



A
Visit
With
President
Al

... See page 2



DEVOTED TO THE INTERESTS OF
BARBERSHOP QUARTET HARMONY

JANUARY • FEBRUARY 1965 • VOLUME XXV • NUMBER 1

announcing THE INTERNATIONAL CHAMPIONS FOR 1964

only on
DECCA  RECORDS



THE TOP TEN BARBERSHOP QUARTETS OF 1964
Official S. P. E. B. S. Q. S. A. Recording

Sidewinders: Riverside, California • Four Renegades: Skokie, Oak Park, Illinois and Gary, Indiana • The Nighthawks: London, Ontario • Four Rascals: Marblehead, Massachusetts • Impostors: Skokie, County Line, Illinois • Auto Towners: Dearborn, Michigan • Golden Staters: Arcadia, California • Journeymen: Cascade, Oregon • Four-Do-Matics: Seattle, Washington • Bay Town Four: Berkeley and Marin, California.

DL 4512 • DL 74512(S)



1964 INTERNATIONAL BARBERSHOP CHORUS WINNERS
Official S. P. E. B. S. Q. S. A. Recording

Border Chords: El Paso, Texas • Miamians: Miami, Florida • Chorus Of The Dunes: Gary, Indiana • Smokeyland Chorus: Knoxville, Tennessee • Riverside Chorus: Riverside, California.

DL 4513 • DL 74513(S)

now available!

THE BEST OF BARBERSHOP—25 Years of Barbershop Quartet Champions. An attractive two-record set, including an annotated, illustrated history of 25 years of Barbershop Quartet Champions. A Classic Collection!

DX-180



International Board of Directors

International Officers

President, Albert L. Smith, Jr., P.O. Box 11194, Fort Worth, Texas - 76110
 Immediate Past President, Dan Waselchuk, 1414 Biemer Street, Green Bay, Wisconsin - 54304
 1st Vice President, Reddie Wright, Arden Farms Co., 1900 W. Slauson, Los Angeles, California
 Vice President, D. William Fitzgerald, P.O. Box 116, Cheshire, Connecticut - 06410
 Vice President, Alan J. Fraser, 5 Glenwood Crescent S.W., Calgary, Alberta, Canada
 Vice President, James Steedman, 616 Delaware Road, Kenmore, New York - 14223
 Treasurer, Hugh Palmer, 46 William Street, Orillia, Ontario, Canada
 Executive Director, Barrie Best, 6315 Third Avenue, Kenosha, Wisconsin - 53141

Board Members

Cardinal, Ivey McCord, 619 South 24th Street, Lafayette, Indiana
 Central States, Merle Dickison, 1646 Meadowbrook Drive, Mason City, Iowa
 Dixie, Sam Stahl, Cherry Road, Gatlinburg, Tennessee
 Evergreen, J. H. Leabo, Route 2, Box 550, Creswell, Oregon
 Far Western, Wesley Meier, 2401 "C" Street, Apt. H, San Diego, California
 Illinois, Don Summers, 5503 North Stephen Drive, Peoria, Illinois
 Johnny Appleseed, Darwin Mau, 580 Stafford Drive, Elyria, Ohio - 44038
 Land O' Lakes, Fred Seeger, Jr., 135 West Wells Street, Milwaukee, Wisconsin - 53222
 Michigan, William Hansen, 537 Cayuga Road, Beaton Harbor, Michigan - 49022
 Mid-Atlantic, Harold M. Schultz, 310 Crown View Drive, Alexandria, Virginia
 Northeastern, Richard Hawes, 120 Fairview Road, Needham, Massachusetts - 02192
 Ontario, Ed McKay, 44 Flavian Crescent, Willowdale, Ontario, Canada
 Seneca Land, Arthur Farrell, 315 Brantwood Road, Buffalo, New York - 14226
 Southwestern, Henry Lewis, 536 Hurstview, Hurst, Texas - 76053
 Sunshine, Robert Dollison, 338 1/2 Vitoria Avenue, Winter Park, Florida - 32789

And Past International Presidents

Executive Director

BARRIE BEST

Assistant Treasurer

W. L. (BILL) OTTO

Director of Musical Activities

ROBERT D. JOHNSON

Director of Public Relations

HUGH A. INGRAHAM

Administrative Field Representative

CHESTER N. FOX

Coordinator of Music Publishing

ROBERT J. MEYER

Manager of Special Events

CHARLES A. SNYDER

Editor

LEO W. FOBERT

International Office

6315 THIRD AVENUE
 KENOSHA, WISCONSIN 53141
 414-654-9111

Contributors

BOBBIE BERMAL DEAN SNYDER
 WALTER LATZKO SAM STAHL
 DEAC MARTIN LLOYD TUCKER
 ELMER VORISEK



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

FEATURES

<i>A Visit With President Al</i>	2
<i>University Professor Activates Old Songs Library</i>	4
<i>Illinois Pilots Area Logopedics Benefit</i>	5
<i>Arrangement Category No Longer Mystery</i>	6
<i>Canadian Harmony Corps Stirs British Interest</i>	8
<i>Letter From Logopedics Institute Founder</i>	10
<i>Melodies For Millions</i>	12
<i>A Funny Thing Happened On The Way To The Forum</i>	14
<i>Beans, Back Bay, Beacon Hill and Barbershop—Boston</i>	17
<i>1964 District Quartet Champions</i>	22
<i>1965 District Presidents</i>	25
<i>District Representatives, 1965 International Board</i>	26
<i>Gorillas Don't Always Eat Bananas</i>	30

COMMENT

<i>The Historian's Chair</i>	27
------------------------------	----

DEPARTMENTS

<i>The Way I See It</i>	21
<i>Share The Wealth</i>	28
<i>News About Quartets</i>	32
<i>Mail Call From Harmony Hall</i>	36

MISCELLANEOUS

<i>Film On Society Looks Like Hit</i>	11
<i>Barbershopper of Renown Award Established</i>	11
<i>Symphonic Barbershop Score Available</i>	11
<i>Convention Housing Application</i>	20
<i>Coming Events</i>	34
<i>Our New Chapters</i>	34
<i>Century Club</i>	34
<i>Barbershoppers Bargain Basement</i>	34
<i>Logopedics Contributors</i>	35



International Convention Bids

for 1969 Convention now being accepted.
 Deadline date, March 1st, 1965.

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

PRINTED IN U.S.A.

On January 1, Albert L. Smith of Fort Worth, Texas officially became the twenty-second president of our Society. Smith, who is 35 years old, is the youngest man to ever hold the Society's top administrative post. He joined the Society in 1954 and since then has held almost all chapter offices. He has also served the Southwestern District as area counselor, vice-president and president. Smith was elevated to the International Board of Directors in 1962 and became First Vice President in 1964.

In business life he is a general contractor, and although he lists bridge and golf as hobbies, most of his hours away from the office are spent barbershopping.

A singer as well as an administrator, Al's bass voice has been heard with several quartets and the Dallas and Fort Worth choruses.

He is married and lives in Fort Worth with his wife and two children.



A Visit With President Al

Q. Al, how long have you been barbershopping, and just how did you come to join the Society?

A. I joined the Society in 1954 and quite frankly it was almost by accident. You see, I had heard briefly about SPEBSQSA in 1950, but my source of information was a notorious practical joker, and I thought he was "putting me on". Then in 1954 my good friend, Bob Miller, invited me to attend a Chapter meeting with him. At the time I was bowling in a league on Monday nights and since this was also the Fort Worth Chapter's meeting night, there was an immediate conflict. However, the time finally arrived when Bob's persistence won out, and I attended the first of many hundred chapter meetings. Suffice to say that I was "hooked" on the first chord.

Q. Has your experience in the Society been primarily singing or administration?

A. Of course in the last three or four years administrative work has taken the bulk of my barbershopping time. Prior to this most of my time was spent singing. I have competed with both the Fort Worth and Dallas choruses, and was singing with the Dallas chorus when we won fifth place in 1958. I have sung in several quartets but only three of them went into competition. They were the Chordialaires, the Gadabouts, and the Jesters.

Q. Yours is the biggest job in the Society. How does your family feel about sharing you with the Society for a year?

A. Fortunately I've been blessed with

an understanding family. My wife, Marian, has truly been a partner in my activities. Not only has she been gracious about the time spent away from home, but up until this year she has been my barbershop "secretary", which has been a tremendous help. Since I am in the construction business with my dad and brother, I have had other family ties which have been of great importance. Their willingness to help do my share of our work while I have been barbershopping has truly earned my gratitude.

Q. Al, in what key areas are you going to lay prime emphasis during your term of office?

A. This is an easy one. We intend to further implement our International Service Project, The Institute of Logopedics, and we intend to press constantly for a healthy growth of quality members. I guess you could sum it up by saying that we will be placing our major emphasis on providing a greater opportunity for service to our members and striving for a greater number of members for whom we can provide an opportunity for service. Sounds like a tongue twister, huh?

Q. Have you any particular plans to increase new member recruitment in 1965?

A. We certainly do have some wonderful new plans. Plans in which every member can participate. As you know Reedie Wright, our International First Vice President, will be heading up membership promotion this year. Reedie is a dynamic personality and if anyone can get the job done, he can. We plan to

place greater emphasis in 1965 on our efforts in the field of new chapter extension. Each District has been assigned a goal for which to work, a goal which all of the District Presidents considered quite reasonable during their discussions in November. Further, we will be doing some professional extension work in selected areas with our staff personnel. By now I hope everyone has heard of HDMPS (Handy Dandy Membership Promotion Stimulator). This is in essence a chapter membership contest, but one we feel will provide incentive as well as entertainment. Our Golden Note award system has recently undergone quite a transformation in that the schedule of awards has been revised and set up on a three-year plan whereby a participating member can receive one or more prizes ranging from a single golden note tie-tac to a diamond studded tie-tac. This new schedule of awards on the longer range plan will give every member an increased opportunity to earn the nicer awards. All in all, 1965 should be an exciting year in membership promotion.

Q. You chaired the Service Committee which recommended that the Institute of Logopedics be adopted. What part do you feel this project will play in the Society's future?

A. I personally feel that the adoption of the Institute of Logopedics as a unified International Service Project has placed our Society on the threshold of greatness which is virtually unlimited. This will give us a depth of character which will



enhance our community value to an extent never before realized. The erstwhile image of Barbershoppers as "four drunks hanging on a lamppost singing Sweet Adeline" is now one of a happy group of benevolent men, using their God-given talent to sing, helping unfortunate children. Could you ask for a better public image than this?

Q. Do you feel the districts will play a smaller or larger part in Society affairs in the future?

A. As our Society continues to grow our district organizations will have to play an ever increasing part in our affairs. The district organization was originally created as an administrative "tool" to bridge the gap between our International office and our chapters. This, in my opinion, was a very wise move, and it is incumbent on our officers now and in the future to maintain a sense of balance between local autonomy and International regulation.

Q. As you enter your term of office, what do you feel is the Society's biggest problem? Its greatest asset?

A. Our largest problem is not unique. It is one that has confronted every type of socio-fraternal Society and that is a constant turnover of members. It seems we can attract large numbers but each year we face the age-old problem of retention. This is one area which I feel will be strengthened by our Service Project. No longer will a man sing simply for personal enjoyment; he will have the additional incentive of a very useful purpose. As to our greatest asset, it is certainly our talent to not only sing for our own pleasure but to provide countless hours of good entertainment for our friends and neighbors. Yes, our ability to sing is absolutely our greatest asset

and the essential ingredient that makes us unique throughout the world.

Q. Do you feel the Society has become too chorus-minded?

A. Now that's truly a leading question, and one that can stimulate discussion throughout our Society. My opinion is no; I do not think we have become too chorus-minded. Our choruses have provided the "spawning grounds" for some of our greatest quartets. The degree of musical excellence which we now enjoy has been the result of our constant process of refinement and development of which our choruses are an integral part.

Q. How has the Society's member insurance program been accepted?

A. By and large the Society's member insurance program has been well accepted. The underwriters were pleased with the initial enrollment, and I think this will continue to expand. It should be pointed out that this program is not now, nor was it ever intended, to take the place of a permanent insurance program. It was merely intended to supplement the member's existing coverage at a lower rate than he could probably attain individually.

Q. Do you anticipate expansion of either the Society's musical or administrative field program?

A. Yes, I do anticipate expansion of the Society's musical and administrative field programs. It's nice to dream of the possibility of a Bob Johnson and a Chet Fox in every district; however, we all know the possibility of this is extremely remote. I do think we will be able to add an additional field man or men to the staff within the next two years. This will enable us to meet with district and chapter officer's earlier in their administrative years and more often. It will also

provide greater opportunity for professional extension programs which I feel will give us added strength.

Q. Have your Society interests changed much since the early years of your membership?

A. Yes, my interests in the Society have undergone a certain amount of change. When I first became a member I was totally concerned with my own enjoyment. Now, quite frankly, I have another purpose. I still find untold pleasure in singing in both quartets and choruses, and yet I have discovered a deeper desire to preserve and build this Society that has afforded me the organizational structure in which to enjoy this harmony. If God wills it, I hope that I can perform some task that will cause our Society to grow and prosper in order for my son to also have the opportunity to sing in a barbershop quartet.



President-elect Al and President Dan both played prominent roles in the District Presidents' Forum last November. Success of the meeting is reflected in the smiles of the two men.

University Professor Activates Old Songs Library

Because of one man's desire to do something of a tangible nature for the Society, our Old Songs Library has taken on new stature and become a really vital part of the Society's music department.

Dr. Robert F. Brooks, the man responsible for rejuvenating the Library, volunteered his services to the Society after being "Johnson-inspired" at a HEP school in Niagara Falls, Ontario in 1962. Although the library, consisting of the original 20,000 titles and the Walter Wade Memorial Songs Library, had been cataloged by song title, nothing had been done to index the collection by composer; the sizeable Ken Grant collection had not been indexed at all.



The Past President's Room became the temporary office of Dr. Robert F. Brooks who is shown left as he compiled the card index file for the Society's Old Songs Library.

Dr. Brooks, Associate Professor of Botany at the University of Missouri, Columbia, Missouri, has worked a total of 110 days (during school vacation periods), averaging 12 hours per day, on the library project. Having cataloged and indexed the 60,000 titles both by composer and song title, he has now taken on the monumental task of repairing each sheer of music.

His work is actually a continuation of a project started in the early 50's when the Society was still headquartered in Detroit, Michigan. A part-time employee, Harold C. Hill, after cataloging numerous smaller contributions received until that time, began working on the vast Walter Wade collection which was given to the Society in 1956.

The story of how the Society fell heir to this song treasury, valued at that time at \$30,000 by the Department of Internal Revenue, is worth repeating. According to an article written by Deac Martin in the September, 1956 HARMONIZER, the "Walter Wade Memorial Song Library" came to us as a result of one of our member's "stumbling" onto it. After song collector Walter Wade died suddenly in 1951, his son, Albert, who was not especially fond of collecting songs, talked of parting company with the valuable collection. A Wade employee at the time, Society member Lynn Hauldren, learned of his plans and made a plea for the music in the Society's behalf. Remembering his father's fondness for barbershop harmony and special admiration for the "Maple City Four", the younger Wade thought kindly of the idea, and the collection finally came to the Society after a year of legal battling with government tax authorities

by attorney Mark Roberts, Detroit, Michigan, then Society Treasurer and chairman of the Laws and Regulations Committee. Roberts finally succeeded in obtaining our "charitable, educational and literary organization" classification which allowed us to accept the large gift tax-free.

One other man, Ken Grant, a Cleveland member and a song collector himself, became interested in the Society's large collection and volunteered to continue the enormous cataloging project Hill had started upon his retirement. Unfortunately, Grant did not live long enough to carry out his plans. However, after his death in 1957, his entire collection of 3,500 music sheets was given to the Society by his widow.

The cataloging project laid dormant until 1962 when Dr. Brooks volunteered to tackle the job once again. In an effort to properly recognize each of the contributors to the Old Songs Library, Brooks, during a visit last summer, designed a "Friends of the Old Songs Library" recognition certificate. When all contributions of old music have been officially documented, each donor will receive the new recognition certificate regardless of the amount of music contributed. All future contributors will be recognized in similar fashion, and the Society is most anxious to receive additional music for the Library.

It is entirely fitting that Dr. Brooks be the first to "kick off" our new "Unusual Barbershopper" department in the HARMONIZER, as his voluntary efforts are surely most unusual and well received. Dr. Brooks, a Society member since 1947 when he joined the Geneva, N.Y. Chapter, has undertaken similar labors of love earlier in his barbershop career. As a Geneva member, he designed and built the shell used in the International Preliminaries at Geneva in 1948, the year the "Buffalo Bills", who later became the 1950 International Champions, made their competition debut.

Brooks was co-founder and first President of the Columbia, Missouri Chapter and served as its chorus director from 1949 through 1952. He has been involved in many quartets since 1947 and most recently sang bari with the "Booneshiners".

Dr. Brooks, who earned his B.S. (1937) and Ph.D. (1942) degrees at Cornell University, where he majored in Bacteriology, is married and has four daughters and one granddaughter.

Dr. Brooks spent many twelve-hour days searching for song titles, sorting out duplicates and making badly needed repairs to many of the library's 60,000-plus songs.



Illinois Pilots Area Logopedics Benefit



Shown above are the choruses and quartets of three Illinois Chapters (Champaign-Urbana, Decatur, and Springfield) which combined on November 8th to produce the Society's first Area benefit show for the Institute of Logopedics. Not long after the International Board adopted the Institute as our unified service project, Illinois President Don Beasley appointed a committee (himself; Alex Finkler, LaSalle; and Charlie Wilcox, Freepert) to recommend how his district and its chapters could best support the new program. Their report, adopted at the Illinois fall convention, suggested that the district set a goal based on the amount of money needed to support children presently in the Institute from the state. The sum set was \$25,000, to be raised by Area shows throughout the Illinois District. Finkler was appointed by Beasley to spearhead the project, and his call for volunteers was quickly answered by Area 3, comprising the chapters listed above. Area Counselor Walt Conaway, Springfield, acted as liaison between the district and the chapters, while Wally Ryan of Decatur co-ordinated the efforts of the three chapters. The teamwork paid off with two separate shows (using the same talent), one in Decatur and the other in Champaign-Urbana. Best of all, they netted some \$1,200 for the Institute, to say nothing of the excellent publicity and public relations gained by the participating chapters. Quartets featured on the double bill were the "Yachtsmen" (Decatur), "Squiros" (Champaign-Urbana), and "Vibratones" (Springfield). This is but the first of eleven projected area shows in the district as "Illinois Sings . . . That They Shall Speak".

THE EYES HAVE IT!



BLAZER

SOLIDS 19.50

PLAIDS 19.50

STRIPES 19.50

FLANNELS 19.50

SOLID COLORS: red, pink, powder lime, maroon, gray, tan, yellow, royal

PLAIDS: red, green, blue, grey.

CANDY STRIPES



CARDIGAN

SOLIDS 19.50

PLAIDS 19.50

STRIPES 19.50

FLANNELS 19.50



ETON

SOLIDS 19.50

PLAIDS 19.50

STRIPES 19.50

FLANNELS 19.50



SHAWL COLLAR JACKETS

SOLIDS 19.50

PLAIDS 19.50

STRIPES 19.50

FLANNELS 19.50

TUXEDO TROUSERS \$ 9.75

CONTRASTING TROUSERS 10.75

SATISFACTION GUARANTEED

What meets the eye is an important factor in any form of show business . . . and we're experts when it comes to the "right look." Write us now for sample materials and additional information on jackets.

