



THE  
HARMONIZER

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#### Manager of Special Events

CHARLES A. SNYDER

#### Editor

LEO W. FOBART

#### International Office

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

#### Contributors

BARRIE BEST DEAC MARTIN  
 JOE FARRER WAYNE F. RUGGLES  
 LEN GIRARD ELMER VORISEK  
 HUGH INGRAHAM



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## ON OUR COVER



Boston Barbershoppers, representing the thirteen Boston area chapters who, along with the entire Northeastern District, will be our convention hosts in June, greet us from aboard the Mayflower II, just one of the rich abundance of historical attractions awaiting us. Mayflower II, a copy of the original,

was built at Brixham by Project Mayflower and sailed from Plymouth, England to Plymouth, Massachusetts in April 1957, a gift from the people of Great Britain to the people of the United States as a gesture of Anglo-American friendship. The ship is permanently berthed at Plymouth, Massachusetts.

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## Mid-Winter Board Meeting In Wichita Well Attended

When the International Board held its mid-winter meeting in Wichita, Kansas, January 21-24, members had an opportunity to become thoroughly familiar with the physical operation of the Society's new service project, the Institute of Logopedics. In addition to a detailed tour of the Institute, 30 of the Society's 37-member law-making body spent two days in legislative session presided over by International President Al Smith.

Dr. Martin F. Palmer, Institute Director, made his staff available during the weekend to answer visiting Board Members' questions. A demonstration by the Institute's Interactive Musicians department showed the importance of music as a therapy for those suffering with speech afflictions.

The following are some of the important decisions reached by the Board.

### I. ADMINISTRATIVE MATTERS

1. Pending further investigations into the mechanics of setting up and administering foreign chapters of the Society, the Board recommended that all inquiries from foreign locations be referred to the Frank H. Thorne Chapter-at-Large for the time being.
2. The Board approved changeover of our membership record system to punch cards to be used in conjunction with IBM equipment. This system will improve processing of membership applications, address changes, addressing of the HARMONIZER, etc., and will allow us to store all information on one card per member. This will also mean the elimination of membership reporting cards which were filled out by the Chapter Secretary once a year for each member. Future expansion of the system as the Society's membership continues to grow is unlimited. The changeover from the present system will begin in June when the new equipment is delivered.

### II. CONTEST & JUDGING

1. Should a situation arise at an International Quarter Contest which would preclude a quarter's continuing in competition for some reason, the Board determined that it would be the responsibility of the Chairman of the International C&J Committee to make the decision about how to fill the gap.
2. Article 21 3 (b) of the Official Quarter Rules was amended to read:

"Attacks, Releases, Diction. Each faulty attack, each faulty release and each failure to enunciate or pronounce correctly in accordance with the idiom or dialect used, shall be penalized one to three points."

3. Article 21 4 (e) 5 (a) of the Official Quarter Contest Rules was amended to read as follows:

"The arrangement shall be judged entirely upon its merits as presented. The various points that constitute meritorious presentation, in the viewpoint of the arrangement category, are given in the C&J Handbook."

4. Article 21 5 (d) of the Official Quarter Contest Rules was changed to read, in part, as follows:

"All members of a quartet must make their appearance in one continuous maneuver, must exist or disappear in one continuous maneuver, and no member of a quartet may enter or leave the stage between the start of the first song and the end of the second song. No person not a member of the quartet . . ."

5. Article 19 5 (d) was amended in the Official Chorus Rules to read:

"The Director may make only one entrance and only one exit; these need not coincide with those of the chorus, nor with the opening and closing of the curtain, if one be used. Between his entrance and his exit, the Director must remain in full view of the audience and judges at all times. Entrance of the entire chorus and director must be completed before the first song is begun and the second song must be finished before any exit is commenced; no member may enter or leave the stage between the start of the first song and the end of the second song. No person other than the Director or a member of the chorus may appear on stage during the presentation. Judges of stage presence may recommend disqualification (subject to Article 14) for violation of this sub-section."

6. Certifications of Judge Candidates by the Board were made as follows:

Arnold Bauer (Mid-Atlantic), SP; Barrie Best (Land O'Lakes), HA; Leslie Emmerson (Cardinal), S-T; Cliff MacLean (Michigan), SP; R. A. Martinson (Central States), HA; James McKee (Southwestern), HA; Phil Redding (Southwestern), S-T; James Russell (Mid-Atlantic), VE; Addison Scholes (Cardinal), HA; M. O. Newgard (Mid-Atlantic), B&B; John Neighbors (South-

International President Al Smith, Fort Worth, Texas, is shown right as he presided over the International Board assembly in Wichita, Kansas on January 21st. Thirty members of the Board took part in the weekend meetings which included tours through the Institute of Logopedics, the Society's unified service project.







Following a luncheon, Dr. Martin F. Palmer extended a warm welcome in behalf of the Institute of Logopedics.



International Treasurer Hugh Palmer, Orillia, Ontario, is shown above center as he visited a fellow-Canadian during a private instruction session.



Bob Raiston, head of the Interactive Musletrics department at the Institute, is shown at the piano as he demonstrated the value of music therapy in the treatment of speech defects.

western), SP; Stan Harris (Sunshine), B&B; Dave Goodale (Northeastern), SP; Sid Young (Evergreen), SP.

### III. POLICY MATTERS

1. The Board voted to recommend to President Lyndon B. Johnson the name of Past International President Rowland F. Davis of Yonkers, New York as a fitting representative of the Society for the new National Council on the Arts which has just been established by law.
2. The Society's Statements of Policy have been amended, in Section 9 (g), to include the following:  
"Quartet and/or chorus phonograph records or other merchandise at any International functions will be sold only through the Society's sales booth."
3. A new section, Section 2 (g), was added to the Statements of Policy, and it will read as follows:  
"All Chorus Directors shall be members of the Society."

### IV. CONVENTIONS

1. Because of the overwhelmingly favorable response to the Society's one hour film of the Toronto Convention Quartet Finals, it was suggested, and approved by the Board, that the Society investigate the possibility of producing such a film of the Boston Convention Quartet Finals. The Headquarters Staff is now working on this proposal.
2. If sufficient interest can be developed, the Board approved a plan to have a closed circuit television showing the entire Saturday night Quartet Finals Contest from Boston will be developed at ten locations throughout the Society. More information will be forthcoming on this project as it is developed by the Headquarters Staff.
3. The seating capacity of the Boston War Memorial Auditorium has finally been decided with the result that we are now sold out as far as auditorium seats for the 1965 International Contests are concerned. Plans are being made to telecast all contest sessions to the Grand Ballroom of the Sheraton-Boston Hotel (the headquarters hotel) which is right next to the auditorium, and reservations are now being accepted for TV viewing. The tickets for TV viewing will be the same price as for the auditorium, \$15.00 for adults, \$5.00 for children.
4. The Board approved a suggestion that the Society provide Accidental Death and Dismemberment Insurance for convention-goers at a nominal fee. This would be an added

benefit for all those members of the Society who plan to attend the Convention. For a very small fee payable in advance of the Convention, the insurance would cover them from the time they left home to attend the convention until they returned.

### V. MISCELLANEOUS

1. Because some chapters persist in ignoring the Society's Statements of Policy concerning collaboration with other barbershop quarter organizations in producing shows, the Board voted to have the Executive Director notify all chapters regarding this aspect of our Statements of Policy and the fact that the Board intends to enforce these Statements when necessary.
2. As a result of increasing reports that certain of our quarters and M.C.'s continue to ignore the Society's Code of Ethics, the Executive Director was also instructed to advise those involved of the International Board's intention to take definite action against any offenders—revocation of Society membership if necessary.
3. Because of the excellent response to the Society's member insurance program, the Board voted to accept the offer of the Joseph K. Dennis Company to provide an additional unit of insurance to all present policy holders and members interested in availing themselves of this service. (See details on pages 14-15.)

Additional details regarding administrative action taken during the Wichita meeting will be sent to your chapter president.

International Vice President Al Fraser, Calgary, Alberta, left, greets Dr. Martin F. Palmer, Director of the Logopedics Institute. Fraser, as chairman of the International Service Committee, will be developing programs supporting the Institute during 1965.



## If You're "Sold" On A Song You'll "Sell" It To Judges

By Wayne F. "Doc" Ruggles, Category Specialist  
1106 South Breen,  
Glasgow, Kentucky



"Doc" Ruggles

One of the most important responsibilities of a judge is to constructively encourage our quartets and chorus directors in a judging clinic following a contest. Thinking back to many clinics, it struck me that, in judges' minds, the Voice Expression category had progressed to a degree of sophistication beyond the understanding of the contestants. Those who have read the new C&J Handbook have kept abreast of the changes, but still, the reading of the printed page does not guarantee clear understanding. Only by face-to-face discussions can a two-way communication take place whereby this complete understanding can be reached. Therefore, let us first encourage your participation in any and all clinics, schools, coaching sessions and frank discussions with your judges.

Because your C&J committee cannot be with each one of you personally, it is hoped that this series of articles will help create a better understanding of the categories and make it possible for all contestants to be champions.

What is this "degree of sophistication" mentioned above? What is Voice Expression? These and many other questions are still being asked. Let's take a look.

The Voice Expression judge is listening for two things. One is called "Shading", or "Interpretive Dynamics", the other is called "Attacks, Releases and Diction". The first portion is subjective in nature and the second objective.

The most direct definition of "shading" as listened for by a Voice Expression judge is:

The degree of perfection (measured against a 100% level) attained by a contestant in communicating the emotional meaning of the words of a song across the footlights to an audience through the use of vocal dynamic changes, tonal changes and word emphasis so that the emotion felt by the author of the poem or story is felt by the audience.

In order to accomplish this, study of the poem or words and research into the reason why the song was written will produce a correct understanding which can be sung with conviction and not superficiality.

Phrasing of the song becomes a major part of this effort. In order to create a correct understanding, planning of the lyrical phrasing must be done at the same time that dynamic changes are planned. You, therefore, cannot overlook phrasing as an opportunity, for if a song is phrased and "shaded" according to the meaning of the words, you will have a high degree of performance under the "shading" portion of this category. (Refer to Sam Stahl's article in the January-February, 1965 HARMONIZER, page 6, which treats the same subject from the Arrangement Judge's standpoint.)

With this definition in mind, the judge looks "inside" the song to determine this degree of perfection. In talking, no line is spoken with the same loudness, emphasis, speed or tone quality on every word. In singing, the same opportunities exist for providing a correct understanding of a song's meaning. Each

phrase, each word and, in fact, each syllable should be sung as the emotional meaning dictates. If this is not done, you cannot score high in "shading".

It is more difficult to properly express or interpret an up-tune if we decide to allow tempo and rhythm to take over and ignore the shading possibilities. It has been noted that contestants feel a ballad will receive a higher score than an up-tune. This is not correct. While a ballad does, in fact, have the potential for a greater range of expression, and if you use this potential fully, and well, you will score high. However, while an up-tune may have the potential for a slightly narrower range of expression, if you take full advantage of that potential and do it well, you will score equally high. We should never limit ourselves to a special group of songs for contest use, but should creatively express all types of songs (consistent with our rules).

Therefore, in shading, judges look for:

1. Conviction or depth of feeling expressed by the contestant—is it superficial or deep?
2. Emotional understanding of the song—correct or incorrect?
3. Degree of shading used on each phrase, word or syllable to communicate emotion.
4. Degree of emotional impact made by the over-all "shading" presentation of the total song. (If a sad song makes the audience "cry", you will score high, etc.)

The objective portion of Voice Expression includes Attacks, Releases, and Diction.

Attacks and Releases refers to each and every syllable sung. Perhaps the word "synchronization" will better explain that all four voices should begin and end each syllable together. Lack of "synchronization" results in choppiness or unevenness which detracts from the presentation and makes the audience feel uneasy. The solution to such a problem is quite simple—more practice. Sounds too simple really, but until all four voices know exactly what each of the others is going to do, perfect synchronization cannot exist.

Diction refers to both enunciation and pronunciation. Each word must be properly pronounced and precisely enunciated so that the word is clearly understandable. Only through good diction can the meaning of the song be transmitted from the contestant to the audience.

In evaluating the presentation of a song, the Voice Expression judge asks himself:

1. Do the mechanical errors (Attacks & Releases) detract from the presentation?
2. Do the diction errors make it impossible for the audience to understand the words, and therefore the song meaning?

If the answer is "yes", points will be subtracted from the shading score. The degree of error as it affects the over-all presentation will be determined and an appropriate point deducted. (Continued on page 27)



# HEP To Four New Sites In 1965



The Administration Building and formal gardens on the campus of Lewis and Clark College, Portland, Oregon, site of one of the four 1965 HEP Summer Schools, is shown above.

Some new areas will be reached during 1965 as International's Harmony Education Program takes to the road for the fifth year. The curricula for this year's summer educational sessions, which will be held at four new sites, is geared to interest the average Barbershopper, and will deal primarily with the basics of four-part harmony. A return to the "basic" format this year is part of International's long range plan to teach Barbershoppers at all levels and provide schools which will, at one time or another, present the courses in which they are interested. Students this year will receive training in (1) Chorus Development, (2) Quartet Promotion and Development and (3) The History and Development of the Barbershop Style of Music.

## LOCATIONS AND DATES

Following are the dates and locations of the four schools to be held this year:

**Southern Methodist University, Dallas, Texas, July 23-25; University of Illinois, Champaign-Urbana, July 30-Aug. 1; Lewis & Clark College, Portland, Oregon, August 6-8; McMaster University, Hamilton, Ontario, August 20-22.**

The Portland, Oregon school will reach Barbershoppers who previously have not had an opportunity to attend an Internationally sponsored HEP school. It is expected that many new faces will also be seen at the Champaign-Urbana school as it takes in new areas.

## QUARTET TRAINING SCHOOL

A special quartet training school for registered quartets only, not part of the basic school program, will be held at each location. As an added incentive to registered quartets, a reduced rate will apply for this year's quartet training session which will be taught by a veteran faculty consisting of Gene McNish, Bob Loose and Morris Rector. Their efforts will be concentrated on pointing out existing weaknesses and methods of correcting these weaknesses in each quartet on a musical basis. All registered quartets are especially urged to take advantage of the \$75.00 rate being offered this year. It is recommended that all four members attend and quartet coaches are encouraged to come along (for an extra individual registration fee).

## HAYNES JOINS BASIC SCHOOL FACULTY

Forry Haynes, a newcomer to the basic school faculty (but surely no novice in barbershop circles), will be handling the basic Quartet Promotion classes. A well-seasoned performer as a member of the widely-known, ever-popular 1949 International

Champion "Mid-States Four", Haynes' background and experience as a quarter man and judge, coupled with a "hair-trigger" wit, will add immeasurably to the basic school faculty.

## STEVENS RETURNS TO FACULTY

Dave Stevens, Berkeley, California, will be heading up the History and Development of Barbershop Music class. Stevens handled a similar class in past schools and is a well-known authority who has done a great deal of research in connection with our particular style of four-part harmony singing.

