River during the 18th Century.

Mission de Valero was slightly more than 100 years old, young as far as missions go, when history put its brand on her for all time. In 1836 one hundred and thirty five valiant Texians sacrificed themselves on the altar of Texas' independence and forever enshtined Mission de Valero in the hearts of fremen everywhere as . . . The Alamo.

No less impressive but, to some, more beautiful, are Missions San Jose, San Juan Capistrano, Concepcion,, and Espada.

#### FOR LADIES ONLY

Thursday and Friday, June 25 and 26, are 'Ladies Days'. No men allowed, please. Thursday all the ladies are invited to attend a style show in Mall North Star. Ladies . . . this you've got to see to believe. The mall contains more than 100 fine stores, ranging from exclusive smarr shoppes to giant department stores and a Gay Nineties-styled sandwich shop . . . all under one big roof.

Bur ladies, save your strength for Friday. Early in the morning a fleet of air conditioned buses will be waiting to rake you on the most unusual shopping spree ever. Just a couple of hours drive south through the fabled Texas brush country is Nuevo Laredo, Mexico, where you'll find artifacts, Mexican costumes, jewelry, curios and gifts . . . all at unbelievably low prices. What with the rate of exchange at \$12.50 pesos to every U.S. dollar . . . well, did you ever see a woman who could pass up a real bargain?



International Bridge between Laredo, Texas and Nuevo Laredo, Mexico, largest point of entry into Mexico. Visitors to Nuevo Laredo need no passports, visas or other government documents. Except for declaring U. S. Citizenship at checkpoint you may come and go freely.

#### **BARBER-TEENS**

Barber-Teens and Tween-Teens needn't feel left out. In addition to ger-acquainted parties, dances and all of the other 'fun' things geared ro the teenage metabolism (Playland Amusement Park, tennis in San Pedro Park, etc.) there's a special Barber-Teen Day planned ar rhe Mayan Dude Ranch in Bandera, Thursday, June 25. There'll be horseback riding, donkey carts, a real Texas barbecue, weiner roasts, swimming, hayrides, a western stage show and dancing to a real western band. The 'old folks' needn'r worry. The Mayan carers ro young people and all activiries will be well chaperoned by both rhe Mayan staff and members of the Chordsmen Chapter.



Breakfast 'on the trall' in the rugged Texas hill country around Bandera, Texas. Barber-Teens and Tween-Teens will enjoy this and other 'dude ranch' fun on Barber-Teen Day.

#### ON YOUR OWN

Of course there will be plenty of time for adventuresome Barbershoppers to do the town on their own. Besides the 'special' days planned, there's plenty in San Antonio to keep the whole family busy.

There are historic attractions such as San Fernando Cathedral where the bones of the Alamo heroes are entombed; the old Spanish Governor's Palace; the O. Henry House where William Sidney Porter once lived and worked; Navarro House, once occupied by a signer of the Texas Declaration of Independence; and, of course, La Villita, the Little Town that gave birth to today's sprawling San Antonio.

Just for fun there's Paseo del Rio, a mile-long bend in the San Antonio River where you can stroll through semi-tropical gardens along the river bank and, if you're hungry, dine on Mexican or Chinese food at outdoor riverside restaurants. Or, if the mood strikes, there are gondolas you can ride along the river.

And . . . it's all in the heart of the downtown shopping district, just a few steps away from convention hotels and the hustle and bustle of 20th Century San Antonio.

After sundown along Paseo del Rio you'll enjoy seeing Fiesta Noche del Rio, a gay evening of Mexican song and dance at Arneson River Theater, the world's most unusual ourdoor thearer. (Remember the March-April Harmonizer cover?)

If it's food you're after, look no further. No matter what the



SAN ANTONIO RIVER—One of San Antonio's greatest charms, flowing through the very heart of the business district. Tropical plants, shrubbery and palms are found along the fertile river banks, and colored lights make the river an even more picturesque scene by night.

national origin of your favorite cuisine you'll find ir here. For example, there are fine restaurants serving delicious Mexican, Spanish (there IS a difference), French, Greek, Chinese, German, Italian, Scandinavian, Turkish and Hungarian dishes as well as American favorites and, of course, authentic Texas barbecue and steaks.

The 1964 Convention Committee has spent many long hours planning . . . AND DOING . . . ro guarantee you the best International in 26 years.

Make them make good on that guarantee. Turn off the gas. Lock the doors. Pur the family in the car and tell the postman and newsboy you'll be in San Antonio from June 23 through June 27 for the Annual Convention and Contests.

More details on all these extra activities, along with reservation blanks, will be included with convention tickets, due to be mailed the middle of May. Watch for them and get your reservations in *pronto* for the greatest week of fun yet. If you haven't registered for the convention, *do it now!* Adults are \$15.00 each, Juniors (18 and under) are \$5.00. Send your check to SPEBSQSA, Inc., Box 670, Kenosha, Wisconsin 53141. i Andale! i El Convencion es el mes proximo!

### SCHEDULE OF EVENTS — SAN ANTONIO, TEXAS

#### 26TH INTERNATIONAL CONVENTION AND CONTESTS

#### GENERAL INFORMATION\*

Convention Office-Mon. morning, June 22 thru Sun. afternoon, June 28-Alamo Room, Third Floor.

Registration Headquarters—Tues. noon, June 23 thru Sat. noon, June 27—Assembly Room, Mezzanine.

Ladies Hospitality—Tues. noon, June 23 thru Sat. noon, June 27
—South Terrace, Mezzanine.

Barber-Teens Headquarters—Wed., June 24 thru Sat. midnight, June 27—River Room, El Tropicano.

Newsroom—Tues. noon, June 23 thru Saturday, June 27—Bluebonnet Room, Third Floor.

Quartet and Chorus Aides—Wed., June 24 thru Sat., June 27—Room C, Mezzanine.

Chorditorium—Wed. evening, June 24 thru Sat. evening, June 27—Ballroom, Mezzanine.

Woodshed and "Tequila Flats"—Wed. evening, June 24 thru Sat. evening, June 27—North Terrace, Mezzanine.

#### **FUNCTION SCHEDULE\***

Executive Committee Meeting—Tues., June 23, 9 A.M.—President's Suite.

Family Outing—Tues., June 23, 10 A.M. to 4 P.M.—Aquarena, San Marcos.

International Board Meeting—Wed., June 24, 9 A.M.—Ballroom, Mezzanine.

District Presidents' Conference—Wed., June 24, 9 A.M.—Texas Room, Third Floor.

Mission Tour-Wed., June 24, 12 noon to 2:30 P.M.

"Fun-tier Night" Fiesta—Wed., June 24, 6:30 P.M.—La Villita.
"Fun-tier Night" Parade of Quartets—Wed., June 24, 8 P.M.—Assembly Hall, La Villita.

Barber-Tecns Dude Ranch Trip-Thurs., June 25, 8 A.M. All Day-Mayan Dude Ranch, Bandera.

International C & J Committee Meeting—Thurs., June 25, 9 A.M. —Texas Room, Third Floor.

PROBE Conference—Thurs., June 25, 9 A.M.—Cactus Room, Third Floor.

Judges Briefing Luncheon—Thurs., June 25, 11:30 A.M.—Coronado Room, El Tropicano.

Quartet Quarter-Finals #1—Thurs., June 25, 1:30 P.M.—Municipal Auditorium.

Quartet Quarter-Finals #2—Thurs., June 25, 8 P.M.—Municipal Auditorium.

Ladies Tour to Mexico-Fri., June 26, 7 A.M.

Decre-Pets Meeting-Fri., June 26, 10 A.M.-Texas Room, Third Floor.

Decre-Pets Luncheon-Fri., June 26, 12 noon-Texas Room, Third Floor.

Decrepits Meeting-Fri., June 26, 10 A.M.-Cactus Room, Third Floor.

Decrepits Luncheon—Fri., June 26, 12 noon—Cactus Room, Third Floor.

Quartet Jamboree—Fri., June 26, 1:30 P.M.—Muncipal Auditorium.

APIC Dinner and Meeting—Fri., June 26, 5 P.M.—Texas Room, Third Floor.

Quartet Semi-Finals-Fri., June 26, 8 P.M.-Municipal Auditorium.

Ladies Brunch—Sat., June 27, 10:30 A.M.—Ballroom, El Tropicano.

Fiesta Luncheon—Sat., June 27, 11 A.M.—Ballroom, Mezzanine. Chorus Contest—Sat., June 27, 1:30 P.M.—Municipal Auditorium.

Quartet Finals—Sat., June 27, 8 P.M.—Municipal Auditorium. Coffee and Rolls—Sun., June 28, 8 A.M. thru 12 noon—Assembly Room, Mezzanine.

'All events in the Gunter Hotel unless otherwise indicated.

International Headquarters

ADDRESS

# FACTS ABOUT TRAVEL TO SAN ANTONIO, TEXAS

To San Antonio			VIA AIRLINES		VIA RAILROAD	
From:	Highway Mileage	Time Hours	Tourist	Time Hours	First Class	
Atlanta, Ga	1,000	4	\$119.20	27	\$ 81.40	
Birmingham, Ala	848	5	105.50	23	70.70	
Boston, Mass	2,034	7	188.70	50	200.55	
Buffalo, New York	1,615	7	17-1.90	37	171.05	
Calgary, Alberta	2,049	11	241.20	91	327.30	
Chicago, Illinois	1,209	31/2	134.70	26	86.95	
Cleveland, Ohio	1,426	4 1/2	155.30	33	136.10	
Dallas, Texas	273	45 min.	37.40	10	22.1	
Denver, Colorado	938	5	119.90	30	80.20	
Detroit, Michigan	1,408	61/2	155.20	30	106.8	
Indianapolis, Indiana	1.131	51/2	159.80	27	103.5	
Kansas City, Missonri	772	21/2	95.90	33	61.2	
Los Angeles, Calif	1.362	3	156.90	33	110.6	
Louisville, Kentucky	1.077	61/2	135.60	34	102.0	
Miami, Florida	1.416	6	156,30	35	90.6	
Minneapolis, Minn	1,229	7	1-17.70	33	92.1	
New York, New York	1,530	5	194.60	-16	160.6	
Okłahoma City, Okla	169	2	55.20	17	37.8	
Omaha, Nebraska	929	-1	122.30	29	76.3	
Philadelphia, Pa	1,732	71/2	183.00	44	148.4	
Phoenix, Arizona	969	23/2	114.70	23	74.5	
Pittsburgh, Pa	1,466	71/2	183.00	32	153,6	
Portland, Oregon	2,116	6	261,60	63	254.9	
San Francisco, Calif	1.766	6	201.30	43	1.16.1	
Scattle, Washington	2.185	7	280.40	67	267.6	
St. Louis, Missonri	918	3	106.80	20	69.8	
RAILROAD:					983	
Fares manted are rom	nd trip.					

Fares quoted are round trip. Pullman or special accommodations extra.

AIRLINE:
Fares quoted are round trip and do not include 5% tax.
All fares are jet when possible and amply to scheduled flights. Lower rates may be available for non-scheduled flights.

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

### INTERNATIONAL CONVENTION REGISTRATION ORDER BLANK

Date\_

Box 670, Kenosha, Wisconsin 53141	
Gentlemen: Enclosed is check for S	,
Adult Convention Registrations Junior Convention Registrations at \$5.00 each, for myself and my party Annual Convention and International Cor	(age 18 and under) for the Twenty-Sixth
Texas on June 23-27, 1964. I understand tincludes a reserved seat at official events, in No. 1 and 2, the Jamboree, the Semi-Final and the Finals Contest; a registration badggram. I clearly understand that registration	hat the registration fee cluding Quarter-Final ls, the Chorus Contest se and a souvenir pro
not redeemable.	PLEASE

(City) (State or Province)

(Zip Code)

DISTINCTLY

Make check payable to "SPEBSQSA"

For convention housing, use the Application form from the January Harmonizer, obtain one from your chapter secretary, or check here and we will mall you a copy. No requests will be honored unless they are submitted on the "Application for Housing" form.

### 1964, A Year of Great Decision

By Dan Waselchuk, International President 1414 Biemeret Street, Green Bay, Wisconsin



My years of Barbershopping have provided more fun, more thrills, more satisfaction, and have given me an opportunity to meet more fine people than could have come from any other activity. The quartet and chorus singing provided the thrills, administrative tasks the lasting satisfactions. Even partial repayment is hardly possible. The progress our Society has made in those years toward getting more people singing and toward preserving an important form of native folk music has been most gratifying. And yet throughout those years there have recurred vague and sometimes troublesome questions which have seemed to defy being fully answered.

How could a man who has rung a solid seventh chord in a quartet ever lose his interest in Barbershopping? How could the lights in so many new members' eyes gradually wane and die? Membership drives have been heaped upon membership drives, and they have been tremendously successful when you consider that we've attracted an average of some 5,000 new members in each of the past ten years. In view of this, how could it be possible thar, with all the fun to be had, between four and six thousand men each year no longer care to be part of our Society? Over those years it seems that every conceivable theory has been advanced, every sure-fire solution tried. Could it be that some elusive something has been missing? Could it be we have overlooked or refused to recognize a basic ingredient required in the mix of a musical and fraternal organization such as ours?

Reflection by each of us will certainly bring agreement that the greatest thrills, the truest feeling of accomplishment, the warmest sense of fellowship between us came when your chapter and mine sang and made an orphan's eyes dance with laughter; when "Down By the Old Mill Stream" made the couple in the Old Folks Home exchange a shy glance; or when we received the painfully lettered note from the crippled child thanking us for our help.

Further reflection can reveal a most remarkable fact. While nearly all of our chapters contribute a great deal of time and money to local community service projects, almost invariably the largest and most successful chapters are those with well established, long standing charitable activities that have made them an important part of their communities. These chapters have attracted members who have given the musical and administrative leadership needed, and more important, have held hem by providing a sense of concrete achievement in addition to the fun and fellowship that comes only to men singing together.

Dr. Cryil O. Houle, a noted authority on voluntary associations, stated in his address to the International Board in Janu-

ary that our Society's growth pattern is identical to that of most organizations similar to ours. He pointed out that in just seven years, 1943 to 1950, we grew from a group of 1,800 men to an organization of nearly 27,000 because of the unique appeal that barbershop harmony has for men who like to sing. During the next four years membership dropped to 23,000, and it wasn't untill 1960 that we reached 27,000 again. Since then we've inched slowly upward until last year the 30,000 mark was finally broken.