BRADLEIGH CLOTHES

100 FIFTH AVENUE. N. Y. 11, N. Y. (DEPT. H) WATKINS 9-7575

- Factory priced
- Additional discounts for groups.
- Immediate attention given to all orders.
- Send for Brochure.

Arrangement Category No Longer A Mystery

By Sam Stahl—Category Specialist
Cherry Road, Gatlinburg, Tennessee



Sam Stahl

A barbershop arrangement, like other art forms, is an attempt at human communication. But, unlike other art forms, it is not a direct communication. It requires a middleman. In a novel or a poem the writer speaks directly to the reader with words. The graphic artist's communication to the viewer is direct through paint on canvas, as is the sculptor's through clay or stone. A play can be enhanced by a middleman, the actor, who is necessary in the theater but not essential to communication because a play can be read like a story. But a piece of music must have a singer or an instrumentalist to transform for the audience the composer's esoteric symbols-on-paper into universally understood sound-in-the-air.

The musical notation used by a composer and an arranger is a very inexact suggestion of what the composer and arranger had in mind. The position of the notes on the staff is merely an approximation of the pitch intended. If a quarter interpreted the pitch as a pianist would in striking the indicated keys, the chords would not lock in or ring. With the pitch interpreted the way a good blues singer would do it, the chords would probably be completely out of tune. Dynamic marks and tempo indications—PP, FF, accel., rit., etc.—are even more vague. They don't tell you how soft or loud, how fast or slow, would be exactly appropriate. In the matter of rhythm and phrasing, note values are perhaps the most misleading of all musical symbols. At first thought this might seem strange since they are so mathematically exact: two quarters equal one half, two eighths equal one quarter, etc. But a quarter that interprets them with mathematical exactitude is just about certain to give a dull, uninspired performance.

PERFORMER TRANSFORMS PRINTED ARRANGEMENT

Dixieland jazz musicians acknowledge the truism that Dixieland jazz cannot be written on paper. The same holds true for barbershop harmony. Therefore a written or printed arrangement does not become barbershop music until a quartet or chorus makes it so at a particular performance. This unique dependence upon the middleman in the art of music raises the performer to a level of primary importance. Only the performer can tell the world how good or bad a barbershop arrangement is.

These facts help define the attitude of the Arrangement Judge and the relationship between him and a competing quartet or chorus. For, broadly speaking, the business of the Arrangement Judge is to appraise the degree of musicianship or artistry with which the contestant transforms printed symbols into living sound. The *Contest and Judging Handbook* explains the Arrangement category (and the other categories) from the viewpoint of the judge. But every quartet and every chorus director with any serious contest intentions should own a copy of the C&J Handbook (\$2.50 from International Headquarters) in order to learn the mental orientation of the judges in the various categories. Therefore this article will not repeat the explanation of the Arrangement category as it appears in the Handbook, but attempt to supplement it from the contestant's point of view.

ARRANGEMENT SELECTION IMPORTANT

Your first problem, once you have decided to enter a contest, is the selection of arrangements. A good arrangement has an interesting melody that enhances the sense of the lyrics; logical harmonization that enhances the flow of the melody, and, in so doing, offers pleasing chord progressions in itself; a rhythmic pattern that complements both words and music; and meaning for the listener that is usually expressed in terms of emotional impact or mood.

Melody, harmony, rhythm, and mood, then, are the basic essentials in any arrangement. One could not be called any more important than another. The Arrangement Judge expects all the essentials to be presented effectively in a performance. Otherwise you are not effectively transforming the printed symbols into music. At the contest the Arrangement Judge appraises the quality of the arrangement only by your performance of it. He will not assume that a particular arrangement could be an excellent one if it were sung better (even if he has heard the same arrangement in a better performance). He maintains that it is your responsibility to select an arrangement that is within your technical capabilities, one that is a good vehicle for demonstrating the various nuances of good music, and then prove its merits by your musicianship. That is why the Arrangement Judge gives no credit whatever for a good try that misses the mark. The fact that he may know what was on the written score and what was intended is beside the point.

There are certain technical aspects of an arrangement that an Arrangement Judge can appraise before the contest merely by examining the written score. For example, he can detect chords that are illogical from the standpoint of the harmonization implied by the melody, or chords that are ineffectively voiced, or violations of form (such as adding a measure to accommodate a swipe), and suggest corrections for these weaknesses. An Arrangement Judge will do this for your quartet or chorus on request. But even having the arrangement thoroughly checked out beforehand is no assurance that it will earn a good score in the Arrangement category because there are so many aspects of the category that deal with the quality of performance rather than the technicalities of arranging. An arrangement is only a blueprint designed to help four voice parts build a piece of music. It can never be an A-quality arrangement until some quartet or chorus gives it an A-quality performance.

In carrying out his duties on the panel the Arrangement Judge usually finds that he assesses fewer penalties for technical errors in the arrangement itself than for faults in performance. This may be due in part to the fact that contestants check their arrangements carefully before selecting them for contest. But it is due in greater part to the fact that a few old stand-by arrangements are sung over and over and over again in contests. The latter reason is deplorable. Contest audiences (Barbershoppers, their families, and guests) and also judges would much rather hear some new, fresh arrangements and a wider variety of contest songs.

PLUS POINTS FOR NEW ARRANGEMENTS

It is understandable why contestants choose tried-and-proved arrangements. They think they are eliminating some of the uncertainties. But if they would have new arrangements checked out in advance for adherence to barbershop style, logical harmonization, and proper voicing, they would be taking no more chance with a new one than with an old stand-by as far as the arrangement-on-paper is concerned.

As to the performance factors, they are taking just as great a chance with one as with the other. They must demonstrate their own musicianship in either case. But if they repeat note for note the arrangement other contestants have used—and especially if they imitate the interpretation of other contestants, which is hard to avoid in the old standard contest numbers—they are throwing away a chance of earning plus points for originality from the Arrangement Judge. This is something that has been tacitly understood by Arrangement Judges for a long time. Now, in the new C&J Handbook (to which contestants are referred by the official rules), it is spelled out unequivocally: The Arrangement Judge can and does give plus points for original treatment in the arrangement itself (the notes on paper) and also for originality in the way the quartet or chorus interprets and presents the arrangement.

Contestants who have missed this point in the rules and the C&J Handbook are urged by emphasis in this article to give originality some serious consideration. It is fervently hoped that contest audiences and judging panels in the future will be spared the boredom of listening to multiple renditions of the same arrangement delivered in nearly identical manner.

This thought might lead the contestant to ask "How else can we pick up points from the Arrangement Judge?" And the question might be answered by pointing out the areas in which the Arrangement Judge most often finds errors, weaknesses, and faults, and suggesting ways and means of correcting them.

OFF-METER SINGING TABOO

One very common weakness is in the projection of the rhythmic pattern (the time values allotted to each syllable) and the meter (the regular beats in each measure according to time signature) of the song. It must be remembered that rhythm is just as basic in an arrangement as are melody and harmony. In fact, there are cases in which two melodies utilizing the same notes are distinguishable only by rhythmic pattern. Two faults, quite opposite in nature, show poor musicianship with regard to rhythm. One is a precise adherence to printed note values which may be metronomically correct, but completely lacking in verve, aliveness, and spontaneity. This is likely to occur in so-called "up" numbers or rhythm numbers. The regular beats of the meter should be implied throughout most of the song (except for artistically placed ritards and special effects). But the rhythmic pattern must first be absorbed—understood and kinetically felt—by the singers and then projected with a living quality that comes from taking certain liberties with the printed note values. Too literal a reading of these note values will result in a mechanical or "square" rhythmic presentation. If you've ever heard a symphony orchestra's clarinetist or trumpeter reading a line transcribed from a Benny Goodman or a Louis Armstrong jazz performance (as the writer has) you'll get this point immediately.

The other rhythmic fault is going too far in the other direction: that is, taking too much liberty with printed note values. This is likely to occur in ballads when the interpretation of "expression" is so overdone that the composer's rhythmic pattern (and in some cases even the meter as dictated by the time signature) is completely obliterated. The key to artistic handling of rhythm is in the fact that you can steal time from unimportant words and add it to important ones without violating the rhythmic pattern. This same trick is an adjunct of artistic phrasing. As a practical rehearsal gimmick to help you handle rhythm artistically, beat out a regular meter with hand claps

as you sing the notes according to good rhythmic and phrasing principles.

VERTICAL CHORDS CAUSE TROUBLE

Barbershoppers have a tendency to think of their music vertically, chord by chord, instead of horizontally, as a flowing melodic line. This leads to trouble. A chord standing alone has no meaning. It becomes functional only as it moves to another chord in the context of a melody. A prime quality of all music is motion. Long fermatas, pronounced ritards, and even dramatic pauses (empty spaces of silence) do not necessarily destroy motion because the audience remains poised, ready for the movement to continue. But breaking a song up into a number of more or less unrelated phrases, as many contestants do, does destroy motion. This is a natural result of thinking vertically rather than horizontally. It produces a case of not being able to see the forest for the trees—the forest, of course, being the entire song. Except for intentional pauses that are artistically appropriate, one phrase must flow into the next so that the song has continuous forward movement from the beginning, through the climax, to the end. Within individual phrases also, over-consciousness of chords leads to punching out one syllable (or chord) after another instead of letting them flow in a natural, more conversational manner.

Still another weakness of vertical thinking is in making too big a production out of swipes, echoes, and other embellishments—making them an end in themselves rather than a means to an end. A swipe or an echo is just a device to fill in an empty space, the way a guitar or an orchestra fills in sustained notes or rests for a soloist. A swipe is often a very interesting progression of three or four chords. By itself it is of academic interest to the Barbershopper in the same way that an isolated word or phrase is to a writer. But in a song, a swipe must be kept in proper perspective. It must promote rather than impede the forward surge of the melody.

And speaking of melody, that element must predominate in the presentation of any arrangement. The Arrangement Judge wants to hear it and follow it from start to finish. In fact, it would be well for Barbershoppers to think of barbershop harmony not as four-part harmony but as three-part harmony behind a melody. If melody is obscured by improper harmonization or poor voicing at any point, that is a fault in the arranger's work and rates a penalty. If it is obscured or clouded by inaccurate tuning of the harmonizing voices, or by an imbalance in volume that makes the listener more conscious of a harmonizing part than of the melody, a penalty is likewise in order. In such cases the penalty will undoubtedly be compounded by the Harmony Accuracy or the Balance and Blend Judge.

TELL SONG'S STORY

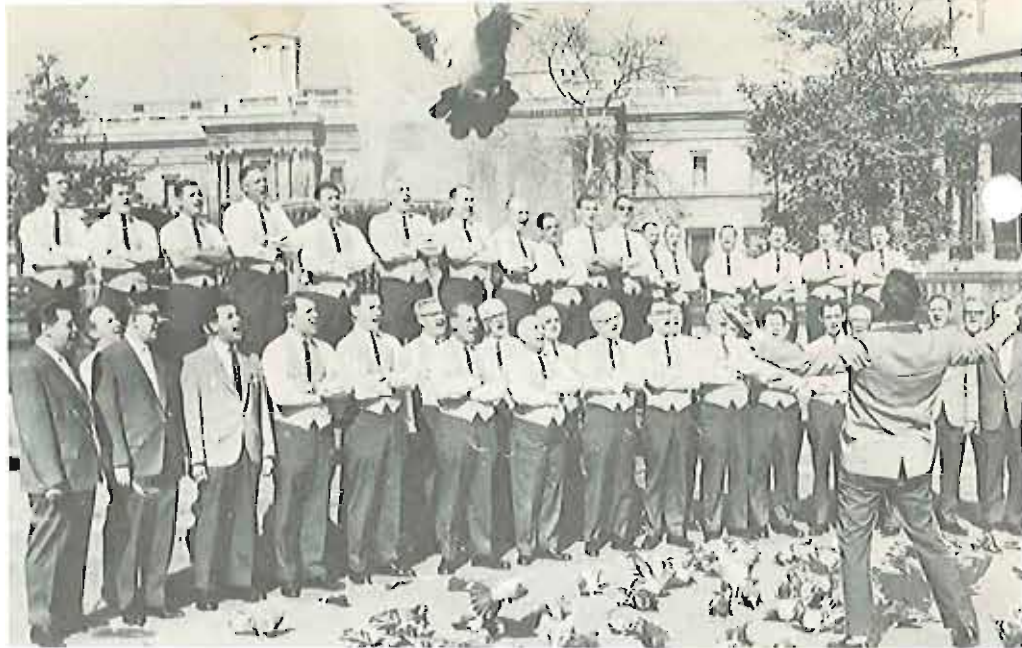
Probably the greatest opportunity to gain points from the Arrangement Judge is by the creation of mood, or more strictly the recreation of the mood that is inherent in the song. No mere onslaught of chords, no matter how perfectly they are tuned or balanced and blended, will add up to a fine piece of music. To become fine music they must also tell the story of the song with the emotional impact that the composer intended. No performance can rate an "A" score without this mood-building quality. It is achieved only by our top-ranking quartets and choruses; in fact, it is the quality that makes champions out of technically good contestants.

To build mood effectively presupposes a fine, polished technique and also the addition of another rather intangible ingredient. This is the indefinable something that brings the personality of the quartet or chorus across the footlights and into intimate contact with the audience. From start to finish of the song, it cumulatively builds the mood of the song in the listener—gaiety, tenderness, sadness, or whatever is called for. Any pronounced technical errors can cause the intended mood to

(Continued on page 35)

Canadian Harmony Corps Stirs British Interest

Part Two of "East York
Harmony Flight" Story
By Lloyd Tucker, Editor
Ontario District's "North'n Hi-Lights"



East York Performance In London's Trafalgar Square "For The Birds".

Early on Sunday, September 20th, we bused to Edinburgh, stopping on the way at the 1000-year-old town of Dunfermline, made famous in Scottish history by King Robert the Bruce. Later in the day we climbed to the ramparts of Edinburgh Castle and looked out over the magnificent city and beyond to the Firth of Forth . . . the visit was all too short, but we had to return to Glasgow for our show at 7:30 P.M. On our way back we called at the Metropole Theatre, picked up the theatre owner, actor and our host for the evening, Jimmy Logan, and were advised that Lord and Lady Weir (she a Canadian by birth) had invited all 92 of us for tea at their country home in Kilwinning, some 20 miles from Glasgow. Off we went and after a few wrong turnings, arrived at the stately home of this charming couple. A most enjoyable hour was spent inspecting the magnificent house and grounds, and we sang several numbers for our hosts before boarding the buses again for a race against the clock back to Glasgow.

After calling at the hotel for our uniforms we arrived at the theatre with ten minutes to go before curtain time! Another enthusiastic audience awaited us. Once again we marched down through the aisles singing and up on the stage to do our regular program taking care to introduce our four Scottish-born chorus members Messrs. Tait, Scott, Malcolm and Hendrie who received a big hand from the audience! After a brief respite in the theatre lounge we headed back to the hotel with our third successful show under our belts.

The order of the next day (September 21st) was pack again (we were "old stagers" at this now) and into our buses for the three day trip south to London . . . and what a trip it was! Through the Scottish Lowlands with their teeming rivers, sheep pastures and lovely little gray stone villages, into the Border Country and Northern England, finally arriving in the Lake Country (made famous by the poets Shelley, Keats, Wordsworth, etc.), stopping at the fairy-like village of Windermere as evening came on us. Our huge hotel was curiously known as the "Hydro" and after an ample dinner most of us wandered into the large lounge. In a matter of minutes a barbershop "show" developed, much to the enjoyment of the staff and guests, some from the United States!

On the morning of the 22nd we were up and on our way again down the highway, stopping for lunch at the quaint Roman walled city of Chester, within a mile of the Welsh border. Several of our fellows bumped into Garry Moore in the hotel where we had lunched. Garry himself was on tour and was interested to hear of our doings. After a song or two

(which stopped traffic momentarily on Chester's narrow main street) we headed south, pausing at Warwick for tea and finally pulling into Stratford-on-Avon (the birthplace of Shakespeare) for the evening. At our hotel we found a wire awaiting us from the staff of the hotel in Windermere (where we had stopped the previous evening) thanking us for our "show" that night and wishing us well . . . a much appreciated gesture indeed. Up again, packed and on to the buses on the morning of the 23rd for our final lap on the journey to London. We toured historic Windsor Castle on our way and finally reached our headquarters at the Stratford Court Hotel on Oxford Street at 8:00 P.M., after a fascinating three day trip!

The 24th was to prove probably our busiest day of the whole tour! Here we were in London and it seemed that everyone wanted to see or hear us! We arrived at Ontario House for an 11:00 A.M. appointment with Ontario's Agent-General James Armstrong and his staff. After signing the guest book, posing for photos, giving press interviews, and "busting" several on the steps we hurried across Trafalgar Square to nearby Canada House . . . that is, almost! We posed again for the press



Ontario's Agent-General James Armstrong, center, greets Canadians (and one near-Canadian Bob Johnson on extreme right).

beside one of the Square's two huge fountains, braving the dive bombing tactics of thousands of pigeons which frequent the Square! Finally arriving at Canada House, we again signed the guest book, gave interviews to more newsmen and then were ushered into the magnificent reception hall to meet Canada's High Commissioner Lionel Chevrier and his charming wife. After a pleasant hour in the company of these good people and their staff we taxied to nearby Berkeley Square where the press were again awaiting us, and sang, among other songs for the noon hour crowds (you guessed it), "A Nightrigale Sang In Berkeley Square"! Back we rushed to the hotel where we boarded buses for B.B.C. Television Studios in the west end of London and a taping session.

By late afternoon on the 24th, we were through our official commitments until our scheduled show on Tuesday, September



All singing came to an abrupt halt when the East York Harmony Corps was asked to pose in front of Canada House, after a personal interview with Canada's High Commissioner, Lionel Chevrier.

29th. With five days at our disposal, we dispersed widely over southern England and the continent. Some took a tour to Paris (that's a story in itself), others to Holland, while still others headed for Leeds, Manchester, Newhaven, Cornwall, and the Isle of Man! Still others remained in London to relax, shop and sight-see. There was no limit of things to do. Shop, if you wished, in Oxford Street's huge departmental stores, or Bond Street's quaint and exclusive shops; sight-see through Westminster Abbey, the Tower of London, the House of Parliament (where a special tour was laid on for us); or, for a change of pace, take a sight-seeing tour by boat up and down the Thames. Then there were the numerous vaudeville shows running in London while we were there . . . elegantly staged and harking back to the turn of the century in customs, content and songs! "Sitting on Top of the World", "Lily of Laguna", "California", "Cuddle up a Little Closer", "Nelly Dean", and oh, so many more that we Barbershoppers recognized as "ours to preserve".

Typical of the unsurpassed hospitality extended to us throughout the trip, "Rhythm Count" bass Jeff Pritchard happened to be near the hotel phone one London morning when a call came in from a chap who explained that his wife was Canadian-born, both were fond of barbershop singing and "could any of the group join them that evening (Saturday) at their home near Windsor"? It ended up that 46 (including the "Rhythm Counts") wanted to go, but this didn't phase our host! A coach was waiting for us early that same evening and one hour later we found ourselves in the ballroom of a beautiful English mansion located on 35 acres bordering Windsor Park. Our singing entrance was quickly stifled by familiar sounds . . . yes, our host, Tony Richardson, had the "Buffalo Bills" turned on loud and clear! And what a "bash" we had! Not only were we entertained royally (complete with a huge spaghetti feed), but Tony and three of his friends ended up learning "Tell Me Why The Stars Do Shine", much to the delight of all concerned. Tony Richardson is the water skiing champion of Great Britain and Germany, besides being a successful businessman and born organizer. Every chord that rang out that evening was taped, and if we don't end up with a chapter in Windsor, England, then we'll miss our guess!