The Society's Director of Musical Activities, Bob Johnson, will teach the Chorus Development course and will coordinate all the activities at each of the schools. Johnson's sessions will be directed at the average chorus member rather than specifically at the chorus director.

## ONLY ONE ARRANGER'S SCHOOL

Arrangers, and only those who are advanced in the field, will have an opportunity to attend a workshop-type school which will be held in connection with the classes at Champaign-Urbana, Illinois on the July 30-August 1st weekend. Val Hicks, who has distinguished himself as a Society Arranger, will be available for just one school this year.

This school will be designed to give arrangers a chance to review and analyze each other's work and apply their arranging skills to a specific song which may be published later by the Society. Therefore, the class must be restricted to men who are knowledgeable in the arranging field.

## TUITION AND REGISTRATION INFORMATION

Special Events Manager Chuck Snyder, who is responsible for selecting the sites and handling the physical arrangements for all the schools, has announced the fee at each location will be \$25.00 per man (except for registered quartets). This fee covers the cost of school text material and room and board from Friday evening through Sunday noon (2 nights, 5 meals) at each location. As written previously, a special \$75.00 fee applies to registered quartets attending the quartet school.

It is hoped that each school will attract 200 men or more. The four weekends will provide an excellent opportunity to meet many new barbershop friends, and to enjoy singing with them, in a massed chorus, some of the five new arrangements which will be taught during the sessions.

A registration blank for all schools will be included in the May-June HARMONIZER. Advance registrations may be obtained by writing International Headquarters.

## Two Receive Highest Honors For Member Recruitment

When the Huntington (W. Va.) Tri-State Chapter chartered on December 30th, 1963, the 44 names added to the Society's roster brought the total membership figure to 30,041—the highest ever attained in Society history. Jack Hall, President of the newly chartered chapter, not only helped make Society history, but reached a new plateau in personal history as he became a honored man of note for enrolling more than ten new members during the previous four quarters.

A Society member since July, 1958, when he served as Chapter Secretary and Administrative Vice President of the Greater Indianapolis, Indiana Chapter, Jack's love for barbershop harmony dates back to his youthful days when music played an important part in his family life. Jack's father sang; mother played piano; sister played piano and is now head of the music department of David Lipscomb College in Nashville, Tenn.; brother Bill, sang and has been active in barbershopping for many years (former International Board Member), and is a member of the Miami, Florida Chapter; brother Dave, Miami, sang and

Jack Hall

at one time played violin (to the dismay of the rest of the family); brother Charles, Seattle, Washington, sang and played wind instruments.

Jack received most of his formal education in Chattanooga, Tennessee and enlisted in the U.S. Naval Reserve just two days prior to Pearl Harbor and was discharged in March, 1946, after serving in the Atlantic and Pacific.

After military discharge, he returned to Chattanooga to work for the Department of Justice, and in 1948 became associated with the Chesapeake and Ohio Railway Company at Cleveland, Ohio. He was transferred to Indianapolis, Indiana in 1958 and to Huntington, West Virginia in 1960, where he serves the C&O Railway as General Agent-Sales.

Other than serving his chapter as president and delegate and the Johnny Appleseed District as area counselor, Hall is a member of the Board of Directors, Huntington Chamber of Commerce; Chairman of Music, Huntington Rotary Club; Chairman of Huntington Rotary Club's Camp for Deserving Youth; Member of Advisory Board of the Salvation Army Corps at Huntington; Board Member and Public Relations Chairman, KY-O-VA Traffic Club; Chairman, Industrial Division, Huntington United Community Service 1964 Fund Drive; Chairman, Railroad Community Service Committee of Eastern Railroad Presidents' Conference.

Jack has always been active in quartets and sang lead with the "Clef-Hangers" in 1961 along with Bob Brock (now bass of the 5th Place Medalist "Impostors") and is currently singing baritone with the "Roamin' IV", along with tenor, Dave Ramsey; lead, Brent Goodall; and bass Jim Flanagan. They recently presented a live 15-minute weekly program on Radio Station WWHY, Huntington.

Since Huntington chartered in 1963, the chapter has grown from 44 to 57 members.

John Stephens, a 37-year old Chicago high school teacher, joined the ranks of a very select group within our Society after recruiting 14 members during one year.

A Society member since 1955, John served the Southtown (Illinois) Chapter as Chorus Director during 1957 and 1958. In May of 1963, he and three other Southtown men, Robert Vedder, Eddie Maas, and Leo Haselberger, worked together in forming the Beverly Hills Chapter, which would be closer to their homes on Chicago's Southwest Side. The Beverly Hills Chapter, numbering only a dozen at start, licensed on July 23, 1963 with 37 members. Four months later they chartered with 61 men and currently boast a membership of 76.

Stephens used various methods in carrying out his recruitment achievement. Here's how he explained it: "Previously, I had difficulty getting men to join because of the distance to travel to attend meetings. When we formed a new chapter closer to home, I phoned several of my old friends, choir members and former students who I knew were interested in singing, and advised them to come down for a visit." In addition to this, John designed an 11 x 14 inch poster advertising the new chapter. He and several other members displayed the advertising piece prominently in their places of business. The attractive poster continued to do a good job of selling barbershopping in their area and new faces kept showing up at their meeting place. John was even able to persuade his assistant principal and some of the better singers from a mixed chorus at Gage Park High to become members. The Beverly Hills Chapter still uses the advertising piece and John continues to seek out new members from their suburban area.

A guidance counselor at Gage Park High School in Chicago, Stephens is also organist and choir director at St. Jane's Catholic Church. He received his Bachelor and Master of Music degrees from DePaul University and holds a Master of Education degree from Loyola University. Stephens owns a Professional Counselor's license from the National Vocational Guidance Association. In addition to his high school counselor activities, John owns and operates the Superior Tutoring Service, where he employs 15 part-time teachers in tutoring everything from calculus and chemistry to remedial and speed reading.



John Stephens

John is currently directing the Beverly Hills Chapter and attended the HEP school for chorus directors at Notre Dame last fall in an effort to become a better director. He recently completed the Society's tests in preparation for candidate judging and hopes to be placed on the official roster before too long.

Stephens, a native Chicagoan, and his wife, Mary, head a household occupied by eleven growing youngsters.

A veteran of World War II, Stephens served three and a half years in the South Pacific and China as a Navy Radioman.





# Remember Seeing These Faces Before?



## FWD Boasts Another Champ: Burt Mustin

By Joe Farrer, Past President,  
San Fernando, California Chapter

The San Fernando Valley, California Chapter and the Far Western District are as proud of Barbershopper Burt Mustin as they are of their International champion quartets, the "Gala Lads" and the "Sidewinders".

Avid television and movie fans will have little difficulty recognizing Mustin who has appeared in 210 TV roles and 47 movies since he launched his acting career thirteen years ago at the age of 67. Yes, when most men decide to hang up their boots and retire to a non-violent type rocker, Burt Mustin found himself right in the middle of a brand new occupation, and one which has kept him more than profitably busy ever since. His introduction to an acting career and our Society came at about the same time; he has remained active in both.

Although his "second" career took him to the West Coast, Burt wasn't always a westerner. A good deal of his earlier life was spent in the East where he was born in 1884 (that's more than 80 years ago any way you figure it). A graduate of Chester Military College in 1903 with a degree in Civil Engineering, Burr remained in that field until he met his lovely wife, Robina. Finally convinced that he wasn't the best engineer to come out of Chester College, he entered the sales field and spent many years as an automobile salesman in the Pittsburgh area.

His introduction to four-part harmony—but not barbershop, mind you—took place many years ago, when he sang as a member of a Lion's Club quartet. When asked if they sang any barbershop harmony with that quartet, he replied, "No, just stout-hearted men stuff". He also did some concert and comedy singing with a piano act and frequently sang on the same bill with the "Westinghouse Quartet," one of the best of the Society's early Medalists.

The Mustins didn't migrate westward until 1946 when they moved to Tucson, Ariz. where Burt continued selling cars. It was in Tucson he became acquainted with barbershop harmony and while a member of that chapter sang with the "Promissory Notes" quartet for five years, which included one tour in the competition ring. Burr always had a love for the stage and soon started appearing in amateur theatre groups. A Hollywood producer spotted him in a stage production of "The Detective Story" in Phoenix. He was playing the part of a janitor and it is this same janitor role that we've seen him in most often since that time.

After his move to North Hollywood in 1951, he did bit-parts in such films as "The Thrill of It All" with Doris Day, "Detective Story" with Kirk Douglas, and "Sex and the Single Girl" with Natalie Wood, Henry Fonda and Tony Curtis.

Varied TV roles found him acting as a British chauffeur on "Beverly Hillbillies", a fire chief in "Leave It to Beaver", and the sleeping night watchman on the "Phil Silvers Show." He appeared on the Jack Benny show as keeper of Benny's subterranean bank vault and also had a part in the "Bob Hope Presents" teleplay, "Have Girls, Will Travel".

Burt joined the San Fernando Valley Chapter in 1952 and has stuck with the chapter through some mighty "lean" years which saw many of his friends move to other chapters. He has always been an active member and manages to sing a fine baritone even though he claims his voice is getting a bit rusty. He sang with the "Pasdunotes" for six years and made numerous community service appearances in and around the San Fernando area while they were active. In recent years he has served as chapter delegate and has always done a fine job in that capacity.

Burt was in San Antonio for our 1964 international convention; he doesn't miss too many of the "big" ones. We wish we could be certain you'd be seeing as much of the "Sidewinders" or the "Gala Lads" on TV as you will our good friend and fellow-Barbershopper Burt Mustin. If you do any amount of "tube watching" we're sure you'll see Mustin staring out at you one of these days and we hope you'll remember "he's our kinda' people".

## Know Your AREA COUNSELOR: A Man to Respect

By Hugh Ingraham,  
Society Director of Public Relations and  
Former Area Counselor

On January 1, 1965 many of the most important positions in the Society had not been filled. That's right, at the first of this year thirty Area Counselor positions were vacant. At the time of this writing there are *still* areas in the Society where chapters have no one to call on for direct counseling assistance.

Why? There are a variety of reasons, but without doubt the biggest is that both district officers and possible AC nominees are ever more conscious that the Area Counselor is *the key* man in the entire S.P.E.B.S.Q.S.A. organization. For it is from him that the individual chapter forms its opinions of both District and International, and it is upon him and his ability to counsel, goad, inspire, and mediate that the Society must depend for future growth. Such being the case, districts are taking a great deal more care in choosing the right man to accept these responsibilities, and the men asked to take on an area counselorship are thinking long and hard before saying "yes". For they are being told what's expected of them. This is good. For there can be no respect for the man who takes an office and then waltzes on the responsibilities assigned him.

Who then is the Area Counselor? What is his job?

Well, he may come from any walk of life, but he's usually a Past Chapter President. His territory may range from a thousand miles to less than 25; some counsel as many as eight chapters, while others have only one. But all have a common responsibility—to counsel the chapters under their wing, and to make these chapters more aware of the fact that they are part of an organization which stretches from coast-to-coast and almost the full length of the continent—North America's largest all-male singing organization. In order to fulfill this responsibility, all Area Counselors have specific assignments which they are expected to carry out during their tenure of office. These include:

1. Meet with each of their chapters at least three times per year. The first of these meetings should be with the chapter board, during which the year's program for the chapter should be analyzed.
2. Hold at least three "Area Meetings" per year, these meetings to include the officers of all chapters in the area.
3. Attend all regional or sectional meetings which might be called by his supervising Vice President.
4. Attend all district House of Delegates' meetings.
5. Submit reports on all his activities.

Little wonder then the Area Counselor is spoken of as having the Society's most important job.

How he succeeds generally depends on two factors: one, himself and his attitude towards his position; and two, his chapters and their attitude towards him.

The man who becomes an Area Counselor and "thinks he has it made" will fail. To take the job as an opportunity to get a nice pin, see your name in the district directory, attend a lot of shows for nothing, and have your expenses paid to conventions is to cheat your district, your area, and your Society. Don't expect any respect from the chapters you are counseling; you don't deserve it.

Become a good listener. An AC's first meeting with a chapter board should be a reasonably silent one, except to ask the specific questions on the Area Counselor Inventory Form. Little information can be obtained by talking, but a great deal can be learned by listening. Plus the fact that nothing can infuriate a chapter more than being told by an Area Counselor, "We do it this way in my chapter, and it's the right way!"

The attitude and approach of the Area Counselor is, of course, only one side of the coin. No AC can succeed with a chapter which refuses help. He can't possibly meet with a chapter board which refuses to inform him when it is meeting. Nor can he hope to achieve any sort of success with the chapter which considers him a "spy" from both the district and International. Such chapters should be ignored, for the AC has lots to keep him busy with both extension work and chapters which are willing to cooperate.

Just how do you co-operate with an Area Counselor? (I mean the one who's sincerely trying to do the job; for the one who isn't, write your District President and tell him so.) Well, first of all, meet him at least half way. Be glad when he requests to attend your board meeting, and make sure you stress to your board the importance of their attendance at this meeting. Invite him to your chapter meetings. Tell him he's welcome at any board meeting.

And when he does attend your chapter or board meeting, treat him with respect. This man is a district officer. Recognize him at your meeting. Make sure that your chapter members are aware that the AC is representing the district and the Society at your meeting.

Extend to your Area Counselor the simple courtesies. Invite him to your show. To your installation banquet. To your special affairs. Provide him with free tickets, and if it's a ladies night, ask him to bring his wife or gal friend along. Make him feel at home. Treat him as you would a friend—for that's exactly what he is.

Most important of all, show him your appreciation. The easiest way—and it doesn't cost a thing—is to say "thanks." The Area Counselor who is doing his job is taking time from his work, from home, and his own chapter in order to assist you make your chapter even better. He gives up many evenings and travels many miles because he believes in your district and our Society and wants to improve barbershopping in his area. And he can. Look at the Area Counselors who are "on the ball" and you'll see growth and strength. If this is the type of man you have as your Area Counselor, co-operate with him, show him the respect he deserves, extend to him the simple courtesies, and then say . . . "thanks".

In my years of barbershopping there are some things I'm not too proud of, and others in which I take great pride. In the latter category is a silver plate which I received from the Brandon, Manitoba Chapter after I had the privilege of serving them as Area Counselor. Its inscription reads, "To our friend, Hugh" A "friend". No wonder I'm so proud.





## THE WAY I SEE IT

By  
Barrie Best  
Society Executive Director

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

### WHY ARE YOU A BARBERSHOPPER?

Ever ask yourself that question? If not . . . you should! Otherwise, you're just taking membership for granted, which is bad for you, your chapter and the Society.

The best thing that could happen to any group, particularly ours, would be for all members to take time out every now and then and ask themselves, "Why am I a dues-paying member?" The thoughts would be revealing—some affirmative, perhaps some negative—both could lead to better, more effective chapters and districts.