Houle stated that most associations experience rapid growth in their early years and then level off. Unfortunately, levelling off is in fact a decline because it becomes more and more difficult just to maintain a status quo. The organizations that successfully pass over this critical period are those that find a new goal or a freshly defined cause for their members to rally round. Dr. Houle concluded that the root of our retention problems lies in a lack of a single, all-inclusive bond between our members except for singing together once or twice each week; that we need a deeper tie to hold the hearts and minds of our members over a period of years. He strongly recommended that we adopt some form of united goal as has been done by emminently successful organizations such as Rotary International, Elks, Lions and the Shriners.

For many years the Shriners were a small group of men devoted to staging impromptu parades to celebrate and announce the initiation of another member into their "strictly for fun" fraternal group. It was definitely on the wane, however, when a member suggested that instead of just getting together for a good time, they adopt a united cause. The rest is history.

Shriners still have fun—more fun in fact—but today they are a vast organization known in every household for their Children's Hospitals. To quote from one of Shriners' brochures describing their work, "—An organization of fun-loving men who have an abiding belief that pleasure is something that you put into this life, or it may be something that you take out of life, but that happiness is something you share."

Thus, it would seem that our Society has reached a crossroad,

a year of decision during which we must choose between two paths. Will we choose to continue to struggle to maintain our rightful place as an important musical organization or will we choose to make membership in our Society sought after by singing men who want to be a part of a vital force for good? Will we choose to continue to take the boundless pleasure we get from singing barbershop harmony and give to others only the excess, or will we choose to find the lasting sarisfaction and

happiness that can come only by sharing the fruits of our talents through service?





August 21, 1963 found Bobby Bragan (far left), Milwaukee Braves Manager, singing along with 50 members of the Marin, California Chapter at Candlestick Park in San Francisco. Bragan was presented with a gift pitch pipe and a 6-1 win over the Giants.

Land O'Lakes Barbershoppers from the Milwaukee area turned out 200strong as guests of the Braves on 5ept. 25, 1963. A special half hour pregame show featured a massed chorus directed by Keith Merrifield, the Racine "Woodsmen" (shown above with Bragan) and Milwaukee's North Shore Serenaders". Society PR Director Hugh Ingraham handled the MC department. "Woodsmen" from left to right are: Dick Warner, Gary Jensen, Chuck Pluhar and Jim Garrity.

#### **BRAGAN SAYS:**

### "Singing Takes Curse Off One Run Losses"

"He sets . . . there's the windup . , . and the pitch."

Now to any baseball manager that could only mean one thing—that is, all save one . . . Bobby Bragan, manager of the Milwaukee Brayes.

Say "the pitch" to Bobby and he'll look for either a curveball, a fast ball, or a B flat. You see Bobby's a Barbershopper as well as a baseballer.

For over five years now, Bobby has been a member of Cowtown Chapter, Fort Worth, Texas, and he's been hooked on barbershopping since attending his first meeting in Fort Worth.

It was only natural that Bobby and barbershopping should hit it off for he'd been singing almost since the day he was born in Birmingham, Alabama back in 1917. One of nine children, the Bragans were always singing around the piano.

And later, as he became famous in baseball as a player and

inanager, Bobby always found sportswriters and ballplayers who loved to sing. While with the Dodgers it was Carl Erskine and Irv Noren, and with the Pirates he found Dale Long and Bob Friend willing harmonizers. His present Braves quarter includes Coach Dixie Walker and players Lee Maye and Gene Oliver.

Alrhough he's on the road most of the time Bragan always drops in on Barbershop meetings when he has a chance. Milwaukee chapter members have on many occasions had the opportunity to "bust one" with Bobby, and down Forr Worth way he's acted as fill in tenor with both the "Pitch Pirates" and "The Guys of Texas". He's also lenr his services as MC many times and does a fine job of selling the Society.

times and does a fine job of selling the Society.
"Ready . . . set . . . here's the pitch . . . "Take me Out to the Ball Game" . . . "



### LIGHTS OUT!

THIS FINE FILM OF THE 1963 QUARTET FINALS CAN BE SHOWN AT YOUR CHAPTER MEETING.

For further details, and name and address of the film booking agent in your district, write to:

> Bob Meyer SPEBSQSA P.O. Box 670 Kenosha, Wisconsin 53141

### Questions and Answers on Society Insurance Program

On April 1 the charter application period opened for the Society's new, low-cost group life insurance program.

Since this is a new venture for the Society, many questions are bound to arise. We hope that the answers to most of them are contained below.

Any further questions should be addressed to: Joseph K. Dennis Co., Suite 1027, 175 West Jackson Blvd., Chicago 4, Illinois.

**Question:** What type of insurance is this? Answer: Group Level Term Life Insurance.

Question: Whar is Term Insurance?

Answer: Term Insurance is pure insurance designed to prorect the family against large debts and does not build up cash values. Level Term pays the full face amount of the policy in the event you die anytime

within the term.

Question: Who is eligible ro participate in this program?

Answer: During the Charter Enrollment Period (April 1st-May 31st), all Society members under age 70 may apply. After the Charter Enrollment Period only rhose members to age 59 are eligible to participate in the Program; however, coverage will be continued to 70. At 70, rather than automatically terminate coverage, policyholder may convert to whole life, or other type of permanent insurance, at the

attained age rates, if desired.

Question: Is there any coverage available for spouse and de-

pendent children?

Answer: Yes, spouse may be included in your protection for a benefit of \$1,000. Each and every child is also

eligible to parricipate with a benefit up to \$500; only a slight increase in premium for either or both.

Question: Whar amount of insurance is available to the

member?

Answer: \$4,000.

Question: Is this the maximum amount of protection I can

apply for?

Answer: Yes.

Question: Is this the only amount I may apply for?

Answer: Yes.

Question: Is there a Conversion Privilege under this program?

Answer: Yes, upon attainment of age 70, the member may convert to permanent insurance without the benefit of a medical examination regardless of his history at the time of conversion. Also, should your membership in the Society terminate, the conversion privi-

lege is available.

Question: Is there a Waiver of Premium Clause in this policy?

Answer: Yes, if the member is permanently and totally disabled for a period of at least six months prior to age 60, the premiums due will be waived during the period of disability, providing his Society member-

ship is maintained in good standing.

Question: Can the member name his own beneficiary?

Answer: Yes, the member may name and change the bene-

ficiary anytime he desires.

Juestion: How will premiums be paid?

Answer: Premiums will be paid either annually or semi-

annually. Each member chooses his own mode of

premium payment.

Question: Is there truly a savings in premium?

Answer: By participating in the Society's plan, you can recognize up to 50% savings in premium compared to

similar individual plans.

Question: Is there a medical examination required when mak-

ing application for this insurance?

Answer: No medical examination is required. The application contains medical questions and based on the information contained in this application, the Under-

writing Company makes its decision.

Question: Will local chapters be responsible for collection of premiums or handling of insurance matters?

Answer: No, all matters relating to this program will be handled by our Group Insurance Administrator, Joseph K. Dennis Company, Inc.

Question: If for any reason I discontinue my membership in the Society, what happens to my insurance?

Answer: In the event membership in the Society is terminated, the insurance will terminate on the premium due date following your remination of membership (unless Conversion Privilege exercised).

Question: When will a medically uninsurable member be granted coverage under this group policy?

Answer: As soon as 50% enrollment in the program is attained during the Charter Enrollment Period.

Question: If 50% participation is not attained during the Charter Enrollment Period will all acceptable applicants be issued coverage?

Answer: Yes.





# PROBE



### -a hobby within a hobby-

By Dee Paris, 13110 Holdridge Rd., Silver Spring, Md.

PROBE, like many facets of our Society, has grown from humble beginnings.

It all started from an idea that chapter editors should organize to exchange bulletins and share ideas. From this simple start has grown an organization of 600 members dedicated to promoting out Society and our music.

Originally PROBE was the Association of Bulletin Editors (ABE). Its growth in the early years was slow since few chapter bulletins were being published. However, in 1959 it caught fire; its membership tripled from less than 100 to nearly 300. That same year, during the annual meeting at the Chicago convention, the group expanded to include public relations officers and the name PROBE was adopted.

Membership in PROBE is not limited to practicing editors and public relations officers. Any Society member who is interested in these activities may join. A high percentage of PROBE members are chapter, district and Society officers who are interested in learning about internal and external public relations. Another group are members who are desirous of expanding their knowledge of Society activities. Still others are past editors and public relations officers who maintain PROBE membership in order to keep informed via PROBEMOTER, the official bulletin of the association, and other PROBE mailings.

An attractive aspect of PROBE membership is that dues are only one dollar a year. Upon joining, new members pay an additional fee of \$1.50 (total \$2.50) for which they receive rheir choice of the Society public relations manual or the editor's manual, "Better Bulletins For Better Chapters".

PROBE provides a number of services for its members. In addition to the Society PR or editor's manuals, each member receives the PROBE By-Laws and membership list. The latter is invaluable for bulletin exchange. The official bulletin, PROBE-MOTER, is published six times yearly to provide news ideas, inspiration and suggestions for both editors and PR officers.

PROBE members receive a special report of the International contest and convention including the contest scores and official legislative actions. This report is mailed from the convention city immediately after the close of the convention. Consequently, chapter and district editors who are members of PROBE can give their readers a timely and accurate convention report.

PROBE members also receive special "flash" notices alerting rhem to the appearance of Society quartets on television and radio. In turn, they can alert their members.

It is interesting to note that during 1962-63. PROBE members received 24 releases containing 91 pages of informational material to aid them in serving their chapters and districts. It is for this reason—the internal communications—that PROBE believes every chapter should have at least two PROBE members, their editor and public relations officer. And that the chapter should pay the dues for these men since the chapter will benefit from the PROBE memberships. And further, that other men truly interested in being informed of editing and publicity activities and methods should also belong to PROBE. The records reveal several chapters with six to eight PROBE members. These chapters all have an excellent internal and external PR program.

In addition to the informational mailings already mentioned, PROBE and PROBE members also render other valuable services for our Society. A number of districts now conduct PROBE

seminars during their Spring and Fall conventions. Several districts have recognized its value by including PROBE workshops and seminars during their chapter officer training seminars (COTS). A 12-hour PROBE course will be part of the 1964 HEP schools to be conducted ar Reading, Pa. (July 31-August 2), Moraga, Calif. (August 14-16) and South Bend, Indiana (August 21-23).

A PROBE contest for an official heading for the PROBE-MOTER bulletin not only uncovered a number of Society artists but drew attention to the importance of an appealing, colorful, eye-carching masthead. The influence of PROBE and the Society editor's manual has not only increased the number but has also upgraded the quality of chapter bulletins. A number of districts now conduct annual contests judged by PROBE members to select their outstanding bulletin. The keen competition for the bulletin of the year awards has resulted in improved writing and reporting, broader coverage of Society news and improved appearance.

The PROBE influence has been evident in other ways. Our districts now have public relations directors to guide their PROBE activities. One chapter now has a five member PROBE

committee and another has separate officers for internal and external PR in addition to their bulletin editor. One section and several areas of the Mid-Atlantic District now have a full-time PR coordinator. The same district presents a 12-hour specialized course in show promotion and publicity during their show production workshop, which also has courses in business management and stage production, will be held at the University of Delaware on August 8-9, 1964. Members of other districts are welcome to attend this function which is designed to



this function which is designed to PROBE President Wilbur Sparks improve the chapter's annual "money" show.

What are the future plans of PROBE? The officers are currently developing a code of ethics for adoption at their annual meeting to be held in San Antonio during the International convention. There will also be a huge PROBE display rivaling the magnificenr exhibit at the Toronto convention in 1963. PROBE also plans to conduct an International bulletin contest and is currently developing the judging rules. Also being considered is a photography contest among PROBE members to uncover additional creative talent which would improve the visual presentation of our quartets and choruses given to the news media and used in show promotion pieces.

That is the story of PROBE. It has come of age and is now recognized for the important contribution it is making to our Society. Currently led by Wilbur D. Sparks, President; Dexter Cate, Vice President; Charlie Wilcox, Vice President and Senic Editor; and Joseph Griffith, Advisor; PROBE will continue to serve—our chapters, our districts, our quartets and choruses, our musical and administrative leaders—our Society.

for QUARTETS and CHORUSES

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Words and Music by VERNE ENGBLOM Arranged by CHUCK OLIVA Members of the Skokie Valley Chapter



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## WHAT'S GREY, SINGS, AND CARRIES A BLUE BOOK?

no, not a pay-as-you-go elephant!! but, let's take that ribbon from the elephant's trunk and wrap all your dues worry in one neat package, namely . . . pay-as-you-go Joe.

there should be a pay-as-you-go Joe not an elephant) in your chapter—ie'll accept your \$ \$ and  $\not\in \not\in$  on the installment plan.

PAY JOE, AS YOU GO



#### All new from Sony

\*Now available, model AD-5 a convenient custom designed flexible microphone holder.

An invaluable aid to the learning process, this 4-track stereophonic tape recorder now makes it possible to have professional assistance at the touch of a knob. Such desirable features as the student/teacher comparison switch permit the language student to match his pronunciation with the instructor's voice; sound-on-sound allows the music student to sit in or sing to pre-recorded professional accompaniment. Other deluxe features such as the pause control and digital tape counter, the self-contained power amplifier and speaker, provides unlimited versatility at school or in the home. Complete with portable carrying case and the new F-96 dynamic microphone. Less than \$219.50

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. . . .

The Tapeway to In 1948, during his first of two years as Ptesident of the Society, King Cole proposed that SPEBSQSA had achieved enough maturity to start thinking of a home of its own. It seemed like a dream at that time, but King's chapter, Sheboygan, Wisconsin, backed his thinking by making the initial donation of \$100 toward the project. It was accepted by the Directors, and King had a new job thrust upon him as Chairman of the International Building Committee. The response from other chapters was very encouraging, and within the space of a few years approximately \$25,000 in cash and slightly more in pledges were received to start the wheels in motion. Past President Jerry Beeler then brought into focus his Society Expansion Plan which was so well received that nine years later, in 1957, the dream became a reality with the purchase of "Harmony Hall" at Kenosha, Wisconsin.

Societies are really not very different from families; home owning brings certain added responsibilities. How would the purchase of this real estate affect the Society's "non-profit" status?