Then came Tuesday, September 29th, and we arrived at St. Pancras' Town Hall for our last formal show of the tour. Awaiting us was a cable from the East York Chapter "Homeguard", (the fellows who had not been able to make the trip), wishing us a good show and a safe trip home! A good show it was with the audience again appreciative of our efforts.

Speaking of the audience, seated our front were Mr. and Mrs. Harry Danser of Pound Hill, Crawley (near London). These two good people have been devotees of barbershop for some years, ever since they attended a "parade" during a visit to America. In fact so enthused were the Danser family over

"barbershop" that two of their sons, John and Tony, got together not long ago with two other interested men (Dave Steele and Bob Witherington) and formed probably the only strictly "Barbershop Quartet" in England. Calling themselves "The Barbershop Four" we were pleased to have them do a guest appearance on the St. Pancras show with us. A coach load of their supporters even drove to London for this show, adding greatly to the evening's success. Previous to this, George Shields and Jim Waugh had spent a wonderful evening at the Danser home, which included a cook-out with the quartet. Here again, the possibility of a Crawley Chapter being formed is almost certain.

All too soon the calendar read September 30th. It was our last day in London! One frantic day left to shop, sight-see, pack and then . . . October 1st!

Up at 5:00 A.M., we converged on London's Victoria Street Terminal at 6:30 A.M. and boarded buses for our ride back to Stansted Airport where we had landed just 19 days before. A pause for breakfast, some final songs in the concourse, and then came the boom of the P.A. system . . . "Canadian Pacific Airlines Charter Flight 577 for Toronto is now ready for boarding. . ." We walked through the exit door out into the cool morning sunlight toward the big DC-8 again waiting for us. Memories? Yes, indeed, we had them! The many friendly people we had met throughout our tour . . . the good hot tea we had drunk (and the cold toast we had struggled with) . . . the small cars and the winding roads . . . Bob Johnson invariably loosening up the audience with his gimmicky sing-along numbers . . . the excellent singing of the "Rhythm Counts" throughout the trip . . . the seemingly endless flow of London traffic . . . the china you-know-whats in every hotel bedroom . . . the countless laughs over many daily incidents . . . looking out across the Irish Sea from Donaghadee to the Scottish coast . . . the world famous band of the Scots Guards marching down Buckingham Palace Road to the tune of "76 Trombones" . . . yes, many memories. And then we were all aboard . . . the door of the big plane slammed shut . . . seat belts fastened . . . once again the whine of jet motors . . . the familiar who-o-o-sh and we were skying back over the Atlantic to Toronto, a great and successful "adventure in harmony" over.

Editor's note: In behalf of the Society we want to publicly thank East York for their overseas extension efforts, and Lloyd Tucker for presenting a fine word-picture of their "Harmony Flight" adventure. East York's effectiveness as ambassadors of good harmony is indicated by the fact that we've already received several requests for information about the Society from areas visited by them.

Members of PROBE will be happy to know that Tucker became Senior Editor of PROBEMOTER, the bi-monthly "voice" of PROBE, on January 1.



And in Berkeley Square they sang "A Nightingale Sang in Berkeley Square".

The "Rhythm Counts" stayed in high gear throughout the tour as they performed at almost every stop-off. They are shown right as they left B.B.C. Television Studios after a taping session along with the East York Chorus.





INSTITUTE of LOGOPEDICS

2400 JARDINE DRIVE
WICHITA, KANSAS 67219

MARTIN F. PALMER, Sc. D.
Director of the Institute

November 14, 1964

Society for the Preservation and Encouragement
of Barber Shop Quartet Singing in America

Dear Fellow Barbershoppers:

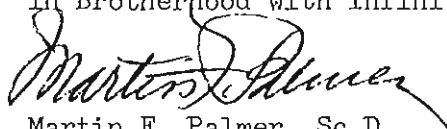
Yes, it is proper to call you "Fellow Barbershoppers", for membership in the Wichita Chapter of SPEBSQSA is a recent possession of great personal pride. The value of the addition of this voice is questionable, but the song in the heart is strong for music has brought me much pleasure in life.

There is one instance which stands out so vividly. It was in the early days of work with children with communicative handicaps. The hyperactive behavior of a little child had brought me to the point of despair and discouragement. More to soothe my own soul than to help the child, I sat down to the piano and began to play. Almost magically, this child, who heretofore had resisted every attempt for control of any kind with known techniques, quieted, then slipped across the room and sat down upon the piano bench. From that day, progress with this child was possible, and at that moment, 30 years ago, the program known today as "Interactive Musiatrics" had its beginning. It has become one of the most vital tools with which to break through the walls of silence. Even so, the program is still in its infancy and many hours of research, many additional children, must be observed before it can reach its full stature. Music soothes, it inspires, it brings reaction where before there was blankness; it opens doors to consciousness never before opened.

It was a short time ago that our voices were joined to "---Sing--That They Shall Speak", yet your recognition of the childrens' needs was instantaneous and moving. The immediate understanding, response, and heartwarming acceptance, the meeting of minds of those directing the Society, and the ingenuity of individuals, chapters and districts in finding ways to be of service, indicates that this joining together for service is not happenstance, but divine destiny. The association promises to be one of great reward and accomplishment.

It is hoped that EACH of you will accept this letter as a PERSONAL thank you from the children just learning to say "thank you" for themselves, and as a cordial invitation to visit us whenever the opportunity presents itself to see what your support means to your "chosen children".

In Brotherhood with Infinite Harmony,


Martin F. Palmer, Sc.D.
Director

Film On Society Looks Like Hit

Last year Universal Pictures decided to make San Antonio, and our convention there, the subject of a movie short. Well, the film is completed and is now showing at theaters across the continent. And it's great.

Quarters appearing in the film are: The Sun Tones, 1961 International Champs; The Four Renegades, 1964 Second Place Medalists; The Main Street Four, 1963 Mid-Atlantic Champs; The O'Lyrics, 1963 Cardinal Second Place Winners; and the Foursome, who were compering as part of the Arlington Heights, Illinois Chorus. Also on the film is the Salem, Oregon Chorus, 1962 Evergreen Champs and district representatives at San Antonio.

They all do a fine job, but the really big thrill of the film comes when some 2,000 Barbershoppers, under the direction of Director of Musical Activities Bob Johnson, join in singing "Keep America Singing" in front of the San Antonio Municipal Auditorium. It's simply "fantabulous" . . . and in color yet . . . on a wide screen!

The film is appropriately titled. "Keep America Singing", and it has already opened in many major cities in the U.S. and eleven Canadian cities. In many instances this short is being run in conjunction with Universal's top picture of the year: "Father Goose", starring Cary Grant and Leslie Caron.

By the time the year is out our short subject will have reached hundreds of

thousands of people never before exposed to barbershopping. It's one of the finest public relations opportunities we've ever had. Let's take full advantage of it.

When we learn that the film is to be shown in your locality, your chapter president will be informed. It's up to you to carry the ball from there. So get in touch with your theater manager and see what promotional ideas can be worked out.

Universal tells us that the life of such a short subject is two to three years, with the last year or two in suburban and small town theaters. Once the film has completed its commercial run, the Society will be allowed to buy prints and make them available to you and your chapter for guest nights, appearances before service clubs, etc.

This is a BIG, BIG thing as far as our Society is concerned. We owe Universal a great big "thank you". So when you've seen the film . . . and if you've enjoyed it . . . why not drop a line to its producer: Norman Gluck, Universal Pictures, 445 Park Ave., New York, New York, 10022, with a copy to the man who did all the filming and recording during the convention, Arthur Cohen, Universal Short Subjects, 105 East 106th St., New York, New York.

FLASH: Just received word that the film is going to be entered in the Academy Award race for short subjects. How about that?

Barbershop - Symphony Score Available

Your Society is now able to offer you one of the greatest PR opportunities since the invention of the pitchpipe: an arrangement of old time hits for symphony orchestra and barbershop chorus.

The symphony score was arranged in 1951 by Ken Hopkins of the National Symphony Orchestra, Washington, D.C. Included in the score are vocal parts (with orchestra accompaniment) of *THE OLD SONGS*, *WAY DOWN HOME*, *SWEET ROSES OF MORN'*, and *CONEY ISLAND BABY*. The vocal score has been made available to us by Mills Music Company.

This score is not for sale but can be rented for use by your local symphony orchestra and your chorus (or maybe an area or joint chapter chorus). The fee for rental is \$50.00 including full orchestra parts, conductor's score, and vocal score. The fee is necessary to cover royalties, printing expenses, and handling charges.

If your local orchestra is interested in a performance of this type, the approximate date of performance should be determined. Then write to headquarters and ask to reserve the score for that date. (We can only allow you to have it for one month—it must be returned immediately after performance.) Reservations will be made on a "first come" basis as we have only four complete scores available. If your date is clear we will notify you—if not, we will let you know the first available date. Remember, most orchestras probably have their programs booked for a year at a time so make your contacts as soon as possible.

A tie-in with your local Symphony can be an important public relations "tool"; it can do much to enhance your image in the community. A benefit performance for the orchestra, a joint benefit for your chapter and the orchestra, or a benefit for our new service project—Logopedics, are suggestions for possible performances.

Barbershopper of Renown Award Established

In San Antonio this past June the International Board of Directors adopted a proposal by International Vice President Joe Griffith and a special committee assigned to him to create a special award for presentation each year to past or present "barbershopping greats" in recognition of their outstanding contributions to our Society and hobby.

These awards are to be given sparingly in a special presentation at the Saturday evening finals of each International Contest. The award will consist of a personalized plaque plus the recipient's photo and short biography to go in a special "Barbershopper of Renown" book at Harmony Hall.

Each district president has submitted to International Headquarters the names of no more than five nominees from his district. Each nomination was accompanied by a short biographical sketch on the nominee and why he was nominated. Copies of each biography were distributed to the committee for their final selection.

Members of the Committee who will be making the selections for awards at the Boston Convention are: Joe Griffith, Chairman; Dr. Norman Rathert; Staff Taylor; Bud Leabo; Wayne Foor and George Shields.

Roger Wagner

says


"The members of the Chorale were thrilled"



"The Wenger Portable Choral Shell makes it possible for each member of the chorus to hear the rest of the members, insures fine ensemble, excellent pitch and balance."

Your choral performances will have the same dynamic tonal effects with Wenger acoustical shells.

Ask for more information and prices!


MUSIC EQUIPMENT CO.
33 Wenger Building
Owatonna, Minnesota 55060



A Transition Period

An era ended at Detroit. No one present realized how sharply that end was being defined. The post-convention HARMONIZER carried wonderful stories and pictures of the convention. It also had a two-page eulogy, written by Deac Martin, for the Society's founder, O. C. Cash. He had passed away on August 15, 1953.

O. C. Cash was not a man who never changed his mind. Nor did he feel our Society should never change. He believed in progress when progress was in good hands. In his eulogy of O. C. Cash, Deac Martin recorded these words by the Society's founder:

"The old order passeth giving way to the new . . . It is evidence both of our vigor and our maturity that we could make this change so smoothly." (He referred to changes made in the Society and especially to the first meeting of the House of Delegates.) "He cited the many activities now possible to give outlets for the energy and interests of every member, including opportunities for craftsmanship in the technically musical phases of barbershop harmony."

Deac continues: "Afterward, when asked what he thought of the plans for the future, the founder said: 'They're sound; we'll keep on having good leaders'; this from one who in earlier years had felt, with many other seniors, that note singing was beneath the contempt of a true Barbershopper, but who now endorsed the technicalities of music as one of the things helpful to the Society's advancement thus far, and necessary for the future."

"Cash, who was the symbol of the preservation and encouragement of barbershop singing, had faith that its traditions will be passed along by a generation twice removed from his own, though just as actively interested and even more proficient within the Society. 'They won't let the Society drop what we stand for,' he said."

New Men, New Quartets, First Chorus Contest

O. C. Cash was right; the new men would carry on . . . men like John Means, who had just been elected President.

And new quartets like *The Vikings* of Rock Island, Illinois who topped a starry field in Detroit. *The Four Chords* of London, Ontario were 2nd. *The Sing-Copates* of Appleton, Wisconsin came in 3rd. *The Autlers* of Miami, Florida and *The Statesmen* of Sacramento, California were 4th and 5th. They came from all over the Society, and a lot of them were too young to remember when the songs they sang were new.

The Mid-States Four were on hand with guitar and bull fiddle and not a soul said: "It ain't barbershop". But the conventioners knew more and more about true barbershop harmony.

They had to, for many were singing in choruses. Eighteen had shown up at Detroit for the first Convention Champion Chorus Contest. Scheduled for the ballroom of the Sheraton-Cadillac hotel, it became obvious as convention time approached that more room was needed for contestants and audience. The contest was moved to the Masonic Temple with the consent of the Executive Committee and it proved to be a wise move as over two thousand witnessed the competition.

Grand Rapids, Michigan, with J. R. (Bob) Weaver directing, took the honors in a field of sixteen. "Q" Suburban of LaGrange,

Illinois, with Dick Svanoe at the helm, was in second and Al Shields of Toronto, Ontario had the East York Chorus in third. Two had to cancel at the last moment: Montreal, Quebec and York, Pa.

The International Board met in Detroit too—sensed that not every Barbershopper was independently wealthy and thus decided to pay travel expenses for the delegates to the mid-winter meeting.

O. C.'s rambunctious child was growing into a mature young man.

Means Led Musically And Administratively

Ascending to the presidency, John Means noted that the symbol of the Society was now a memory. His task was to continue the memory and keep it green while maintaining the forward look of a man the Society revered.

Johnny Means was a rather large man with a long face and large even teeth, and a broad smile that inflicted deep dimples on each cheek. He had a broad, high forehead and thinning hair and a deep, abiding love of close harmony.

His introduction to our Society preceded his actually hearing a quartet sing. In 1945 he joined a group in Manitowoc, Wisconsin, where they were trying to organize a chapter.

John Means' joining the Society may have attracted no one's attention, but it was not long before his talent and influence were felt in nearly every field of barbershopping. As a judge he helped refine the rules and technique. As an arranger he contributed more than a score of excellent examples of the barbershop style. As a coach he had taken the *Schmitt Brothers* to the top. As an administrator he moved the Society along newly travelled paths which were to lead to far greener pastures.

Means had insight into the depth of the Society for one of his prime goals as International President was to try to develop in the minds of music educators a sincere and lasting respect for the Society's musical accomplishments. While there had been several helpful individual approaches prior to the following incident, Means attempted the first organized approach to attaining that respect on behalf of the Society. In the spring of 1954 he took *The Schmitt Brothers* to Chicago, rented a suite at the headquarters hotel of the Music Educators Convention and invited the Board of Directors of that national group to be the Society's guest and to witness a demonstration of what we were attempting to accomplish musically. This invitation was accepted and some twenty-eight music educators listened for three hours while Means explained Society aims, and *The Schmitt Brothers* (International Champions, 1951) demonstrated our musical ambitions and ideals. Following the thorough and detailed demonstration and discussion of our judging program, Means offered the Society's full cooperation with music educators and solicited their help in our efforts.

The demonstration indicated what the Society did *not* want as well as what it thought desirable, both musically and in stage presence. This made a tremendous and lasting impression which opened the doors for demonstrations in four of the five Music Educators National Conference regions, and two years later made possible a demonstration before thirty-five hundred teachers assembled in the auditorium at St. Louis, Missouri. Since the pro-

gram with the Music Educators National Conference, the criticisms and condemnations formerly noticeably rampant have dissolved to an occasional personal expression of criticism, which, considering the individual circumstances, may be fully justified.

It should be mentioned that in the ensuing demonstrations, *The Orphans*, (International Champions, 1954) and *The Four Hearsemen*, (International Champions, 1955) also lent their services to excellent advantage. *The Tri-City Barbershop Chorus* from Moline, Illinois, under the direction of Bob Maurus, tenor of *The Vikings*, (International Champions, 1953) also served the program.

In 1954, four top music educators were invited to attend the Washington Convention as Society guests. They expressed amazement at our chorus and quartet activity and our musical accomplishments. Our stimulating hobby opened their eyes and sparked their interest. The Society owes a debt of gratitude to Miss Vanette Lawler, Executive Secretary of Music Educators National Conference for her support, as well as thanks to Max Kaplan, Harry Wilson, Dr. Howard Hanson and many others.

John Means, by his own confession, was not a professional musician, yet he enjoyed the reputation of being one of the Society's finest arrangers and judges. His administration was filled with progressive ideas well executed; John was a man who never lost his grasp on the 'big picture'.

It's hard to estimate the benefits derived from the demonstrations put on before the music educators in the early 50's, but there's little doubt that it helped give the Society a certain "respectability" it never had before. And some "musicians" were even joining the Society.

A "Musician" Looks At Barbershopping

One was a Californian named Dave Stevens. Dave is a man in his middle forties, a bit of a ham when he has an audience, and he has been blessed with a plastic face which he conveys constantly while directing a chorus. Stevens is unique in that, unlike most of the Society's top directors, he came to barbershopping through the professionally trained ranks. Before the war he received his Bachelor's Degree in Music at DePaul University in Greencastle, Indiana, and after the war he went to Northwestern for his Masters in music.

He got interested in barbershop harmony in 1950. He had a professional quartet and a radio show. The San Francisco Chapter, directed at that time by Bill Gavin, appeared to plug an upcoming show. Stevens doesn't honestly remember what they sang, but he did remember that he didn't think it was very good. He was judging them as a professional musician and was not at all interested in amateur groups, although he started directing the San Francisco Chapter that year. It wasn't until the Miami International Convention in 1955 that Dave Stevens saw the light, so to speak. But by that time he had, in his own words, wasted five years of a lot of other people's time doing what he didn't know much about. But let him tell it.

"It is evident now that all chorus directors have a built-in problem. Hired to bring about a higher state of musical excellence, they must in their own mind, make non-musical decisions. They must decide just what constitutes the 'fun' aspects of this musical hobby, and reach in a manner that does not dim or destroy this factor.

Stevens continues. "In practical terms, the chorus director, each practice night, asks his chorus members to master the most difficult musical instrument in the world: the human voice. Patiently he enlists the awareness of the member to the fact that it is just not enough to sing the right notes. They must be sung on the vowel, each tone matching the other. He must teach tone placement and the elongation of the tone. He must turn a weak singer into a strong one as well as develop the ear for balance and blend and the soul for appreciation of good dynamics. In time he may teach them to sing the songs because they are musical expressions, not merely notes and words on paper."

But is this fun?

It is a question that has plagued chorus directors since the days of Dr. Norman Rathert and will continue to be a problem. The difference, and perhaps the weakness in our Society, some feel, is that in a professional group poor singing results in a loss of job; in the Society the man is welcome to come back next week and make the same mistakes. So what's more important then, the music or the fellowship? Says Stevens, the professional "... actually the music has to be the thing that ties us together. In the chorus are men from different lines of work, different social status and they don't mix very much socially, which is to say we don't find too many close personal friends in a chorus. Yet they're there on chorus rehearsal nights. They enjoy each other. The singing brings them, holds them, and the fellowship is a by-product.

"The Society has committed itself to a course of musical upgrading. It's the only direction of salvation, and perhaps our only course, but it's going to be frustrating. It's a matter of getting the enthusiasm, the need, the big picture, down to the guys who are in the chorus every week. How much does it mean to him? Can you make it mean everything? Every chorus director and chapter officer lives with frustration because they look at empty chairs and know that many absentees could have really made the practice. The big reason is that too many members just don't care."