Reflecting back to 1948 when I joined the Society in Winnipeg, Manitoba, as a charter member of that chapter, I now realize that the first meeting, the way things were handled, had much to do with my joining. I had always been active in musical endeavors in our city, and when my mother read a six-line newspaper article inviting the public to an organizational meeting, I couldn't resist.

Down to the radio station I went, to join with 30 to 40 other fellows I'd never seen before and to be met by the warm handshake and quick, shy, wonderful smile of the late Charlie Brennan, who, after writing to Detroit inquiring how to form a chapter, collaborated with Jack Galbraith to organize the Winnipeg Chapter. We sang; we even tried some woodshedding our first night. We were told what the Society was, how it started and the plans for a Winnipeg Chapter. A regular meeting place had been arranged. It all seemed very casual, but somebody had done a lot of work.

Charlie's quarter, the "Ashpit Four," sang many numbers—*Red Rose Rag*, *My Castle on the River Nile* and *Somebody Knows, Somebody Cares*—just to name a few. (What a name—the "Ashpit Four"! Know why they chose it? They all worked for the railroad at the time the quarter organized. Charlie also had an earlier quarter—the "Cat Fish Colony Four"—so named because they all went cat fishing on the banks of the Red River and sang while fishing.)

That first meeting was important; we SANG; everyone was friendly and interested in the other person. Things were well organized. There was no liquor, no dirty stories, just good fellowship and SINGING. We accomplished something. Fortunately, all the meetings that followed were the same, and the chapter prospered and grew—it was a good vehicle for barbershopping.

Take a close look at your chapter. Is it a good vehicle for barbershopping? Are the meetings well organized with lots of SINGING, good fellowship and in an atmosphere you'd be proud to bring your friends to?

Now after 17 years, membership in four chapters, my sense of values has changed, my membership is more meaningful

than ever before. Yet, we have barely scratched the surface of the Society's potential. Why am I a Barbershopper?

1. I love to SING!
2. Through participation in chapter activities, both chorus and quarter, I can improve as a Barbershopper and help others do the same.
3. The Society's new SERVICE program, WE SING . . . THAT THEY SHALL SPEAK, provides me the opportunity through normal participation in my hobby to use a gift of God to help those less fortunate. I may feel I have insurmountable problems at times but quickly realize my good fortune when compared to the one in every twenty children who has a speech defect that often prevents even communicating his daily needs and wants. Through individual donations and participation in a chapter or area benefit show, badly needed funds can be raised to enroll the many children waiting and wanting to be taken from their cave of silence. Truly, it is a blessing that we can SING . . . THAT THEY SHALL SPEAK.
4. Membership in the Society gives me an opportunity to serve the community through chorus and quarter activity providing wholesome family entertainment.
5. It takes strength in numbers and concerted action to accomplish anything worth while. Committee assignments and other chapter and district activities enable me to contribute—to do my bit for barbershopping.
6. I have many true friends among the members, people I enjoy being with for friendship's sake. Thus, my life has become richer and more meaningful.
7. The cost of belonging is so small compared with what I get in return—an extremely low rent for the space I occupy in my chapter and Society.

When did you last tell a fellow worker, neighbor, relative or acquaintance about barbershopping and invite him to attend a meeting as your guest?

How long has it been since you offered your services to your chapter president wherever he might need them?

Do you make it a point to approach every guest each meeting night, introduce yourself and welcome him? Do you invite him to do a little gang-singing—possibly even quarter woodshedding should he so desire? Or do you go off in the corner with your particular woodshedding buddies and ignore the guests and new members?

When did your chapter last do a singout in the community?

Has your chapter decided how it will support our new unified, Society-wide SERVICE program?

How about taking a good, long look at yourself. Just *why* are *you* a Barbershopper?



# BOSTON



## HOME OF THE BEAN AND THE ChOrd

By Len Girard, 23 Cedar Road,  
Medford, Massachusetts

Not every Bostonian you meet when you get to the Hub will claim that *his* ancestors came over on the *Mayflower*. Some, of course, arrived in style—on their own boats. Others—Salem settlers—were "broomriders". They *flew* the Atlantic, and today their descendants point with pride to their cousin, Samantha, who made it big on that TV show *Bewitched*. Then there are the Indians. Nor many around these days, but those who are wistfully regret the folly of their Redskin forebears who invited those Pilgrims ashore for Thanksgiving dinner instead of ordering them and their sea-going crackerbox to shove off.

Regardless of how they reached New England, though, they're Bostonians now—and like their other ancestors, the Minutemen of '76, they've got the spirit to give visitors a rousing reception. The one they plan for Barbershoppers, while not *quite* as rousing as the greeting they lavished on those British chaps, should be just as spontaneous. For the truth is, Bostonians are looking forward with enthusiasm to being smitten and bitten by the Barbershop Bug—and to meeting its fellow-victims.

First of many "Special Events" will be a barbershop concert on the Esplanade: *Harmony Night on the Charles*, the "Charles" being the river separating Cambridge and a lot of other places from Boston. Along its banks are Harvard and M.I.T.—and the Esplanade, where New Englanders are accustomed to hearing the finest music in the world—and where June 20th will be no exception. Under a canopy of stars and a silvery quarter-moon, 20,000 Bostonians will be our guests—our "thank you" to the city for its hospitality—for a night of harmony featuring a select chorus of voices from the 13 sponsoring Greater Boston Chapters, plus the best Northeastern District quartets.

### A FUN-PACKED WEEK

Monday, the first day of summer, will be highlighted by a mouth-watering, taste-tempting, soul-satisfying, old-fashioned New England Clambake for the whole family, capping a wonderful day of family-style activities by the sea. Marblehead on the Northshore will be the scene and there, the pounding surf and ocean air will blend with the sound and smell of fresh seafood steaming under a blanket of salty seaweed. The gods on Mt. Olympus, with ambrosia and nectar to whet their appetites, never had it so good. You say you're not a seafood fan? Don't worry, you'll be well taken care of—but try the seafood anyway.

Tuesday, among other things, there's a boat cruise around Boston Harbor to show visitors the setting for history's greatest Tea Party. It's a big harbor, but then it was a big party too: it took shiploads of tea to brew that explosive mix. Plenty of other tours, too—all week long—including the famous Freedom Trail, a walk through our nation's early history past such familiar landmarks as Old North Church, Paul Revere's House, the Old and New State Houses, Boston Common and lots more.

Wednesday is the Past Champions' Show featuring International Champion quartets from our own illustrious past, each of which is a certified crowd-pleaser. This is a show guaranteed to satisfy every barbershop enthusiast.

Thursday, the quarter quarter-finals take center-stage; and Friday, the semi-finals and the Jamboree—but also on Friday,

Barbershoppers will serenade Boston, with choruses spotted on just about every downtown corner.

Saturday morning, there's a parade from Convention Center to Boston Common. Participants will be the 45 competing quartets, each in a magnificent antique automobile chauffeured by a member of the New England Antique Car Association. Also participating will be colorful floats conceived and built by Northeastern District Chapters, and manned by their choruses. So, if the public singing functions haven't put Bostonians into a harmonic coma, this parade should certainly do the trick. The spectacular chorus contest will take place on Saturday afternoon followed on Saturday night by the *reason* for it all—the quartet finals.

### AND IF THAT'S NOT ENOUGH

These are just some of the events planned for the '65 Convention. There are, of course, others, no less important. To cite a few, there's the Jamboree, where eliminated quartets let their hair down in an informal funfest of harmony; the Saturday Men's Luncheon (Boston Baked Beans, naturally, for a starter), the Ladies' Luncheon and Teen and Tween-Teen trips, and parties; there are other receptions, meetings, luncheons and dinners galore, all an integral part of an International Convention; and all week there's the Chorditorium, the specially provided haven for conventioners who can never get enough singing.

And always, hovering like a motherly hostess, will be Old Dame Boston herself. She has age and dignity but she also has a twinkle in her eye and like vintage wine, she wears her years well. She'll proudly show you her museums and universities and historical monuments—and her famous restaurants, stores and public buildings will welcome your visits and your patronage.

Prudential Center, her latest and brightest jewel, is the setting for the Sheraton-Boston—our headquarters hotel—and the War Memorial Auditorium.

Beantown, USA, awaits you, Mr. Barbershopper. Get those tickets, make reservations, load the family aboard the old jalopy, AND HEAD FOR THE HUB, BUB!

You're going to have a wonderful time.

## YOU CAN STILL PLAN A TOUR

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Gentlemen: We are interested in:

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Between 1950 and 1954, the Society for the Preservation and Encouragement of Barber Shop Quatter Singing in America lost ground. It lost a lot of members and a lot of chapters and the reasons were not obvious. International President Arthur Merrill directed F. Stirling Wilson, International Historian and a regular contributor to the *HARMONIZER*, to conduct a study of the situation. Both Merrill and Wilson, after sending out questionnaires to three hundred members, hoped to create a visual study, reducing the replies to comparative mathematics, but there were too many elements present, too many shades of opinion, and too many tenuous and impalpable influences.

The results of the investigation were fruitless; there was no constructive program initiated to solve this membership problem because the cause could not be effectively isolated. Some theories were advanced, and they were as fragmentary as the myriad gripes of the members answering the questionnaire.

Yet changes were made. The subject of ethics, which often came under constant scrutiny by Society leaders, was encompassed in a Code adopted in 1948. Fully aware that in the public mind, or at least in parts of it, the barbershop quartet was frequently composed of four drunks, the Society leaned backward to moderate this view, and erase it if possible. To win public acceptance of barbershop singing and to make its influence felt as a part of the American culture, the behavior of members must be above reproach in their public appearances. Moderation was the keynote.

The Society hit hard and often in its fight to stamp out off-color humor as used by some quartets and emcees. Constant hammering on this subject to men who were inherently decent had its result. The suggestive material has all but disappeared and every district has its own committee to guard the tenets of good taste.

The Society's Code of Ethics is not restricted to "keep it clean" and "keep it sober". It is an expression of the Society's aspiration to perpetuate barbershop harmony, by men of good character, for the purpose of having fun and rendering altruistic services where they are needed.

#### ... we became a service organization

The Society is a service organization; it didn't start out that way, and had no planned program, but its stock in trade is entertainment, and service to the community. Its founder recognized these things in many of his utterances and it was this that gave him faith that, in spite of some dwindling of membership and loss of chapters, the Society would remain in good hands, find itself, and go on to its true place in the musical field in America.

At the Buffalo, New York International Convention and Contest in June, 1949, Lt. Colonel W. Austin Bishop, Chief of the Army Recreational Service, and Captain H. H. Copeland, Chief of Music Section, appeared before the International Board and requested the assistance of the Society in organizing Army barbershop quartets.

In a letter announcing this program, the Chief of Special

Services stated: "This project will furnish a most worthwhile opportunity for soldiers to become associated with one of the finest types of American recreational music organizations. It will also provide a social relationship for military personnel with representative members of the local community and acquaint civilians at first hand with the fine quality of young men who make up our peacetime army."

International President O. H. Cole appointed a national committee, with Dean Snyder of Washington, D.C. as chairman. In September of that year, Past President Carroll Adams gave four lectures to a group of thirty-five officers and eighteen enlisted men at the Special Services School, Fort Monmouth, New Jersey. These men were sent as Recreational Officers to fifty-three posts in the United States and overseas.

Substantial progress was made in spreading the word throughout the services. Kits containing song books, records, issues of the *HARMONIZER*, and other materials went out to seven hundred and fifty military posts. "Bud" Arberg was largely responsible for all the musical material provided the military. By so doing, he made a lasting mark in the Society and even today we sing many of his fine arrangements.

Chapters of the Society were alerted to the program and those near military establishments sent blanket invitations to servicemen to attend chapter meetings and take part in the singing.

#### ... we're in the Army now

In 1950 the Society began a series of overseas tours by leading quartets. The first of these flying tours was made by the Harmony Halls of Grand Rapids, Michigan (International Champions, 1944). Leaving Westover Army Air Base at Chippewa Falls, Michigan on June 16, 1950, the quartet was transported to a score of army posts in Germany and Austria.

Colonel Bishop, Chief of the Army Recreational Band, wrote Carroll Adams: "The Harmony Halls were enthusiastically received by the troops and made a very fine impression upon the command in terms of professional competence, enthusiasm, and attention to duty. Their work reflected the highest credit on the fine organization they represented. We are confident that the benefits which will accrue to our occupational forces from participation in quartet and chorus singing will convincingly justify this tour and encourage requests for other Society quartets to make similar tours." (And others did make tours: The Mid-States, Schmitts, Vikings and Cardinals, to name a few.)

Later, however, it appeared that the program for overseas tours would have to be discontinued as a fundamental difference existed between the Society's thinking and that of the armed forces; neither faction seemed willing or quite able to understand the view point of the other. The Society felt that it was not only doing a morale building job for the armed forces, but felt that a secondary function was of a missionary nature. The Society believed that whatever entertainment value the quartets might have was accompanied by certain instructive elements by which the men could be introduced to the Society

(Continued on next page)

**MELODIES FOR MILLIONS—**(Continued from page 11)  
and the merits of self-entertainment with barbershop harmony.

The service officials, on the other hand, were generally not interested in the missionary side of the picture; to them the singing was entertainment only, and they perceived little difference between barbershop quartet singing and USO performances.

The Army's top brass could not see why the Society balked at having quartets sponsored by the USO. Society officials felt that it would not help the organization to be classed with dancing girls and uninhibited comedians, regardless of the appeal such acts might have for servicemen. Many members thought this attitude a bit puritanical, but the decision had been made and it was not changed.

The armed forces collaboration was a success, but like all things that succeed, it contained elements of failure, shadows of possibilities unrealized by both the Society and the military. The program was restricted by the Society's inflexible position in regard to its aims and ideals; it was certainly not furthered by the military's position. Yet it worked within this framework and worked well, and each emerged satisfactorily intact, and a large job had been done.

#### ... the echoes grew fainter

The Society, always concerned about the size of its membership, has made somewhat of a fetish of it; nearly every program is in some way based on the assumption that if it succeeds, membership will either swell, or the quality of the present membership will improve. Surely there is nothing wrong with this, and if the exodus of the discharged servicemen, introduced to barbershop harmony and somewhat trained in singing it, flocked to the ranks of the Society, they would certainly be the better for it.

But it never happened and executives each year have been asking the same question over and over again: "Why don't we grow much beyond thirty thousand membership?"

Certain committees have studied this. One gave a report which included their definition of an ideal Barbershopper.

"If we could construct the ideal barbershopper", it said, "what would he be like? First of all, he would be a fanatic, a man who believed that barbershop harmony is the most important thing in life. He would be ready, willing, and able to sacrifice everything for his quartet. He would pass up meetings of other organizations: VFW, American Legion, Masons, Knights of Columbus, The Saturday Night Poker Club. He would never be a member of a church choir, a bowling team, a junior chamber of commerce man, a manager of a boy's baseball team, or a Scoutmaster or any of these things. He would realize that barbershop quartet singing is a demanding, full-time hobby, and rewarding in proportion to the time and effort devoted to it. He may be married or single, depending on the attitude and sympathy on the part of his wife. He might be a young man, without family ties to keep him from a chapter meeting or practicing with his quartet. Or he might be a middle aged man whose wife is occupied with her children or bridge club and lectures. Or he might be an old man with former ties severed and the leisure and desire to sing and work for his chapter."