On February 11, 1957, International President Rowland Davis wrote to the Society's legal advisor, Mark Roberts, of the Grosse Point, Michigan Chapter, as follows: "The thought occurs to me that our Society might be well advised to form a 'S.P.E.B.S.Q.S.A. Realty Corporation, Inc.' which would be the owners of the Kenosha property.

"You would know far better than I whether a fraternal, not-

Shortly after the Chicago Convention, Harmony Foundation was incorporated, Harmony Hall was transferred to it, in trust, and, just recently, the Foundation attained Federal Tax Exempt status as a charitable and educational organization. Thus, donations made to the Foundation may be deducted by donors on their Income Tax Returns.

The Board of Trustees of the Harmony Foundation consists of nine men, all of whom are pictured in this article. At least five of the Trustees must be Past International Presidents of the Society, and only Past International Board Members are eligible to serve as Trustees. The manager of the Foundation is the Executive Director of the Society. He does not have a vote in Foundation affairs.

The trust agreement between the Society and Harmony Foundation may be terminated by majority vote of the Society Board of Directors upon written notice to the Foundation Board of Trustees.

Since its inception back in 1959, the Harmony Foundation has broadened its scope till it has become the educational and charitable arm of the Society. The stories of the worthwhile community projects of our individual chapters are legend, but prior to the Harmony Foundation there was never any way to adequately evaluate and correlate the contributions our chapters were making in both time and money.

Harmony Foundation makes it possible for us to know and publicize the fact that in 1963 our chapters donated over \$27,-



Harmony Foundation President O. H. King Cole is shown above left with fellow officers and trustees. Top row left to right are: Rupert I. Hall, Vice President; Clarence L. Jalving, Secretary-Treasurer; Jerry Beeler, John B. Cullen. Bottom row left to right: Rowland F. Davis, John Dawson, Henry F. Lewis, and Joseph E. Lewis. Society Executive Director Barrie Best (not shown) serves as H. F. Manager.

HARMONY
FOUNDATION:
The Society's
Charitable Trust

for-profit educational organization such as ours would be better off not to own property but to rent property from a 'realty corporation.' Certainly in case of a suit against either the membership corporation or against the realty corporation the attachable assets would be divided. What think you of this proposal?"

Mark replied on February 16, 1957, and part of his letter reads: "It is my recommendation, therefore, that we explore this matter further. Such corporation could well be named a 'foundation' and maybe 'Harmony Foundation'".

The involved legal processes of creating the foundation were undertaken by Mark Roberts, and at the International Convention in Chicago in 1959, and at the Board sessions held in Kenosha prior thereto, he presented the Trust Agreement and Foundation By-Laws which were approved by the Board of Directors. Here also the first Board of Trustees of the Foundation were elected, they held their first meeting and elected their first officers.

It was appropriare that King Cole, the man whose vision enabled Harmony Hall to become a reality, was named first President of the Foundation, that Rupert Hall, first S.P.E.B.S.Q.S.A. President, was elected Vice President, and that Mark Roberts, creator of the Foundation, should be its first Secretary-Treasurer.

000 to charitable causes, entertained 350,000 people on a gratis basis, and contributed over 40,000 man hours free to educational and charitable projects at a personal expense of some \$23,000. These figures represent the activities of approximately 35% of the Society chapters. It is reasonable to assume that full disclosures by all chapters would triple these figures.

This information comes to Harmony Hall on the Harmony Foundation Report Form, a brain-wave of Past International President Wayne Foor. He suggested that chapters who made charitable contributions should, instead of presenting a check to their recipient, send the check to Harmony Foundation who in rurn would make the donation and thus receive credit for ir.

Here again Mark Roberts gave a helping hand and suggested that the same effect could be attained by having the chapter make its contribution in the name of both the chapter and the Harmony Foundation.

Thus, in 1962, the Harmony Foundation Report Form came into being, and is rapidly gaining acceptance among the chapters as a means of fully appreciating the consolidated charitable activities of our Society.

Next issue: Some of the things the Foundation has done and aims to do in the future.

# THE HISTORIAN'S CHAIR



By
Dean Snyder
International Historian
7 Hunting Cove Place
Alexandria, Virginia

In the midst of a year duting which the HARMONIZER is publishing author Will Cook's readable and exciting series, "Melodies for Millions," the Society is sufficiently alive to the events and personalities of the past 25 years.

We honor history in this way. It's good that we do. We have reason to take pride in a quarter century of fun and fellowship, songs and service.

Previous Society Historians have used this page to dig up nuggets of information from a particular point in time—10 years ago, or 20 years ago, for example. We'll do this again—but perhaps nor this year.

Instead, the present occupant of the historian's chair has something else in mind. He wants to look at how the Society "preserves" the raw materials of its history and to present to the International President and Board recommendations for the "encouragement" of historical collections and of historical presentations to chapter and district gatherings, and to the Society-at-large.

There are men now in the Society

- -who were with O. C. Cash in Tulsa on April 11, 1938
- -who were at the first contest-convention in 1939
- —who sang with Norm Rathert in the first organized chapter chorus
- —who joined with Frank Throne in the old Chicago No. 1 Chapter, et cetera . . .

but not many.

Our members today are a new breed and we are decidedly in the "third generation of leadership." To them history is, in ttuth, a thing of the past.

#### Why bother with history?

Why borher? Because many men are curious to know. Because the past is prologue—the "Intro" to the songs we sing. Because it's fun to dig, to discover, to derive fresh meanings from the past, and thereby to dignify what we presently do. Also because the preservation of historical material and the oral and written preservation of it can be another in the many "hobbies within a hobby" for which SPEBSQSA affords a creative outler.

Chapters and districts and, of course, the International Headquarters must be or become historically minded. Many already are. Some fine chapter and district histories do exist. For the Society as a whole Deac Mattin's Ten Year History (1948) and Will Cook's episodes recording 25 years are in print.

and Will Cook's episodes recording 25 years are in print.

Now look ahead. At every level of organization there is a realth of raw marcrial and more is being created rapidly—corsespondence, programs, photographs, manuals, directories, agendas, reports, bulletins, news clips, perhaps verbatim tape recordings or recollection. Some of this has no permanent value and will disappear. How much should be preserved in the his-

torical file is more than a casual administrative decision. Historical guidelines are needed and should be forthcoming during the current years.

Who should bother with history?

The answer is: any member who is interested. Let those who are curious dig for the historical facts and pass them around through conversation and talks, letter writing, or in articles suitable for Society circulation in our publications. This search is broader than to assemble the record of Society administration and of special events, and the anecdotes of our personalities and men of note. The historical facts about old songs, famous quartets (pre-Society), early occasions for "barbershop" such as the old-time minsttel and vaudeville shows—all these, and more, are proper fields for exploration by the historically curious member.

Official sanction and recognition

Every chapter and every district should have an historical file and an officially appointed historian. Reasonable expenses should be budgeted in support of such activity. It would be desirable for at least one chapter program each year to have an historical flavor—perhaps during Hatmony Week or on the occasion of an "old-timers night" honoring those who helped to create and sustain the chapter. District leadership training sessions should give some sense of historical petspective to incoming officers. The rationale for all this is that, when properly presented, history can create pride in the Society and deepen the loyalty of all members.

At the International level the importance of history has long been recognized. In an early year (1941) Deac Martin was appointed to rhe historian's chair and there has been an unbroken line of successors—Dick Sturges, Hal Staab, Bill Otto, Stirling Wilson, and Cal Browy. The late "Professor" Wilson served the Society in rhis capacity for nine years, compiling and writing between 75,000 and 100,000 words of narrative. The Kenosha office is the natural repository for historical material having Society-wide significance, as it is for the priceless collection of old songs which we possess. A fresh look at the importance of history will result in re-evaluating what we now have, separating the whear from the chaff, inviring additional material (such as the selected correspondence of men who have served in leadership positions), and beginning the collection of raw material for the benefit of the future author of the Society's 35-year story.

(Editor's Note: Dean Snyder will welcome correspondence and inquiries from any and all of our historically minded brethren. He has served in many responsible positions in the Society and is a Past International First Vice President.)

# Those Incomparable Nighthawks

By George Shields, Past International Board Member, Toronto, Ontario

Getting to know Ontario's beloved "Hawks" is a stimulating and rewarding experience—a fact readily confirmed by so many Barbershoppers throughout our Society. Being asked to contribute this feature article means a great deal to me, but picture yourself being closely associated with Jim Turnet and Bert Ellis for over 13 years and Greg Backwell and John Sutton for nigh on nine years and then endeavor to write a one page summary of their contributions to all phases of barbershopping!

mary of their contributions to all phases of barbershopping!
Perhaps we use the word "dedicated" too ofren in connection with this crazy hobby of ours, but this review is proudly dedicated to four guys who are continually proving their love for our Society by untiring service to its aims and purposes. All of us know they can "auction off" songs that in quick succession ring us out of our seats, move us to unashamed tears and "roll us out of bed in the morning with out sunny side up", but that is only patt of the story! Let's take a closer look at each of the four "parts" that combine to produce those chords about which Barbershoppers have been talking ever since the 1960 Dallas International.

Tenor—GREG BACKWELL—31 years of age, married to Betty and father of Beth and Duke (3 and 1, respectively). A former YMCA instructor turned commercial artist, he recently founded the OLYMPIC ART STUDIO—a venture in which we wish him every success. Within a year of joining the London Chapter (1956), Greg won lasting fame as originator of "Joe Barbershopper"—that familiar little guy who keeps popping out from behind the pages of practically every Society publication. Many of the "new" chord structures that set the Nighthawks apart were first sorted out and sounded out in the mind of this talented performer, and it's an experience just to be with him when one of those chords hits.

Lead—JIM TURNER—36 years of age—half of which have been spent as a member SPEBSQSA—father of Allan, Bruce and Craig (12, 8, and 4, respectively). A former Safety Inspector, he recently went into partnership with fellow Barbershopper "Stan (The Man) Vronsky", in the LONDON DRAINAGE COMPANY. Jim has led the London Chorus to numerous District triumphs—not to mention 4th place International Medalist ranking in 1958. Jim is also a certified Harmony Accuracy Judge, served a three year term as Contest and Judging Chairman of the Ontario District, and still takes part in numerous craft sessions and quarter coaching assignments. As current London Chapter President, Jim has the added responsibility of seeing that his MEN OF ACCORD get to San Antonio (and back), besides making certain that the HAWKS are in top shape for the International Preliminaries.

Baritone—JOHN SUTTON—34 years of age, married to



The Nighthawks, current Second Place Medalists, have been holding down top spots in the competition circles for years. They are shown above after winning their first medal at Philadelphia in 1961. Left to right they are: Greg Backwell, tenor; Jim Turner, lead; John Sutton, baritone; and Bert Ellis, bass.

Della and father of Sherry and Brian (10 and 7, respectively). In partnership with his uncle, he runs a 70-acre fruit fatm just outside London. John has been a Society member for 13 years, first joining the Leamington Chapter, where he served as Secretary. He is also a past vice-president of the London Chapter. His secretarial and business experience made him the obvious choice as Business Manager and Contact Man—a chore that he handles with skill and promptness.

handles with skill and promptness.

Bass—BERT ELLIS—45 years of age, married to Maxine and father of Doug, Mary and Billy (11, 10 and 5, respectively), Bert is a carpentry shop foreman. A London member for 13 years, he is a Past Chapter President and Joe Barbershopper Award Winner, a past District Area Counselor, and a valued

# Getting to

member of the District Nominating Committee. How Berr first started to sing makes a fascinating account. While convalescing in North Africa from war wounds, he was informed that his lungs were in serious condition. The doctor asked a question that startled Bert. "Can you sing?", he said, whereupon Bert gave him the equivalent of: "Whar are you, some kind of a nut?" The doc told Bert to climb to the top of a nearby high ridge, take long, deep breaths and try to sustain a note for as long as possible. Feeling rarher foolish at first, Bert began to appreciate some of the sounds that poured forth. After the war, a friend asked him to join the London Chapter and the memory of those pleasing notes, coupled with his first-hand knowledge of the therapeutic value of singing, prompted him to give it a try. Thus was "born" one of the great Society basses and a heckuva nice guy!

I could easily go on and on, detailing thrilling events such as their trip to London, England, where they sang for Prince Phillip, their conquest of Dallas, subsequent Medalist ranking in Philadelphia and Kaosas City, the first time they sang "Auctioneer" at a barbershop gathering, their appearance at the Seattle World's Fair and their second-place honors won in Toronto at our 25th Anniversary Celebration. However, space doesn't permit this and the stories will have to keep. One particular thrill awaits the members of this foursome and we fervently hope that it will be provided in San Antonio. Win, lose, or draw, though, to me they'll always be "Those Incompatable Nighthawks!".

### Police Named Them "The Four Rascals"

The place was Lynn, Massachusetts and the year was 1950. Frank Spitito, a member of the Matblehead Chapter was busy getting talent lined up for the annual police department talent show.

Frank was tickled to death when a young boy, just entering his teens, walked in and told him he and three of his friends wanted to enter the contest and sing. Frank rook an immediate interest in the group and soon the police station was the site of many reheatsals as Frank molded their "street corner" hatmonies into really fine barbershop harmony.

On the night of the talent contest, Frank was MC'ing, and as he looked into the wings to introduce the four youngsters, inspiration sprang a name to his mind. "Ladies and gentlemen

... The Four Rascals."

And thus a name was born which was to thtill barbershop

audiences throughout North America, appear on the jacket of records which are sold in music stores everywhere, and propel four young men into the Medalist rank of the Society.

The boy who walked into the Lynn police station was Jim Vienneau, now an "ancient" 24, and the only original member of the Four Rascals. Dick joined brother Jim in 1958, lead Tom Spirito in 1959, and the latest edition is tenor Emerson Carley, a Rascal for only a few months.

The original Rascals soon became favorites among Massachusetts Barbershoppers and were adopted as tric Company. He and his wife, Lois, have a six month old daughter, Lisa Marie. Besides singing, he is very interested in sports. He has been a member of the Society for nine years.

DICK VIENNEAU, bass, 30, joined the quarter in 1958. Dick, a food distributor, and his wife, Barbata, have six children ranging in age from thirreen years to six months. He served two years in the U. S. Atmy and is an avid bowler and golfer. He has been a member of the Society for nine years.