"Barbershoppers should understand it is difficult for professional musicians to be good Society chorus directors because of the compromises one continually makes to preserve the 'fun' element. The chorus director often takes a view that is unpopular with the chorus, for the sake of the chorus, and if he is lucky, they eventually come his way."

Another Chorus Director Comments

Chorus directors are often selected casually, as a joke, on the spur of the moment, and in some cases it works out as a great decision. In the case of John Peterson, director of the Delaware County, Pennsylvania chorus, the Society gained a great teacher and a delightful personality. John Peterson is a man just under six feet, rather solidly built, with a smiling squarish face masking a sharp sense of humor. He has a drill-sergeant's volume when he needs it and complete grasp on his temper in all situations.

And like most men who joined the Society, John, as Dave Stevens, needed to be converted.

And, as with Stevens, it was what he saw and heard in music that turned him into a believer.

He found it difficult to believe that Bill Diekema and John Hill, both busy business men and accomplished musicians had the know-how of getting so much music from a chord of four notes. Then he got a real impression from Rudy Hart and his demonstrations of quartet and chorus singing at the Columbus, Ohio Convention. John Peterson, by then, was completely sold on barbershopping.

"Pere" lays no special claims to being an arranger but he feels a good directing technique is a necessity if you are going to get the message over to the average Barbershopper. "You must" says John, "get the true story down to the average Barbershopper, convince him that good music is a part of his fun and enable him to sing rather than shout. Choruses are bound to play a role of greater importance in the future."

It is interesting to note that here were three men. John Means, Dave Stevens, John Peterson, just three of hundreds who lead the Society on at the beginnings of this new era following the death of founder O. C. Cash. These men devoted not only a lot of time but a lot of thought. Everything that came their way got a lot of observation and study. Means is gone—but the others are still doing it. Their opinions may occasionally take tangent courses, their conclusions cross, focusing attention always on the basic, half-hidden, little-talked-about problems that face administrator and chorus director: what to do for, and about, Mr. Average Barbershopper sitting out there in the chair.

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM

By Society P.R. Director Hugh Ingraham and Special Events Mgr. Chuck Snyder
as told to Walter Latzko, New York, New York

(Latzko, a member of our Frank Thorne Chapter-At-Large, is a professional writer for CBS, and has done many barbershop arrangements for the "Buffalo Bills" and the "Chordettes".)

It all started with a casual phone call, made by one Hugh Ingraham, and received by the writer at his office at Station WCBS in New York. Hugh and Chuck Snyder were in town—"How about lunch?" Lunch it was, over which the following true-to-life drama was unraveled by expert story tellers Ingraham and Snyder.

I started with a most provocative question: "What's new?" Below, almost word for word, is the response to this question.

Ingraham: "For the last few years we've held a District Presidents' Forum in Kenosha in November to make the district presidents-elect more aware of their responsibilities, and to help better familiarize them with the workings of the Society. These meetings have always been held in Kenosha, but this year, due to the fact that the Society has adopted the Institute of Logopedics as its service project, it was decided to split the Forum into two parts. One in Kenosha, the other in Wichita, home of the Institute. With 17 people attending from all parts of the country, this, of course, involved some very careful planning, with chartered bus schedules, close airline connections, split-second mealtimes, all coordinated with delicately timed meeting schedules."

I was most impressed to learn about the tremendous amount of advance planning that goes into each and every one of the Society's activities.

Snyder: "To start with we requested each of the district presidents to provide us with his travel schedule so he could be met on his arrival in Wichita and, after the Forum, be taken to the airport for his homebound flight. The schedule for the weekend called for the following:

1. Arrival of each man individually in Wichita on Thursday evening for a reception scheduled for 8 p.m. and hosted by the local chapter. (Flight times were arranged so as to have everyone there in plenty of time.)
2. Tour of the Institute of Logopedics Friday morning, with lunch at the Institute.
3. Entire group of 17 (Best, Ingraham, Waselchuk, Smith and 13 district presidents) to head straight to the airport from the Institute for 3:15 departure on Flight Zero on Airline X (*note: number and name of airline is fictitious for reasons of propriety, and to avoid lawsuits.*)
4. I (Snyder) was to meet Flight Zero at O'Hare airport in Chicago with a chartered bus, and transport the group to Kenosha where they were scheduled for a 7:45 p.m. dinner. (Since it was Friday, a near-fish menu had to be carefully prepared, the information to be phoned to me (Snyder) by him (Ingraham) that morning.)
5. The district presidents were to be the guests of honor at a special guest night being held by the Kenosha Chapter, this by way of demonstrating to them some ideas in the field of chapter building and extension. Several guest quarters were to participate, including the fifth ranking "Impostors" from Chicago. Much publicity had been given to this event through Kenosha news media. A special script for the program had been carefully prepared by him (Ingraham) and I (Snyder) had ordered refreshments for

the expected attendance of 150 men and wives.

6. The formal part of the Forum was to be conducted throughout the next day, Saturday, at Harmony Hall.

7. Departure of district presidents (hereafter called D.P.'s) at various times Sunday."

Ingraham: "Yeah, those were the plans, BUT—well, I'll say this: everything went according to plan right up to the arrival of the second D.P. Thursday afternoon."

At this point the writer interjected the following remark: "Oh?"—which was to be the last remark to be interjected for the next half hour or so. From now on it's strictly what may some day be known as the great new vaudeville team of Ingraham and Snyder (speaking alphabetically, of course). To you Hugh.

Ingraham: "Where do I start?"

Snyder: "Isn't there a beginning to this somewhere?"

Ingraham: "Well, I suppose those fouled-up arrivals in Wichita are as bad a place as any. Galvin, the first man, arrived on time. The next plane was to dump—or should I say deposit seven of our D.P.'s. Three emerged. The other four, as we were to find out from the airline people, were deposited in Kansas City or other points unknown. It seems that the Kansas City area had a 'weather problem'. From then on, and throughout the night, it was a story of missed connections, late arrivals, and phantom flights. Specifically, two men who missed connections in K. C. managed to find space on another aircraft which took flight for a bare ten minutes before returning to K. C. because of 'flashing red warning light'. Investigation showed that someone had failed to secure the baggage door. A lengthy and rather violent argument ensued between the pilot, the stewardess and the ground crew as to just why the door had come open and how it should be locked. Since this scene was played to an interested audience of passengers, it helped greatly to fill them with confidence in the ultimate fate of said aircraft. Their fears appeared well founded when, with baggage door secured, one of the two engines began to miss midway between Kansas City and Wichita (referred to in story books as 'the point of no return'). However, these two men, visably shaken, finally did arrive in Wichita, only to be confronted by still another problem . . . no baggage. Lest I confuse you . . . they were but two of FOUR D.P.'s who arrived baggage-free, although they had not left home that way. Missing baggage was gradually restored to rightful owners during the ensuing 24 hour period which, if you remember our original schedule—but why SHOULD you!"

In case you're wondering what happened to Snyder . . . he's there, just WAITING to get a problem in edgewise, only his haven't started yet. Back to you, Hugh.

Ingraham: "Although weather was the cause of most missed connections, one of our D.P.'s had the rather unnerving experience of appearing, with ticket in his hot little hand, at the check-in counter in Kansas City, to be told that the flight for which he held the reservation was not to commence operations for two weeks! We must not lose sight of the fact that all the while the airlines were engaging in this fanciful game of shuffleboard, the Wichita chapter was raring to go with its reception only there was no one to receipt. Eventually, everyone got there, including the last baggageless D.P. who arrived at 1 a.m., just in time to be introduced for the purpose of saying 'Good Night'. Lest you think, however, that everything went wrong in Wichita

(to coin the title of a new song), let me hasten to add that on Friday everything went according to plan, and we left Wichita airport, all together, WITH baggage, under cloudless skies."

Snyder: "Why, he even remembered to phone in the Friday night menu choice, 'eight meat, nine fish. Got it!'"

Ingraham: "However, when I gave him the menu I got an inkling of what might be in store because, when I called from under that cloudless sky, it was snowing like—whatever it snows like in Kenosha. Take it, Chuck."

Snyder: "As it turned out, two of the D.P.'s weren't able to make it (one meat, one fish) to Wichita, so they were planning on meeting the group at O'Hare field where I would be waiting with a chartered bus for the trip to Kenosha. Bill Tobiasen was flying in from Portland, Oregon on Flight Eleventy-two of Airline Y (not to be confused with Flight Zero on Airline X bringing all the gang from Wichita). Bill was due in at 5:20 p.m., and the Wichita group at 6:23 p.m. Ken Haack was driven to O'Hare and arrived right on time. I arrived at O'Hare about 5 o'clock, in plenty of time to meet Bill. On checking the arrival board of Airline Y, I discovered Bill was going to be an hour late. I thought THAT would be okay since Flight Zero of Airline X was due at about the same time. On checking with Airline X I was told that they would be over Chicago right on schedule, but that it might be 15 or 20 minutes before they landed, because of the traffic. Besides that it was starting to snow pretty hard. Let's see, then what happened . . . why don't you take it, Hugh, I'm sick!"

Ingraham: ". . . and just like they said, Flight Zero WAS over Chicago right on time . . . and the traffic WAS heavy . . . and it WAS snowing . . . as a matter of fact, the captain announced that it might be half an hour before our turn came to land. As Barbershoppers will, we decided to while away the last magic moments of the flight in song. The stewardess was quite impressed with us . . . and vice versa . . . but that's another story. Anyway, she so liked our singing that she asked us to harmonize over the P.A. system of the plane. This we did, as we flew round and round Chicago, until the captain's voice broke in to announce 'It looks as if it's not going to clear up here for a while so we're going on to an alternate field . . . Kansas City,' whence we had just left enroute from Wichita. Back to you, Chuck."

Snyder: "Meanwhile back at O'Hare it was now 7 o'clock, and a real blizzard was blowing. Airline Y showed Flight Eleventy-two as 'holding over O'Hare'. There was no arrival time posted yet for Flight Zero. . . I didn't know that they had already turned back to K. C., and apparently neither did the rest of Airline X. I finally got the word that Flight Eleventy-two (that's the one from Portland with Bill Tobiasen on it) had overflown Chicago and was about to land in Milwaukee. I called our office in Kenosha and told someone to check with Airline Y in Milwaukee and meet Bill. On checking again with Airline X I was told 'they're due into Kansas City about 8'. 'Into WHERE?' I quivered. You see, this is the first I'd heard about it. 'Yes,' they said, 'and the soonest they'll be back in Chicago will be about 10 p.m.' Ken hadn't eaten dinner yet (remember Ken?—he's the one who DROVE) so I said, 'looks like we'll have time for a leisurely dinner before they get back.' I called the office to give them the latest communique and we went up to the airport restaurant. All yours, Hugh."

Ingraham: "As soon as we landed in Kansas City—AGAIN—the stewardess informed us that the weather was clearing in Chicago, and that we should stay on board because we were going to refuel immediately and take off. After sitting in this plane for over 4 hours, her request was met with mixed emotions—all bad—and the captain finally relented and allowed us to leave the plane, especially when we told him it was vital

that we make some long distance calls because we had a man waiting with a bus at O'Hare. Barrie dashed to a phone to see if he could contact Kenosha to find out Chuck's location and plans, while I did the same through the airline teletype system to O'Hare. However, Chuck was nowhere to be found."

Snyder: "They have no P.A. system at the airport restaurant where I was having a leisurely dinner with Ken—who DROVE."

Ingraham: "Nor was Barrie having any luck, because everyone in Kenosha—including wives—were at the guest night and it seems there was no phone at the hall where the meeting was being held."

The writer managed his second interjection: "What happened to the eight meat, nine fish?"

Snyder: "Didn't I tell you? I managed to cancel those back about 7 o'clock, on the third or fourth call to Kenosha, before Ken and I had our dinner (one meat, one fish) at O'Hare."

Ingraham: "Meanwhile, back in Kansas City, Barrie finally did manage to get hold of someone in Kenosha—the police—to take a message over to the hall to tell 'em that the guests would not be able to get there for Guest Night, and to just call it a night! As a matter of fact, the police were the main guests because it was the third message they had brought . . . seems the two guest quarrels had cancelled due to the weather. By then our refueling time had run out, so Barrie and I had to dash back to the plane for take-off. It really wasn't necessary to hurry. It seems that the tank truck had refueled the wrong plane, and it would be another half hour before we could leave Kansas City . . . AGAIN. This time we really DID take off."

Snyder: "Back to me?"

Ingraham: "Okay, back to you."

Snyder: "Ken (he drove . . . but you KNOW that) and I left the restaurant just before 10 and went back to Airline X to see what they had done with Flight Zero. As we passed Airline Y . . . Airline Y, mind you . . . I casually glanced at the arrival board, and saw . . . lo and behold . . . Flight Eleventy-two posted for a 10:10 arrival. I asked them: 'Is that the same flight that was due in at 5:20?' Said they: 'Yes', but apologetically. 'Where has it been?' I asked. 'To Minneapolis', they rejoindered. 'With the same passengers?' I persisted. 'Yes,' they sighed. All of a sudden, Bill Tobiasen was back in the picture. (In case you're wondering . . . and you MUST be about this whole thing . . . Kenosha did not send anyone to Milwaukee where Bill was supposed to land because they checked first and found out that Flight Eleventy-two had gone to Minneapolis, not Milwaukee. The two are often confused.) I just had the time, before Bill was due, to check the new arrival of Flight Zero on Airline X, now posted for 10:50. Bill Tobiasen finally arrived at 10:20—5 hours late. Not bad under the circumstances. Said Bill, 'Boy, am I glad to see you. We're so late I didn't think anyone would be here to meet me'. 'What do you mean LATE', I replied, 'you're the first one here! Except for Ken—he drove'. Not to be outdone, Flight Zero came in at 11:23, also 5 hours late. Never saw so many guys happy to take a bus ride in my life! There were many witty comments. one of which I can repeat in this family magazine. Skinny Harris of Charlotte, North Carolina said: 'Two days ago I'd never been to Kansas City. Now I've been there THREE TIMES!'"

The fellows concluded by saying that the clouds finally cleared Saturday morning and the rest of the weekend went right on schedule. Taken as a whole, the entire undertaking was a complete success and provided everyone involved with a lot of conversation material—a bit more, in fact, than they'd bargained for! The writer learned something too. After this he'll think twice before asking a provocative question like "What's new?" again!



The Wichita Chapter graciously hosted our D.P.'s upon their arrival. Southwestern District Champs, "The Escorts", drove from Ponca City, Okla. to entertain and woodshed with the "brass". Left to right Dan Wasolchuk, International President; Travis Gordy, tenor; Ron Parker, lead; and Al Smith, International President-elect.



Dr. Palmer, Institute Director, had young "Gene" demonstrate his remarkable progress to Bob Maher, Johnny Appleseed District President-elect and Al Malno, Northeastern District President-elect. Gene's instructor, Charles Overstake, is far right.



A visit to the "special education" classroom by (l to r) Al Smith, Al Burgess (Michigan), Tom Bolton (Cardinal), and Al Malno (Northeastern).



A warm and touching welcome (on a cold day) for (l to r) Bob Gall (Central States), Tom Bolton (Cardinal) and Leon Avaklan (Mid-Atlantic).



Two Eastern Canadian students demonstrate their work in ceramics for Ontario District President-elect Sid Pyper.

District Presidents Visit Institute of Logopedics



A Sunshine District student and boy scout shows District Vice President Bill Oehrtman (subbing for Sunshine District President-elect Bob Boemler) "how it's done" with the ceramics kiln.



Seneca Land President "Bud" Carlson reviews lessons with a cerebral palsied child from Seneca Land.



Far Western District President Don Galvin takes the opportunity to become acquainted with two fellow Californians enrolled at the Institute.



The Wichita Chapter "Cavallars" serenade the "brass".



International President Dan welcomed one and all to "an experience of a life time".

*beans,
back bay,
beacon hill
and
barbershop*

Boston is especially proud of its latest skyline addition—the Prudential Center, also center for 1965 Convention activities. The Sheraton-Boston (headquarters hotel) and War Memorial Auditorium are shown to the right of the new 52-story Prudential office building. The new complex also contains shopping areas and numerous restaurant facilities.



BOSTON

Boston, in addition to being the site of our 1965 International Convention and Contests, is many things.

She is an old, old city. She has the grace and charm of a dimpled old lady in lavender and lace. She is the favorite aunt of the young men from all over the United States and the distant countries of the world who come to Harvard and Tufts, to nearby Brandeis, Boston College and Boston University and to the science training ground that is Massachusetts Institute of Technology, whose new look has vastly altered Boston.

But the old Boston remains.

The story is told of two old Boston girls of uncommon spirit, maiden ladies in their eighties whose dispositions had not gone vinegary with the passing of time.

The pair, carried away by their own daring, embarked on a tour of discovery of the United States. They kept going until they reached San Francisco. After a full day of sightseeing, they returned to their hotel, put on felt slippers, loosened their stays, slipped into wrappers, and sat down to the five o'clock tea ritual in their sitting-room.

"What do you think of it?" asked the younger, gazing out the window to the Golden Gate in the distance.

"Oh, it's very nice indeed," said the elder. She paused a second, in the act of pouring and remarked, somewhat wistfully, "Yes, it's really very nice—but it's so far from the ocean."

She meant the Atlantic Ocean, of course, Boston's ocean, not the broad Pacific—stretching to the west—which she could see beyond the Golden Gate through her window.

During their visit to San Francisco, they met the son of a Boston family. He had settled in California after his marriage.

To make conversation with his aunt's friends, he inquired after their health, if they were enjoying the trip, whether they had taken a plane or had traveled more conservatively by train.

"How did you come to California?" he asked.

"Oh, by way of Dedham," he was told (Dedham is a suburb of Boston).

These sturdy octogenarians are just the type who are disciples of Dr. Paul Dudley White, the famous heart specialist who treated President Eisenhower. Dr. White, himself pushing eighty, looks fifty and is lean and fit. He is hipped on exercise, especially the kind you get pedaling a bike. He and Mrs. White hit the road from Cambridge to wherever their fancy dictates on a tandem bike. It is nothing to see old girls and boys, as well as the Harvard boys and Radcliffe girls, cycling round the Boston area. The good doctor has been active on the Committee

for Safe Bicycling, Inc., which has persuaded the city to improve bicycle paths along the Charles River and is now nudging Lexington and Concord to do the same. The sport was first introduced in Boston in the late 1800s, and Dr. White would like nothing better than to see a revival of the Century Run of that period—one hundred miles in one day as a matter of course.

These evidences of rugged or eccentric individualism leave little doubt in anyone's mind that Paul Revere and the Bunker Hill men would be right at home today if they returned to their old haunts. The Paul Revere house is just the way it was when Paul set out on his famous ride, which is repeated every year on Patriots Day, April 19, with a horseman dressed for the role, urging his steed over the concrete ribbons, dodging the cars and trucks, from the Old North Church to Lexington and Concord.

The Freedom Trail, a mile-and-a-half walking tour, artfully plotted and carefully marked, is a wonderful experience for the historic-minded adult with good arches. Kids love it. It starts at Boston Common and winds past fifteen historic sites. One of these is the Old Corner Bookstore which Longfellow, Emerson, Hawthorne, Holmes, Harriet Beecher Stowe, Whitier and Julia Ward Howe patronized. Another is the birthplace of Benjamin Franklin. Most people forget that Old Ben, the fifteenth of his parents' seventeen children, was born here on Milk Street. He ran away and went to Philadelphia at the age of seventeen when he couldn't agree with his brother James in whose print shop he was an apprentice.