The point in reviewing the report, far-fetched as it may be, is that it brackets the extremes some Barbershoppers have gone to in the enjoyment of their hobby. They don't last long for they are like engines racing well beyond their operational revolutions.

#### presenting . . . your International Champs

An International Champion quartet, past or present, can ask, and get two thousand dollars for a trip across the country, air of course, and have included their bed and board and the com-

panionship of the chapter's best members during their stay.

That same quartet the next week will play for bare expenses at some chapter show or entertain free for charity.

The members of the average championship quartet are grand guys, and unbearable snobs who can look at the average chapter member as though he were a peasant who had not yet learned to hoe his row. They are the most gracious men you will meet, yet they now and then arrive late, hold up a show, give the show chairman and emcee fits, and appear at the last moment with the air that they were worth waiting for.

They are generous when asked for advice and will listen patiently and with sympathy to an unbearably bad quartet and offer excellent help and advice, and they will also clanishly remain in their dressing room until it is time to go on, and show no interest in the performance of the quartet preceding them.

Being an International Champion is difficult. It is trying for the man to be humble when every Society member "ohs" and "ahs" even the way he blows his pitchpipe.

Yet every member of every International Champion quartet works hard at it, tries not to stand above the ranks from which he came, and the miracle of it is—they succeed.

There are always quartets that stand out for one reason or another, achieve a popularity that is not diminished or tarnished by time.

To any Barbershopper who has been around long enough to get his second year membership card from the chapter secretary, the Schmitt Brothers come to mind as the epitome of what is fine in man and barbershopping.

Joe Schmitt is a large man, quite stout, with a handsome, cherub face and he sings tenor with three brothers; he has enough to make up another quartet with a few left over.

It is not possible to talk to this man for five minutes without knowing that he is married and has many children, that he is Catholic, that he sincerely loves the world and the people who walk the face of it.

It is not possible to see Joe, Jim, Fran and Paul sing without realizing that before you stand four men who genuinely love each other, and because they do, they are capable of loving everyone in the audience. They are a quartet both beautiful to listen to and to watch because of their great personal warmth.

The question of what the Barbershopper is to do with his wife while he pursues his hobby has always been an important one, and Joe Schmitt was asked about this for two reasons: his quartet has been most active for many years in the Society, and he is a devoted family man. Somewhere he has reconciled these two factors.

"How does your family react to barbershop? This is a loaded question. The other night our wives went to a presentation that we made as a quartet and my wife's comment, after it was over, just fascinates me, and I must tell you about it. She said: 'You know, I'd forgotten how much fun it is to listen to you guys.'"

"I think that my wife has always been extremely willing to participate in barbershop functions. She doesn't find that she particularly has a place in them. I think that I, like most husbands, have not been too excited about making her a part of this. I don't care to belong to her sewing club and I don't think she should belong to my barbershop organization. But she enjoys barbershop music."

Wives are generally very practical people when it comes to the husband spending a lot of time and money on his hobby; they are generally practical enough to put their foot down and make him curtail it or quit.

And any man who thinks they can't do this has either never been married, or if he has, not for very long.



### ... Frank Thorne, enigma

It would be impossible to record the past of this Society without further spotlighting Frank Thorne. The mention of his name stirred Jerry Beeler to a rhapsody of words which opened by calling "Thorne the greatest individual the Society ever had. Frank was a successful business man", continued Jerry. "He was wealthy. He was a perfectionist. He wanted a quarter and advertised in the papers, auditioned the men and had Roy Frisby, lead; Herman Struble, tenor and Jimmy Boyle the baritone.

"Four weeks they worked in Frank's home in Riverside, Illinois, perfecting the arrangements Thorne had made. They entered the contest in Grand Rapids in 1942 and won it—the first time out.

"Frank put the purse of his business behind the development of the Society and made it possible to engage legal talent that figured out our constitution and by-laws and otherwise established us on a sound foundation."

### ... others comment on Thorne

Rudy Harr of Michigan City, Indiana, certainly one of the great musical talents in the Society and director of an International Champion Chorus, as well as brain truster of some of the Society's most effective and advanced programs to up-grade the music, remembered Frank Thorne:

"Frank was a top-notch musician and arranger and loved both chorus work and quartets. Carroll Adams, Jerry Beeler, Frank Thorne and Maurice Reagan, to me, four of the most important men the Society had. The first two kept the Society moving administratively and had the respect of all members. When it came to helping chapters, they were diplomatic without ever offending anyone.

"As for Frank Thorne and Maurice Reagan, they impressed other musicians with their tremendous knowledge of close harmony and how to bring out the best performance. Frank Thorne had a rapier tongue but was respected because of his knowledge of barbershop harmony and his hand was always extended to help anyone who asked."

Before his untimely death, Will Cook wrote of Frank Thorne and some of the men around him. Cook summed it up in this manner:

"There are few Barbershoppers today who realize the abilities of men like Frank Thorne, Maurice Reagan, Willis Diekema and Phil Embury. Today a man joins the Society and sits down in a chorus under a good director and in a few weeks is singing his part on some pretty highpowered barbershop music. A year later, if he desires, he can be singing in a good quartet, who have taken advantage of the many facets of instruction offered by the Society. The member can read the Arranger's Manual, The Barbershop Craft Manual, the Quarter Manual. He may have taken advantage of the Harmony Education Program (HEP), conducted in various key locations around the Society, and be taught by the most gifted and informed men in the Society.

"He can do all of this, yes, even place well in district competition without knowing a whir about barbershop harmony and what it really means. He may go quite some time before he meets the likes of Thorne and the others mentioned, men who could sit down in front of a quarter and after having sung a song twice, write the score without recourse to a musical instrument.

"These men did not scorn the written arrangement, and neither did they rely on it for every note they sang. They were quite capable of putting a song together, in a most inviting style, using only their ears to tell them where the next note should be, and what the next chord should sound like.

"Does it sound like we're going backward?

"In a sense, we need a return, but it is a step that will most likely not be taken for we are moving too fast to stop and re-trench. Today, both quartets and choruses sing in championship manner without having gone through that period where music was good to sing and yet sounded bad.

"Expressions used commonly by most chorus directors: 'Sing on the line . . . on the vowel . . . tone placement . . . head resonance . . .' they would have left Frank Thorne wondering what you were really talking about.

"Old timers regret the passing of the 'ear singer', and they have a point, but only for a limited application, the barbershop quarter, and then only to a certain degree of professional excellence.

"It has been proven that a written arrangement, where the arranger has had time to study his work, to revise, to think out his harmonic patterns, is certainly superior to one put together by four men singing and memorizing passages as they go along.

"We've been shown that a note reader, in the long run, will out-sing the ear man, and with a higher degree of accuracy.

"We need no further proof of these things; we accept them and a chorus learns to sing with music in their hands. Whether or not they are missing something can be subject for endless argument, but chorus directors as a rule have no intention of going back to the pure root system. And Barbershoppers, by and large, have no desire to sing that way.

"Woodshedding, as Frank Thorne knew it, is becoming a lost art.

"I wonder what he would say about that."

To be continued

## AT LAST FOUR RENEGADES RECORD!

ALBUM: 12 Inch Long Play

QUALITY: Highest Obtainable

NAME: "Command Performance"

PRICE: \$4.25 Postage Paid

AVAILABILITY: NOW!

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Wait Till The Sun Shines Nellie,  
Lord's Prayer, Lili Marlene,  
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# MAD RETAINS BANNER AWARD

Even though they didn't reach a new membership high, the Mid-Atlantic District, with a special knack for keeping members and chapters once they get them, qualified for the 1964 Banner District award for the third consecutive year.

Membership retention, percentage of increase, newly chartered chapters, licensed groups, suspended chapters and associate chapters are all taken into consideration in making the final tabulation.

Mid-Atlantic District President Leon Avakian attributes the district's continued success in the field of membership achievement to the "50 or More in '64" program upon which they placed special emphasis during the year. MAD has licensed several new groups during '64 and Avakian expects to see a healthy membership increase during 1965 as these groups charter.

The "Honor Gavel" award was taken by the Cardinal District with the Ontario District claiming the "Distinguished" plaque award for attaining the third highest position in membership achievement. Both districts are newcomers in the battle for the top position and both made outstanding progress during 1964. Bill Terry (Cardinal) and Harry Holle (Ontario) are to be congratulated for displaying outstanding leadership during their tenures of office. Both served two terms as President of their respective districts.

The point totals for the top three districts are as follows:

1. **Mid-Atlantic** .....1,682
2. **Cardinal** .....1,329
3. **Ontario** .....1,139

The 1964 Outstanding Chapter award goes to Lexington, Kentucky who recruit-

ed 36 new members during the year (1.38 members per each one member as of December 31, 1963). A "how we did it" story featuring their chapter will be appearing in the May-June HARMONIZER as a reward for their year of accomplishment.

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

## **CARDINAL**

1. Lexington, Kentucky
2. Evansville, Indiana
3. Columbia City, Indiana

## **CENTRAL STATES**

1. St. Louis (Suburban of Overland), Mo.
2. Sioux Falls, So. Dakota
3. St. Joseph, Missouri

## **DIXIE**

1. Pensacola, Florida
2. Mobile, Alabama
3. Greater Little Rock, Arkansas

## **EVERGREEN**

1. Red Deer, Alberta
2. Edmonton, Alberta
3. Anacortes, Washington

## **FAR WESTERN**

1. Westside (Los Angeles), Calif.
2. Sacramento, Calif.
3. Riverside, Calif.

## **ILLINOIS**

1. Arlington Heights, Ill.
2. West Towns, Illinois
3. Peoria, Illinois

## **JOHNNY APPLESEED**

1. Shenango Valley, Pennsylvania
2. Parkersburg-Marietta, West Virginia
3. Lorain, Ohio

## **LAND O'LAKES**

1. Wausau, Wisconsin
2. Rochester, Minnesota
3. Janesville, Wisconsin

## **MICHIGAN**

1. Kalamazoo, Michigan
2. Redford Area, Michigan
3. Greenville, Michigan

## **MID-ATLANTIC**

1. Wilkes Barre, Pennsylvania
2. York, Pennsylvania
3. Harrisburg, Pennsylvania

## **NORTHEASTERN**

1. Poughkeepsie, New York
2. Schenectady, New York
3. New Britain, Connecticut

## **ONTARIO**

1. Ottawa, Ontario
2. Scarborough, Ontario
3. Brantford, Ontario

## **SENECA LAND**

1. Canron, New York
2. Rochester, New York
3. Mark Twain, New York

## **SOUTHWESTERN**

1. Carlsbad, New Mexico
2. Midland, Texas
3. Albuquerque, New Mexico

## **SUNSHINE**

1. Ft. Myers, Florida
2. Daytona Beach, Florida
3. Clearwater, Florida

**CHAPTERS WHOSE OFFICERS RECEIVE MONEY CLIPS FOR 100% RETENTION OF MEMBERS (INCLUDES ONLY ACTIVE CHAPTERS CHARTER-**

(Continued on page 27)

The Society's Association Life Insurance Program has proved such an outstanding success that we are now able to offer an additional unit of protection: maximum amounts have been raised to \$8,000 for Barbershoppers; \$2,000 for his wife; and \$1,000 for each child. As a result, a new enrollment period will be opened until April 30, 1965. If you wish to take advantage of this Society service please fill out the application on the opposite page. THIS TERM INSURANCE IS NOT MEANT TO REPLACE YOUR PRESENT INSURANCE, BUT RATHER SUPPLEMENT IT. There is no speculation in having life insurance, only in not having enough.





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

## ASSOCIATION LIFE INSURANCE . . . FOR MEMBERS AND THEIR DEPENDENTS

	1 Unit	2 Units
Members .....	\$4,000	\$8,000
Spouse .....	\$1,000	\$2,000
Children .....	\$ 500	\$1,000

### Semi-Annual Premium Per Unit Premium Based on Age at Entry and At Attained Age

Age Last Birthday	Member Only	Member and Spouse	Member, Spouse and Children
Under 30	\$ 6.05	\$ 7.00	\$ 8.39
30 to 34	7.00	8.25	9.54
35 to 39	9.15	10.00	12.07
40 to 44	13.00	16.00	17.19
45 to 49	19.50	23.00	25.66
50 to 54	30.00	37.00	38.98
55 to 60	47.00	58.00	59.95
*60 to 64	72.00	88.00	89.40
*65 to 70	112.00	133.00	135.30

Number of Units Desired

☐ One      ☐ Two

I Desire to Pay My Premium

Annually ☐

Semi-Annually ☐

\*These age brackets are included only to inform members what their future premiums will be. Only members to age 59 are eligible to apply. Coverage, however, is continued to age 70.

### APPLICATION FOR ASSOCIATION LIFE INSURANCE

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

Member's Age \_\_\_\_\_ Date of Birth Mo. \_\_\_\_\_ Day \_\_\_\_\_ Yr. \_\_\_\_\_ Height Ft. \_\_\_\_\_ In. \_\_\_\_\_ Weight Lbs. \_\_\_\_\_

1. Print Full Name First \_\_\_\_\_ Middle \_\_\_\_\_ Last \_\_\_\_\_

2. Home Address Street \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_

3. Full Name of Beneficiary First \_\_\_\_\_ Middle \_\_\_\_\_ Last \_\_\_\_\_ Relationship \_\_\_\_\_

4. Check only one of the following plans. Please insure me for:

☐ Member Only      ☐ Member and Spouse      ☐ Member, Spouse and Children      ☐ Member and Children Only

5. If applying for dependents coverage: Spouse height \_\_\_\_\_ weight \_\_\_\_\_

The beneficiary for spouse and dependents shall be the Insured Member in all cases.

Yes    No

6. Have you (or your dependents, if applying for dependents coverage) consulted a physician, undergone surgery, or been advised to undergo surgery within the last three years? ☐ ☐

7. Have you (or your dependents, if applying for dependents coverage) ever had, or been told you had, heart trouble, high blood pressure, albumin or sugar in your urine, Tuberculosis, cancer or ulcers? ☐ ☐

8. Are you now performing the full-time duties of your occupation? ☐ ☐

9. If you answered "Yes" to question 6 and question 7 or "No" to question 8, indicate below the nature of the illness or injury, duration, severity, with dates and details.

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I represent that each of the above statements and answers is complete and true and correctly recorded and I agree that they shall be the basis of the issuance of insurance by the North American Life and Casualty Company and that said Company shall not be liable for any claim on account of my disability arising or commencing or death occurring prior to any approval of my request for insurance.