EMERSON CARLEY, tenor, 32, is the newest member of the quartet. For the past eleven years he has been a communication consultant for the New England Telephone and Telegraph Company. He and his wife, Patricia, have four children ranging in age from ten years to one month. He served in the U.S. Marines for two years and his hobbies are golf and hockey. He has been a member of the Society for five years.

# Know Them

mascors by the Salem Chapter. Tom began to coach the quartet in the early 50's, when they became chapter members, and eventually stepped into the lead spot.

Their present coach is Lou Perry of the Needham Chapter, a part time jazz musician with a real feel for Barbershop. Not only does he coach the Rascals but he writes many of rheir arrangements and acts as an "inspirational force" for the quarret. At least those are the words of Tom Spirito.

As with mosr Society quarters, The Four Rascals have worked their way to the top; their rise has been steady, not meteoric. In their first International, at Chicago, they placed 34th. The next year they became Northeastern District Champs and, with Lou Perry in the coaching slot, came home 21st from Dallas. In 1961, in Philadelphia, they jumped to 14th, and then in Kansas City rose to 7th as the audience bathed itself in tears over "Little Pal."

Already favorites throughout the country, The Rascals moved into Toronto for the Society's Silver Anniversary as one of the quartets to watch. And as Barbershoppers and judges alike watched and listened, The Four Rascals again wove rheir magic pell through ballad and toe-tapper alike to wind up in the oveted fifth spot—Medalist at last!

Just who are the Four Rascals? Well, let's take a look: JIM VIENNEAU, baritone, 24, is the youngest and the only original member of the quarter. Jim is a machinist for the Cannon Elec-



The FOUR RASCALS have grown up, or at least one would think so comparing the above picture to others posed in their typical "rascal" attire. From left to right they are: Jim Vienneau, bari; Tom Spirito, lead; Dick Vienneau, bass and newest Rascal, Emerson Carley, tenor. The original Rascals are shown lower right in their youthful days. Jim Vienneau (left) is the only remaining member of the original group.

TOM SPIRITO, lead, 33, joined the Rascals in 1959. He also serves as contact man for the group. He and his wife, Patricia, have a daughter, Lisa Marie, six months old. Tom, a social work supervisor, has been with the Lynn Public Welfare Department for ten years. He served four years in the U. S. Navy. He has been a member of the Society for fifteen years.

There they are—four men who enjoy singing . . . who receive an intense satisfaction from entertaining people. Dress them in snappy, gay-nineties costumes that reflect the origin of barbershop singing and act as humorous counterpoint. Add to these ingredients that richness of harmony and those good old songs that seem to make the world we live in a little bir brighter. Mix well with a desire ro win, natural ability, and that indefinable quality of being able to enterrain with effortless ease.

These are the Four Rascals.

# Minneapolis Chapter Exemplifies

By Bob Dykstra, Vice-President, with special assistance by Olaf Lee, Immediate Past President, Minneapolis, Minn. Chapter

In Gainsville, Florida, recently, the Chairman of the Department of Pediatrics of the University of Florida was granted the 1963 E. Mead Johnson Award for outstanding research in pediatrics. At about the same time in Minneapolis, Minnesota, an attractive young mother contacted the show chairman of the annual barbershop parade of quartets and asked to become part of the traditionally all-male production. On the University of Minnesota campus in famous Northrop Auditorium, a group of wide-eyed freshinen were being exposed to the cultural aspects of their upcoming college life by arrending a concert entitled "An Exposition of the Lively Arts" produced by the Department of Concerts and Lectures for Freshmen Welcome Week. These culture-seeking reenagers were treated to the works of Haydn, Handel, Liszr, Verdi, Tchaikovsky, and — Sigmund Spaeth. They thrilled to performances by a string quartet, a concert pianist, an operatic soprano, a baller dancer, and—a barbershop quarrer. Three seemingly unrelated events —an award to a doctor in Gainesville, an offer to help by a young lady in Minneapolis, and a concert for college freshmen on the University of Minnesora campus. Three events, however, which exemplify the "grand alliance" of three oursranding Minneapolis institutions: The Variety Club Hearr Hospital, rhe University of Minnesota, and the Minneapolis Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. All three incidents are part of the same story—the story of a dedicared group of men who share a love for barbershop harmony and a love for their fellow man. It is a story of three agencies which have cooperated throughout the last fourteen years to provide over seventy thousand dollars for research into the causes and rreatment of rheumatic fever, congenital heatr disease, and various cardio-vascular disorders.

#### THREE-WAY MERGER REAPS MUTUAL BENEFITS

To begin the story it might be well to expand somewhat on the incidents depicted in the first paragraph. The winner of the award for outstanding research in pediatrics was Dr. Richard Smith, who began his award-winning research while a member of the staff of the Variety Club Heart Hospital. Moreover, he was able to conduct his research in the hospital only because funds contributed by the Minneapolis Chapter of S.P.E.B.S.Q.S.A. were available to construct certain essential laboratory equipment. Thus it can be said that the chapter played a very definite role in launching what should be a long and fruitful career in medical research.

The young mother who wished to be a part of the annual barbershop harmony show was a former heart patient who was deeply appreciative of the work of the Minneapolis Barbershoppers and who wished to take this means of demonstrating her appreciation. Newly developed heart surgery techniques had enabled her to lead a normal life and she wanted very much to express her thanks to an organization which helped to provide funds for heart research.

Dr. R. W. Browne, Minneapolis Barbershopper primarily responsible for bringing together the Minneapolis Chapter, the University of Minnesota and the Variety Club Heart Hospital, is shown right.



The university's role in this story is illustrated by the incident involving freshmen during Welcome Week. The University of Minnesota aids the Heart Hospital and the Minneapolis Chapter of Barbershoppers by making available the facilities of Northrop Auditorium for the annual Parade of Quartets, the benefit show from which proceeds are donated to a special research fund of the Variety Club Heart Hospital. The quartet show is presented by the University Artists Course as a special concert and as such a barbershop quartet is asked to appear on the University of Artists Course Preview, which is presented for entering university freshmen as part of their orientation program. So it is that four-part barbershop harmony takes its place as an art form alongside the opera, the ballet, and the string quarter.

ADOPTED SOCIETY "AIMS" YEARS AGO

Community service, of course, as an integral part of any chapter's operation, is explicitly called for in the Society's Code of Ethics, one of which reads: "We shall render all possible altruistic service through the medium of barbershop harmony." The Minneapolis Chapter throughout its history has been committed to this end. Following its organizational meeting early in 1944, the chapter very quickly adopted the policy, still followed today, of making regular singing visits to hospitals, settlement houses, nursing homes, and other groups of less fortunate individuals. In addition, the chapter, practically from its inception, made numerous and vatied monetary contributions to worthwhile projects. Nevertheless, the leaders of the fledgling chapter continued to search for some permanent chairty which would provide the motivation for future altruistic fund-raising activities.

The year 1951 provided an event of monumental importance to the ciry of Minneapolis, to the people of the world, and to rhe service-minded Minneapolis Batbershoppers. Early in rhat year the Variety Club Hearr Hospital opened its doors. This new hospital dedicated itself to rhe dual role of specialized treatment of cardiac patients and research into the causes of and problems arising from heart disease. Naturally, money for research in rhese early days was limited and the research program was desperarely in need of funds which could be used to purchase research equipment, provide research laboratories, and attract research-oriented young doctors. This need for funds came to the attention of many interested citizens and groups, including the now-thriving Minneapolis Chapter of S.P.E.B.S.Q.S.A. which was experiencing a need of its own.

# 1964 Emphasis on Community Service

Three annual quartet shows had been held in the years 1948, 1949, and 1950 in the somewhat cozy confines of West High School, and it was becoming increasingly evident that a larger audirorium was needed to accommodate the ever-growing throng of barbershop harmony enthusiasts. As a result, covetous eyes were turned toward spacious, beautiful Northrop Audirorium in the heart of the University of Minnesora campus.

Chapter leaders, including Dr. R. W. Browne, made sure that these two independent needs—the need of the Variety Club Heart Hospital for research funds and the need of the Barbershoppers for a larger auditorium—came to the attention of the University of Minnesota Director of Concerts and Lectures,



The Mel O'Dons, one of Minneapolis' most active foursomes, are shown above as they sang for children at the Variety Club Heart Hospital. "Dons" from 1 to r are: Bob O'Gorman, Don Grote, Mel Johnson and Don McRae.

James Lombard. Mr. Lombard, sensing the opportunity to encourage a service-minded group of singing enthusiasts, to help solicit funds for a very worthwhile charity, and to provide a distinct form of musical entertainment for regular patrons of Northrop Auditorium, rook it upon himself to get permission from the university administration to grant the Barbershoppers use of these excellent facilities. Thus it was that on February 10, 1951, Northrop Audirorium opened irs doors for the first rime to lovers of barbershop quarter harmony. Quarters who appeared that memorable evening included the Ewald Golden Guernsey Quarrer, Minneapolis-Moline Kaucho Quarrer, Cardinals, Aquatennials, Northern Pikers, Gay Nineties, Hi Lo's, and Four Chorders. This 1951 show, the Fourth Annual Parade of Quarters, but the first to be offered as a special concert presenred by the University Artists Course, attracted four thousand persons, enabling the Minneapolis Chapter to contribute \$2,700 to the Variety Club Heart Hospital. These funds, as well as all subsequent funds donated by the chapter, were earmarked for research equipment to be selected by the hospital staff. This first gift was used to purchase a 350 liter Tissor Respirometer, a Flame Photometer, and a Beckman Model DV Quartz Spectro-

That was only a beginning. Fourteen annual parades have since graced the Northrop stage and nearly all have played to sell-out crowds of 4,700 patrons. Listing the quartets who

have appeared on these shows is like calling the roll of "Who's Who" in barbetshop quarter singing. For example, among past International Quarter Champions who have harmonized at Northtop are numbered rhe Mid-States Four, Buffalo Bills, Schmitt Brothers, Four Teens, Vikings, Four Hearsemen, Confederates, Gay Notes, Evans Quarter, Town and Country Four, and Sun Tones. Add to this tremendous array of talent, an outstanding annual chorus production which is written, directed, produced, and staged by local Barbershoppers, and it's obvious why Minneapolis has come to be associated with the best in barbershop harmony.

#### \$70,000 HAVE BEEN POURED INTO FUND

As a result of these shows, contributions to the S.P.E.B.S.Q.S.A. Special Research Fund of the Variety Club Heart Hospital total \$70,000. These funds have been used for buying intricate instruments such as those bought by the proceeds of the first show, for furnishing laboratory space for brilliant young doctors, for air-conditioning laboratories to petmir summer animal research, and for various other purposes consistent with the general objective of learning more about heart disease. Indirectly, at least Society contributions have played a role in a number of major medical breakthroughs.

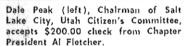
One significant achievement of medical research is medicine's greatly increased knowledge concerning treatment of rheumatic fever. Prognosis for the rheumatic fever patient has been improved considerably in recent years. For one thing, doctors have been able to reduce greatly the probability of recurrence of the disease. Then roo, unbelievable strides have been made in heart surgery techniques enabling doctors to correct heart defects which may arise as a result of the disease. Comparable effort is being expended in other areas of hearr research. In the words of Dr. Robert Good, American Legion Heart Research Professor at the Variety Club Heart Hospital, "Funds contributed by the Barbershoppers are used as 'seed money' to get worthwhile reseatch underway. Once promising research is started, contributions to keep it going are somewhat easier to obtain. In this respect the S.P.E.B.S.Q.S.A. Research Fund is absolutely invaluable."

The Society's International President, Dan Waselchuk, has outlined a program for the coming year which emphasizes service—service by barbershop chapters to their communities and by the Society to worthwhile educational and charitable projects. The Minneapolis Chapter, along with its co-workers, the University of Minnesora and the Variety Club Heart Hospital, concurs wholeheartedly with this emphasis. To this group of Barbershoppers the "S's" in S.P.E.B.S.Q.S.A. have long symbolized Singing, Sociability, and SERVICE.

Dr. H. Mead Cavert accepts check for Special Research Fund of Variety Club Heart Hospital from 1963 Minneapolis chapter President Olaf Lee, right.









Utah's Governor George D. Clyde made a short address during the special benefit show.



Left to right: Hank Groen, Larry Kaufman, The artificial kidney machine, is Bob Roberts, Al Fletcher and (kneeling) shown above as it appeared in opera-Art Shelton, all Salt Lake City Chapter tion in the Highland High School lobby Board Members, inspect artificial kidney the night of the show,



## Salt Lake City Service Project Attracts International Attention

By Bob Roberts, Editor Salt Lake City, Utah "Spotlight"

Salt Lake City, Utah-It all started with an air disaster in Ankara, Turkey, which resulted in 196 casualties-most of them burn victims. An artificial kidney was urgently needed, and Salt Lake City, Utah decided to adopt Ankara as a "brother-city" and provide the hospital equipment needed. A citizens committee was formed under the chairmanship of United Airlines executive Dale Peak; schools, churches, and 96 civic groups combined rheir efforrs and money was raised to provide the needed kidney machine along with sixteen disposable filters.

But as Salt Lake became betrer acquainted with its "brother city" in the Middle East it became obvious that much more had to be done: more disposable filters at \$60.00 each (they can only be used one time) and a desperately needed new wing for the children's hospital.

Yer all immediate sources for obtaining money in Salr Lake City had been exhausted. It was at this stage that the Salt Lake Beehive Statesmen provided the answer: a gigantic barbershop harmony benefit show.

The response was immediate. Young Democrats and Young Republicans banded together to promote ticket campaigns; in spite of the crisis on Cyprus the Salt Lake Greek Orthodox

Shown below as they signed the Scroll which was given to the Turkish government are from left to right: Frank Walker, Howard Kelly, Keith Kelly, Carlos Perkins, Don Miller and Jerry Allen (signing), all Salt Lake City Barbershoppers.

"The funnlest quartet west of the Atlantic Ocean," the Selt Flats, are shown below as they dld their part of the benefit. From left to right they are: Milt Christensen, Dale Taylor, Jim Wheeler and J. Carl Hancoff, who also MC'd the affair.

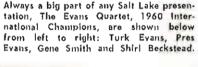
Church endorsed the show for the Turkish city; Utah Governor George D. Clyde became part of the show; and telegrams of encouragement poured in, including wires from Sargent Shriver, Director of the Peace Corps, Utah Senator Frank E. Moos, and Utah Congressmen Button and Lloyd.