The site of the Boston Massacre—first blood spilled in the American Revolution—is marked by a ring of cobblestones in the street.

The last stop on the Freedom Trail is the Old North Church where the lanterns were hung on the night of April 18, 1775. This oldest standing church in Boston lost its tower in one of 1952's two disastrous hurricanes which smashed through New England, but it was quickly restored by public gifts.

Just off the Freedom Trail is Copp's Hill Burying Ground. Here the British set up their heavy cannon and trained them on Charlestown and Bunker Hill across what was then water. A little further on in the harbor is "Old Ironsides," the 44-gun frigate Constitution which helped us win the War of 1812. Restored in 1927, she is still the officially commissioned flagship of the Commandant of the US Naval Shipyard. The wonderful old ship is the magnet drawing naval buffs and children who know her gallant history and want to walk on her deck and gaze in awe at her high masts.

(continued on next page)

BOSTON—(Continued from page 17)

Boston's heritage of academic distinction, of greatness in the letters and the arts, entitles her to be called the Athens of America. But she is rapidly acquiring another dimension in the space age.

Located along the length of the multimillion dollar "golden semi-circle" on Route 128, Boston's circumferential highway, is one of the largest concentrations of science-based companies in the country. When New England's textile mills moved to the south, electronics moved in and took over. Here are Polaroid and Raytheon—laboratories and research workers probing the mysteries of earth, sky and space, wrestling with the problems of the far future and right now.

MIT, Boston College's Jesuit-manned observatory set apart in the wooded beauty of suburban Lincoln, and Harvard's many separate but unified studies—all are measuring the Old Lady in Lavender and Lace for a space suit.

Bostonians are collectors from away back. This explains the wealth of museums, libraries, galleries, and specialized museums such as the Peabody Museum of Archaeology and Ethnology on Divinity Avenue, in Cambridge, where there are vast and splendid exhibits of American Indians.



Paul Revere's home for 30 years (from 1770 to 1800) is the oldest wooden house in the city—built in 1660. Ancient wallpaper, tremendous fireplaces and numerous other features of the Colonial period make this historical shrine a "must" for your visit to Boston.

The Museum of Fine Arts has one of the world's great collections of Oriental art, due largely to the collecting instincts and public spirit of some of the 19th century men who built and sailed the Clipper ships across the seven seas. Asians come to Boston to see some of the finest pieces of their own art, a novelty to them since museums are not common in Asia.

Boston is the largest city in New England, the tenth largest in the country, a metropolis basking in self-esteem—doubtless deserved—since it began. For while Plymouth was settled first, Boston quickly outstripped it. Plymouth stayed a village as it is today but Boston grew into a great metropolis and, in the estimation of its own citizens at least, the cultural center and the "hub" of New England about which everything else revolved. Those two words, "The Hub", today identify Boston as quickly as "Gotham" does New York.

Boston has changed less in the past hundred years than any other American city its size, although it has grown and spread. Where there were once mud flats covered with water at high tide, there is now the exclusive and aristocratic Back Bay residential section.

A Statue of Paul Revere graces the small park known as Paul Revere Mall. The historic Old North Church, Boston's oldest church edifice, is in the background. It was in the steeple of this church where the lanterns were hung to signal the start of Paul Revere's famous Ride.



Where, a century ago, the waters of the harbor lapped against the bulkheads at Charles Street, there is now the Public Garden with its formal beds of bright-colored flowers, its towering trees, the lagoon with the swan boats which have carried generations of small Proper Bostonians across its placid bosom while they tossed peanuts to the ducks.

Across from the Public Garden is another expanse of green. Cows no longer graze there on the Common. Except for that, the Common is virtually unchanged in a hundred years, and so is the law on the statute books which permits cows to wander there should any apartment or hotel dweller get a yearning to buy a Bossy or two and go bucolic.

Change comes hard to Boston. The only city in the country after the war to show a drop in population, it is only just now moving into the mainstream of the 20th century. The city was like a stalled elevator in a decaying old mansion until a few years ago when movers and shakers arrived.

These movers and shakers have so stirred things up that vast areas of the city have been laid waste by the bulldozer. But there is a magnificent, integrated plan to modernize the city entirely by 1975, preserving the best of the old, going all out for the best of the new ideas for community development and neighborhood rehabilitation.

Old Scollay Square is already dust. From its rubble is rising the new Government Center. Instead of crowds of roistering sailors, dance hall girls and burlesque queens, there soon will be serious, success-seeking new Bostonians going about the business of making Boston an all-American city instead of preserving it as a colonial one.

Boston's current population of 801,000 (2,800,000 for the Great Metropolitan District which comprises many separate cities and towns) is definitely growing.

Elsewhere in downtown Boston, high-rise—and high-rent—apartments are appearing in myriad rows. The Prudential Insurance Company has built itself a Center from which rises a 52-story office tower, the tallest building outside Manhattan.

The site encompasses 33-1/3 acres in Boston's Back Bay section—an area more than twice the size of Rockefeller Center. A plaza has been constructed over practically the entire property. Buildings occupy about 25% of the plaza area. The remaining surface is devoted to parking and transportation facilities and landscaping which includes reflecting pools, terraces, covered walkways and other aesthetic features. Prudential Center's "freedom of space" atmosphere contrasts sharply with the crowded conditions common to urban developments elsewhere.

The Prudential Tower, focal point of the entire project, rises

more than 750 feet above the ground. At the foot of the tower seven low buildings have been constructed whose 250,000 square feet house banking facilities, restaurants, specialty shops and other retail stores. The landscaped setting for these buildings includes two spacious terraced plazas extending north and south from the base of the tower.

On the western section of the site a 25 story, 1,000 room hotel (Convention headquarters) rises from a two-story base designed for ballroom and dining facilities.

War Memorial Auditorium, a combined convention and exhibition hall facility owned by the City of Boston, was financed, built and operated by the city's Auditorium Commission. Adjoining the hotel, it occupies a site of approximately 174,000 square feet at the northwest corner of the Prudential site. The balconied auditorium seats over 5,000 in 50,000 square feet of space. Escalators join the two levels so that the public can circulate easily to all sections of the building. (Editor's note: Our 1965 contest sessions will be held in this brand new facility). This and the new Government Center are giving Boston a face lift.

Three outfits are collaborating on the hundred million dollar rehabilitation of the historic waterfront alone. And here, old Boston and the new have come together in rare harmony. For one objective of the urban renewal plan is to save the remaining pieces of the past. In addition to Faneuil Hall—a national historic site in no danger of demolition—there are three handsome market buildings constructed by Mayor Josiah Quincy 130 years ago: South Market, North Market and Quincy Market Buildings.

The renewal plan will attempt to preserve and protect them and the impressive row of old granite wharf structures—Long, Commercial, Lewis and Union Wharves—together with that gourmet's landmark, Ye Olde Union Oyster House and other valuable buildings associated with memorable chapters of Boston's history.

In the new sport of rejuvenating Boston, the younger men who've got the ball are running with it, but their improper Boston zeal is not causing undue concern—although a cautious eye is being kept on every move. The planning has been so good that only in certain areas is there worried controversy. The pleasant, old-time, old-world atmosphere of Boston and its environs is something the majority of its citizens want to keep. When plans were announced recently for a widening of Stor-

Boston, "City of Yesterday and Tomorrow", as seen from the Public Garden in the heart of the City. The Arlington Street Church, dedicated in 1861, is dwarfed by the John Hancock Mutual Life Insurance Company Building, completed in 1948. A ride on the famous Swanboats over the pond in the Public Gardens is a favorite attraction for visitors to the "Hub".



The Bunker Hill Monument in Charlestown, Massachusetts, where General George Putnam gave the command on June 17th, 1775: "Don't fire until you see the whites of their eyes!" In 1825, Lafayette laid the cornerstone—while Daniel Webster delivered the oration. Visitors go inside the obelisk and climb the 296 steps for a panoramic view of the harbor and the city.



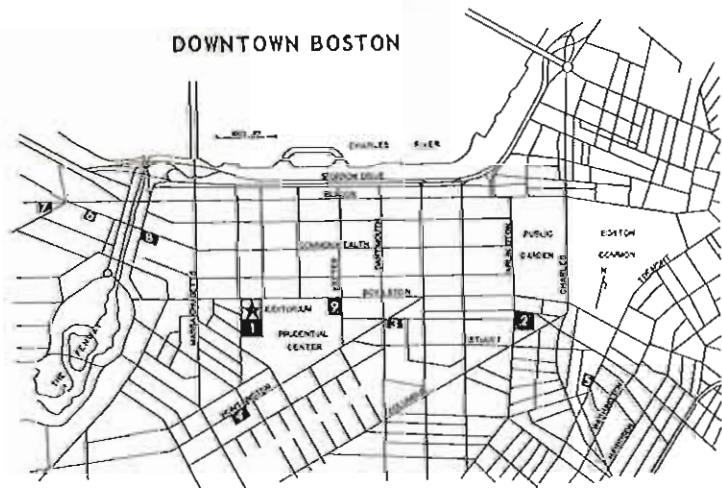
row Drive along the Charles to accommodate traffic between the suburbs and Boston, it was realized that some handsome, ancient sycamores would have to go. The citizenry of Cambridge staged a traffic stall to protest. Harvard students, few of whom were native Bostonians but all of whom were as Boston-conscious as a Cabot, rushed down from the Yard and joined the protesters, lying down in the road in the new rebel fashion, tying up the works.

Another object of concern is Commonwealth Avenue. Visitors to Boston, discovering the charming Public Garden and the Common beyond, will come upon the Avenue, one of the most beautiful streets in America. It is two hundred feet wide, with a shaded park between the roadways, and its lots, when they were sold, were so restricted that all houses had to be set back twenty feet from the property line. Restrictions of height were imposed when Boston's Back Bay was filled in and Commonwealth Avenue laid out 107 years ago.

The filled-in Back Bay section was completed by the end of the 19th century. Boston could point then to Commonwealth Avenue and boast—although it didn't do anything so vulgar—that it had one of the handsomest residential areas in the entire country. And, indeed, it did have.

Boston is many things; come and see them.

(See Housing Application—next page)



MAIL THIS FORM TO:

S.P.E.B.S.Q.S.A.
HOUSING BUREAU
Greater Boston Chamber
of Commerce
125 High Street
Boston 10, Massachusetts

APPLICATION FOR HOUSING

27TH ANNUAL CONVENTION AND CONTESTS S.P.E.B.S.Q.S.A., INC.
BOSTON, MASSACHUSETTS — JUNE 22-26, 1965

From:

NAME

ADDRESS

CITY, STATE OR PROVINCE, ZIP CODE

Hotel:

1st Choice _____ 3rd Choice _____

2nd Choice _____ 4th Choice _____

PLEASE RESERVE THE FOLLOWING ACCOMMODATIONS

Single Bedroom _____ \$ _____ Twin Bedroom _____ \$ _____

Double Bedroom _____ \$ _____ Suite (Parlor and 1 or 2 Bedrooms) _____ \$ _____

NAMES OF OCCUPANTS

(Fill in accurately, listing all occupants, or form will be returned for completion.)

NAME ADDRESS CITY, STATE OR PROVINCE NAME ADDRESS CITY, STATE OR PROVINCE

Date of Arrival _____

Date of Departure _____

Time of Arrival _____

Time of Departure _____

OFFICIAL S.P.E.B.S.Q.S.A. CONVENTION HOTELS IN BOSTON

MAP KEY		SINGLE BEDROOMS	DOUBLE BEDROOMS	TWIN BEDROOMS	SUITES (BEDROOM & PARLOR)
1.	Sheraton-Bosron* (headquarrers) (Pool)	\$12, \$14	\$19, \$21	\$19, \$21	\$38, \$42
2.	Statler-Hilton*	\$10, \$12 \$14, \$16	\$17, \$18 \$19, \$20	\$19, \$20 \$21, \$22	\$44, \$48 \$53
3.	Sheraton-Plaza**	\$11.75, \$13.75	\$11.75, \$13.75	\$19.25, \$21.50	
4.	Midtown Motor Inn* (Pool)			\$18, \$22	
5.	Bradford**	\$ 8.50, \$ 9.50 \$11	\$12, \$13 \$14.50	\$14.50, \$15.50 \$17	\$22, \$26 \$30
6.	Kenmore**	\$11, \$13 \$15		\$16, \$18 \$21	\$30
7.	St. George*	\$ 9.50	\$14.50	\$16.50	\$25
8.	Somerset* (Pool)	\$12, \$14	\$15, \$18	\$18, \$20	\$25
9.	Lenox**	\$11.50, \$12.50	\$15.50, \$17.50	\$16.50, \$18.50	\$28

*Children 12 and under free in same room with parents.

**14 and under free.

ALL RATES SUBJECT TO CHANGE

These have been designated as "official" hotels. However, requests for hotels or motels not listed will be honored.

If accommodations at hotel indicated as first choice are not available at time your reservation request is submitted you will be assigned to next available alternate choice. Depending on demand, it may be necessary to make assignments to hotels not listed on this form.

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

GUESTS PLEASE NOTE—

Mail reservations will not be accepted after June 10th.
Advance deposits on room reservations are not required.



THE WAY I SEE IT

By Deac Martin,
3235 Rocky River Driver No. 9,
Cleveland, Ohio 44141

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

When this column was a one-man operation—over 20-some years—a few of its few readers wrote their appreciation for the "sharp needle" jabbed occasionally into emcees and quarter monologists who smeared off-color vulgarity by word, gesture, or actions upon the clean fabric of our public concerts. Conversely, it also put a few "noses out of joint" when it would remind ourselves that our speedy international growth and unique individuality were the results of adhering to the pledge written into our name—to preserve a *distinctive* type of harmony. It has also launched a few small rockets at latecomers who stepped aboard after the Society was in motion and accelerating, who have enjoyed the ride without the painful jolts of the development years, and who want to change the "outmoded" name of the Society. (Quotations are from the chapters of the late Will Cook's history in the May-June, '64, HARMONIZER. What a fine job he's done of sifting heaps of facts, co-ordinating them, and giving us a word picture of ourselves!)

This column's admonitions have not affected trends since it is evident to a discerning member that the comment stems from a sour-puss messianic (discovered by A. M. A. research among Sweet Caporal smokers). Obviously, this Model T in the jet age has devoted limited and dubious talents to blocking improvement, progress, and modernization.

But until thrown out by the editorial committee, this commentator remains conservative and unprogressive in concepts such as *Keep It Clean*, *Keep It Barbershop*, and *Keep The Name* on which success has been built.

These were the concepts to grow by. They're so basic that they are still the ones to live by in the future. They are the main elements in our good public relations, what the public thinks of us, in a word our image. It is shaped by our quartets and choruses as they are heard and seen by the public.

To the public, our quartets and choruses are the Society. Keep it clean and keep it barbershop are two characteristics that set us apart from the vulgarity of cheap carnival and nightclub acts, and from rock 'n' roll, choir and glee club types of singing, three-chord folksongs, and the modern orchestral dissonances by which we're surrounded. Each type has its place in the broad field of music, and so does barbershop harmony. When we join with one of them we become *pale hybrids* that have lost the character of both parents. Our early chorus directors who tried to simulate the sounds of a Waring choir backed by orchestra learned that untrained voices a cappella can't do it. They stopped trying or persevered until the chapter brought in another leader.

Our type of harmony needs no assists from outside. It is long past the stage where "barbershop harmony" was associated with the yowlings of the prohibition era. (See "Three Eras of Barbershop Harmony," June, 1955 HARMONIZER if interested.) The oddity of our name was recognized by everyone including the founders. Through unrelenting effort it

stands for a unique—"only one of its kind," Webster—clean type of family entertainment loved by young and old. Backhouse and barnyard jokes, sick double-entendre, sexy allusions and such destroy in a minute the hard-won reputation that has taken years to perfect. That goes also for advertising a barbershop-harmony show and delivering harmonies that are slightly salted with true barbershop chords.

We have more singability in the Society today than ever before. Its veterans received their "training" by trial and error under the gas lights, by ear. They sang for their own enjoyment, and let the listener beware. Nowadays our membership includes a host of men with musical ability, knowledge, and experience. It is natural that today's younger members are influenced by the more modern music that they've heard ever since they became music conscious. Unorganized in pre-Society days, we thought of barbershop harmony only in terms of personal participation and pleasure, just for fun. Organized now, younger men think of it naturally as singing for an audience and for competition.

Singing to entertain ticket buyers or in competition, our singers strain far beyond the more limited satisfaction of ringing a chord strictly for themselves. Anything to be different, and better than the forerunner in a contest or program! In the latter case, we've all heard "Sure! We know it wasn't barbershop. But the audience liked it, didn't they?" Audiences like hootenanny, and git-rars, and Chopin, and bucket basses, and the Kingstons, and pure undiluted barbershop, each in its own place. More and more we hear from long-time ticket buyers that our concerts are "different." "You don't sound barbershoppy like you used to". Hybridization!

Probably the lamest excuse for crossing the line that keeps us unique and safe is "We've got to give 'em more than barbershop to sell tickets". Does a Bach festival add a hillbilly band to sell tickets? Do hootenannies hire a symphony orchestra to help sell tickets? Does the Philharmonic carry a pop song crooner to help sell tickets? Case dismissed! Even a small chapter blessed by a few members with ingenuity brings out the community to hear "those quartets and that chorus" in sufficient numbers to pay the janitor extra for cleaning the high school or church afterward, with something left over for the chapter kitty, if enough promotion is put back of the show.

Hundreds of harmonizations in the type we're pledged to preserve are available from Kenosha. Thousands of old songs in the library at Harmony Hall eagerly await selection and arrangement in the barbershop patterns. Sometimes nowadays it seems as if the nation has dropped its balancing pole and is teetering like a blinded slack-wire walker above Niagara. But we still have the old songs available for a fingertip touch, the contact with something solid to restore balance. They are among the few constants in North American life in an era of change and uncertainty. They are something to tie to. In preserving them we preserve or attain peace of mind while harmonizing.