Date \_\_\_\_\_

Signature \_\_\_\_\_

DO NOT SEND MONEY—A STATEMENT OF PREMIUM WILL BE MAILED TO YOU WITH CERTIFICATE

Mail Completed Enrollment Application to:

Group Insurance Administration Office—Joseph K. Dennis Company, Incorporated  
Suite 1027—Insurance Exchange Bldg., 175 W. Jackson Blvd., Chicago, Ill. 60604

## The Best of Barbershop

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

In "The Best of Barbershop", the two-disc album presenting 25 of the Society's champion quartets (1939-'63 inclusive), Decca achieved what seems impossible. It's more than a record of the variety of possibilities available to four voices in a cappella barbershop harmony. It's a triumph of electronic knowledge, skills, and equipment. Some of the old 78s of early quartets have been improved beyond their original quality.

That the engineers could remove the scratchy surface noises from the home-recorded *Okies* "Bright Was The Night", which opens the show, smacks of wizardry. The original *Okies*, with founder Cash as bari, never compered but sang, with or without invitation, just for fun at any hour anywhere. A certificate was issued to those who substituted with the *Okies* through invitation or by pushing out some of the original four, as in today's robber quartets.

I am not sure which *Okie Pour* is recorded, though Fred Graves' robustly blending bass and George McCaslin's still ethereal tenor are evident to those who knew them when. As always, Cash sings one of the best baris I never heard, but at one spot he comes through just enough to give recognition to his voice. McCaslin appears as tenor of the Champ *Barflies*.

My one regret about the album is personal and would not apply to many members. Certain early quartets sang certain songs that became their "trademarks". Among them were "Oh Joe" by the *Flatfoot Four*; "Up a Lazy River" and "Mood Indigo" by the *Elastics*; "Georgia" and "Where the Dreamy Wabash Flows" by the *Garden States*; and "Give Me a Night in June" by the original *Pittsburghers*. Perhaps those trademarks were not pointed out to Decca, or the quality of a number done at 78 could have influenced decisions. Also, Decca had to consider balance as to type of selections. Fortunately, the *Harmony Halls* sing their trademark, "You Don't Seem Like the Girl I Used to Know".

Those who think that early quartets sang only sweet ballad-type songs, exemplified in the *Barflies* "By the Light of the Silvery Moon" and the *Four Teens* "Tie Me to Your Apron Strings Again" and the *Heuremen's* "I'd Love to Live in Loveland", are due for surprises when they hear the *Chordbusters* "Bye Bye Blues". Incidentally, that quartet was the first champion four to use written arrangements. The *Barflies*, *Flatfoot Four*, *Pour Harmonizers*, *Misfits*, and *Garden States* sang by ear. As a judge in '41, when we took our first tentative flight in-

to categories, I can still hear the cry: "It ain't barbershop! They had an arranger and learned it from notes".

Judging ended for me in '53 with the *Vikings*. Before that, I met them as four scared kids rehearsing, for a district contest, in a high school men's room at Rock Island.

A catch-as-catch-can four from Chicago, singing together for the first time while we were at lunch in St. Louis in '41, became the champion *Misfits*. Ray Hall, bari of the *Harmony Halls*, held on to his hat when they won the district championship in Muskegon, but when they were declared International Champs he sailed his straw skimmer over the judges and into the audience. He never recovered it. Such comments prove that there's nostalgia in "The Best of Barbershop".

Written words can't recapture the sound or the personalities recorded and pictured in this album. As the '56 champs might say: "Save your Confederate money, boys, and get that album" which closes with glorious harmony by the *Town and Country Four*. You might order through Kenosha since headquarters makes a few pennies per sale to apply against operations there.

## "KAS" Film Schedule Announced by Universal

Universal Films has announced the following schedule for showing of "Keep America Singing", the 12-minute movie short covering the Society's convention in San Antonio. All chapters located in or near cities where the film is being shown have been notified. Additional dates will be published in the *HARMONIZER* as they are provided by Universal.\*

**March 3**—Fitchburg, Mass. (Saxon)  
Newport, R.I. (Strand)  
Charleston, W. Va. (Kearse)  
New Bedford, Mass. (State)  
Provo, Utah (Paramount)  
Shenandoah, Pa. (Capitol)  
Portsmouth, Ohio (Columbus)

**March 4**—Lynchburg, Va. (Paramount)  
Marshalltown, Iowa (Iowa)  
Grand Island, Nebraska (Capital)  
Hastings, Nebraska (Rivoli)  
Chillicothe, Ohio (Majestic)

**March 5**—Rochester, N.Y. (Paramount)

**March 10**—Salem, Oregon (Elsinore)  
Nashua, N.H. (Daniel Webster)  
Manchester, N.H. (State)  
Decatur, Ill. (Avon)  
Danville, Ill. (Times)  
Sharon, Pa. (Basel)

**March 11**—Mason City, Iowa (Cecil)  
Bloomington, Ill. (Castle)  
Zanesville, Ohio (Liberty)

**March 17**—Newport News, Va.  
(Paramount)

**March 18**—Muscatine, Iowa (Uptown)  
Lafayette, Ind. (La Fayette)

**March 19**—Boise, Idaho (Boise)

**March 24**—Jamestown, N.Y. (Palace)  
Martinsburg, W. Va. (Apollo)

**March 31**—Columbus, Ind. (Crump)

**April 1**—Greensboro, N.C. (Center)

**April 14**—Lexington, Ky. (Southland  
D.I.)

\*This list current as of 2/15/65.

## PROBE Directs International Bulletin Contest

PROBE, the organization within the Society dedicated to improvement in our Public Relations and Chapter Bulletins, is conducting its first annual Bulletin Contest this year.

Taking a cue from several districts with successful bulletin contests "under their belts", PROBE, after devising a comprehensive judging system, will pass judgment on the best chapter bulletins from each district and announce the winner during the Boston Convention.

Chapter bulletin editors are urged to watch their district publication for additional details on the contest to be held in their district.

A special handbook containing rules and guidelines for judges has been written. All district judges will be using the same judging procedures in selecting bulletins to be entered from their district in PROBE's International contest. A committee of three judges chaired by Don Donahue, 65 Mountain Ave., Cedar Knolls, New Jersey, will make their selection after May 1st, 1965 (deadline date for receipt of entries from districts).



# UNUSUAL BARBERSHOPPER

## Jim Mathis



*Keeps  
Rolling  
Along*

Members who attended the '62 International chorus competition at Kansas City recall two young men in rolling chairs who sang with the Euclid, Ohio chorus representing Johnny Appleseed District. One was William F. Frank. The other was James E. Mathis. This is about his interests and activities as a baritone, business man, international athlete, duck hunter and trap shooter, and philosopher. Rolling along, he gets more out of life than there is in it for most people.

The opportunities for interviewing Jim had to be pushed back and back again in '64 while he (1) Worked on the development of a new business, Precision Assemblers, Inc. The faith and determination of all the principals in the corporation outrun their physical speeds; (2) Got married in October; (3) Competed in the "Paralympics" (international Stokes Mandeville—British sponsored) games at Tokyo, Japan in November; and (4) cancelled an interview in December to play basketball in Indianapolis.

On the Tokyo trip, he competed in three archery contests and the shotput, winning a silver and gold medal in archery. This interfered with his usual duck hunting in the nearby marshes of Lake Erie's Sandusky Bay which he traverses on a raft equipped with a small outboard motor. Even though Jim also won three gold medals in archery in England in '63, he uses his shot gun for ducks, as yet. Paraplegics from 'round the world compete in these international contests. Their operation and the travel expense of competitors are met by contributions from American industry, of which the Bulova Watch Co. Foundation is a prime example, and other supporting organizations which in Jim's case included Euclid Chapter and its special Mathis Show-Glow concert, ahead of the Tokyo competition.

His love affair with barbershop chords stems from the mid-'50's when he attended a chapter parade at Painesville, Ohio, and heard "The Jolly Fellows" of Dayton. Then he went to a Lakewood, Ohio show which included the "Mad Flatters", and Jim was hooked. As a Euclid member, he misses few major Society affairs in Northeastern Ohio.

His physical difficulties are from a fall at age 16 when he did a handstand on an upstairs railing in his home, overbalanced, and crashed at the bottom of the stair well. Undaunted, he finished Cathedral Latin high school, then took night courses at Fenn College and John Carroll University. After several years with the Cleveland Transit System as analyst of traffic figures, he left to enroll in a course offered to wheel chair people by Bulova. While learning precision instrument work there, he came under the influence of Benjamin H. Lipton, a company man deeply interested in spreading the gospel of wheel chair sports. That launched Jim into rolling athletics.

His experience in precision led to interest in the possibilities of Precision Assemblers of Cleveland. Its business is light assembly which includes precision work in electronics and comparable fields. Everyone in the company is trained in those directions. Ramps substitute for stairs in the building. The patience and determination that have been so important in Jim's philosophy since high school days apply to the fledgling corporation. "It'll take time for industry to accept the fact that in many cases we assemble better, for less, than a company's own department", he says. "But when we get enough long-run business, we'll prove it".

The Society's founder, Owen C. Cash, and other long-time Barbershoppers have maintained for years that baritones (a) are born that way or (b) experienced some fortuitous calamity, such as being dropped on concrete when babies, which permanently affected their harmony sense, making it possible to grope their way through the intricacies of baritone parts. Jim Mathis isn't quite sure how he became a bari, but he's willing to sing it any time, anywhere.

D. M.



# SHARE the Wealth



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

**HIGH SCHOOL COMPETITION:** As this column goes to press, the first Annual Capitol District Chorus and Quartet Contest will be held in Albany, N.Y. Last November, a letter was sent to all boys high schools in the Albany area, announcing open competition for school choruses and quartets, giving an opportunity to compete for individual and school honors as well as trophies. The event is sponsored by the Albany Chapter—which supplies the trophies, experienced judges, music material and coaching (if requested). We sincerely hope this type of interscholastic competition will be a start of something lasting and beneficial to their community, and that other chapters will do likewise. For further details, write Thomas Cogan, Chorus Director, c/o Albany Academy, Albany 8, New York.

**CHAPTER PROGRAM**—and what are YOU doing to make it varied and interesting? Do you know the Chapter Program has two sides? Are you using only one—the inside? Try bringing in outside talent at regular intervals. Not just quartets from other chapters, but a church quartet or choir, a boys' choir, school choruses or glee clubs. Not only does this vary your programming, but you EXPOSE yourself and barbershopping to so many otherwise uninitiated people. And soon perhaps you'll be receiving calls to come and sing at *their* functions. More exposure. More Barbershoppers.

**HERE'S A JIM-DANDY!** The members of our Pasadena, Calif. Chapter had a ball with this one. Everyone had to throw a dart at balloons suspended from a board. Several of the balloons contained silver coins of various denominations. Each one also contained a slip of paper with a question pertaining to the history of our Society. If a member could not answer correctly, he had to donate a dime to the kitty and forfeit the coin in the balloon. This unique idea proved to be a real blast as well as being highly instructive.

**TELEPHONE ANSWERING SERVICE:** The New York City (area) Chapters have come up with the answer to providing information to that out-of-town Barbershopper who wants to know when and where he can attend a meeting. Listed in the telephone directory under the Society's name is the number of an answering service. For one dime the visitor can get the lineup of all chapters in the area, when and where they meet, and how to get there. A boon to traveling men.

**WE SING . . . THAT THEY SHALL SPEAK!** Certainly by now you know, or should know, a great deal about our Society's exciting international service project in the field of logopedics—which has to do with the correction of speech defects. The program is aimed at children. The clinic is located in Wichita, Kansas. Although international in scope, this project can be a *Community Service* also. Wouldn't it be just great if your chapter would undertake the financial task of sending a child to "our clinic"? The project, of course, is voluntary. If your chapter

wishes to make a financial contribution, it should be sent to Harmony Foundation Inc., 6315 Third Avenue, Kenosha, Wisconsin—earmarked "Logopedics Fund". (Yes, this is tax deductible.)

**STICKUM AND GET 'EM!** Here's a couple of excellent public relations ideas used by our Omaha, Nebraska Chapter. The first is a notice printed on a gummed tab (1"x4") inviting guests to attend their meeting, indicating time and place. These tabs are pasted on old HARMONIZERS and placed in dentists' and doctors' offices, barbershops and public libraries. The second is a smaller tab (same idea) pasted on the inside of match books and handed out freely whenever and wherever the chapter chorus and/or quartets appear.

## THE ERIE COMMODORES

ERIE, PA. CHAPTER - S.P.E.B.S.Q.S.A., INC.

### WELCOME YOU!

EVERY TUESDAY 8:00 P.M.  
9TH & CASCADE STREET  
SARAH HEARN CHURCH

CONTACT

PHONE

What a great publicity tool a simple calling card becomes if it contains pertinent information concerning your chapter's meeting place, rehearsal time and a friendly word of welcome. The Erie, Pa. Chapter is making good use of this little "gem" and we hope other chapters will latch on to the idea.

**IT PAYS TO BE ON TIME:** The attendance gimmick used successfully by our Sacramento, Calif. Chapter is to place a dollar bill in back of one of the name badges each meeting night—the same to be all yours ONLY if you pick up your badge before eight o'clock.

**WELL . . . HAVE YOU TRIED?** George Dohn, that PROBE-ing editor of Far Western District, asks: "Have you tried to get your chapter meetings listed in the newspapers?" Most of them have a regular column for clubs and organizations. It could be a start for you. And have you provided local disk jockeys with records of our championship quartets and choruses, along with factual (and enthusiastic) information about our Society and YOUR CHAPTER?"

**ARE YOU STUMPED?** How can you be sure that the member you get will be the kind you want? You can't! But you can stack



the cards in your favor through the intelligent use of the following basic rules:

- Urge your members to bring in their *friends* as guests—those they believe will be good membership material.
- Insist that a guest must attend at least three meetings before making application for membership.
- The application should be reviewed by your entire chapter board of directors, with the sponsoring member also present.
- Indoctrinate every new member—before he joins—so that he is *fully* informed about your chapter and our Society.
- Make him a *real part* of your chapter. He received "guest treatment" as a guest. Continue to show him this same warm fellowship and friendly help so that he *knows* that HE was wanted—not just his name and dues. Then put him to WORK!

**PRESS KITS:** Our Bryn Mawr, Pa. Chapter produced a press kit last fall for its annual show which should have impressed even the most hard-hearted editor. The kit included a short story on the show and the chapter, a short story on "Barbershoppers aren't necessarily barbers", a fact sheet on the Society and a fact sheet on the chapter, a roster of chapter members, a photo of the chorus with caption identifying each man, and two captioned photographs of each of their featured quartets. The kit was enclosed in a file folder for distribution to the press. It was a fine, professional-like job. For details write Preston Hopkins, 620 Mallard Road, Wayne, Pa.