What a show it was! To a packed auditorium the Beehive Statesmen sang as never before, augmented by The Salt Flats, the incomparable Evans Quarter, and even a girls quarter from the University of Utah which sang a song in Turkish. Governor Clyde led the audience in a standing ovation as the currain closed.

Best of all, the performance, which was recorded for further use by the Voice of America, raised \$3,000 (including a \$200 check from the chapter) for Ankara-enough to pur a complete wing on the children's hospital, enough to purchase sufficient spares for the kidney machine to make it an efficient unit.

Indeed it was with justifiable pride during the intermission of the show that each member of the Beehive Statesmen walked on stage and signed a special scroll to be presented to the people of Ankara from the people of Salt Lake City.

A tale of two cities, of brotherhood and service through Barbershopping.









#### Award Winner Recruits Twelve

By Don Cowles, Member, Oswego Valley, N.Y. Chapter

Our newest "Man of Note" award winner, Fred Harper, is a member of the Oswego Valley, New York Chapter and started singing four-part harmony when he was a senior in High School.

He joined the Society in the summer of 1953, while living at home in Oneonta and farming with his dad. Later that year he was inducted into the Army and it wasn't until 2 years later, in Ludwigsburg, Germany, where he was stationed as a Chaplains' Assistant, that Fred was able to stand srill long enough to organize a

quarter. This peaceful state of affairs lasted until his discharge in 1956 when he enrolled in Vermonr University.



While at school Fred married the former Carol Ed-

Fred Harper

dy, joined the Burlington, Vermont Chapter and during his membership wirh this chapter served as Program Chairman, Membership Chairman, and Show Chairman.

The Harpers moved to Herkimer, New York after Fred became Assistant County Agricultural Agent. While at Herkimer, Fred joined the Utica, New York Chapter, and became a member of the "MO-VAL ALRES" quarter.

VAL-AIRES" quartet.

Another job transfer brought him ro Oswego, New York and here Fred was temporarily without a chapter. It didn't take him long, however, to find singing confederates in Oswego, and he soon helped organize the Oswego Valley Chapter. He has held the following posts in the Chapter: Show Chairman (2 years), Program Chairman, Music Committee and Membership Committee Member. In addition to these duties Fred also organized a quartet, "The Port City Four", which became a registered quartet this past summer.

To date Fred has received credit for bringing twelve new members into the Oswego Valley Chapter, and attributes his success to the following recruiting methods: (a) find prospects by contacting organizations such as "Welcome Wagon" and other community singing organizations; (b) invite the prospects and bring them to the meetings, introduce them to fellow members, and through a good program insure that they enjoy themselves; and (c) most important of all, follow up; prospects may not feel at ease after only one meeting and if this is the case, invite them and bring them until they do.

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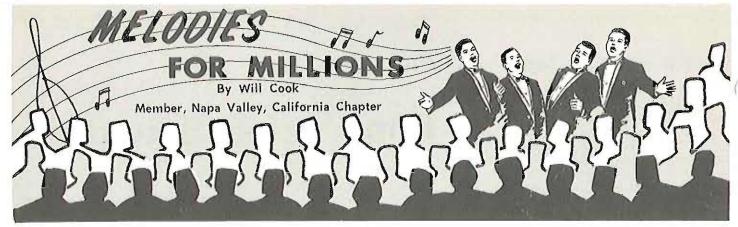
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to South America, Mexico and leading U.S. cities



This is the third installment of the Society's 25 year history which will be appearing in four page segments in the HAR-MONIZER 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 1946 International Quartet Contest was held in Cleveland, and 75 quartets participated. The Society had come a far piece, harking back to the days when a contest was a popularity thing and the audience, or musically unqualified judges, picked the winner, and mostly on showmanship and audience appeal. The officers had hammered out a judging program, still a bit crude, but certainly soundly founded, and qualified men were on the panel, men who knew barbershop, knew how to sing it, and knew how it ought to be sung.

After the last chord had been sung and the judges' total was given to the announcer, the *Garden State Quartet* from Jersey City emerged as the International Champions, and the *Kansas City Serenaders* were fourth-time bridesmaids, in second place.

Dr. Sigmund Spaeth, renowned 'Tune Detective' of radio days, emceed the show to a sell-out crowd of eight thousand, and *The Misfits*, 1945 International Champions, entertained the audience while the judges tallied rhe final score.

So what was all the hollering abour?

Ask any Barbershopper what happens when four men, each singing their note of a chord, hit it right, lock it and stand there with that stupid, my-God-this-is-real-bliss look on their faces.

He'll tell you that this is living, really living.

The man who sings in a quartet understands a lot. He knows what a good chord sounds like.

And like the jazz musician, he failed to realize, for a long rime, that his music was universally appealling only to those performing.

Barbershoppers were baffled, and many still are, by the fact that the people who listen to it do not get the smash out of it that the singers do. They may like to listen ro it, love to listen to it, but the real knock is to sing it. Get them singing four-part harmony and you've really reached them.

Old time tent-preachers knew this. Get them stamping, get them shouting Hallelujah, and you've opened the door for the Lord to come in.

The answer was obvious: get a man to sing in a quartet and you've just landed a new Society member.

Great idea, only it didn't really work.

It took a fair voice and a good ear to fall inro a quartet, even when singing the simplest harmonies and there were a lot of men around with the desire to sing, but not the talent for quartet work. Not right away at least.

... the chorus: happy home for "fifth wheels"

Born of necessity, the barbershop chapter chorus was the answer to countless thousands who could make the weekly meetings, learn their music under a musical director, and sing up a storm.

Things were changing. Woodshed barbershopping was losing ground to the written arrangement. Frank Thorne, incoming president and bass of the 1942 Champions, The Elastic Four,

was one of the first men to rely on the printed arrangement. Prior to this, most of the quartets put their music together strictly by ear, but Thorne, and a few others, believed that a house is better built when a plan is followed. His quarter, *The Elastic Four*, was organized specifically to win the championship, and Thorne, as organizer, auditioned them individually, arranged the music, rehearsed them, and won the conrest.

He liked the practical, business approach to his music and his administration.

The chorus was taking on a stronger, more decisive role in barbershop harmony.

A lot of influential barbershoppers didn't like it.

A lor of them still don'r although the chorus is established beyond doubt as the finest training ground for the best quartets, and certainly the medium that holds the bulk of our members in the Society.

Frank Thorne, a controversial man at best, felt the rumblings in 1946 when he said, "There have been complaints from a few members that our chapter choruses are not in keeping wirh our Society traditions for the reason that they do not produce quartets."

And while some complained about the chorus singing, the written arrangements and loudly declared conditions were going from bad to worse, the Society took on members and there was ralk about having an International Chorus Contest, where each district would present its best chorus.

A very brave man, Carroll P. Adams broached that radical idea, but it took root.

They argued, fought, disagreed, and became disagreeable, but the idea was sound and planning began at the grass roots level.

. . . O. C. Cash never wanted us to be so organized

O. C. Cash was a regular contributor to the Harmonizer. He wrote a breezy column that was easy to read and easy to forget; it seems that Cash's attitude was: we're having a lot of fun here so let's not spoil it by thinking about it—it was an attitude that was shared by thousands of his barbershopping friends, for a bare handful in 1946 really took the Society seriously, or considered it a musical contribution to our cultural literature.

Some did though.

A lot of these men were leaders.

They realized that progress was essential and inevitable.

Deac Martin, a barbershopping patriarch, has long been the sharp needle, reminding Barbershoppers that although they are amareurs, rheir singing must be professional, their jokes clean, and their conduct above reproach. Through his regular column in the Harmonizer, Deac has prodded and pushed and reminded and scolded and edged noses out of joint with his observations, bur his batting average of being right is pretty astounding.

Things were looking up all over.

The August, 1946 issue of the Harmonizer listed thirty-two

new chapters chartered since April of that year. Chartering in those days was some different than today. A charter could be obtained by one man by simply writing in and asking for it. Yearly dues were so low that they wouldn't buy two glasses of cheet at your local pub today.

In some areas, the organization was still a little loose.

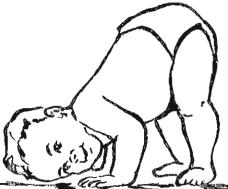
And gitls were getting into the act by busting the same kind of chords as the men, only pitched up a little, and this caused some snarling among the boys. The men were getting nervous, not only because the gitls could sing well, but because the men were in danger of losing what they assumed was a private hobby.

They were right.

#### . . . there'll be some changes made

Milwaukee was the 1947 Convention site and a few things were going to be different.

First, there were going to be five quartets in the finals; that was whittling the number down some, and the explanation seemed logical enough: they didn't want to bote the audience. In the Cleveland convention, the main criticism seemed to be



that the audience came to "see some fun and the quartets were serious."

Shows you how the barbershop audience of to-day has changed. We're looking for champions, not to have the tenor hit the bass in the pan with a Boston creme pie.

Frank Thorne was stepping down as International President and he left his mark. Thorne made some strides in the contest judging program and, sutprisingly enough, they had a rule that kept a member from singing in more than one quattet.

Some members thought it very unreasonable because a fifth man was not allowed on stage to direct the quartet.

Judges were now working in four categories: Musical and Voice Atrangement, Harmony Accutacy, Voice Expression, and Costume and Stage Presence.

The Society now had a code of ethics with teeth in it.

And the members were shaping up, accepting a tesponsibility along with the privileges.

Frank Thorne believed that the best way to have fun was to cut out a lot of the nonsense. He believed that organization on all levels, and competent musical leadership, would build a strong Society.

He was right.

The women were still coming on strong. And there was a new name going around: Sweet Adelines. Not the song. An organization of women devoted to—you guessed it—batbershop harmony.

#### ... some of the problems are still with us

Back at the tanch International was still wrestling with a method of getting chapter secretaries to answer their mail and treasurers to come up with their yearly dues.

Some chaptets got themselves suspended and went right on singing, right on putting on shows.

The attitude of a lot of members was: International, who needs it?

Back on the farm, the president and his board were drawing together, rightening up loose ends, and opening new lines of

communication between the International office and the chapters

You could buy manuals now that told chapter officers how to do things. Music could be putchased so that members sang assured that their harmony was really bathershop.

They trained judges so that the contests in the districts were more uniform.

And the hatmony went marching on. The kick was the same. It was just taking on a little polish.

And this year's champion had the musical edge on last year's. The *Doctors of Harmony* did it in Milwaukee; they walked off with the International Championship, and to the judges' sutptise, the quartet sang numbers arranged and composed by their tenot, Jumbo Smith.

And the Serenaders did it again, took second place for the fifth time.

Maurice Reagan, Chaitman of the Judging Committee, held a meeting before the contest to make sute the judges knew the tules. Reagan, one of the fine arrangets and technical musicians

in the Society, continually sought to tefine the judging program.

Charles Merrill stepped into the International Ptesident's spot, and brought to International executive ability and sound musical background, for Merrill had already established himself as a top chorus director and arranger.

Like it or not, things were moving along and the Society was gaining in members and in respect for its aims and performances.

Frank Thorne was still hammering away: "The success of our Society is dependent on the success of its chapters. The success of the chapter is dependent on the maintenance of interest in chapter meetings."

And all the while the songs kept pouring out, at the PTA meetings and the lodge clubs and on the chapter shows, and it was pretty good music.

#### . . . we started to recognize our public

Barbershoppers were changing their minds about one thing: they now cared what the public thought of them and quarters went out of their way to sing the things the public liked.

It was a rate thing now to hear a quartet, standing on a stage before sixteen hundred people, sing just the things that thrilled them the most.

Public Relations was a word you were heating a little mote of. In 1947, International had in effect the following committees: Achievement Awards, Chapter Methods, Community Service, Contest and Judging, Districts, Ethics, Executive, Finance, Harmonizer, Inter-Chapter Relations, Laws and Regulations, Membership, Old Songs, Public Relations, Resolutions, Song Artangements, and Ten-Year History.

A lot of committees, you say?

There were a lot of members, a lot of ideas, and the Society was growing, maturing.

The August 1947 issue of the Harmonizer contained the song: Keep America Singing, composed and arranged by Bill Diekema, an International Board member and member of the Society's College of Arrangers.

Frank Thorne captured the same sentiment in another song, also called *Keep America Singing*, but the Diekema version caught on and today the Thorne song is rarely heard.

International was getting into the mail order business. A member could buy, in addition to music and folios, lapel but(Continued on next page)

THE HARMONIZER—MAY-JUNE, 1964

MELODIES FOR MILLIONS—(Continued from page 21) tons, windshield stickers, SPEBSQSA license plate frames, celluloid ID badges, and a SPEBSQSA Zippo lighter.

Imagine that!

Deac Martin was complaining loudly about quartets losing the melody just so they could bust a ringing chord. Deac wanted quartets to stick with the melody, nor change it so they could introduce a new chord.

Quarters howled about that.

But today you'd bettet sing the song. The judges are wairing for digressions from the composer's score and penalize for flagrant changes.

So there you are, everyone figuring Deac is wrong again and

then it turns out that he was right.

Barbershopping, once confined mostly to the east and midwest, had spread out, with California blooming along, and Oregon sporting chapters. New members meant new problems and somehow International rose to the challenge.

. . . who's minding the store?

Barbetshoppers, being human, had always demonstrated some very irritating characteristics. International dues increases were met with bellows of rage and suspicion. Some were so stupid as to believe that the headquarters staff lived in Roman splendor on the accumulated fifty cent pieces.

The truth of the matter was diametrically opposite. A glance at the occupations of neatly every International Officet—and they are all listed in the Harmonizet-immediately demonstrates that these men were all successful in business, and many wealthy in their own right.

They poured money like water into the Society and many carried it on their pocketbook for years while it struggled to

support itself.

An International officer in 1947 not only had to have talent and enthusiasin, he had to have a nice bank balance to support not only his own hobby, but the hobby of those thoughtless ones who contributed little other than a big noise.

Oklahoma City was the convention site for 1948 and the all

events book cost five dollars, American money.

Prices have gone up, haven't they?

There were a few new rules, firm, of course.

Quartets were forbidden to sing modern harmony numbers. Each song had to end on a major or tonic chotd.