1964 DISTRICT



DUKES OF HARMONY (Lexington, Kentucky — Cardinal District) Bob Haggard, Tenor; George Houso, Lead; Bill Woodward, Bass; Bud Haggard, Baritone
Contact Man: Bob Haggard, 2105 Oleander Dr., Lexington, Ky. 40504



ASTRO-NAUGHTS (Mason City, Iowa — Central States District) Phil Hungen, Tenor; LaVern Robeoltman, Baritone; Gene Gallogly, Lead; Ron Phillips, Bass (kneeling)
Contact Man: Ron Phillips, 313 Danbury Drive, Charles City, Iowa 50616



HARMONY GRIPS (Atlanta Peachtree, Georgia — Dixie District) Ed Bogus, Lead; Howard Moore, Tenor; Tom Roberts, Baritone; Frank Benson, Bass
Contact Man: Tom Roberts, 3469 Chestnut Dr., Doraville, Georgia



AMBASSADORS (Spokane, Washington — Evergreen District) Gene Hawthorn, Tenor; Jack Lyon, Lead; Dr. Al Parker, Baritone; and Wes Stumpf, Bass
Contact Man: Dr. Al Parker, W. 812 - 30th Ave., Spokane, Washington 99203



WESTERN CONTINENTALS (Phoenix, Arizona — Far Western District) Paul Graham, Baritone; Ted Bradshaw, Lead; Terry Diedrich, Bass; and Curt Kimball, Tenor
Contact Man: Paul Graham, 3001 Libson Court, Phoenix, Arizona

QUARTET CHAMPIONS



GOLD COAST FOUR (North Shore, Ill.—Illinois District)
Tom Parrish, Lead; Tom Noble, Baritone; Fred Soderberg, Tenor; and Wayne Drury, Bass
Contact Man: Wayne T. Frury, 9040 Ballard Road, Des Plaines, Illinois



WAYFARERS (Buckeye (Columbus) and Newark, Ohio—Johnny Appleseed District)
Paul Shannon, Baritone; Tom Ewald, Bass; (top) Frank Martin, Tenor; and Barry Porter, lead (bottom)
Contact Man: Frank L. Martin, 612 Morning St., Worthington, Ohio 43085



COUNT IV (Wauwatosa and Waukesha Co., Wis.—Land O'Lakes District)
Marty Krebs, Baritone; Don Balke, Tenor; Art Jahncke, Lead; and Cardon Burnham, Bass
Contact Man: Art Jahncke, 4541 N. 46th St., Milwaukee, Wis. 53218



TREBLESHOOTERS (Detroit #1, Michigan—Michigan District)
Bob Winters, Lead; Bob Mulligan, Tenor; Cliff Jorgensen, Baritone; and Bob Whitledge, Bass
Contact Man: Robert B. Mulligan, 16450 Hamilton Ave., Highland Park, Michigan 48203



TOWNSMEN (Mid-Island, Huntington-North Shore, N.Y.; and Plainfield, N.J.—Mid-Atlantic District)
Roy Schmidt, Tenor; Dave Brown, Lead; Ed Waesche, Baritone; and Dick Gelger, Bass
Contact Man: Roy A. Schmidt, R.F.D. 1, Oyster Bay, N.Y. 11711

(Continued on page 24)



FOUR STATESMEN (Nashua, N.H.; Meriden, Conn.; Worcester; and Providence, R.I.—Northeastern District)
Don Beinema, Bass; Richard Chacos, Lead; Dr. Richard Sause, Baritone; and Frank Lanza, Tenor
Contact Man: Frank Lanza, 29 Fenner St., Providence, R.I.



PAR FOUR (Etobicoke, Ontario—Ontario District)
Ross Colquhoun, Lead; Ronald Dorney, Tenor; Howard Wallace, Baritone; and Peter Hay, Bass
Contact Man: Ronald Dorney, 248 Grenview Blvd. So., Toronto 18, Ontario



PRESQUE ISLE FOUR (Erie, Pa.—Seneca Land District)
Ron Pomeroy, Lead; Walt Holt, Tenor; Jim Steinbaugh, Bass; and Tom Glosick, Baritone
Contact Man: Jim Steinbaugh, 139 Sheridan Ave., Erie, Pa.



ESCORTS (Ponca City, Oklahoma—Southwestern District)
Ron Parker, Lead; Russ Rose, Baritone; (top) Ted Cobb, Bass; and Travis Gordy, Tenor (bottom)
Contact Man: Ted Cobb, East Hill Rd., Ponca City, Oklahoma



SUNSHINE FOUR (Miami, Fla.—Sunshine District) Bob Robar, Tenor; Ed-
die McAvoy, Lead; Jessie Dean, Baritone; and Donald Davis, Bass
Contact Man: Bob Robar, 8995 S.W. 52nd St., Miami, Florida

1965 DISTRICT PRESIDENTS



Tom Bolton
Cardinal



Bob Gall
Central States



Melvin "Skinny" Harris
Dixie



William Toblassen
Evergreen



Don Galvin
Far Western



Frank Vechlola
Illinois



Bob Maher
Johnny Appleseed



Frank Hermisen
Land O'Lakes



Al Burgess
Michigan



Leon Avakian
Mid-Atlantic



Al Maino
Northeastern



Sid Pyper
Ontario



Harold "Bud" Carlson
Seneca Land



Ralph Ribble
Southwestern



Bob Boemler
Sunshine

District Representatives

1965 INTERNATIONAL BOARD



Ivey McCord
Cardinal



Merle Dickinson
Central States



Sam Stahl
Dixie



J. H. "Bud" Leabo
Evergreen



Wes Meier
Far Western



Don Summers
Illinois



Darwin "Lou" Mau
Johnny Appleseed



Fred Seegert, Jr.
Land O'Lakes



William Hansen
Michigan



Harold Schultz
Mid-Atlantic



Dick Hawes
Northeastern



Ed McKay
Ontario



Art Farrell
Seneca Land



Henry Lewis
Southwestern



Bob Dollison
Sunshine

THE HISTORIAN'S CHAIR



By
Dean Snyder

International Historian
7 Hunting Cove Place
Alexandria, Virginia

The best record of Society activities, covering now nearly 27 years of continuing history, is found in successive issues of the *HARMONIZER* and its predecessor, *BARBERSHOP RE-CHORDINGS*. But from the founding days in 1938 until November 1941, we had no magazine or bulletin of general circulation to the membership.

A letter from Carroll Adams, written in the summer of 1950, tells the early story of publication:

"Vol. I No. 1 of *Barbershop Re-Chordings* was published during 1941 by International Secretary-Treasurer Joe Stern of Kansas City and was a four-page mimeographed bulletin with a song reproduced on page 4. That song was Phil Embury's arrangement of "Sweet Roses of Morn". (Ed. Note: Only one issue of Vol. I was prepared). "Vol II underwent a change of name in the middle of the fiscal year. In other words, Nos. 1 and 2 were titled: *Re-Chordings* and we then changed the name to *The HARMONIZER*". (Ed. Note: Vol. II, No. 1, was dated September 1942; No. 2, December 1942; the first "*HARMONIZER*", March 1943).

Since 1941, and including this current issue, 108 successive magazines have been edited and published. The total number of pages (exclusive of front and back covers) in these 108 separate issues is 4,556. What a gold mine of history these pages contain!

It would be interesting to know how many Society members have assembled and kept a complete set of *HARMONIZERS* from the beginning of publication. The present Historian has his own personal set; former Historian Cal Browy has another. Will other brethren proudly speak up so that we may publish their names and so that their fellow chapter members may seek to learn from them the wealth of historical knowledge contained in the pages of our Society magazine.

Historical Interest at District Level

In one way or another, each of our 15 Districts publishes a continuing current record in magazine, newspaper, or bulletin format. If we were to add to the *HARMONIZER* files a complete set of each district publication, the number of SPEBSQSA words written (and pages produced) would rival the miles to the moon many times over.

District publications frequently include historical notes. A good example is the Michigan "Troubadour" for November, 1964. In it Mark Roberts continues his excellent series on "The

Michigan District and its Men of Harmony" and Duane Mosier presents the results of his historical research in the first installment of a vignette of O. C. Cash, the Society's founder.

The Land O'Lakes "Pitchpiper" regularly includes a column called "Yesteryears". A recent issue contained capsulized historical statements of 25-year, 18-year, and 10-year vintage.

The Far Western District publishes an annual directory sent to each member which contains—in addition to current officers, chairmen, area counselors, certified judges, chapter and quartet addresses, dates to remember, etc.—a listing of past champions and other winners, past district presidents and secretaries, and *three pages* of significant past events in the District under the heading, "Highlights of Far Western History".

Mention should also be made of district "histories" published and separately distributed. Perhaps the most comprehensive of these was prepared several years ago in the Mid-Atlantic District under the title, "A History 1945-1959". Bound in attractive covers, this contained 52 pages and was compiled and written by Wilbur Sparks.

The Ontario District has done something similar. Mel Johnson, Ontario's able historian, has prepared mimeographed pages, Part I and Part II, which carries the Ontario story through the 1940's with more to follow. These pages are distributed with the district magazine, "North'n Hi-Lights". Mel says in paraphrase: 1985 seems a long way off. But is it? In 1945, the year 1965 seemed just as far away, but it's here. Time is a river and passing events must be recorded or be swept along by a strong current while other events take their place. Thus he makes a case for recording history *here and now*.

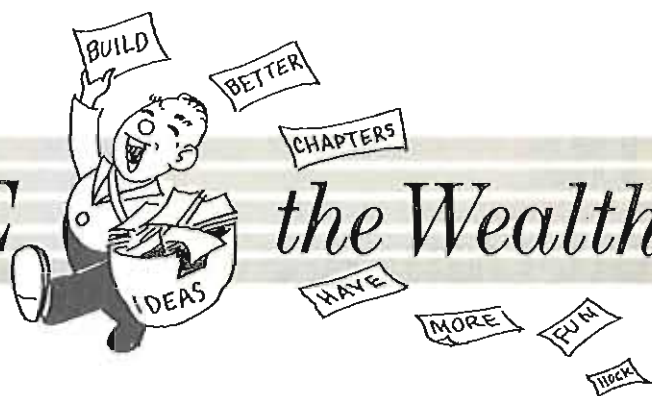
Past Presidents as Historians

Bud Carlson, President of Seneca Land, has persuaded Wayne Foor, widely known Past District and Past International President, to perform the function of District Historian. What better way to keep our elder statesmen in harness than to utilize their talents and experience in this manner. This suggests also that many Past Chapter Presidents might be similarly designated. More on this coming up in a later article.

(Editor's note: Society Historian Dean Snyder welcomes correspondence and inquiries from any and all of our historically-minded members. He would appreciate receiving any material having historic value which should be a part of the Society's archives.)



SHARE the Wealth



By Elmer Vorisek

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

To All New Secretaries, Public Relations Officers, Bulletin Editors and Chapter Program V.P.'s: This column would appreciate the receipt of any new ideas, gimmicks and photos suitable for use in our "Share The Wealth" department. Please mail your material direct to the address listed in this masthead. Thanks much. Now then—

HOW'S YOUR CHAPTER'S PUBLICITY AND PUBLIC RELATIONS? Der Markham, that whirling dervish who publicizes and bulletinizes for his Woodstock, Ontario Chapter, gets more newspaper coverage for his chapter than anyone else we know. He says: "Try submitting an annual report on your chapter's progress and activities for the past year to your local newspaper. In Woodstock our newspaper publishes a 'Progress Report' each March covering commerce, industry, retail, clubs, organizations, etc., for the year just concluded. Our chapter is always publicized in this report." Even though your local newspaper may not publish such an item, an annual report on your chapter, brightly written and submitted regularly just *might* interest your local editor. Try it. Der Markham did and it worked!

SPEAKING OF PUBLICITY . . . "If you think your audience doesn't keep track of you, just make it a habit of NOT publicizing your chapter all year, then see what they say when you come around with show tickets to sell." So says Ray Grilley in our Land O'Lakes publication. "You should try to get something in your local newspaper at least once each month", he says. If you are having a Guest Night or some other special activity, let the public know about it. If you're having a 'Bob Johnson' night, make sure that music teachers, chorus directors (of other organizations) and key individuals about town get a special invitation. **PLAN** to use Bob's great talents to the fullest, and then **PLAN** to have everyone who is anyone at that meeting. It certainly *does* pay to **PUBLICIZE**!

PAY AS YOU GO: A survey indicates that chapters who use some sort of a Pay-As-You-Go plan have less membership retention problems. The prepaid dues plan is a voluntary program through which you may set aside a certain sum on a regular basis. If this prepaid dues plan will help you, it's important that you get started now. Pay a little from time to time—sing all the time!

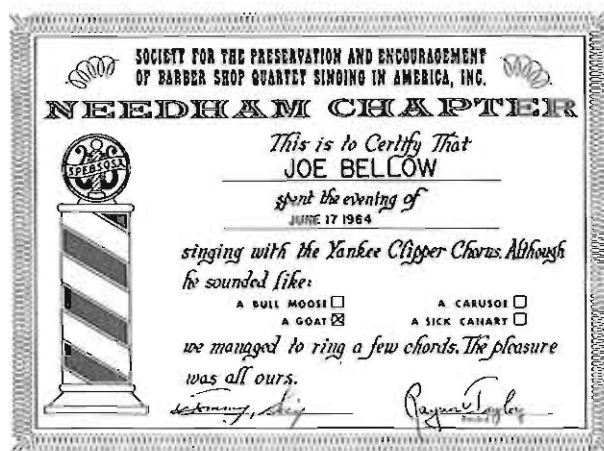
MYSTERY WOODSHEDDER Has 'Em Buzzin'! To promote more woodsbed activity, our Atlanta, Ga. Chapter assigned a Mystery Woodshedder to circulate through the crowd during their entire convention last year. As he moved about, he recorded the name and number of every fourth person who invited him (the mystery man) to woodshed. At the close of the convention prizes were mailed to the homes of these individuals. The gimmick met with such success that several chapters adopted the idea for their regular weekly meetings.

THE POSITIVE APPROACH . . . WILL gain you new mem-

bers, as it did for our Owen Sound, Ontario Chapter. They suggest that you **THINK** before you take any action. Consider all your contacts—church, clubs, business, etc. Then settle for three men who have singing ability and have indicated interest. You might approach them with something along these lines:

- "Our chorus is singing at the Y.M.C.A. banquet next Sunday. Will you and your wife come along with us?"
- "Would you keep next Friday evening free and come with me to our chapter's barbecue at Mike's cottage at the lake?"
- "I want you to hear what our chorus sounds like. Let me pick you up next Friday at eight o'clock."

Or think up your own lines, but **THINK!** Plan your approach to be most effective with that particular man. Be enthusiastic but not pushy; and be honest about your own enjoyment of barbershopping.



The Needham, Mass. Chapter uses the above certificate as a gimmick to get guests interested in returning to another chapter meeting. It lets the guest know we are a fun organization, and, accompanied by a letter, serves as that most important "follow-up".

KNOW YOUR VISITING QUARTETS! Too often most of us know little or nothing about the quartets we hire for our shows. Oh yes, we *know* that they come from such and such a city; that they rank about thus and so in the Society; and that about does it. We'd like to pass on a tip from our Denver, Colorado Chapter. When hiring an out-of-town quartet, they request a personal history of the group—their occupation, family, hobbies, etc. This information is then printed about each member of the foursome. They will *know* Joe and Bill and Doc and Tom. They

will *know* about their families and be able to entertain them in satisfying conversation. It's a warm feeling for a quartet to know that you are interested in them. Try it!

NEW RADIO SCRIPTS NOW AVAILABLE: More and more of our chapters are taking advantage of time offered them by their local radio stations to produce a barbershop program on a regular basis. There's no question that this can be one of the most valuable assets your chapter has in becoming known in your community. To assist chapters who have such an opportunity, our International Headquarters has come up with twenty-six half-hour radio scripts using barbershop records which you probably have in your chapter files or can obtain through your local record dealer or from Harmony Hall. There's no charge for the scripts. If you would like to put them to use just drop a line to Hugh Ingraham, Director of Public Relations, SPEBSQSA, 6315 Third Avenue, Kenosha, Wisconsin-53141.

THE LIGHTER TOUCH . . . Barbershop DAFFY-nitions (courtesy of the Palomar-Pacific, Calif. Chapter's fine bulletin—"Vista Vocals"):

- **PANIC:** The feeling that comes over a quartet when they suspect the number has been pitched two tones too high.
- **HYSTERIA:** The feeling that comes over the tenor when he realizes that his suspicion about the pitch is no longer a suspicion but a stark reality.

WHAT ARE YOU DOING about the foreign students attending the school in your town? That fellow from Holland and the one from Spain may be excellent prospects for spreading barbershop harmony around the world. A few complimentary tickets to your annual show, plus an invitation to attend your meetings (and why not drive by and pick him up?—chances are he needs that lift) might well spark his enthusiasm. . .

HAVING TROUBLE with post-meeting clean-up? Our Hampton (Sag Harbor, N.Y.) Chapter solved it easily by dividing their chorus into three groups. The basses clean up one week, the baris and tenors the next, and the leads the following week. The cycle rotates and works fine.

ARE YOU A CHEATER? Every time you miss a rehearsal you're cheating every member who did attend. When you finally do show up, the whole chorus has to go back and teach you what you should already know. The chorus can progress only as fast as the slowest member.

HAVE YOU EVER ASKED "What Does International Do For Us?" Well sir, one of the most important "Share the Wealth" things our International organization did was to hold our Society together until you and I had the opportunity of becoming a part of it. Our Society has developed outstanding talent for public performances presented by our chapters (nearly 700 present Society chapters provide our quartets the opportunity of developing their ability). As just one example, without our International Society, the BUFFALO BILLS would not have won such renown that they would have been selected for a leading role in the Broadway and motion picture version of "The Music Man"—which in turn paved the way for many chapter quartets to participate in local versions of the musical. Without the operation of our International Society, we would not enjoy the vast number of services such as:

- Chapter operation manuals—five in number: one each for the President, Secretary, Treasurer, Program V.P. and Administrative V.P. These manuals compare favorably with those published by any service organization or fraternity in North America and if followed by chapter officers will guarantee the success of that chapter. (Ask your chapter officers if you may borrow them. They are well worth reading by every member.)
- **THE HARMONIZER**, our official magazine, which is issued bi-monthly. In addition, each member receives six free song arrangements per year (be sure to check with your chapter secretary on this).

- The production of slide films (such as the story of Balance & Blend and Voice Expression) for which the Society's 1949 International Champions, The MID-STATES FOUR, and the 1951 Champions, The SCHMITT BROTHERS, offered their services to the Society.
- The production of flip charts for indoctrination and initiation purposes (offered free to any chapter interested in properly indoctrinating new members).
- The conducting of Harmony Education Program (HEP) schools under the direction of the Society's Director of Musical Activities. These schools are held in key geographic locations.
- The exciting HEP (Harmony Education Program) educational manuals covering the following important topics: Chorus Development, Quarter Promotion, Barbershop Craft, Arranging Barbershop Harmony, Script-Writing for Show Production, and Stagecraft and Lighting. These books have been the most enthusiastically received volumes in the history of our Society.
- Assistance to our chapters in incorporating for the protection of their members; assistance and advice offered chapters concerning tax matters; production and distribution of radio and TV aids, sample scripts, etc.; distribution of ticker selling ideas; publishing of Chapter and Quarter Directories which are distributed free of charge; and—supplying and maintaining information regarding the Old Songs. (Our Old Songs Library is the most extensive collection of its kind outside the Congressional Library in Washington, D.C.)

Naturally, it would take a book to list *all* the services which our International Society performs. Here we have listed but a few—the most tangible and most readily recognized by you, the member. The value you receive from these benefits, of course, will be in direct proportion to your active participation in barbershopping. But most important of all, our Society has given you and me the opportunity to become acquainted and to join with 30,000 other wonderful guys in helping to "Keep America Singing"! Should you have any question regarding the full scope of services provided for you, our Executive Director Barrie Best will welcome the opportunity and privilege of "Sharing The Wealth". Simply write to SPEBSQSA, Harmony Hall, 6315 Third Avenue, Kenosha, Wisconsin-53141.

DID YOU KNOW? . . . Executive Director Barrie Best has received inquiries from England, France and Puerto Rico for information on how to start chapters of our Society in those countries. . . Our "Q" Suburban, Illinois Chapter backs its annual show with strong publicity, mailers, newspaper stories and ads, window posters and radio spots. This always ensures a complete sellout. . . Section leaders in the Milwaukee, Wisconsin Chapter chorus have the added responsibility of taking care of the guests in their section, following up on absentees, passing out music, etc. . . Our Sacramento, Calif. Chapter suggests—you take a man out of the room, then bring him back blindfolded to sing in a quarter. He must try to identify the other three men. . . An average of 24 rickets per member—that's the record made by the 133-member Minneapolis, Minn. Chapter in selling 3177 ducats for their latest show. Can anyone top this? . . . The film of the 1963 International Contest is just *great* for Guest Night. . . If you spend too much time finding fault with the voice of the man next to you, it adds up to two of you not singing very much for the chorus director. . . Our Houston, Texas Chapter contributed \$2,000 to the Texas Institute for Rehabilitation and Research. . . The Southwest Suburban (Chicago, Illinois) Chapter recently held a Crazy Auction—an Elephant Auction—and a Useless Junk Auction, raising a couple hundred bucks in no time at all. . . Finally, remember what Confucius say: "Man have two ears and one mouth, so he can listen twice as hard as noise he make!" Did you know?