**ROUND ROBIN DINNER PARTY!** This unique event was staged on a Sunday afternoon by our Albuquerque, New Mexico Chapter for their members and wives. It was sort of a roving scavenger hunt except that the object of the search was something to eat. And that something was provided by the members (or their wives). Specifically, everyone started at a certain house where the dinner began, then on to the next house for the next course, and so on, singing (natch!) at each stop and having a ball all the while. An example of the timetable and provision for various food courses might be something like this:

- House #1—from 1 p.m. on—Appetizers (and singing)
- House #2—from 2 p.m. on—Salad, Relishes (and singing)
- House #3—from 3 p.m. on—Main Course (and singing)
- House #4—from 4 p.m. on—Dessert, Coffee (and singing)

This sounds real wild! WOWIE! Try it! . . . Another gimmick of the Albuquerque Chapter is to use all the teen-age sons and daughters of their members when putting on their annual show. The young people serve as ticket-sellers, ticket-takers, usherettes, stage hands, make-up and general helpers. Great!

**WHICH FORK IN THE ROAD?** Take a good look in the mirror—this story might well be about YOU. It goes something like this: "Way back a number of years ago this chapter had a goal, the guts to work toward that goal and the drive to make it. Because we worked just a little harder than the opposition, we made it to the International Contest where we finished as Medalists in the chorus competition. Today we are traveling the long road back and we're at the point where we must choose which fork in the road we want to take. One way leads to the valley where there is always a comfortable existence. The road is fairly smooth because so many people have traveled it before—and they're still traveling it. The other road is much steeper and rougher because fewer feet have been over it. This road climbs up the mountain, to the top where the air is fresh and the view is beautiful. We've been there once before. We have the stamina and ability to do it again. We need only to take full advantage of our abilities and WORK HARD!" (Thanks to Sev Severance for this challenging thought.)

**PROBE . . .** means Public Relations Officers and Bulletin Editors but membership is open to all Society members. A big membership benefit in this organization is getting advance information on Society affairs. The cost is nominal—so keep informed. Write to Leo Fobart, Sec'y/Treas., 6315 Third Avenue, Kenosha, Wisconsin 53141.

**LADIES' NIGHT:** Just how successful is your Ladies' Night? Do you strive for something just a bit different each year? You should, you know. Here's a sampling of what I read in the bulletins . . .

- "We've had the best ever—featuring costumes and pantomime entertainment, plus several numbers by a dixieland band."
- "We dressed up in gay nineties vests, the women wore pinafores, and we held a square dance. The gals loved it."
- "Bob collected baby pictures of as many members as possible, reproduced them on 35mm slides, projected them on a screen and offered prizes to those who could identify the most."
- "Every guy had to wear his loudest, craziest, wildest, zaniest tie. The gals did the judging and of course prizes were awarded." (The same thing can apply to the "craziest hat" made by the wives, with the men doing the judging.)
- "That's the kind of a night it was—every member *had* to come dressed as a song (song title). It was a riot. The members (and their wives) are *still* talking about it."

My own chapter (Cleveland) held a most successful Ladies' Night last year by setting up the necessary props for a "gambling casino"—using play money of course. The gals went wild (I mean WILD) in playing roulette and all the other games. Their (play) profits were turned in at the end of the evening for real prizes and we made certain that every gal got a prize!

**SERVICE THROUGH SONG:** Most chapters stage at least one show each year while many appear for two. It's safe to assume that over 750 full-scale stage presentations are given annually by our chapters. In addition, quartets and choruses contribute over 30,000 man hours per year singing for more than 300,000 people annually at churches, hospitals, old folks homes, etc. Our Society is extremely proud of its Community Service record. Are you doing *your part*?

**ATTENTION** all Public Relations Officers and Bulletin Editors: Each of you must have a fresh idea or a new twist to an old gimmick that you would enjoy sharing with your fellow Barbershoppers. Our Share The Wealth department serves as a showcase for these ideas. Please mail your material (and photos) direct to the address listed in this masthead. As always, Share The Wealth is grateful for these contributions and will give credit for all material used.

**DID YOU KNOW?** . . . Pete Marshall, Editor of the Reno, Nevada Chapter Bulletin, features thumbnail biographies of chapter members in addition to guest editorials. Gives the members a chance to spout off and see their names in print. . . A true Barbershopper not only shares in the enjoyment, but also the work which is vital if a chapter is to be successful. . . Eight by ten photos of all champs from the "Bartlesville Barflies" to the "Sidewinders" are available for your collection at 40 cents a copy. Write to Hugh Ingraham at our International Headquarters. . . It's becoming embarrassingly obvious that many readers do not even know they are receiving FREE MUSIC from our International Office. Since the free music distribution is a MEMBERSHIP BENEFIT, we suggest that you check immediately with your Chapter President and/or Secretary and enjoy this wonderful music which is FOR YOU! . . . Finally, it's noteworthy that the chapters which DO their share in *serving their community* are invariably the strongest chapters, and have the least problems. Did you know?



## about QUARTETS

San Antonio has become a mecca for ex-quartet men and some of the latest transfers have already gotten together to make up a new quartet as yet unnamed. Charlie Ward, tenor; ("Texas Cavaliers", "Checkmarks") Allan Koberstein, lead; (1964 8th place "Journeyman") Dale Deiser, baritone; ("Playboys", "Mark IV") and C. O. Crawford, bass; ("Mark IV") make up the new quartet who plan on competing in Albuquerque, New Mexico on May 1st. In addition to these men, Don Bagley, who formerly sang bass with the 1960 Northeastern District Champion "B Sharps", has transferred to San Antonio. Both Bagley and Koberstein are connected with the Armed Forces. Mike Egan, a member of the Frank Thorne Chapter who hasn't been heard from for some time, also showed up at a San Antonio meeting recently. Mike was formerly fifth man with the "Four Teens" who were our International Champions in 1952. Mike did a great deal to promote barbershopping in the Air Force. He is currently stationed at Kelly Air Force Base and has expressed intentions of joining the Chordsmen Chapter.

\* \* \*

Among newly registered quartets the Northeastern District reports the following: The *Framingham Tri-Towners*, Framingham, Mass.; *Hardrocks*, St. Lawrence, Quebec; *Nor-Easters*, New Haven, Conn.; *Last of the Mohicans*, Poughkeepsie, N.Y.; and *Rogues Four*, also from Poughkeepsie.

\* \* \*

The *Educators*, from the North Adams, Mass. Chapter, are all teachers in the public school system of Williamstown. Norm Burdick, lead; Brian Lobdell, tenor; John Blackmer, bass and Walt Gerchell, baritone; make up the all-teacher foursome.

The Northeastern District has also announced the formation of a District Association of Quartets and a meeting of the new group held in connection with last fall's New Haven convention was well attended. The Association is designed to bring about better coached quartets; improved education in barbershop style and closer ties between chapters and quartets.

\* \* \*

The *Schoolhouse Four* of the Nutley, N.J. Chapter (Mid-Atlantic District) has undergone a change of personnel. Jack Mitchell, tenor and former contact man for the quartet, is now singing with the 1963 Mid-Atlantic District champion *Yankees*. The *Schoolhouse Four* have taken on Howie Ferraro as tenor and wish to announce that John Juneiman, 58 Ar-

lington Ave., Paterson, N.J., is now serving as contact for the quartet which intends to compete in the International Prelims at Bethlehem, Pa. in March.

\* \* \*

We're sorry to learn that the *Yorkaires* are looking for a replacement for bari Ed Smyser. We hope they're successful and that we'll be hearing more of this fine foursome before too long.

\* \* \*

Our hats are off to the *Oriole Four* who have organized the Mid-Atlantic District Quartet Logopedics Fund and started off the treasury with \$100 from their own quartet coffers. The *Oriole Four* is asking MAD quartets to donate a portion of

The "Antics", Plainfield, N.J., are shown below displaying plaques presented to them by the Iselin, N.J. Chapter, during a special "Honor the Antics Night" party held last October. The "Town Criers", "Checkmates" and "Overtones" quartets were among the many Barbershoppers who attended from Paterson, Asbury Park and Westfield, N.J. to pay their respects. From the left the "Antics" are: Elmer Mellett, bari; Artie Dove, tenor; Jim Waldron, lead; and Dick Gilligan, bass.







The "Manhattans", South Bay, Calif., claim to be "the second funniest quartet in the Society" and say they don't even care who's first. They are shown above with one of their more expensive props, a 1926 Rolls Royce. From l to r they are: Sheldon Nelson, Buddy Seeburg, John Ford and Don Galvin. Galvin is serving his second term as President of the Far Western District.

their show proceeds to the fund with a goal of \$1,000 which they hope to reach by January 30th, 1965. All contributions should be sent to the *Oriole Four* and checks are made out directly to the Fund. They ultimately hope to build up a fund large enough to sponsor a child at the Logopedics Institute.

\* \* \*

We've seen many mistakes in news articles where the Society's name is sometimes barely recognizable, but *The*

positive this is the first time we've ever had a quartet in our Society identified as a part of "that other" organization.

\* \* \*

After almost two years absence from organized quartet singing, two former members of the "Dunesmen", many times International Semi-Finalists, have gotten back into quartet singing in a new foursome called the *Sand Tones*. Dick Mackin, who directed the "Chorus of the Dunes" to a third place finish in San



"Music Man" is still providing our quartets a good outlet for their talents. The "Bon-Alres" and Tom Della Santa, all of the Butler, Pa. Chapter, are shown left in their "Music Man" attire. Della Santa played the Harold Hill role in the production which benefited Butler's Mentally Retarded Children's Fund. "Bon-Alres" from l to r are: Bob Jackman, bar; Bill Foster, tenor; Jack Koch, lead; and Earl Sadlon, bass.

*Four Statesmen* were involved in a mistake which we think is probably a "first-timer". The quartet appeared on the New Haven, Conn. Chapter parade and the following caption appeared in a local paper under their picture: "*The Four Statesmen*, a quartet of the Sweet Adelines, Inc., will participate in the second annual 'Evening of Harmony' at etc. . ." Joe Perrone, Editor of the New Haven, Conn. "Chord Spreader", passed the picture and item on to us and we're

Antonio last June, is singing lead; John Zula, bass; Bill Brook, bari; and Bob Toby, tenor. The foursome got together last August and placed third in Cardinal District competition last fall.

\* \* \*

We were pleased to receive a copy of a letter written to the *Four Pits* thanking them for entertainment they provided their local school. The quartet not only did a fine job of entertaining, but refused

payment and suggested instead that the amount they were to receive be used to defray costs of purchasing safety patrol equipment. Needless to say, we're always happy to learn of the generosity of many of our most popular foursomes.

\* \* \*

We're happy to announce the *Village Idiots*, Euclid, Ohio Chapter, after a ten month retirement, are back together again with the same personnel and rehearsing hard for International competition this spring. Bob Keener, 85 Fruitland Drive, Painesville, Ohio is contact man for the "Idiots".

\* \* \*

Information received from Barry Fox, contact man for the 1963 Ontario District Champion *Thompson Brothers*, tells us of the break-up of that popular Canadian foursome. The quartet was organized two years ago with the idea of having representation from the Kitchener-Waterloo Chapter in International competition. The *Thompson Brothers* name was taken in jest but has really treated them well. Illness of tenor Harry Holle has brought about their decision to disband.

\* \* \*

The *Encores* and *Stereophonics*, from Catonsville; *Blue Barons*, Baltimore; and the *Free Lancers* from Dundalk all took part in Maryland Governor J. Millard Tawes' Foster Care Week by appearing at four receptions in the Baltimore area late in November. The quartets donated their services and received special thanks from Governor Tawes.

The Hartford, Conn. "Four Keynotes", Northeastern District's 1964 Novice Quartet Champs, are moving out of the novice class in a hurry. They recently made television appearances on three different networks, appeared on several parades and have additional show dates lined up during 1965. Shown below from top to bottom the "Keynotes" are: Mike Wheeler, bass; Pete Sterne, lead; Phil Carter, tenor and Pete Hodgkin, bar.







# I see from the bulletins...

By Leo Fobart, Editor



The largest check ever mailed in Lafayette, Ind. (and the largest ever received at Harmony Hall—in physical size, that it) is shown above along with three publicity-minded members of the Lafayette Chapter who believe in using gimmicks to get good news coverage. Bob O'Brien, Cardinal District Secretary; Larry Carsten, Bulletin Editor and Kenneth McDowell, Treasurer, posed with the check before mailing. (Editor's note: The check arrived safely and is surely going to get more publicity mileage before it's cashed.)

The Salt Lake City, Utah "Spotlight" is carrying on a "Remember Logopedics" campaign by reminding chapter members to contribute to their "Dime A Week That A Child May Speak" fund. They suggest members tattoo the motto on their chest, but more important, be sure to drop a dime into the shaving mug especially provided for that purpose at their meetings. We understand several chapters have started similar voluntary contributions and the shaving mug idea was approved by the Board at Wichita and mugs will soon be available at International Headquarters.

We came within \$5.00 of giving Bud Thompson of the Honolulu, Hawaii Aloha Chapter his money's worth when they took out the inside back cover ad which appeared in the January-February issue announcing their "Harmony Holiday to Hawaii". We incorrectly printed the price of the trip at \$290.00. The correct rate should have been \$295.00. At any rate, Bud tells us they are happy with the response from the ad and it looks like the "seven days of funnin', sunnin' and singing" during their "Harmony Holiday" will be a complete success. In case you haven't already written for your brochure please refer to the inside back cover of the last HARMONIZER or write Aloha Chapter, Harmony Holiday, P.O. Box 2198, Honolulu, Hawaii.

Kirkwood, Mo. Barbershoppers are shown right as they performed in Circuit Judge Joseph W. Murphy's chambers after receiving their decree of Incorporation and completing the final step toward obtaining a Society charter. Judge Murphy (extreme left in picture) insisted on a live demonstration and was promptly rewarded by new songsters (from left) Robert L. Inman, Ninlan Edwards, Martin Schiff, Bob Albrecht, Perry Wilson and Robert Bell. Other interested feminine observers are unidentified court employees. The picture appeared on the front page of the St. Louis Post Dispatch reaching a million people.



It might be well for everyone to think seriously about the following paragraph which appeared in the "Charivari", publication of the Dundalk, Maryland Chapter: "An organization may spread itself over the whole world—may have a membership of 100,000—and yet the average person will form his judgment of the organization through his contact with one individual. If this person is rude or inconsiderate, it will require a lot of courtesy and tact to overcome the bad impression. Every member of an organization who, in any capacity, comes in contact with the public is a salesman—the impression he makes is an advertisement—good or bad." What will our individual contribution to the Society's external public relations program be during the balance of the year? Each of us should remember our individual share of the responsibility. *We are the Society's best PR Agents!*

The "Key Chord", Riverside, Calif. Chapter bulletin, reports on the chapter activities of our current International Champion "Sidewinders" as follows: "Joe Daniels, Immediate Past President of the chapter, still has enough time to give his chapter as delegate—ditto for "Winder" Jay Wright who is continuing another year as secretary—Gene Boyd acted as chairman of the chapter's recent "Harmony Round-up" show and has taken on the job as show chairman again for 1965—this leaves only Jerry Fairchild, who is continuing as the chapter's chorus director. The "Sidewinders" have unquestionably distinguished themselves as chapter-minded champions. The "Key Chord" also reports that Riverside, which will be representing the Far Western District in chorus competition in Boston this year, has a "man in Boston", Dick Wilson, who applied for and was given the position of CBATLYICQNYICCB (Citrus Belters' Boston Representative and Arranger of Things for Last Year's International Champion Quarter and Next Year's International Champion Chorus in Boston). How's that for fightin' spirit?