The entrance and exit of the quartet was part of their stage presence.

Penalties would result from the melody being changed so that it couldn't be recognized.

A quarter did not gain points for writing or arranging their own

songs.

An occasional chord, with the tenor below the melody, was permissible as long as it did not become characteristic.

Period costumes would not win points over uniform dress.

Some changes there. Things were shaping up. You really had to sing the songs right to win a contest.

Why not?

Membership was at twenty-two thousand and there were four hundred chapters.

Chester Gould, who created Dick Tracy, was getting it in the neck from Barbershoppers. He had a quartet called, The Mumbles Quartet, composed of criminals who sang at parties and swank affairs and then made off with the swag.

OOoooo, that made Barbershoppers mad!

One chapter secretary even wired Gould—he was that mad—

and asked Richard Tracy to be his guest at their show, so that the cartoonist could get a real impression of clean-living Barbershoppers.

And Barbershoppers were knocking the Sweet Adelines, and ( all 'she' quartets. Some scarhing letters to the editors there.

A lot of them were anonymous, but the Harmonizer never published a single one of them.

They didn't want it to become a trash magazine.

#### . . . our image begins to improve

And while all this was going on, men across the country were singing in the barbershop chapter choruses and things were shaping up all over. A chapter could put on its show and nor have it panned in the papets. Tickets were getting easier to sell, and a Barbershopper could talk about his hobby in mixed society without everyone putting him down right away as a nut.

Progress, it touches us all.

Some wag said, "Barbershopping is a swell hobby, and a hobby is something we go crazy over specifically, to keep from going nuts over everything generally."

Words to live by.

The pitchpipe technique was coming under close scrutiny in the February, 1948 issue of the Harmonizer, which leads one to believe that no one ever used one before. Quartets were warned not to start songs in the wrong key, and to avoid this, it is best to use the pitchpipe.

This brought up a technical matter, the necessity of knowing

the key in which the song was written.

A burdensome detail for any quarter, you can bet.

There was also a little instruction in what key signatutes were and where they were found on the written score.

Also there was a warning to quartets who try to sing every-

thing in one key to avoid all these perty problems.

In all it was an illuminating article and certainly pointed up just how fat Bathershoppers were from being musicians.

Singers, si! Musicians, no!

And all the while the Harmonizer was looking better and

gerting fatter and the Mutual Network was going to again broadcast the Medalists from the stage of Oklahoma City's Municipal Auditorium from 9:00 to 9:30 Saturday night.

They did, too.

This would be the most widely heard broadcast of barbershop music in the Society's history and the mem-

bers were a little excited about the whole thing.

Hal Staab, chairman of the 10-year-history committee, was beginning to rub his hands together, and Deac Martin's labor of love was about ready to go to the printers.

This 10 year history, now out of print, was dispensed from International Headquarters and came into the hands of many Barbershoppers.

In the May, 1948 issue of the Harmonizer, O. H. King Cole, International Vice President, came our just as bold as you please and championed the cause of chorus singing.

He thought they (choruses) were a good thing and said so.

He thought they could be used on shows without hurting anything, particularly those splendid chaps who sang in the eight or nine quartets every show had.

... do you remember the four hour shows?

What were these shows like?

Sometimes four solid hours of songs that sounded alike, that's what they were like. Even died-in-the-wool harmony buffs blanched at the prospect of sitting through some of them.

The chotus was a handmaiden. Members sold the tickets, painted and erected the scenery and ran errands for that quartet in from Waxahatchie Junction.

Cole liked choruses on shows, chorus singing in the chapter, and it all must have cost him votes at the next election.

Carroll Adams mouned a little in the same issue about what a tough job it was at HQ. And he wasn't kidding. Four hundred and fifty chapters, seventeen hundred quartets and one hundred and seventy-five choruses.

Which proved that Carroll was indeed very busy and that

each chapter didn't have a chorus.

Jean Boardman, long a guiding light in the Society and certainly a man who always became involved in controversy, declared war on chapters who did not stick strictly to the man-type barbershop quarter on their shows.

Boardman, in addition to the many things he did not like, added: she-quartets, a three-woman-and-one-man-quartet, and a father-mother-and-little-son combination. He also disliked instrumental novelties, soloists, corny joke tellers, buck-and-wing dancers.

He was, in short, a man who liked his music straight.

And not too many paid attention because the knowledge was slowly penetrating that the public paid to be entertained first and to hear good barbershop second.

What they really liked was the growing professionalism, a thing Jean Boardman heroically championed for many years.

Deac Martin was again campaigning in his column for quartets and enicees to clean out all the double-meaning jokes.

Deac always yelled about that and he got through to the troops; today it is almost impossible to hear offensive material on a show. He didn't like dialect jokes, or jokes about the infirm, or about minority groups.

And he never once changed his mind about this.

SPEBSQSA was on solid ground and establishing itself more firmly in the musical community; scrious professional musicians now knew who we were.

And the diehards who insisted that we keep everything woodshed were losing ground steadily and taking on the color of rhe right-wing lunatic fringe. Hard work from singing members and competent chorus direction were producing good music and, instead of frightening members away, it attracted more members, and of a better quality than before.

There'll Be Some Changes Made was being sung by Barber-

shoppers.

And they meant it.

In Oklahoma City, The Pittsburghers came off with the International Championship amid the howling and foot-stamping of thousands, while amid a quieter, more studied atmosphere, King Cole was a shoo-in for the presidency.

A folio of fifteen songs arranged by Society members was published and went our in July to all chapters which had paid all or part of their per capita tax for the new fiscal year.

For those who hadn't paid up, the book sold for fifty cents a copy and was one of the best buys ever offered by the Society.

In addition to the thirty-five songs published in loose-leaf form, this gave Society members a fair bir of music to sing, all of it top grade, and shows that followed were built around many of these pieces.

Quality in barbershop harmony was the usual thing now, not

There were other changes raking place, although no one seemed to notice particularly. Members were getting younger.

In most of the photographs of Society men running in the

eatly Hatmonizets, it was immediately apparent to the discetning that the hobby attracted men in their middle years. There wete always a few young men, to be sute, but the bulk of the membets were "getting on."

But this was changing. New men were joining. Young men who did not have that background of woodshed barbershop that dated back before the Society was formed.

They didn't need it.

There were choruses to sing in, directors to teach them, and good Society-published barbetshop music to sing.

In no time flat they were as good as old Clyde who had busted chords in France in 1917.

In fact, The Four Shades of Harmony, the 1948 fifth place Medalists, were nothing more than kids, if you listen to some of the older members tell it.

Yet this was an exciting change and no one could really deny it.

. . . let's pitch it up a bit

The old style barbershop bass who roosted all night on the low G and ended his songs on the low C was fading. Reason: they were just darned hard to

New things were happening. Tenors were climbing and now and then you could hear one up there on the B flat and it was a thrill. The lead singer, no longer a baritone with a pretty voice, was singing up there where the old time tenot used to be.

find.

The whole thing was being pitched up and there was a good reason for ir: the male voice, having gobs of resonance, lacked brilliance, and by boosting the pitch a little, nothing was lost in resonance and a lot was gained in color.

The Detroit Chapter held a meeting where teen age sons of members were specifically invited. They served potato chips, pretzels, ginger ale and Pepsi. And they sang barbershop harmony.

As the twig is bent, they say.

George Campbell, in voicing his comments about the Oklahoma City convention and barbershopping, said, "I think Cash would admit that it started in fun, and it is still great fun, bur it ain't funny NOW. A few years back, mentioning to a friend that you were a member of SPEBSQSA got a laugh. Now the guy wants to join."

Elmer Peterson, editorial writer for the Daily Oklahoman, said, "Even deeper than the secret desire of men to sing in harmony is the significant trend toward reviving the art of self expression."

How about that?

Barbershoppers were hearing a lor about the Reagan Clock System and the Bach circle of fifths and in the Harmonizer there appeared a bit of explanation by Frank Thorne who spoke of the dominant chord, and the super-tonic.

Like it or not, Barbershoppers were going to get a musical education, for as any old trumper player will tell you, you can get away with "ear music" just so long.

Meanwhile, the city of Buffalo. New York was selected as the next convention site, and International Headquarters changed addresses, moving to a larger building that would house the ten full-time employees.

And the ten year history, Keep America Singing, was on the verge of being published.

### Arlingtonettes Show Men How to Raise \$700

By Nelle Watts, wife of Arlington Heights, Illinois member

Who has more fun than Barbershoppers? Barbershoppers' wives, that's who! And they're versatile, imaginative, ingenious, plus knowing how to turn an honest buck . . . when it's needed.

Living proof, for example, are the recent activities of the Arlingtonettes . . . yes, you guessed . . . they're the wives of the Arlington Heights Chapter, the ILLINOIS DISTRICT Chorus Champions. When their boys won the coveted crown last Fall, it was apparent to these barbershop-minded women that a little extra cash in the harmony sock would help get their boys to San Antonio a wee bit faster.

Ir all began when Miriam Schuler, Anneliese Auge, Janie Wellman and Shirley Robb got rogether over coffee cups and decided it was high time to do something constructive, moneywise, for "their boys in brown". Ideas like raffling off Cadillacs, selling Boston Creme pies, highjacking trucks were all thrown our for lack of a second. Until one harmless-looking gal, Lucy McCattley, who all of her life has wanted a MINK and talks about it constantly, waxed enthusiastic about her favorite subject. MINK—those in attendance screamed, that's it! And so it was.

The project fast began taking shape. Chairman Anneliese Auge scheduled in a Mink Show, Janie Wellman atranged for jewelry, tickets were mothered over by Evie Roberts, Ruthie Workun handled the door prizes and Maxine Kipley did all the publicity, which figures because she talks almost as much as I do! Goodies were donated by Pure Oil, arrangements completed and tickets put out for sale. Pessimist Fred Jasper, the chapter San-Antonio-ot-bust chaitman, kept telling the girls not to bank too much on the success of their project. Millie Myets

showed him by selling 40 rickets herself. Wasn't it poetic justice then when she won the mink collar that was raffled off?

What did they make you ask? SEVEN HUNDRED DOL-LARS . . . . enough to send three and one half men to San Antonio. How about that?

Then . . . ro the ridiculous from the sublime . . . when they turned over the check to President Stan Myers at the pot luck . . . bur wait, that's the second half

of this story.

To celebrate their success and to have a pot-luck party was next on the girls' agenda. So amid chicken casserole and choklit cake, they presented their check to the chapter. We must admit, in all fairness, that pessimist Fred Jasper was the first one to acknowledge their fine feat and offered to eat any well-done crow that might



Arlington President Stan Myers receives a check from Mrs. Earle Auge.

be available. Luckily for him, no crow was to be had and the girls forgave him as he filed the check away in the "San Antonio trip" money file.

But these Arlingtonettes had still more to offer. They presented a play entitled "Barbershopper, This Is Your Wife"—which depicted certain phases of a barbershopper's wife and the varied, devious roles she portrays in a single routine day. But since pictures speak louder than words, let them finish the story. (Modest Jean Stevens who directed and produced the play would not have her picture taken.) (See numbered pictures below.)

1. Glamorous Mrs. Dan Krebsbach, showing off her mink boa. 2. Mink hat and collar by Mrs. Milt Decker. 3. Mrs. Bob Cecrle shows how to wear a mink stole. 4. Mrs. Jack Schuler looks comfortable in her mink jacket. The "I told you so" dinner featured a play which found the femiline charmers in some unusual attire: 5. Mrs. Richard Reed, the Please-I'd-rather-do-it-myselfer. 6. Family chauffeur, Mrs. Robert Isaacson, bright-eyed, steel-nerved with perfect automotor synchronization. 7. Mrs. John Workun . . . our angel of mercy who is kind, gentle, loving. 8. Mrs. Verne Dohe starring in "How to outwit and defend yourself from your children and husband". 9. Mrs. Vernon Bertrand en route to barbershop conventions, year in and year out, same outfit, same enthusiasm, different city. 10. The type wife a Barbershopper "thinks" he'd like to have, Mrs. Fred Tullar. 11. Narrator of the play, blacked-out teeth and all, Mrs. Robert Kipley. 12. Mrs. Leonerd Klaproth . . . the Elizabeth Taylor of the culinary arts.



# Evergreen Shares Problem, Solution

By William Tobiassen, Immediate Past President, Mount Hood, Washington Chapter

"Population Explosion" is a popular topic among eggheads

and peddlers of "the pill" these days.

If the men who steer the destinies of three chapters in the Evergreen District can help ir, they'll be taking advantage of the "explosion" rather than bemoaning the fact. These growth-conscious leaders have faced up to their problem and are doing something about it.

They're arguing:

"A healthy society is a growing society. No chapter group remaining static during such periods of population growth can

maintain its strength for long."

These destiny-guiders had a problem, and they've found at least one tool with which to whip it. If it works in one place, it could work in another. Hence this effort to share the knowledge.

The problem:

Three chapters—Portland (downtown), Mount Hood (Sourheast Portland) and Fort Vancouver—actually had lost members between 1962 and 1963. As of the August, 1963, report, Portland was down from 54 to 37; Mount Hood barely had held even, 51 and 51; and Vancouver had shrunk from 43 to 39.

How to stimulate and encourage membership growth to enable the choruses to be at full strength for competition? One of them even was in danger of not being able to pur the necessary

20 men on the stage in the District Contest.

The solution:

Area Counselor William (Toby) Tobiassen, outgoing president of the Mount Hood Chapter, suggested to membership vice-presidents of the three chapters that they get involved in a membership contest.

Results of the contest:

—Total of 21 new members gained in a six-week period. The winning chapter (Fort Vancouver) picked up 11 new men.

—All three chapter choruses competed in District Contest

and all three with enough men to be eligible.

—New spirit awakened in the chapters. Added volume meant sharper chorus work. Chapter programs brightened by carching the competitive spirit of the contest. Visitors and other guests sensed the quickened pulse of things.

The prize:

A 25-inch Olympic trophy, appropriately inscribed with the

year and name of winning chapter.

Just in case your district should entertain a similar notion, here are the rules set down by Counselot Tobiassen and his vice-presidents:

- 1—Statt of conrest was date of notification to the chapter memberships (September 9 in this case).
- 2—Terminarion of contest was October 31, the eve of the District Contest.
- 3—Base from which points would be earned was membership totals as reported by International on August 31.
- 4—Points earned per each new member as follows: Mount Hood, I per member; Forr Vancouver, 1.25 per member; Portland, 1.28 per member. These percentages were reached by taking size of membership into consideration, giving a "handicap" to largest chapter.
- 5—Winning chapter would receive a perperual rrophy to be awarded at the District Convention. Cost was split three ways. It worked for us! It might work for you, too!