"Gorillas Don't Always Eat Bananas"

By Bobbie Bermal, Wife of Barbershopper Peter Bermal,
Fairfax, Virginia

Copyright © 1964, Bobbie Bermal

Many people who have fine singing voices cannot read music. This lack of musical understanding does not hinder their ability to carry a tune nor detract from the enjoyment and pleasure of their singing. They are, however, handicapped when it comes to distinguishing the key of a song so that a proper pitch can be taken from a pitch pipe or other instrument.

Several simplified methods for identifying the key of a song are presently used by musicians and singers. Most of these methods, however, require some degree of musical knowledge, at least to the extent of being able to recognize musical notations.

The method presented here has only three prerequisites: (1) you must know what is meant by a "key-signature" of a piece of music, (2) you must be able to tell a sharp sign from a flat sign, and (3) you must be able to count to seven!

The term "key-signature" designates the chromatic signs (sharps or flats) that appear on the staff at the beginning of a piece of music. The sign for a sharp looks like this; \sharp . The sign for a flat resembles a slightly flattened lower case letter (b). With this background you are ready to begin.

The secret to easy recognition of musical keys is a memory gimmick, involving the use of your hands and word associations. You use your right hand to identify the keys of musical compositions which contain sharps in their signatures, and your left hand for those which contain flats. Remember that your right hand is your sharp hand because the words "right" and "sharp" each have five letters. Similarly, the words "left" and "flat" have four letters; therefore your left hand is your flat hand.

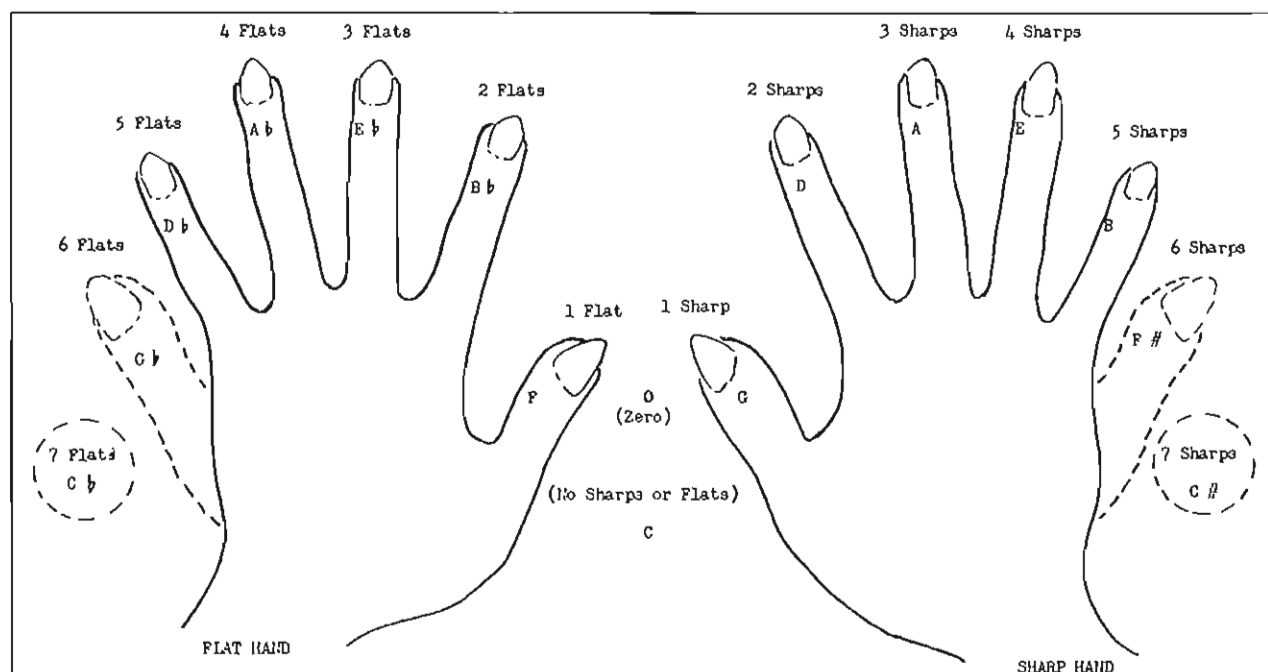
Hold your sharp hand in front of you, palm down, and number the fingers from 1 to 5, beginning with your thumb. Now memorize this silly saying: "GORILLAS DON'T ALWAYS EAT BANANAS". Repeat it several times (smiling is permitted) so you will not forget that "gorillas don't always eat bananas".

As you repeat the silly saying, assign a word to each finger on your sharp hand, beginning with your thumb which is finger number 1. Associate the word "gorillas" with finger number 1, "don't" with finger number 2, "always" with finger number 3, "eat" with finger number 4, and "bananas" with number 5, your little digit.

You may have suspected by now that the first letter of each word in the silly saying stands for a key that uses sharps. Furthermore, the number of the finger tells how many sharps are in that particular key!

To illustrate, assume that a piece of music has one sharp in its signature. Relate the one sharp to finger number 1. Recalling the silly saying, you know immediately that finger number 1 is "gorillas". Therefore, if there is one sharp in the signature, the music must be written in the key of G. If there are two sharps in the signature, the key is D because the word "don't" falls on finger number 2. Three sharps designate the key of A, four sharps the key of E, and five sharps the key of B, because the words "always", "eat", and "bananas" fall on fingers numbered 3, 4 and 5 respectively.

You should now be able to figure out quite rapidly the key of a song whose signature contains from one to five sharps!



Now hold your flat hand (remember?—"flat" and "left" each have four letters!) in front of you, palm down, and number the fingers exactly as you did on your sharp hand, beginning with your thumb.

You will not have to memorize a silly saying for this hand. You must remember, however, that finger number 1 is F. This will be easy if you emphasize the "f" sound as you repeat "the first finger on the flat hand is F".

The other four fingers on your flat hand spell the word "BEAD", beginning with finger number 2. But, and this is very important, they are *flat beads*! In other words, if there are two flats in the signature the key is *not* B—it is B *flat*. If there are three flats in the signature the key is *not* E—it is E *flat*. In like manner four flats denote the key of A *flat*, and five flats the key of D *flat*.

Note that the key of F is the only key which has a flat in its signature but does not have the word "flat" in its name. It may help you to remember this if you think that even though the key of F is a member of the flat family, you are so familiar with the first finger (your thumb) you call it by its first name only!

You can now distinguish the keys of musical compositions having from one to five sharps or flats in their key-signatures. However, music may have as many as seven sharps or seven flats. With every little additional effort you can learn to identify the keys of such music also.

Have you run out of fingers? No need to take off your shoes—there is a simpler way. Hold your flat hand in front of you and borrow a finger from your other hand. To do this cross your sharp hand, palm down, under your flat hand so that the thumb of your sharp hand is next to the little finger of your flat hand.

(See dotted lines on illustration.) Now that it has been adopted by the flat family it becomes G *flat*. Simple? Therefore, if the signature of a piece of music contains six flats, the music is written in the key of G *flat*.

Similarly, you can borrow a finger for your sharp hand in the same way that you did for your flat hand. Cross your flat hand under your sharp hand so that the thumb of your flat hand is next to the little finger of your sharp hand. The letter name of the finger that you borrowed is F, but when it is temporarily adopted by your sharp hand it becomes F *sharp*. Therefore, if there are six sharps in the signature the music is written in the key of F *sharp*. Note that there, for the first time, the word "sharp" appears as part of the name of the key.

Thus far the key which contains *no* sharps or flats has not been considered. Hold both hands in front of you, palms down. The key with no sharps or flats falls between your thumbs since its number is 0 (zero), so remember, "It's there even though I can't see (C) it". And there it is—key of C!

This leaves only the keys whose signatures contain either seven sharps or seven flats. You have no more fingers and your credit is exhausted, so what now? Easy—just think of the Seven Seas (C's). This is where the C does double-duty, sea (C) duty, if you please! If the signature contains seven sharps, the key is C *sharp*. If it has seven flats, the key is C *flat*.

You have now learned one of the easiest methods for determining the key of a musical composition and should have had fun doing it. In addition to an "ear for music" you also have a hand for music. Just remember the "Seven Seas"; "It's there, even though I can't see it"; "the first finger on the flat hand"; "flat BEADS" and "GORILLAS DON'T ALWAYS EAT BANANAS".



JACMIN

AWARD WINNING
formal wear

Riviera
Formal jackets as distinctive as your group's theme song. All luxury fabrics: shantung, silk blends, and metallics. Grey, Red, Gold, Powder Blue, Royal, White.

Holiday... styled with self-matching lapels, no cuffs.
\$45 VALUE FOR \$24.50

Dayniter
Formal effect with tux trousers, casual with slacks.
\$45 VALUE FOR \$24.50

TUX TROUSERS
Midnite Blue or Black
\$14.50 value \$9.50

Order now or send for swatches

JACMIN CLOTHES 149 Fifth Ave., New York, N.Y. 10010/212 OR 3-4740

AT LAST FOUR RENEGADES RECORD!

ALBUM: 12 Inch Long Play
QUALITY: Highest Obtainable
NAME: "Command Performance"
PRICE: \$4.25 Postage Paid
AVAILABILITY: NOW!

SONGS:

Wait Till The Sun Shines Nellie,
Lord's Prayer, Lili Marlene,
Daddy's Little Girl,
I Left My Heart In San Francisco,
Because, and other Chestnuts

To order, fill out coupon below

Mr. Ben D. Williams (Lead)
1029 S. Clinton Ave., Oak Park, Ill. 60301

Please send me "Command Performance" album(s)
at \$4.25 ppd. each for which I enclose \$_____

Name _____

Address _____

City & State _____ Zip _____



about QUARTETS



Tom Keehan, lead of the 1962 International Champion "Gala Lads", is shown left receiving a check from Arcadia, Calif. Chapter President John Snively; Joe Rook, Alhambra, Calif. President; and "Stew" Stewart, who MC'd the "Tom Keehan Night" benefit (see story below).

"Tom Keehan Night" in Arcadia, Calif. on November 18th brought together the finest barbershop talent in the Far Western District. The event, sponsored jointly by the 1963 FWD Champion *Golden Staters* and the Arcadia Gas Light and Alhambra Music Men Chapters, raised \$1,200 for Keehan, lead of the 1962 International Champion "Gala Lads", who is recovering both physically and financially from a devastating motorcycle accident suffered several months ago. Besides those previously mentioned, the *Merry Chords*, current International Champion *Sidewinders*, the Downey Revelaires Chorus and the *Shalimars*, Sweet Adeline International third place Medalists, took part in the benefit performance. (See pic above.)

Quartets continue to be suffering from various crippling afflictions; the latest to be stricken is the *Hi-Landers* from Denver, Colorado, whose bass Russ Thompson suffered a severe ulcer hemorrhage while performing on the Longmont, Colorado show. Denver Barbershoppers are replacing, on a two for one basis, the 19 pints of blood Thompson required and his quartet arranged for a benefit show on December 4th by using talent from their area.

You can't tell the players without a score card! And that's almost a fact in the Pittsburgh, Pa. Chapter where two newly formed quartets are now in operation as a result of a break-up of the 1963 International Champion *Town and Country Four*. Leo Sisk and Ralph

Anderson, tenor and bass respectively of that foursome, have called on Hut Spangler, lead, and Herb Costolo, bari, to make up a new quartet, the *Point Four*. Meanwhile Larry Autenreith and Jack Elder have taken on tenor Phil Beeson and bass Nick Kason, and will continue as the *Town and Country Four*. All the new men come from the brand new Three Rivers Chorus of the Pittsburgh Chapter. Leo Sisk, 481 Geisler Drive, Pittsburgh, Pa., 15221, is contact man for the *Point Four*, while Larry Autenreith, 215 Richland Lane, Pittsburgh, Pa., 15208, will handle the bookings for the *Town and Country Four*.

Have you ever seen a six-footer frustrated over his height or rather lack of height? Stan Wolfe, lead of the Framingham *Country Gentlemen* is six feet plus a quarter inch tall and is the midget of the quartet that averages six feet three and a half inches per man! Charlie Clark, bari of the group, is six foot one and a half inches; Roger Jordan, tenor, is six foot three and a half inches; and Bob Fowler, the quartet's newly acquired bass, is a towering six foot nine. They claim to be the tallest quartet in the Society and are anxious to learn of any challengers to their title. (Your "News About Quartets" editor has written the *Country Gentlemen* for a picture just to make sure theirs isn't another "tall" story.)

Barbershoppers everywhere, and particular-

ly our Canadian friends, will be happy to hear of the stage success of Don Francks, former *Model T Four* baritone. Francks was recently chosen by David Susskind to play the lead in the \$500,000 musical "Kelly" which opens on Broadway in February. The show business section of "MacLean's", Canada's national magazine, says: "... only a major disaster, such as a nuclear attack or another New York newspaper strike, can prevent Francks from becoming the biggest, beltingest, fastest-rising entertainer since Sammy Davis Jr." Francks introduction to barbershop harmony was quite unique. Apparently, the *Model T Four* was engaged to sing on a Vancouver parade, with Gord Cousins singing bass, Charlie Pullman, tenor; Don Soar, bari; and Earl Cousins, lead. Because of his interest in ancient automobiles, Don Francks was given the job of driving the quartet in an old car during a street parade. The quartet sang throughout the parade and Francks joined them whenever he could and before the parade was over he was asking "how he could get into barbershop". Coincidentally, Don Soar was considering leaving the quartet at the time and so within a matter of weeks Francks was not only a Barbershopper but was singing baritone in an active registered quartet. They were one of Evergreen District's representatives at the Minneapolis International contest in 1956. We're thankful to Earl Cousins and Tom Siet of Calgary for passing along this information on a man we hope will become Broadway's newest star.

The "Neptuners" took part in the Northeastern performance last July District's World's Fair 4th, (we stand corrected, we said the "Cross-Country Men" in our September issue) and have the picture shown right as proof. Personnel in the quartet which has been singing together for 18 years are from l to r: Bob Brennan, tenor; George Medeiros, lead; George Nowell, bari and Al Maino, bass. Maino is currently serving Northeastern as District President.



**CHORUSES!
QUARTETS!**
LOOK AS GOOD
AS YOU
SOUND!

Golden Trophy OUTFITS BY SAXONY



STYLEFUL!
COLORFUL!

APPLAUSE-WINNING!

GAY 90'S JACKETS

Authentically designed, handsomely tailored to individual size. Colors to gladden your heart. **\$26.90**

MATCHING OR CONTRASTING TROUSERS\$11.50

- ☐ Bold Checks
- ☐ Stripes
- ☐ Plaids
- ☐ Solids

ORDER NOW . . . OR
SEND FOR SWATCHES



SHAWL COLLAR

Beautiful spotlight colors: Red, Royal, Grey, Powder Blue, Gold, Peacock Blue, White, Green, Charcoal, Maroon. Top quality fabrics.

Fully lined. **\$18.90**

ALSO AVAILABLE
WITH MATCHING SHAWL

FULL STOCK
IMMEDIATE DELIVERY



STRIPED BLAZERS

Styled for your group. 2, 3, or 4 button. Patch or flap pockets. Finest flacron, Rayon or Orlon blends. Also available in plaids or solids. **\$23.90**



TARTAN PLAID

Handsomely styled, authentic and modern tartans with audience appeal. Basic colors: Red, Grey, Blue, Maroon, Yellow, Rust, Green, Charcoal. New, slim-line lapels.

Fully lined. **\$19.90**

FULL STOCK
IMMEDIATE DELIVERY



YOUR
SATIS-
FACTION
GUARAN-
TEED
ORDER NOW
OR SEND FOR
SWATCHES

TUX PANTS . . . \$9.50 • CUMMERBUND & TIE SET . . . \$3.50

SAXONY CLOTHES, 925 Broadway, New York, N.Y. 10010 / 212 ORegon 3-6100

We were sorry to learn that Bill Conway, original bass with the 1948 Champion *Pittsburghers*, has had a seige in the hospital and is recuperating from a very serious operation. And also to learn of the death of Matt Lytle, bass of the famous *Lytle Brothers*, 1954 Medalists.

A new quartet is on the scene in the Evergreen District with a truly "International" flavor. Larry Gasena, Rosslund, B. C.; Barry Fairbridge, Trail, B. C.; Larry Gordon, Post Falls, Idaho and Eugene Woody, Spokane, Washington make up the new foursome who call themselves — yes, you've guessed, the *Internationals*. The Spokane International Chapter is quite fittingly the home of this newly registered foursome. The idea for the quartet came about with the demise of the "Golden City Four" last January. Mary Mae Gordon, wife of Larry, has managed to mold the various accents of a former Oklahoman, a Montanan, an Englishman and a Canadian into a cohesive whole. The quartet attributes their progress to their coach about whom they say has "never failing good humor, velvet-whip technique and a possession of a pair of stainless steel ear-drums". And one final note about this foursome: they say singing in an international quartet is easy—if you're willing to give 600 miles a month to rehearsals!

Ford Ross, Portland, Maine Chapter member, has asked us to pass on a plea to quartet men for some of their discarded arrangements.

Ross writes the following: "While spending two weeks on deployment with Navy Patrol Squadron 21 from Brunswick, Maine, I believe I found the northern-most barbershop quartet in the world. Our squadron spent some time during September and October at the Naval Station, Keflavik, Iceland where quite by accident I ran across four young men who were belting some chords. All are members of the official U. S. Navy Band, graduates of the Navy school for musicians, and sing as well as they play. Everytime the band puts on a show, their quartet, which had no name at the time, is featured. These men, surely potential Barbershoppers, are desperately lacking arrangements and would appreciate receiving anything our quartets might like to send them. Correspondence should be sent to their band director, L. E. Harrington, MUC; Box 40, Navy 568; FPO New York, N.Y." (Editor's note: Thanks, Ross, they now have a list of the music available from International as well as information regarding membership in the Frank Thorne Chapter.)

The 1890 *Four*, Livingston, New Jersey, made their last appearance on September 18th with Drayton Justus as lead. Due to a job transfer, Justus is leaving the quartet and they are searching for a new lead.

Two Johnny Appleseed District quartets have been sidelined because of tragic deaths from automobile accidents. The *Notables*, Defiance, Ohio, who were to compete in the

Western Regional contest at Findlay, Ohio two days later, lost bass Paul Basinger on October 1st when he was killed in an accident while trying to avoid hitting a pedestrian. Tom Ward, tenor of the *Hay Makers*, Fostoria, Ohio, also died as the result of an auto accident two months ago.

Two quartets who sang at the 26th annual International contest in San Antonio last June have called it quits. The *Journeymen*, 8th place Finalists from the Evergreen District, and the *Mel-O-Dons* of Minneapolis and the Land O'Lakes District have both decided to set aside their pitchpipes.

Quartet fans will be interested to learn that 8 x 10 photographs of all the International Champions, from the "Bartlesville Barflies" to the current champion "Sidewinders", are available from Society headquarters at a cost of forty cents each. This is a good chance for you photo collectors to fill in those missing holes in your quartet picture files.

And speaking of our current champs, the *Sidewinders*, their many fans will be happy to learn they will be featured guests of the Honolulu, Hawaii Aloha Chapter from May 30th through June 6th, 1965 when they will be taking part in the seven-day tour of the island (see details inside back cover) which will be included with a "Harmony Holiday" show and afterglow.