"Barbershop Harmony on Parade" takes over the airwaves from Station KXEL Waterloo, Iowa at 11:30 P.M. Sunday at 1540 on your radio dial. KXEL is a clear channel station of 50,000 watts and at this time of year the program can be heard in 35 states and all of Canada, reaching up beyond the Arctic circle. KXEL, and especially Barbershopper Ken Hagberg who announces the program, are interested in hearing from you if you should happen to catch the show. Simply write "Barbershop", KXEL, Waterloo, Iowa.

"Cowtown Capers", Fort Worth, Texas Chapter bulletin, reports that International President Al Smith won a silent valet



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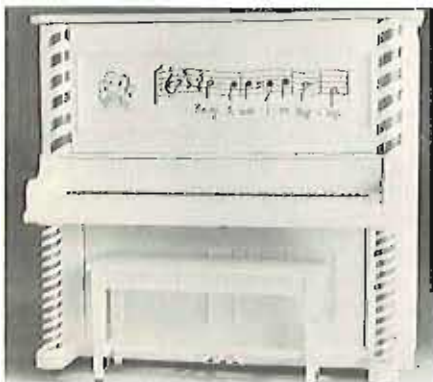
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The beautifully painted piano shown left is the product of many long hours of work by a few members of the Wauke-  
sha County, Wis. Chap-  
ter. The artistic efforts  
of Jim Clark, Frank  
Doeffer and Bill Rahl  
were directed by Jim  
Schilleman, who was the  
remodeling engineer. The  
piano occupies a prom-  
inent spot in the chap-  
ter's meeting hall.

and a citation when he became their chapter's Barbershopper of the Year. Past International President Lou Laurel, current di-  
rector of the Champion El Paso "Border Chords" chorus, also  
received the same honor from his chapter.

\* \* \*

We hope that someday Lloyd Tucker, current senior editor of PROBLEMOTER, has enough time to do a regular column for the HARMONIZER similar to the one he has done in the past for "North'n Hi-Lights", Ontario District's publication. The column entitled "Do You Remember?" is similar to a depart-  
ment that appeared in the HARMONIZER years ago edited by George O'Brien. Lloyd has made a thorough study of the "Old  
songs" and passes on much of the more interesting information to his Ontario District readers. We know that Lloyd's many admirers will be happy to know that we'd like to reinstate the department in the HARMONIZER and hope that he will be willing to edit the column for us.

And speaking of what other editors are doing, we'd like to call your attention to a department in our own magazine, "Share The Wealth", edited by Elmer Vorisek. Elmer continues to do a fine job of scanning publications for new ideas to pass on the HARMONIZER readers. This issue contains some excellent material which will be worthy of a try in your chapter. (See pages 18-19.) And, we hope you'll remember to send your new ideas to Elmer at 13614 Maplerow Avenue, Cleveland, Ohio. Let's keep him well supplied with material.

\* \* \*

Ted Dinsmore, Past President of the Montgomery County, Maryland Chapter, has sent us a letter he received from Stirling Wilson, son of the late F. Stirling Wilson, former HARMONIZER contributor and International Historian, which concerned his appreciation for a recent show Montgomery County pro-  
duced wherein the second half was dedicated to the memory of his father. We thought the letter carried an unusual message and would like to quote from it in part as follows. ". . . may I also express my appreciation for the dedication of the second half of the show to the memory of my father. The theme was superbly conceived and delightfully executed by all concerned and a  
(Continued on next page)

Belated though they may be, the Society sends congratulations to Sioux Falls, S. Dak. Chapter member Dean Gage, who won the 1964 State and National Two-Row Corn Picking Contest. Gage, Chapter Membership VP last year, is shown right with his trophies.





"You're As Welcome as The Flowers In May" rang out in harmony as the Norfolk, Va. Chapter welcomed Leon L. Bernard home after an eight month cruise on the USS Enterprise. Bernard, a member of the "Portsmen" Chorus, couldn't believe a baritone could ever be that important.

**I SEE FROM THE BULLETINS**—(Continued from page 23) special word of thanks to that very dear and distinguished gentleman, Larry Pope, for his appropriateness. As you know, few men have contributed more to the 'preservation and encouragement', or had more enthusiasm for the music; and both for the fun it rendered to the participants and the listeners, than my father did. And few men gained so much benefit as he! I realize he left a remarkable heritage to me, for as long as barbershop music is sung, he will never be further away than the next number. Can anyone ask that his memory be perpetuated in a grander way? I know not how, so I pass along this heritage for all men to find, that if one can project himself into his music, his image will always linger in its melodies. Keep up the fine work and most of all, of course, 'Keep America Singing.' The message from Stirling's son is most inspiring and we're thankful to Ted Dinsmore for allowing us to pass it on to you.

\* \* \*

The Michigan District has chosen the May 22nd, 1965 weekend to present an all Michigan District show in Battle Creek benefitting the Institute of Logopedics. The weekend will start with a dance on Friday evening with music by a fine dixieland band. The balance of the weekend will include a chicken barbecue, "bush league" quartet contest and an all-Michigan Past District Champions show which will be held in a 2400-seat auditorium. Michigan District Barbershoppers are urged to keep the weekend open as this will be their chance to make a major contribution to the Institute of Logopedics as a district project.

\* \* \*

Although many chapters have adopted the Institute of Logopedics as their sole charity, it is interesting to note that numerous contributions are still being made to other worthy charities throughout the Society. Significant contributions were made as follows: Amarillo, Texas—\$1,000 to Mentally Retarded Children's Home; West Palm Beach, Fla.—\$1,011 to Palm Beach County Deaf Children Association; Houston, Texas—\$2,000 to the Texas Institute for Rehabilitation and Research; Lakeshore, Quebec—\$500 to the Lakeshore General Hospital; Skokie Valley, Ill.—\$200 to the Cerebral Palsy Fund, \$525 to three local orphanages; Fort Myers, Fla.—\$500 to the Hearing Conservation Fund; Waterbury, Conn.—\$1,000 to the United Cerebral Palsy Fund; Staten Island, N.Y.—\$1,500 to the Cerebral Palsy Treatment Center; Bloomington, Ill.—\$800 to the American Legion Building Fund; South Cook, Ill.—\$500 each to the St. James Hospital and Ingall's Memorial Hospital; Illinois Valley, Ill.—\$1,700 to the LaSalle-Peru Cerebral Palsy Fund; Salt Lake City, Utah—\$366 to the Highland High, \$300 to the "Sub-for-Santa" Fund.

The Sunshine District has taken the lead in sponsoring and encouraging the use of barbershop music in their public school systems. Their second seminar attracted nearly 800 people including school chorus members from Broward County Schools, chorus directors, school officials, church choir directors, etc. Faculty members were Bill Cain, Bob Franklin, Gene Cokeroff and Harlan Wilson, all members of the famous 1961 International Champion "Suntones"; and Bob Boemler, Director of the "Miamians" chorus, our 1964 second place winners at San Antonio. Some of the areas covered during the school are: demonstration of barbershop-style music, benefits of using the barbershop-style, description of barbershop approach to learning, demonstration of barbershop techniques including proper vowel sounds, volume control and phrasing, etc.

\* \* \*

Lloyd Steinkamp, zany MC and quartet personality from the Far Western District (Phoenix, Arizona Chapter), is responsible for a bit of heroism that finally trickled our way (why doesn't somebody tell us about these things?). A very heart-

#### "Here's Barbershopping"

is what Bill Joor, who is shown right, calls his half-hour radio show which hits the air waves twice a week from Honolulu, Hawaii. Joor, a former County Line, Ill. member, sings tenor with the "Tiki Tones". He is using the radio show to promote the Aloha Chapter show which will climax their "Harmony Holiday to Hawaii."



warming human interest story about this little guy concerns the fact that he saved the life of a three-year old neighbor child who nearly drowned in a family swimming pool. Lloyd applied mouth-to-mouth resuscitation for twenty minutes before getting the first sign of a hearr bear, and only through his quick thinking and untiring effort did the child survive.

\* \* \*

Tom Winter, Brooklyn, N.Y. member, is to be congratulated for a fine feature article on our Society entitled "After Hours" which appeared in "Texaco Topics", house organ for Texaco employees. The well written public relations piece includes five pictures of quartets involving Texaco employees and tells a most complete story about the Society. Winter is a member of Texaco's New York Sales Department.

The Ventura County, Calif. Chapter is proud of the men shown below who are all Past Chapter Presidents and active members. Front row from left are: Ray Wolf, Art Janssen, Milt McInnis, Clint Van Winkle and Dave Bishop. Rear row from left are: Earl Manzer, Jr., Jim Garner, Cliff Larson, "Pat" Maloy, Vic Whitty and Darrell Harting.





# 1965 International Preliminary Contest Schedule

District	Location	Dates	Chairmen
CARDINAL	Indianapolis, Indiana	Apr. 23-25	Phil Miller, 17 E. Market St. Indianapolis, Indiana
CENTRAL STATES	Cheyenne, Wyoming	Apr. 30-May 2	Dr. Walter Cockley, 3100 Henderson Dr. Cheyenne, Wyoming
DIXIE	Asheville, North Carolina	Mat. 26-28	Richard D. Moseley, 56 Lakewood Dr. Asheville, North Carolina
EVERGREEN	Yakima, Washington	Apr. 30-May 2	Ivan Steiner, 413 S 17th Ave. Yakima, Washington
FAR WESTERN	Pasadena, California	Apr. 23-25	Donald Butzen, 1204 Pine St. South Pasadena, California
ILLINOIS	Oak Lawn, Illinois	Apr. 23-25	Jack Baird, 4137 W. 99th St. Oak Lawn, Illinois
JOHNNY APPLESEED	Cincinnati, Ohio	May 7-9	Al Oehler, 2351 Deblin Dr. Cincinnati, Ohio
LAND O'LAKES	Rochester, Minnesota	Apr. 30-May 2	Chuck Guthrie, 623 - 6th Ave., NW Rochester, Minnesota
MICHIGAN	Grand Rapids, Michigan	Apr. 23-25	Gerrit Ver Veer, 125 Boynton NE Grand Rapids, Michigan
MID-ATLANTIC	Bethlehem, Pennsylvania	Mar. 5-7	Don Fehr, 262 Northampton St. Hellertown, Pa.
NORTHEASTERN	Pittsfield, Massachusetts	May 7-9	Noel Sears, Kirchner Rd. Becket, Massachusetts
ONTARIO	Stratford, Ontario	Apr. 9-11	Bruce MacAlpine, 41 Feick Crescent Stratford, Ontario
SENECA LAND	Corning, New York	May 14-16	Claud Vosburg, R.D. #1 Painted Post, New York
SOUTHWESTERN	Albuquerque, New Mexico	Apr. 30-May 2	Craig Andrews, 3416 Sierra Dr., NE Albuquerque, New Mexico
SUNSHINE	(Information unknown)	Apr. 30-May 2	(Information unknown)

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**MARION, INDIANA** . . . Cardinal District . . . Chartered December 24, 1964 . . . Sponsored by Muncie, Indiana . . . 25 members . . . C. Paul McKeever, 1502 S. Gallatin Street, Marion, Indiana, Secretary . . . Robert C. Martin, 410 N. Morton Street, Fairmount, Indiana, President.

**HILL & VALLEY, OHIO** . . . Johnny Appleseed District . . . Chartered December 14, 1964 . . . Sponsored by Gem City, Ohio . . . 32 members . . . Alan Cumberworth, 228 Maplewood Drive, Cadiz, Ohio, Secretary . . . Edmund Hixson, 541 Grant Street, Cadiz, Ohio, President.

**NEW LISBON, WISCONSIN** . . . Land O'Lakes District . . . Chartered December 19, 1964 . . . Sponsored by La Crosse, Wisconsin . . . 40 members . . . Robert Dahlke, 217 W. Bridge Street, New Lisbon, Wisconsin, Secretary . . . Henry C. Nelson, R.R. 2, New Lisbon, Wisconsin, President.

## Century Club

(As of December 31, 1964)

1. Dundalk, Maryland .....173  
*Mid-Atlantic*
2. Skokie Valley, Illinois .....141  
*Illinois*
3. Tell City, Indiana .....140  
*Cardinal*
4. Minneapolis, Minnesota .....137  
*Land O'Lakes*
5. Pittsburgh, Pennsylvania .....129  
*Johnny Appleseed*
6. Fairfax, Virginia .....120  
*Mid-Atlantic*
7. Delco, Pennsylvania .....111  
*Mid-Atlantic*
8. Catonsville, Maryland ..... 110  
*Mid-Atlantic*
9. Miami, Florida .....103  
*Sunshine*
10. Salt Lake City, Utah .....100  
*Far Western*

## Logopedics Contributors

(Not previously reported)

Oshkosh, Wisconsin	15.00
Crawfordsville, Indiana	100.00
Hallmarks Quartet	25.00
Melvin J. Harris	100.00
Crescent City, Louisiana	230.00
Indianhead, Wis.	100.00
John J. Dickey	5.00
Decatur, Champaign-Urbana & Springfield, Ill.	802.10
Pack-Aires Quartet	20.00
Wausau, Wisconsin	25.00
Klamath Falls, Oregon	25.00
Midland, Texas	175.00
John B. Cullen	50.00
Yuma, Arizona	69.50
Fairfax, Va.	50.00
Jackson, Michigan	150.00
Parma-Suburban, Ohio	10.00
Fort Worth, Texas	100.00
Manhattans Quartet	30.00
Winona, Minnesota	150.00
Dayton-Suburban, Ohio	30.00
Great Falls, Montana	25.00
Poughkeepsie, N.Y.	50.00
Santa Barbara, Calif.	100.00
Ventura, California	50.00
San Gabriel, Calif.	64.00
Vincent Caselli	10.00
Fruit Belt, Mich.	50.00
Onondaga, N.Y.	280.00
Miami-Shelby, Ohio	100.00
John Collins	20.00
Tulsa, Oklahoma	150.00
Rock Island, Illinois	50.00
Delasquahudmac	100.00
St. Louis Suburban, Mo.	50.00
Robert L. Perkey	50.00
Champaign-Urbana, Ill.	295.00
Tri-Town, Wis.	50.00
Scarborough, Ontario	5.00
Four Renegades Quartet	5.00
John Dickey	5.00
Falcons Quartet	25.00
Marlin, Calif.	25.00
Utica, N.Y.	35.00
Parma Suburban, Ohio	5.00
International Board Members (Wichita meeting)	127.00
Total received to date	\$9,074.32

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An ad in this special section at the low, low rate of \$5.00 per column inch will sell your chapter's unusable properties in a hurry.