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

LOW COST "CHEER UP" CARD WORKS WONDERS! The boys in Illinois District aren't satisfied with Championship Choruses and Medalist Quartets-alone. They develop other ideas too-their scoring system for Bulletin-of-the-Year Contests, for example, plus the Photo-of-the-Year Contest, just to name two. Now, four of the District workhorses-Don Beasley, President; Charlie Wilcox, Editor; Oscat Mathisen, Historian; and Bob Hockenbrough, artist and former editor of this column, have conspired to produce an original "Cheer Up" card for sick and afflicted members. With design and verse by Hock, it's printed in a four color combination, and you can't help but feel better when you look at it. Charlie has been testing the card by sending it to officers and editors of other districts; to men who are on the shelf at home or in the hospital; to Public Relations contacts such as newspaper men, radio and TV staff members; to program advertisers and anyone known to be a Barbershop Booster. Replies from the recipients are pure gold and make it worth the small effort of sending out the card. We're not permitted to print a picture of the card as this would rob it of some of its surprise gimmicks. It's strictly Barbershop all the way. For additional details—write Charlie Wilcox, P. O. Box 312, Freeport, Ill.

FORMULA FOR CHAPTER GROWTH: "Never underesrimate the power of a woman," especially if she's married to a prospective member. Our Kau-Chute, Wisconsin Chapter recently departed from the usual bit of inviting prospects to a doctored-up chapter meeting. Instead, they invited the wives and gal friends, with the understanding that the "prospects" could tag along too. They rented a handsome club room, set up a shell, barber poles, stage lighting and all the trappings for a little show. Around the walls were displays of Society literature, quartet and chorus photos, trophies won by the chorus, member awards and other barbershop paraphernalia. A few days before the program, the guest wives and gal friends received personal, written reminder-invitations from the chapter president. On program night, the club room was jammed with over one hundred and twenty-five barbershop-minded folks primed for fun. And fun they got! Included in the variety program were a demonstration of how barbershop chords are built, a shot of gang singingpitched for women's voices—and a finale that included every man in the house up front learning the first four bars of Sig Spaeth's "I Want To Harmonize." Food, favors for the women, woodshedding and good fellowship closed the evening. Results? Several men joined during the weeks immediately following. while several others continue to atrend as guests while "making up their minds." You can be sure the chapter won'r let them ger away.

THE "WE FOUR" QUARTET IDEA—as developed by our Michigan City, Indiana Chapter (the entire membership is divided into groups of four) is used to serve their chapter in several ways, namely:

Communications: Each chapter officer is responsible for two "We Four" quartets. He contacts the lead only of each group, who in turn contacts the other members of his foursome.

Work Assignments: Each quarter is assigned a meeting night in which they are completely responsible for the housework: i.e. setting up chairs, preparing food and refreshments, cleaning up after the meeting, and taking chapter attendance.

Membership: Each group is assigned, from time to time, a certain number of prospective applicants to confact and bring to the meeting, including the follow-up calls which ultimately result in these applicants becoming new mem-

LOOT QUARTET BAGS CASH! All meetings of the Sterling-Rock Falls, Ill, Chapter start pronto at 8 p.m. Lare arrivals are fined a dime, which is placed in a Loor Box and held for the last meeting of each month—this (last) meeting being designated as Fun Night. As members arrive on Fun Night, they sign a slip of paper and place it in a box marked for their respective singing section (i.e. lead, tenor, bari or bass). Late arrivals are ineligible for this. Later in the evening, during the programming and entertainment, a drawing is made from these four boxes—choosing just one name from each. This forms the LOOT QUARTET which is then required to sing one regular barbershop number without rehearsal. Upon completion of this, they receive the monthly accumulation of loot. The idea goes over extremely well with the chapter members.

BRING 'EM UP TO DATE: We're certain that many chapters could take a cue from our Minneapolis, Minn. Chapter in briefing their new or almost new members relative to past chapter history. Each month, Minneapolis publishes a brief historical sheet, with references ro members, quarters, events and awards, etc. from four-eight-twelve-and sixteen years ago. Seems like an excellent way to acquaint your newer members with the key

men and the important happenings of yesteryear.

ATTENTION ALL CHAPTER OFFICERS: You are missing the boat if you have not yet read and applied the material furnished you in the new 1964 Chapter Program Workbook. This manual is one of the finest to come out of our International Headquarters and is designed to help you—if only you will accept this help. With full use of the material contained in this "File of Program Ideas" by every chapter in our Society, we would have over 650 chapters of which to be proud. The rools are available. Will you use them? And—on almost the same subject —we urge all Chapter Secretaries to latch on to the "Weakly Reminders" Manual—a real weird publication, designed to get rhe attention of your chapter members when mailing our meeting notices, bulletins, etc. This manual is "way out" and will throw you in stitches, as well as stir up your members. It too may be had by writing Bob Meyer at our International Office. TWO SOCIETIES JOIN HANDS: Our St. Croix Valley (Hudson, Wisc.) Chapter may have scored a first recently with the purchase of their Organizational Lifetime Membership in the Sr. Croix Valley Historical Society. Fitting indeed for the one

group, dedicated to the preservation of the songs of the past, to become associated with the organization actively seeking to preserve the history and culture of years ago. Congrats to the boys at St. Croix for aiding the Historical Society in its effort to prevent the grandeur of the past from becoming lost and forgotten in this fast moving (atomic) world of today.

WHAT IS "Strictly NOT a Barbershop Night?" Well, sir—ir is, literally speaking, the meeting one week following your annual show—when your chapter (and gals) get together for a session of laughing through tears. NO barbershop is performed; nor a quarret is heard; the director is not allowed to raise his hand or his voice; no business is conducted. BUT—every member who has longed to show off his own personal talent, be it boogie woogie, banjo or rhyming baloney, is given his chance. The hidden entertainment potential uncovered on such programs is astounding.

POINT SYSTEM PROVES SUCCESSFUL—in membership growth. Our Scarborough, Ontario Chaprer doesn't believe in sitting back and waiting for new members to drop in. Having completed a most fruitful 1963 membership drive, during which they added 22 dyed-in-rhe-wool new members—through the use of the point system—they have decided to continue the same policy for 1964. A large charr is kept up-to-date in rheir meering room, indicating each member's running total of points (4 points for bringing a guest to a meeting; 10 points for each guest who becomes a member). High man each month becomes "Barbershopper of the Month"—receiving bis coffee and doughnuts free for the following month. Top man of the Medalist class (the twelve monthly winners) is declared the "Barbershopper of the Year"-with his dues paid in full for the following year. The next four Medalists receive a Barbershop Record Album of rheir choice. It's interesting to note that rhe chapter was unable to hold an official "guest night" last year because EVERY meeting night throughout the year was a Guesr Night—wirh chapter attendance averaging a phenomenal 80% of the membership. This system, modified to each chapter's own ground rules, bears considerable merit and is recommended for your consideration.

IF YOU HAVEN'T YET BEEN ABLE to get the idea across to your local telephone office that your chapter should be listed in the yellow pages—for a fee, of course—why not do as our Sterling-Rock Falls, Illinois Chapter did and obtain a suitable listing on the area map of streets usually found in all telephone directories. You'll note the listing on this map of civic and other type organizations Why not your Chapter?

DID YOU KNOW? . . . The nicest thing you can put into a guest's hand is another hand. . . Our Sacramenro, Calif. Chapter recently donated a collection of barbershop record albums to their city's library AND to the local chapter of the Society for the Blind. . . Many chapters gain good public acceptance through the use of chapter courtesy cards or business cards. . . In our Utica, N.Y. Chapter-anyone failing to bring at least one guest on Guest Night is sentenced to direct a regular chorus rehearsal (we can't think of any punishment worse than that!). . . Crescenta Valley, Calif. Chapter has generated more interest in quartet activity by the use of a tape recorder. They record random and volunteer foursomes for later playback for study and enjoyment. They boast 80% attendance at meetings, an enviable figure. . . The use of different color name badges (blue) for all past presidents of the San Gabriel, Calif. Chapter helps to identify these hard working men who guided the chapter in previous lears. How many of the newer members in your chapter can readily recognize your veterans? . . . Finally, the most successful chapters in our Society are those with the best records in Community Service. Did you know?





"IT SAYS HERE ON HIS APPLICATION FORM HE SINGS BOTH TENOR AND BASSI"

## Scholarships To High School Quartet Winners

By Bert Wheeler, Dayton Suburban, Ohio Chapter

I've just experienced my greatest batbetshop thtill.

My chapter has just completed its first annual High School Barbershop Quartet Contest and it was my great honor to have been Chairman. To say that it was 100% successful would seem like bragging, but I'm so doggone proud of our effort, I'm going to risk it. Not only did we succeed in encouraging batbershop in that a surprisingly large number of entries appeared, but they mirrored their enrhusiasm in their performance.

We had talked about high school nights and high school contests for several years, but the minure our new President, Carl Monnin, took office, he went to work on a program designed to project the name of Dayton Suburban and the Society as it



Bert Wheeler, Contest Chairman, Is shown above as he briefed the contestants in Dayton Suburban's High School Quartet Contest.

had never been done in this area. Carl is, to say the least, an oversized young man, with ideas to match. Past chapter jobs have proven him to be a stickler for details to the extent it was often impossible to find a man with enough enthusiasm to cooperate fully with him.

This may have been one reason why on the evening he called me with his carefully prepared sales pitch, I admittedly was not his first choice for the job. However, I listened carefully to his proposition, mentally discarding this idea and enlarging on another, until some thirty minutes later I was as enthusiastic as he, and we were off and running.

In our chapter, we also have another man with a reputation for getting things done. A two-rime Past President, Marion Chalecki is an executive with a large independent grocery distributor here. Marion had been most cooperative in the past by providing chorus jobs and program ads, etc. I dropped in on him one afternoon and asked what he thought his firm, The White Villa Company, would say to providing \$1,000 in scholarship money as first prize for the winning quarter. He informed me that same night they would not only provide the money, but would assist with publicity and printing services. I promptly rewarded Marion by appointing him my Co-Chairman.

Our next step was to prepare a letter to the music teachers of the schools in our immediate area, inviting them and their boys to a High School Night, two weeks hence. A gala evening was planned, but serendipity rook over and what very nearly could have been a first-rate parade, turned our to be the greatest chapter meeting we'd ever had. Over 100 students and teachers

showed up and enthusiastically endorsed the contest and barbershopping in general. Seventeen quartets requested copies of the contest rules, entry blanks, coaching and arrangements.

The next three months flew by. Members responded to the request for coaches. Some brought their quartets down to sing at our meeting to gain experience. Others kept their boys carefully "under wraps". Ed Smith coached three quartets at one school, one composed of four freshmen who vowed to win in 1966. The night positions were drawn the chapter was stunned ro discover we had eighreen entries.

The big day finally arrived and even though we had double-checked every entry, I still couldn't believe they'd all appear. Appear they did (plus one late entry who arrived after the briefing). One even arrived twice, having shown up one day early, through some misunderstanding.

Hugh Ingraham, our distinguished Field Representative, came down from Columbus to emcee. Lou Mau, our District President, came from Elyria to be a judge, as well as Roger and Harry Van Gunten, Jim Rothe and Dave Youngs.

Every single quarret displayed an amazing talent for barbershopping. Our of the nineteen quartets, only a few did nor do as well as many quartets I have heard in district contests. The scores were surprisingly close.

The winning quartet was rhe "Coug-Aires", composed of three seniors and a sophomore and coached by Ed Smith. Second( place (two points behind) and fifty dollar savings bonds, provided by our chapter, went to the "Four Seniors" from Troy. Third place and twenty-five dollar savings bonds were taken by the "Fairmontones" of Kettering.

Just what did we accomplish, other than initiating 76 young men to barbershop competition? We made friends of many music teachers, who heretofore had less than a scant interest for our music. Likewise, the parents and friends of the contestants who attended the contest commented fully on the merits of such a wonderful organization that would go to all this trouble for a bunch of kids. The resulting radio and TV appearances of the Champs did the chapter no harm either. And finally, the chapter received the wonderful glow of satisfaction that comes from a job well done by all.

For a sentimental "nut" like me, who warches "Lassie" and cries at basketball games, it's been too much. I'm a nervous wreck, but I thank our "Prez" Carl Monnin for talking me into it. (Ediror's Note: We apologize to Bert Wheeler and the Dayton Suburban Chapter for not using this story sooner. We understand they just produced their second successful contest on April 5th.)

From left to right the winning COUG-AIRES are: Gary Hofferberth, tenor; Tom Lorton, lead; Bill Layman, bari and Buck Hantmond, bass.





BOWLING GREEN, KENTUCKY . . . Cardinal District . . . Chartered March 24, 1964 . . . Sponsored by Louisville, Kentucky . . . 28 members . . . C. Carroll Hildreth, 316 Bellevue, Bowling Green, Kentucky, Secretary . . . Douglas E. Robertson, 835 Wakefield, Bowling Green, Kentucky, President.

THIEF RIVER FALLS, MINNESOTA . . . Land O'Lakes District . . . Chartered March 26, 1964 . . . Sponsored by Bemidji, Minnesota . . . 32 members . . . Curtis Gruhl, Goodridge, Minnesota, Secretary . . . H. F. Janneck, Goodridge, Minnesota, President.

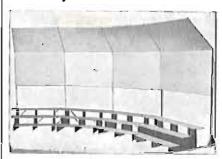
GEORGETOWN, ONTARIO, CANADA . . . Optario District . . . Chartered March 25, 1964 . . . Sponsored by Etobicoke, Ontario . . . 26 members . . . Harold Olsen, 6 Churchill Cresc., Georgetown, Ontario, Secretary . . . Wheldon Emmerson, 4 Byron Court, Georgetown, Ontario, President.