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

(All events are concerts unless otherwise specified. Persons planning to attend these events should reconfirm dates with the sponsoring chapter or district. This list includes only those events reported by District Secretaries as of December 1st, 1964.)

JANUARY 16-31, 1965

- 16—Milwaukee, Wisconsin
- 16—Wilmar, Minnesota
- 23—Simi Valley, California
- 23—Pontiac, Michigan
- 23—Montevideo, Minnesota
- 23—Columbus, Indiana
- 30—Lima, Ohio
- 30—Iowa City, Iowa
- 30—East Grand Forks, Minnesota
- 31—Tell City, Indiana

FEBRUARY 1-28, 1965

- 5—Brantford, Ontario
- 5—Oklahoma City, Oklahoma
- 6—Monroe, Michigan
- 6—Mt. Pleasant, Iowa
- 6—Chicago, Illinois (Chicagoland Association of Barbershop Chapters)
- 12-13—Akron, Ohio
- 13—Forest City, Iowa
- 13—North Adams, Massachusetts
- 13—Fort Worth, Texas
- 13—La Crescenta, California
- 13—Columbus (Buckeye), Ohio
- 13—Dearborn, Michigan
- 13—Knoxville, Tennessee
- 13—Kalamazoo, Michigan
- 20—Niles-Buchanan, Michigan
- 20—Enid, Oklahoma
- 20—Long Beach, California
- 20—Summit, New Jersey
- 20—Arlington, Virginia
- 20—Stamford, Connecticut
- 20—Huntsville, Alabama
- 27—Brooklyn (Kings), New York
- 27—Rosemere, Quebec
- 26-27—Phoenix, Arizona
- 26-27—Napa Valley, California
- 26-27—Pomona Valley, California
- 27—Naperville (DuPage Valley), Illinois

BARBERSHOPPERS BARGAIN BASEMENT

We have a few records of the 1963 FWD Chorus Competition left, featuring Riverside, Sacramento, Salt Lake City, Berkeley, Phoenix, San Diego and Fresno. Only \$4.25 postpaid while they last. Tom Little, 5971 Deerfield Rd., Riverside, Calif.

For Sale — 50 Chorus jackets. These are yellow with black piping and have been given tender loving care by the Riverside Citrus Belters Chorus. A real bargain at only \$400.00. Contact Hal Palmer, 2832 David St., Riverside, Calif.

40 chorus or quarter uniforms, white jacket with gold metallic thread and bright red shawl collar; matching red pants with gold stripe. Sizes 36-46, 3 years old, \$15.00 each, available March 1, 1965. Write for picture to Brad Harris, 155 Fellsway, Murray Hill, New Jersey, 07971.



COMING EVENTS—

- 27—Birmingham, Alabama
- 27—Union City, New Jersey
- 28—Bloomington, Illinois
- MARCH 1-15, 1965**
- 3—West Palm Beach, Florida
- 5-6—Santa Barbara, California
- 6—Lakeshore, Quebec
- 6—Abilene, Texas
- 6—Columbia, South Carolina
- 6—Wayne, Michigan
- 6—Port Neches (Sabine Area), Texas
- 6—Topeka, Kansas
- 6—Alton, Illinois
- 6—Salem, Oregon
- 12—Ft. Myers, Florida
- 13-14—Peoria, Illinois
- 13—Toronto, Ontario
- 13—Greenville, Michigan
- 13—Vancouver, British Columbia
- 13—Fullerton, California
- 13—Sharon (Shenango Valley), Pa.
- 13—Toronto, Ohio
- 13—Newport News, Virginia
- 13—Meriden, Connecticut
- 13—Scarborough, Ontario
- 13—Taunton, Massachusetts



KIRKWOOD, MISSOURI . . . Central States District . . . Chartered October 8, 1964 . . . Sponsored by St. Louis Suburban, Missouri . . . 31 members . . . George C. Giessing, 731 Hawbrook, Glendale 22, Missouri, Secretary . . . Robert E. Albrecht, 77 Thorncliff, Kirkwood 22, Missouri, President.

RUTLAND, VERMONT . . . Northeastern District . . . Chartered October 19, 1964 . . . Sponsored by Mt. Ascutney, Vermont . . . 37 members . . . Arthur C. Steele, 11 East Street, Rutland, Vermont, Secretary . . . James R. Josselyn, 200 Lincoln Avenue, Rutland, Vermont, President.

LEBANON, OREGON . . . Evergreen District . . . Chartered November 4, 1964 . . . Sponsored by Salem, Oregon . . . 25 members . . . Ron Easton, Rt. 1, Box 51N, Lebanon, Oregon, Secretary . . . James H. Kirby, 592 "C" Street, Lebanon, Oregon, President.

NEW CASTLE, INDIANA . . . Cardinal District . . . Chartered November 6, 1964 . . . Sponsored by Muncie, Indiana . . . 30 members . . . Donald Oldham, 3019 Brentwood Drive, New Castle, Indiana, Secretary . . . Robert J. Sutton, 1318 So. 21st Street, New Castle, Indiana, President.

Century Club

(As of October 31, 1964)

1. Dundalk, Maryland 169
Mid-Atlantic
2. Skokie Valley, Illinois 139
Illinois
3. Minneapolis, Minnesota 133
Land O'Lakes
4. Tell City, Indiana 132
Cardinal
5. Pittsburgh, Pennsylvania 124
Johnny Appleseed
6. Fairfax, Virginia 118
Mid-Atlantic
7. Delco, Pennsylvania 111
Mid-Atlantic
8. Catonsville, Maryland 109
Mid-Atlantic

ARRANGEMENT CATEGORY

EXPLAINED—(Continued from page 7)

vaporate and be replaced by sympathy for the problems of the contestant. But even without technical errors, the mood cannot be fully established without a certain sincerity or inner conviction on the part of the singers. You have got to feel the mood inside before you can project it outside. And, to refer to a point mentioned before, it is next to impossible to establish mood if you are imitating the performance of another. Make the song your own, and then you can honestly give it to your listeners.

These are not all the fine points the Arrangement Judge is listening for, but they represent faults that earn penalties in contest after contest. The Arrangement Judge is concerned with twelve separate category specifics, as outlined in your C&J Handbook. Six of these specifics are exclusive in the Arrangement category, and six overlap with one or more of the other categories, with the result that sometimes plus or minus points are compounded.

Also, of the twelve specifics in the Arrangement category, only five are entirely objective. One, "Creation of Mood", is entirely subjective and the other six are subjective in varying degrees. Barbershoppers will probably approve of this subjectiveness, wherever it occurs in the C&J system, if they think about it constructively. Barbershop harmony is a very human thing and should be judged by human beings, not by electronic computers even if it were possible. As long as it is a human process, there will be occasional disagreements between contestant and judge. The consolation is that the system usually places a contestant in the slot earned; and it has unquestionably upgraded the quality of barbershop singing.

Logopedics Contributors

(Since last issue)

Flint, Michigan	\$100.00
Detroit Yachtsmen, Michigan	25.00
Arcadia, California	15.00
Lansing, Michigan	50.00
Four Renegades Quartet	35.72
The Townsman Quartet	25.00
Far Western District	500.00
Judson Harris	10.00
Nathaniel Tooker	25.00
Brass Hats Quartet	100.00
Frank Hughes	10.00
Linwood Nutter	10.00
Quarter Tones Quartet	10.00
John Dickey	10.00
Worcester, Massachusetts	15.00
Plainfield, New Jersey	50.00
Mid-Island, New York	5.00
Framingham, Massachusetts	361.00
Total received to date—	\$5,086.72

Are You Musically Inclined?
Then Read

A BRIEF STORY OF

MUSIC
ENGRAVING

Full of Information
You Should Know.
A MUST
for Every
Music
Library.

Send \$1.00 to

Harold J. Turner
746 S. Madison Ave.,
La Grange, Illinois 60525



Highest rated
in the
United States

The Books
"SONGS FOR MEN"
as well as the loose leaf
arrangements published
by the Society, are
engraved and printed
by

Rayner
DALHEIM & CO.

2801 W. 47TH ST. • CHICAGO 32, ILLINOIS

A REALITY . . .

**S.P.E.B.S.Q.S.A.
SPONSORED**

GROUP LIFE INSURANCE

- No medical examination necessary to apply.
- World-wide protection 24 hours a day.
- Low group premiums. Save up to 50% over individual costs.
- Maximum group coverage for Members and their dependents.

JOIN YOUR FELLOW
MEMBERS . . .

SEND FOR COMPLETE
INFORMATION TODAY!

Joseph K. Dennis Co., Inc.
175 West Jackson Blvd.
Chicago, Illinois

.....

_____ Name _____

_____ Address _____

_____ City _____ State _____

MAIL CALL



from harmony hall

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

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

EAST YORK APPRECIATIVE

Toronto, Ontario
November 14, 1964

Just a short note of thanks for the wonderful publicity given to the East York Barbershoppers and the Toronto "Rhythm Counts" on their Harmony Tour of the British Isles.

Needless to say, the project was a gigantic one, but our chapter has always thrived on projects. That's why we set our sights on Boston even before the tour was underway, so winning the Ontario District International Preliminaries held last week-end in North Bay has provided us with another project—after 6 medals (Projects Detroit, Washington, Miami Beach, Minneapolis, Dallas and Toronto), we're determined to accomplish our greatest goal of all—winning the International. "Lucky 7" is on our side!

Many Barbershoppers have asked us whether our hobby (?) will "catch on" in the British Isles. With their love of harmony singing and the competitive spirit so evident to all of us, it is inevitable. Certainly, establishing SPEBSQSA will present many problems, but what a major step it would be towards fulfilling Code of Ethics #9: "We shall by our stimulus to good music and vocal harmony endeavor to spread the Spirit of Harmony throughout the World".

Thanks again for the Harmonizer pictures and stories, plus extra copies to send overseas. It has meant a great deal to all concerned.

CHORD-all-ye,
George Shields, Director
East York Barbershoppers

OTTERBEIN SAYS THANKS

Westerville, Ohio
November 11, 1964

The recent issue of your monthly publication has drawn much interest at Otterbein College. We have heard extremely fine comments from alumni on the feature which you had on Hanby's 100th anniversary of the writing of "Up On The House Top".

I certainly want to thank you on behalf of Otterbein College for your genuine interest in

this and am especially pleased to see the enthusiasm in which you promoted the story.

Again thanks for your fine cooperation and best of luck to you.

Sincerely,
Craig Gifford, Director
Office of College Information
Otterbein College

JUST FOR THE RECORD

Fullerton, California
October 19, 1964

I received my copies of "The Top Ten of '64" and "Twenty-five Years of Winners" yesterday. This letter is about "The Winners". It is without a doubt the greatest Barbershop record ever published. I'm not talking about the reproduction or fidelity, or stuff—I'm talking about the idea of putting all the past winners together, led off by Owen C. Cash and his quartet "The Oakie Four".

I can't remember when I have enjoyed anything else as much as I have listening to the growth of the Society through the improvements in the quartets year after year. This goes for the whole family down to our ten year old daughter who can recognize a quality quartet when she hears one.

The amazing part of it is that in spite of the difference between the early Champion's style of singing and today's Champs, all of it is good listening. And the big jump in quality—the first and most noticeable of which is the "Buffalo Bills"—emphasizes the changes made during our first quarter century.

My wife Mary joins with me in expressing our appreciation to those responsible for this record, and hoping there will be an addition every five or ten years. She says the description of Barbershopping inside the album is the best she has ever seen. She suggests that it be printed separately for public distribution. I think it's an excellent idea.

CHORD-ially,
G. E. Kabacy

WICHITA WRITES ABOUT LOGOPEDICS

Wichita, Kansas
October 27, 1964

Mr. Dan Waselchuk
International President
SPEBSQSA, Inc.

We of the Wichita Chapter are extremely proud of the recognition received by the International Board's recent approval of the Institute of Logopedics of Wichita as the con-

tinuing philanthropic project of the Society. We heartily second your approval, since of course we are well aware of the reputation of the Institute and of the excellence of the services they offer.

"We Sing . . . That They Shall Speak" has been the slogan of Wichita Barbershoppers since the early 1950's, when we first "took on" the Institute as the beneficiary of our local parades. Our contributions in that period have been in the thousands of dollars and have earned our Chapter a permanent membership on the Institute's Board of Directors. In addition, our chorus and quartets, over the years, have presented many programs for the children at the Institute. On several occasions the youngsters were presented a special "command performance" of our annual parade in the afternoon.

Our relationship with the Institute is thus very close, and our part in its growth and development means much to us. You may be sure of our continued enthusiastic support in whatever way we are able. As Barbershoppers across our land lend us their voices and their hearts, may we all more fully realize the joy and satisfaction we receive in helping others, and all the while participating in our great hobby—barbershopping.

Most chord-ially yours,
Kelton Packard, President
Wichita Chapter

A WORD FROM THE IRISH

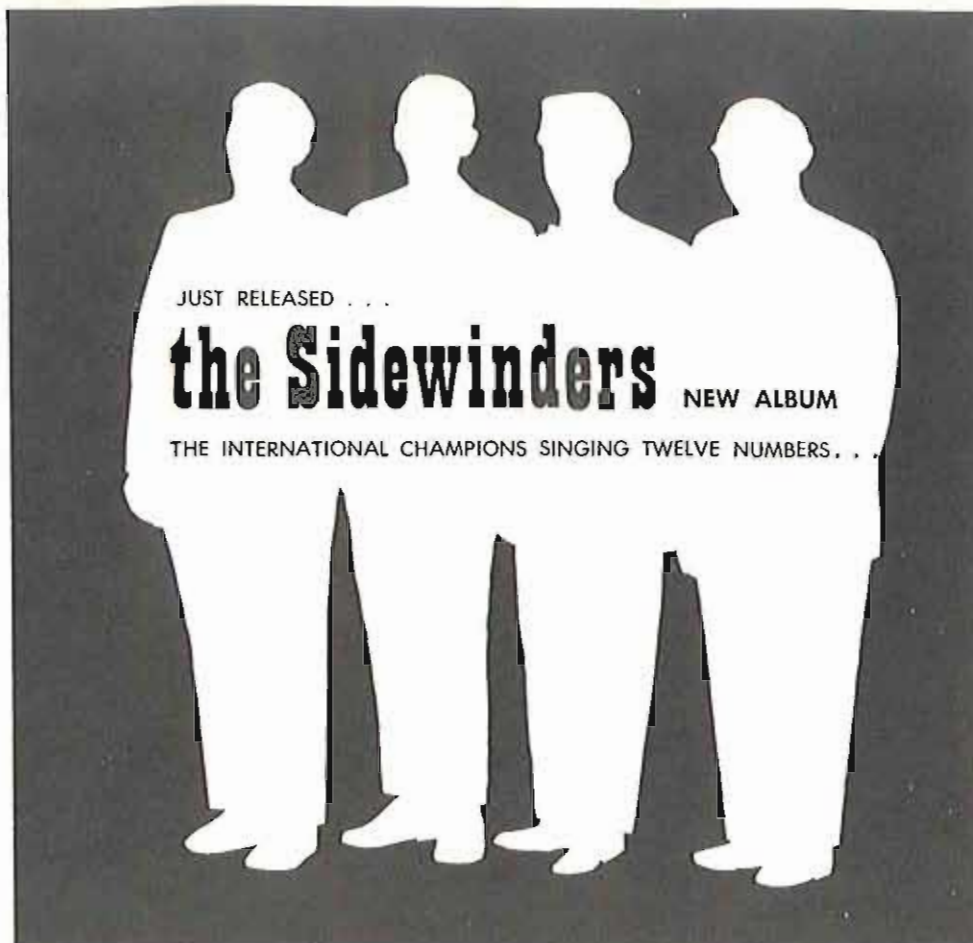
11 Sintonville Avenue
Bloomfield
Belfast, 5
North Ireland

Dear Mr. Johnson:

On your recent visit to Belfast I had the privilege of hearing your Barbershoppers in the Wellington Hall. Let me say now that I have never enjoyed anything so much, and I have been singing and listening for about 23 years. I sincerely hope it won't be long until you are back with us again. As I explained to you after your concert, I have been trying to get barbershop music for a long time, but have been unable to do so. I would like to accept your offer of help in this direction. I have a male quartet and I am also a member of the male choir in Belfast consisting of approximately fifty members. I sincerely hope this is not asking too much of you.

Thanking you again for a wonderful experience.

Yours Sincerely,
Mr. Norman Thompson



. . . INCLUDING . . .

- . . . My Coloring Book
- . . . Just the Way You Look
- . . . Tonight
- . . . Tears for Souvenirs
- . . . The Henry Clay
- . . . Garden in the Rain
- . . . San Francisco
- . . . Broken Hearted
- . . . Sailing Down the
- . . . Chesapeake Bay

AVAILABLE ONLY FROM:

THE SIDEWINDERS
751 S. MAGNOLIA
RIALTO, CALIF.

\$4.25 each, postpaid



The Aloha Chapter invites you to
"JOIN THE SIDEWINDERS"
in a
"Harmony Holiday To Hawaii"
May 30 - June 6, 1965
seven days of
Funnin' — Sunnin' N' Singin'

Write Aloha Chapter, HARMONY HOLIDAY, P.O. Box 2198 for a brochure on this all-expense trip to Hawaii. A complete vacation for as little as \$290.00 includes—a trip around the island, a cruise through Pearl Harbor, six nights at The Princess Kaiulani Hotel in the heart of Waikiki, a luau, "Harmony Holiday Show" and after-glow, transportation to all events and this includes tips to all help (drivers, baggage, etc.)

THE SPOTLIGHT IS STILL ON THE GOLDEN NOTE

during 1965



but with a great new membership program

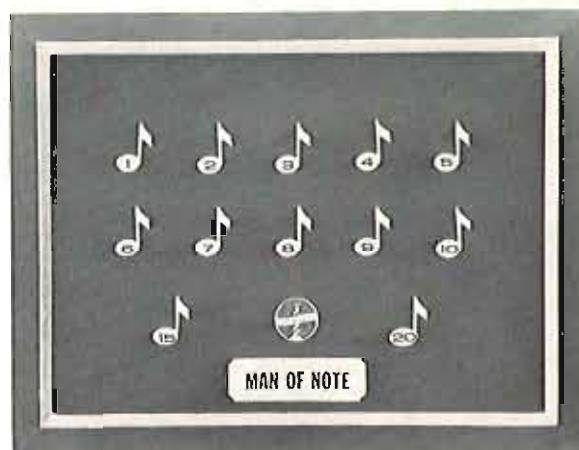
HERE'S WHAT YOU'LL RECEIVE

- For new members one through ten . . .
a golden note tie-tac with corresponding embossed numeral (1-10)
- For new member fifteen . . .
a golden note with embossed numeral fifteen (15)
- For new member twenty . . . two golden notes,
one bearing numeral 20 and the other
DIAMOND studded

AND THAT'S NOT ALL

With new member pin #5 you receive a hand-somely framed case in which to display the golden notes you have received and those you may be awarded in the future.

With new member golden note #10 you receive, in addition, a beautiful personalized BIG TEN PLAQUE.



SPECIAL DISPLAY CASE received with Golden Note #5. Contains spaces for Notes one through ten, and Notes #15 and #20. So don't discard old notes as new ones are received.



BIG TEN PLAQUE received with Golden Note #10. Personalized with your name.

IMPORTANT

This program will continue for three years and awards are cumulative. New members you bring in during the first year will count in years two and three and add to your total for awards.