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## MAD RETAINS BANNER AWARD—

(Continued from page 14)

### ED BEFORE SEPTEMBER 1st, 1963 AND EXCLUDES MERGED CHAPTERS)

Anacortes, Washington  
Sacramento, California  
Lorain, Ohio  
Janesville, Wisconsin  
Kalamazoo, Michigan  
Redford Area, Michigan  
Harrisburg, Pennsylvania  
State College, Pa.

Schenectady, New York  
Canton, New York  
Niagara Falls, New York  
Rochester, New York

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

#### CARDINAL

Lafayette, Indiana  
Tell City, Indiana  
Columbia City, Indiana

#### CENTRAL STATES

Longmont, Colorado  
Elkader, Iowa  
Ft. Dodge, Iowa  
Kansas City, Missouri

#### DIXIE

Mobile, Alabama  
Atlanta, Georgia  
Marion, North Carolina  
Raleigh, North Carolina

#### EVERGREEN

Red Deer, Alberta  
Anacortes, Washington

#### FAR WESTERN

Phoenix, Arizona  
Long Beach, California  
Sacramento, California  
Simi Valley, California  
Westside, California

#### ILLINOIS

Arlington Heights, Illinois  
Fox River Valley, Illinois  
Peoria, Illinois  
West Towns, Illinois

#### JOHNNY APPLESEED

Akron, Ohio  
Cleveland, Ohio  
Euclid, Ohio  
Lorain, Ohio

Middletown, Ohio  
Preble County, Ohio  
Western Hills, Ohio

#### Xenia, Ohio

Pittsburgh, Pennsylvania  
South Hills, Pennsylvania  
Parkersburg-Marietta, West Virginia

#### LAND O'LAKES

Ironwood-Cloverland, Michigan  
Rochester, Minnesota

Araboo, Wisconsin  
Beaver Dam, Wisconsin  
Green Bay, Wisconsin  
Janesville, Wisconsin  
Kenosha, Wisconsin

Polk County, Wisconsin  
Racine, Wisconsin  
Stevens Point, Wisconsin  
Waukesha County, Wisconsin  
Wausau, Wisconsin

#### MICHIGAN

Battle Creek, Michigan  
Gratiot County, Michigan  
Greenville, Michigan  
Kalamazoo, Michigan  
Redford Area, Michigan  
Bluewater (South Haven), Michigan

#### MID-ATLANTIC

Catonsville, Maryland  
Hagerstown, Maryland  
Montgomery County, Maryland  
Cherry Hill, New Jersey  
Cumberland County, New Jersey  
Linden, New Jersey  
Livingston, New Jersey  
Netcong, New Jersey  
Nutley, New Jersey  
Raritan Bay-Middletown, New Jersey  
Ridgewood, New Jersey  
Rockaway River, New Jersey

Rutherford, New Jersey  
Summit, New Jersey  
Teaneck, New Jersey  
Union City, New Jersey  
Nassau County, New York

Allentown, Pennsylvania  
Alroona, Pennsylvania  
Bryn Mawr, Pennsylvania  
Delco, Pennsylvania  
Harrisburg, Pennsylvania  
Lansdale, Pennsylvania  
Reading, Pennsylvania  
Scranton, Pennsylvania  
State College, Pennsylvania  
Stroudsburg, Pennsylvania  
Wilkes Barre, Pennsylvania  
York, Pennsylvania  
Richmond, Virginia

#### NORTHEASTERN

Bridgeport, Connecticut  
New Haven, Connecticut  
Stamford Area, Connecticut  
Bosron, Massachusetts  
Framingham, Massachusetts  
Northampton, Massachusetts  
Poughkeepsie, New York  
Schenectady, New York

#### ONTARIO

Scarborough, Ontario  
Toronto, Ontario

#### SENECA LAND

Binghamton-Johnson City, New York  
Canton, New York  
Niagara Falls, New York  
Rochester, New York  
Utica, New York  
New Bethlehem, Pennsylvania  
Warren, Pennsylvania

#### SOUTHWESTERN

Tulsa, Oklahoma

#### SUNSHINE

Fr. Myers, Florida

## IF YOU'RE "SOLD" ON A SONG—

(Continued from page 4)

duction made. Most errors are small and a one-point deduction is made. However, in some cases a glaring error is made which requires a two or three-point deduction.

Your score, then, is a composite made up of a subjective evaluation of your shading presentation less the accrued points for Attacks, Releases and Diction errors.

Sophisticated? Maybe not, but good Voice Expression does *not* mean to show the judges that you can sing loud and soft, or a ballad and an up-tune, or to distort vowels, or to have only one voice put on end consonants (or no end consonants at all). It *does* mean that every song has a meaning, and this meaning should be convincingly transmitted through a sincere musical presentation to the audience so that they understand the entire message of the song.

Perhaps this thought will help: If you are "sold" on a song, you'll sing it well. Try to be 100% "sold" on every song you sing and you will "sell" the judges also.

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

(All events are concerts unless otherwise specified. Persons planning to attend these events should reconfirm dates with the sponsoring chapter or district. This list includes only those events reported by District Secretaries as of February 1st, 1965.)

#### MARCH 16-31, 1965

- 18—Hudson, Michigan
- 19—Bethany (Northwest), Missouri
- 19—Oakland (Eden-Hayward), Calif.
- 19-20—Pasadena, California
- 20—Arlington, Texas
- 20—Amityville, New York
- 20—Coshocton, Ohio
- 20—Etobicoke, Ontario
- 20—Fernandina Beach, Florida
- 20—Findlay, Ohio
- 20—Kent (Green River), Washington
- 20—Lawrence, Kansas
- 20—Manitowoc, Wisconsin
- 20—New Haven, Connecticut
- 20—New London, Connecticut
- 20—Ottawa, Ontario
- 20—Punxsutawney, Pennsylvania
- 20—Richmond, Virginia
- 20—Rochester, New York—Sectional Chorus Contest
- 20—San Luis Obispo, California
- 20—Texas City, Texas
- 20—Tucson, Arizona
- 20—Tulsa, Oklahoma
- 20-21—Wilmington, Delaware
- 21—Arlington Heights, Illinois
- 26—River City, Iowa
- 26—Wetaskiwin, Alberta
- 26-28—DIXIE DISTRICT INTERNATIONAL PRELIMINARY—Asheville, N.C.
- 27—Battle Creek, Michigan
- 27—Bellevue (Lake Washington), Wash.
- 27—Carlsbad, New Mexico
- 27—Dallas (Town North), Texas
- 27—Fresno, California
- 27—Kansas City (Heart of America), Mo.
- 27—Lebanon, Pennsylvania
- 27—Merrill, Wisconsin
- 27—Neepeewa, Manitoba
- 27—Oshawa, Ontario
- 27—Sacramento, California
- 27—Viroqua, Wisconsin
- 27—Warren, Ohio
- 27—Waukesha, Wisconsin
- 27—Billings, Montana
- APRIL 1-30, 1965
- 2—Fort Dodge, Iowa

- 2—Rock Falls (Sterling-Rock Falls), Ill.
- 2—Saratoga Springs, New York
- 2-3—Fairfax, Virginia
- 3—Albany, New York
- 3—Baton Rouge, Louisiana
- 3—Camrose, Alberta
- 3—East Liverpool, Ohio
- 3—Emporia, Kansas
- 3—Flint, Michigan
- 3—Houston, Texas
- 3—LaCrosse, Wisconsin
- 3—Lawrence, Massachusetts
- 3—Medford Lakes, New Jersey
- 3—Michigan City, Indiana
- 3—Modesto, California
- 3—New Lisbon, Wisconsin
- 3—Plattsburg, New York
- 3—St. Joseph, Missouri
- 3—San Fernando Valley, California
- 3—Spartansburg, South Carolina
- 3—Thief River Falls, Minnesota
- 3—Wausau, Wisconsin
- 4—Columbus, Ohio
- 4—Montgomery Co., Indiana
- 9-10—Calgary, Alberta
- 9-10—Danville, Virginia
- 9-10—Oak Park, Illinois
- 9-11—ONTARIO DISTRICT INTERNATIONAL PRELIMINARY—Stratford, Ontario
- 10-11—Lombard (West Towns), Illinois
- 10-11—New Bedford, Massachusetts
- 10—Amarillo, Texas
- 10—Antigo, Wisconsin
- 10—Auburn (Placer Co.), California
- 10—Bellingham (Mt. Baker), Washington
- 10—Des Moines, Iowa
- 10—Eureka, California
- 10—Lake Crystal, Minnesota
- 10—Marion, North Carolina
- 10—Reading, Massachusetts
- 10—Whittier, California
- 10—Winnipeg, Manitoba
- 16-17—Berkeley, California
- 17—Dallas (Big 'D'), Texas
- 23-24—York, Pennsylvania
- 23-25—CARDINAL DISTRICT INTERNATIONAL PRELIMINARY—Indianapolis, Ind.
- 23-25—FAR WESTERN DISTRICT INTERNATIONAL PRELIMINARY—Pasadena, Calif.
- 23-25—ILLINOIS DISTRICT INTERNATIONAL PRELIMINARY—Oak Lawn, Ill.
- 23-25—MICHIGAN DISTRICT INTERNATIONAL PRELIMINARY—Grand Rapids, Mich.
- 24—Austin, Texas
- 24—Bellevue, Illinois
- 24—Cedar Rapids, Iowa
- 24—Coos Bay, Oregon
- 24—Fredericksburg, Virginia
- 24—Hudson (St. Croix Valley), Wis.
- 24—Ironwood, Michigan
- 24—Laramie, Wyoming
- 24—Montreal, Quebec
- 24—Melbourne, Florida
- 24—Nashville, Tennessee
- 24—Newton, Massachusetts
- 24—Portage la Prairie, Manitoba
- 24—Red Deer, Alberta
- 24—Regina, Saskatchewan
- 24—Rochester, New York
- 24—Seattle (Sno-King), Washington
- 24—Sparta, Wisconsin
- 24—Stroudsburg, Pennsylvania
- 24—Waseca, Minnesota
- 24-25—Teaneck, New Jersey
- 25—Burlington, Iowa
- 25—Marblehead, Massachusetts

- 25—Owen Sound, Ontario
- 25—Sioux Falls, South Dakota
- 25—West Unity, Ohio
- 29—St. Peter, Minnesota
- 30—Providence, Rhode Island
- APR. 30-MAY 2—CENTRAL STATES DISTRICT INTERNATIONAL PRELIMINARY—Cheyenne, Wyoming
- APR. 30-MAY 2—EVERGREEN DISTRICT INTERNATIONAL PRELIMINARY—Yakima, Wash.
- APR. 30-MAY 2—LAND O'LAKES DISTRICT INTERNATIONAL PRELIMINARY—Rochester, Minnesota
- APR. 30-MAY 2—SOUTHWESTERN DISTRICT INTERNATIONAL PRELIMINARY—Albuquerque, New Mexico
- APR. 30-MAY 2—SUNSHINE DISTRICT—INTERNATIONAL PRELIMINARY—(Site unknown)
- MAY 1-15, 1965
- 1—Atlanta, Georgia
- 1—Burlington, Vermont
- 1—Costa Mesa (Newport Harbor), Calif.
- 1—Franklin, Massachusetts
- 1—Kingston, Ontario
- 1—Norfolk, Virginia
- 1—Pekin, Illinois
- 1—Pittsburgh, Pennsylvania
- 1—Portland, Maine
- 1—Rockland County, New York
- 1—State College, Pennsylvania
- 1—Woodstock, Ontario
- 1-2—Alexandria, Virginia
- 7—Cherry Hill, New Jersey
- 7-8—Manhattan Beach (South Bay), Calif.
- 7-8—Ridgewood, Virginia
- 7-8—Salinas, California
- 7-9—JOHNNY APPLESEED DISTRICT INTERNATIONAL PRELIMINARY—Cincinnati (Western Hills), Ohio
- 7-9—NORTHEASTERN DISTRICT INTERNATIONAL PRELIMINARY—Pittsfield, Mass.
- 8—Midland, Texas
- 8—Brunswick, New Jersey
- 8—Dubuque, Iowa
- 8—Edmonton, Alberta
- 8—Faribault-Owatonna, Minnesota
- 8—Klamath Falls, Oregon
- 8—Lindstrom (Chisago Lakes), Minn.
- 8—Madison, Wisconsin
- 8—Muskegon, Michigan
- 8—Philadelphia, Pennsylvania
- 8—Scranton, Pennsylvania
- 8—Spokane, Washington
- 14—Rockaway River, New Jersey
- 14—Holland, Michigan
- 14-15—El Paso, Texas
- 14-16—SENECA LAND DISTRICT INTERNATIONAL PRELIMINARY—Corning, New York
- 15—Alhambra, California
- 15—Bakersfield, California
- 15—Decorah, Iowa
- 15—Fostoria, Ohio
- 15—Haverhill, Massachusetts
- 15—Keene, New Hampshire
- 15—Lebanon, Oregon
- 15—Lubbock, Texas
- 15—Lynchburg, Virginia
- 15—Monroe, Wisconsin
- 15—Olympia, Washington
- 15—Ponca City, Oklahoma
- 15—Raleigh, North Carolina
- 15—Redwood City (Peninsula), Calif.
- 15—San Diego, California
- 15—Stark County, Ohio
- 15—Wauwatosa, Wisconsin
- 15—West Chicago, Illinois



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THE INTERNATIONAL CHAMPIONS SINGING TWELVE NUMBERS. . .

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Tonight  
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San Francisco  
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Sailing Down the  
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*formal wear*



**TUX TROUSERS**  
Midnite Blue  
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**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**



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# THE SPOTLIGHT IS STILL ON THE GOLDEN NOTE



but with a great new membership program

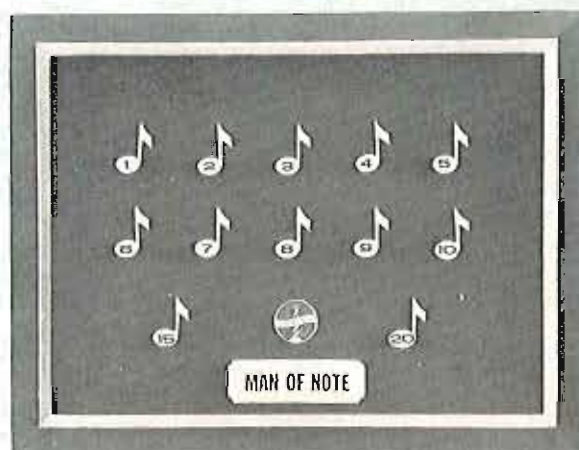
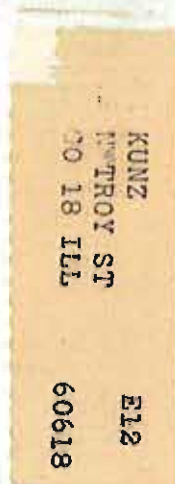
## HERE'S WHAT YOU'LL RECEIVE

- 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. Con-  
tains 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.