#### CENTURY CLUB

(As of February 29, 1964)

1. Dundalk, Maryland	148
2. Skokie, Illinois	133
3. Minneapolis, Minnesota Land O'Lakes	133
4. Tell City, Indiana  Cardinal	124
5. Fairfax, Virginia	120
6. Delco, Pennsylvania	107
7. Catonsville, Maryland	100

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#### MAY 16-31, 1964

- 16—Garden Grove, California 16—New Bethlehem, Pennsylvania
- 16-New Orleans, Louisiana
- 16-Cincinnati (Sycamore), Ohio
- 16-Cleveland, Ohio
- 16-Iselin, New Jersey
- 16-San Diego, California
- 16-Monroe (Green County), Wisconsin
- 16-Haverhill, Massachusetts
- 16-Lubbock, Texas
- 16-Atlantic City, New Jersey
- 16-Defiance, Ohio
- 16-El Paso, Texas
- 16-Arlington Heights, Illinois
- 16-Appleton, Wisconsin
- 16-Aurora (Dearborn County), Indiana
- 16-Kankakee, Illinois
- 16-Butler, Pennsylvania
- 16-Keene, New Hampshire
- 16-North Bay, Ontario
- 16—Louisville, Kentucky
- 16—Euphrata, Washington (Charter Show) 17—Lawrence, Massachusetts
- 18-Barrie, Ontario
- 23-Greensboro, North Carolina
- 23-Fort Worth, Texas
- 23-Amityville, New York
- 23-Pittsburgh (South Hills), Pennsylvania
- 23—Yakima, Washington 23—Asbury Park, New Jersey
- 23—Reading, Massachusetts 23—Belnit, Wisconsin
- 23-Los Angeles (West Side), California
- 23-LaSalle (Illinois Valley), Illinois
- 23-Berlin, New Hampshire
- 30-Pittsburgh, Pennsylvania
- 30-North Vancouver, B.C.
- JUNE 1-30, 1964
- 5-7-Mojave Desert, California Calico Camp-Out
  - —Utica, Michigan
  - 6-Austiu, Texas
  - 6-Rochester, New York
  - 6-Eden (Hayward), California
- 6-Burlington, Ontario
- 6-Plainview, Texas
- 6-Hamptons, New York
- 13-Westmoreland (Greensburg), Pa.
- 13-Winchester, Virginia
- 19-Oakland, Maryland
- 20-Batavia (Clermont County), Ohio
- June 23-27-International Convention, San Antonio, Texas



# I see from the bulletins...

By Hugh Ingraham, Guest Editor

Jim Cox from Nutley, N.J. reports the Knights of Harmony Chorus got off to a fine start by staging a "Marathon Singout" during which the chapter entertained over 1,000 people from three in the afternoon til ten at night. Stops included an old folks home, two church affairs, and a hospital. Said Frank Young, the chapter board member who arranged the whole thing: "Forget the applause. When you see smiles on the faces of bed-ridden patients and tears in the eyes of old men-and when wrinkled little old ladies press your hand as you walk by-you know it's worth almost anything." What a grand way to statt President Dan Waselchuk's year of "Service"!

Our singing continues to draw the respect of music critics. Said Clyde Whit-lock of the Fort Worth Star Telegram after the SWD contest: "Here is something a world apart from the formal musical activity of the region, and there is much to admire. The serious musician who looks upon this with a measure of suspicion and disdain probably never attended one of these programs. It can be said without fear of contradiction that no singing bodies excel, or even equal these groups in clearness of text. Their ensemble effects are accutate, and the intonation is above reproach."

Les Wilkins of the San Diego "Woodshed Chips" reports proudly that he has just become a U.S. citizen. Not only that but on the part of the application form headed "Societies and Unions" he wrote "SPEBSQSA". His examiner expressed interest and, after being told what the initials meant, told Les that he had heard of the Society and expressed pleasure that Les had joined such a typically American group.

Seems radio station WBPZ in Ponca City also thinks of Barbershoppers as typical Americans for the station has asked the chorus to record "God Bless America" for use as the station's sign-off.

Another example of the emotional appeal of a Barbershop Ballad appears in

You just can't tell where Director of Musical Activities Bob Johnson is going to show up next. He appears to be slx feet off the ground in the picture shown right as he taught barbershop harmony to a group of West Point Cadets on March 24. The Cadets are part of the 120-voice Glee Club ordinarily directed by Lt. Colonel William Schenpf. Although he's not on this picture, Bob's son, a senior at the Academy, sings with this group and also sings in a quartot.



New Haven's "Chord Spreader". Seems that during a NED workshop at Albany the Cross Countrymen, District Champs, wete asked to sing at a wedding reception which was taking place at the hotel. What could be more appropriate than "My Wonderful One". And how they sang it! Half way through, the bride's mother walked hurriedly from the room, her eyes streaming. Tears, too, welled in the eyes of the bride. Said Cross Countryman Wally Cluett . . . "one of the big thrills in barbershopping is to feel you ate 'reaching' someone with a song as it did this lovely bride in Albany."

The Society received a nice plug in the February 10th issue of "The Washington World" (circulation 45,000). A full page with pictures of The Town and Country Four and The Four Renegades. Our thanks to District of Columbia chapter member Ed Place for teeing this up.

Bulletins continue to report the fine charitable work being done by our chapters: Mid-Island, \$1,000 to a high school scholarship fund; Sudbury, \$12,000 worth of toys in their annual toy drive; Indianhead, Wis., \$400 to their county health council; Charlotte, N.C., \$3,400 to the blind; Minneapolis, \$5,000 to the University of Minnesota Heart Hospital; Providence, \$2,500 for a bus for handicapped children; and a new gimmick by our River City Chapter in Mason City,

Iowa—the donation of an athletic score board.

From Arlington Heights, Ill. comes news that a children's chorus is being formed under the direction of Barbershop Chorus Director Earle Auge (1964 Illinois champs). The youngsters must be from grades two to eight and children of chapter members.

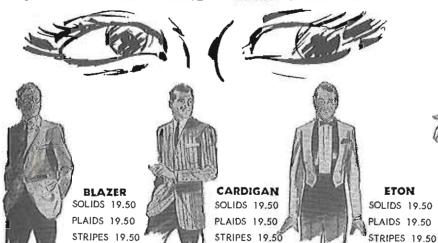
Speaking of youngsters, TV star Jimmy Dean recently featured a quartet on his show. Two belonged to MAD quartetter and chorus director Don Clause and a third to brother John.

The "Bingham-Tone" reports a great PR venture in the offing. At the Seneca Land spring convention the chorus and quarter winners will be featured on a TV special following the conrest.

The Wichita "Woodshedder" reports the loss of two members to the night club circuit. They're simply identified as "Ed and Sandy", but evidently they are to become part of "Somethin' Smith and the Rcd-Heads". Smith himself recently attended a Wichita chapter meeting and "had a ball".

Milwaukee Chapter recently took a busman's holiday and competed in a

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choral contest sponsored by Schlitz. According to the "Bars and Stripes" the chapter did very well indeed: third place and a \$100 prize.

The Manhattan, N.Y. "Notes" proudly points out that it has sponsored, directly or indirectly, 15 chapters in the metropolitan area; that Geoff O'Hara of "The Old Songs" fame was its first president; that "Tune Detective" Sig Spaeth was its second president; and that former Governor Al Smith was a member. Quite a record.

How's this for a personalized Christmas greeting? Joe Dittman of our Hartford chapter doesn't send cards; instead he calls each of his many friends and sings "Silenr Night" to rhem over the phone. A wonderful gesture and one which has gained the chapter much publicity in the Hartford press.

Minneapolis "Chord-inaror" editor Norm DeCarlo lives in just about a perfect spot for a Barbershopper: 7341 "Lyric" Lane.

> the man who discovered our International Headquarters Building, was aptly honored recently when his "Q" Suburban, III. Chapter presented presented him with the specially created Golden Q Award in recognition of the glory reflected on the chapter by his many contributions to the Soclety at all levels. Shown with Jim are Dick Neely (2nd from left), Bob Hockenbrough, who made the presentation, and Len Jensen, chapter President.

Jim Martin, extreme left,

Downey, Calif. chorus director Earl Moon also has an ideal location: "Lullabye Lane", Anaheim, Calif. is where this songbird roosts.

How many chapters have 20-year Barbershoppers in their membership? District of Columbia chapter has six. As a matter of fact they honored them recently: Past International President John Cullen; Past IBM Jean Boardman; Jim Ewin; Howard Cranford; Charlie Vaile; and Dr. Bob Harmon.

Here's an item reprinted in the Toronto, Ohio "Gem City Jewel" from "This Week" magazine. "The technique of barbershopping can't really be taught—it's just something you hir on after a good deal of woodshedding. You fool around with chords until you finally get rhe 'ring'. The 'ring' can only be described in the words of an old barbershop contest judge who used to say, 'I don'r claim to know music, but when a quarter can raise rhe hair on the back of my neck, I know they got the *ring*."



THE HARMONIZER--MAY-JUNE, 1964





# 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.

#### IN APPRECIATION

Feb. 15, 1964

I want to express my appreciation for all the kindness and thoughtful condolences received upon the recent death of my husband, Stirling.

The sympathetic response from members of the S:P.E.B.S.Q.S.A. was so great, it would be impossible for me to convey my thanks individually.

Betty Wilson

#### COMPLAINT FROM "NAME DROPPER"

18 Pine Drive Ellicott City, Maryland March 3, 1964

I have been giving considerable thought to the name of our organization, and the more I think about it, the more I am convinced that we would all benefit by having a shorter, more modern-sounding name for our Society. I feel that there are several things wrong with the present name:

I. It is too long. The original name (perhaps a spoof of the lengthy "Society for the Prevention of Cruelty to Animals" at the time) showed the good humor of the Society's members. This was fine at the time and for several years maybe. But I maintain that now the present name, as a laugh or an attention-getter, is shopworn and ineffective. The name is so long and confusing to non-members. I have even heard a radio announcer say "Prevention", seriously. It was not corrected until several minutes later. It is not necessary to lengthen the name of the Society by putting the purposes right in the title. The By-Laws and Code of Ethics take care of them. The Rotatians and Kiwanians, larger Societies than ours, have short names.

II. The present name is inaccurate in at least two respects.

A. The barbershop chorus, long recognized as an excellent and important medium by which to preserve and encourage barbershop singing, is not reflected in the name of our Society. Now, I do not propose to lengthen the Society's name even further by adding the word "chorus" someplace. I propose a much shorter name, to be mentioned below.

B. The "American" part is somewhat inaccurate, too. When U. S. Citizens say "America" they usually mean "the United States". So we are slighting our Canadian members if we don't say "In North America". Besides, we encourage barbershop singing on other continents, too, don't we? Again, I do not propose to lengthen our Society name further.

Let's get a title that reflects a truly international character. Let's call the Society "Barbershopping International, Inc.", and be modern. ("B.I.I.", catchy, very easy to remember.)

I think this would be a fine and bold progressive move—not at all a radical one.

Fraternally,
Jack Lawrence, Member
Catonsville, Maryland Chapter
SEEKS ORIGINALITY

February 27, 1964 148 Saladia Road

Mentor-On-The-Lake, Ohio The remarks of rhat veteran barbershopper quoted by Melville B. Johnson, (The Way I See It—Jan.-Feb. '64) regarding the "New Look" in our style of singlog should be required reading for all quartets in our Society.

Nobody will take issue with the improvements in the mechanics of our singing over the past two decades—but, as the man said—we've certainly paid the price in inventiveness and originality.

It is particularly distressing to hear so many of our newer quartets straining to conform to this newly approved style of good barbershop singing. They would cettainly have more fun it they invented their own—and so would those who listen to them.

I sometimes wonder if we are not rending to ovec-intellectualize in our current attitude toward what constitutes good barbershop harmony. Our Society's name commits us to preserve a style of singing. No one wants to stand in the way of progress and improvement, but I think many of the Society's older members who have witnessed this "standardization" of our singing techniques are becoming discontented-with good reason. Along with these valuable fundamentals, a bit of the old glee club has infiltrated as a technique standard. Could this be what the gentleman referred to when he doubted that some of the original members would recognize what we call barbershop today?

Some believe that the "old chestnuts" are no longer suitable for contests these days—they don't have enough possibilities in them for the quartets to demonstrate their dexterity in the various categories. Could this be an area where these new standards are even detrimental to the original purposes of this Society?

Before standardization set in, it was a great thrill to hear quartets like the Clef-Dwellers, The Buffalo Bills, the Mid-States, and the Four Chorders sing in the same contest. You never knew what to expect—but it was all different and the people loved it!

If you listen to some of those quartets' old recordings, most would agree that their mechanics were not quite as polished as our current front-runners; in fact, not as polished as many of our current quartets farther down the competitive standings—but, brother, anyone who heard them—remembered them!!

With what we now know about fundamentals, wouldn't we have something if we all aspired to create our own unique quartet personalities. Let's avoid the stereotyped.

I think this is the crux of the condition that has made so many of our members long for a return to earlier days when everything seemed not only new—but different. We could reexperience a kind of excitement which has been sadly lacking for too many years.

Tom Neal Village Idiots Quartet "P" AS IN PANIC

March 22, 1964 60 West Street

Attleboro, Massachusetts As financial secretary of Attleboro, Mass. Chapter I make this urgent request. Please send 75 "Official Reporting Cards" lastest possible way. A crisis exists. Your "Don't Just Stand There, Do-Something" letter to latepayers created a mild sensation. It brought in \$125 in over-due dues plus 13 resignations. After 41/2 hours phone conversation, 3 twisted arms and 26 martinis all 13 have re-considered and our chapter is still intact. Now however, I have a problem. I find myself out of reporting forms and D-Day (D for extra dollars) draws nigh. Unless you ger them to me yesterday and I return them even faster there will be one less member in this chapter-Me-. My pitch pipe will be broken over someone's knee; I'll be stripped of my buttons, badges and sour notes, then drummed into the streets.

If you can put some kind of a flag, ticket, or some device which will not cause the computor to become a nervous wreck you might note that several members of this chapter have paid but because of my problem have not been recorded.

I was only 4 cards short, the others have been sent under separate covet.

In advance my thanks for your help.
Sing-cerely

Sing-cerely Harry Borden

P.S. I liked your letter—keep up the good work.

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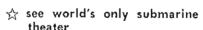
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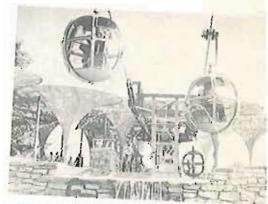


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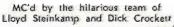
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