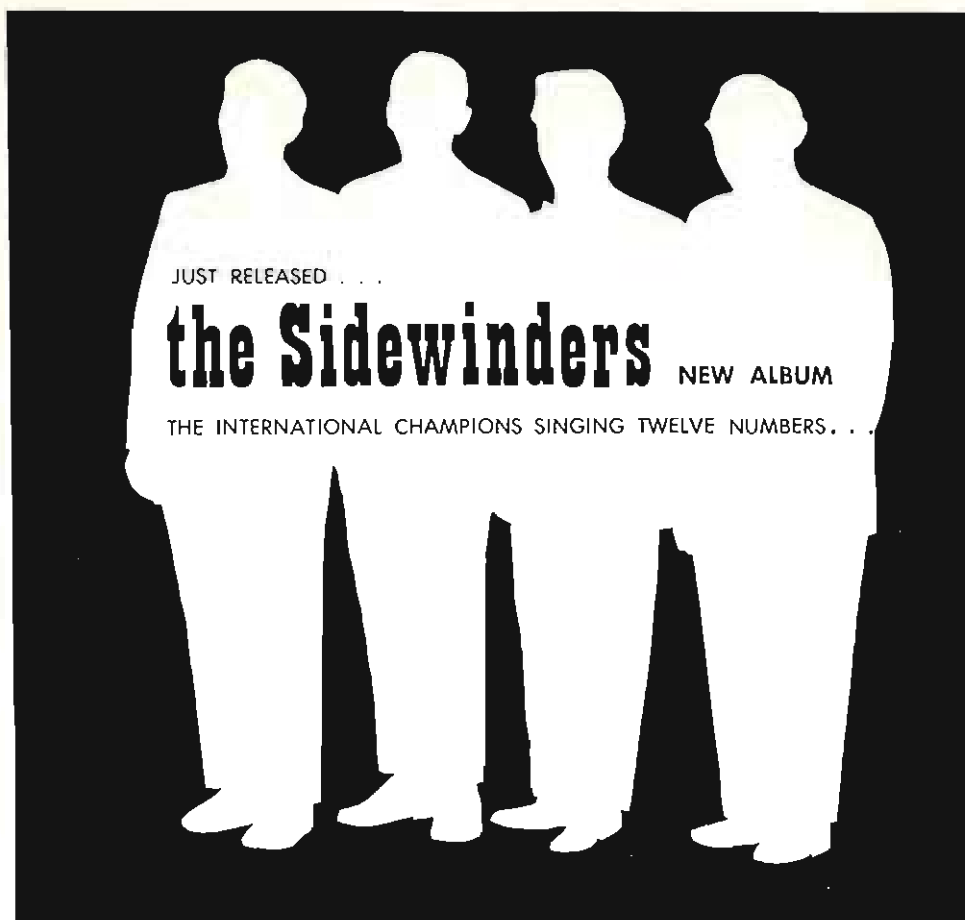




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MAY • JUNE • 1965 • VOLUME XXV • NUMBER 3



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ON OUR COVER



This issue's cover features "Gene", the Society's "Poster Boy". As such he is the personification of *all* the children at the Institute of Logopedics, children learning to emerge from their cave of silence with the help of Barbershoppers everywhere. This picture is now available to chapters for publicity purposes. It's hoped at a later date that a similar picture may be obtained of one of the girls at the Institute.

PRINTED IN U.S.A.



Skokie Valley, Illinois Chapter hosted a "welcome" breakfast.



Chicagoland Barbershoppers turned out in great numbers to meet the Canadian party even though the hour was early.



Chicago's Medalists, the "Impos-tors" and "Four Renegades" were on hand with a singing welcome.



The "London Marksmen" tested Harmony Hall's rooms for acoustics and seemed most inspired as they sang beneath the picture of Founder O. C. Cash.



The London Chorus tried the Founder's Room too.



There was little time for sleep.



Ringin' chords too from Illinois' champion "Gold Coast Four".

Canadians Invade Harmony Hall



London members and wives enjoyed a late afternoon dinner.



The "Four Gents", another fine London quartet.



LOL's Champlon "Count Four" sang for their friends from the North.



Illinois District's "Midnight Oilers" provided part of the evening's entertainment.



The "Mid-States Four" (Gracey was hiding) was part of Skokie's breakfast entertainment.



There was a time for just plain lounging.



And a chorus from Milwaukee, Wisconsin.



Our London guests seemed to enjoy the buffet-style dinner.



PR Director Hugh Ingraham M.C.'d the evening show which was hosted by the Kenosha Chapter.



London presented the Society with the new Canadian flag.

Many Racine Barbershoppers were on hand and, naturally, performed.



Executive Director Barrie Best closed the evening show, proceeds from which went to the Institute of Logopedics.



Al's Corral

By International President, Albert L. Smith, Jr.,
P.O. Box 11194, Fort Worth, Texas - 76110

The flight was finally called and we were on our way. This was the first leg of a flight which would eventually terminate in Washington, D. C.; from there it would only be a short hop to Bethlehem, Pennsylvania and the Mid-Atlantic District Spring Convention. We were flying in an Electra jet prop type aircraft; flight time from Dallas to Washington three and one half hours.

We enjoyed the refreshments and lunch on board, but couldn't help noticing that the engines were unusually noisy, and they seemed to be quite irregular. Suddenly, after we were some two hours out of Dallas, the noise level was considerably reduced; so was our power. We had just lost the number one engine and were returning to Dallas.

Even though we have flown thousands of miles, it was impossible to overcome the nervous feeling that accompanied the Captain's announcement. We tried to forget the whole incident. How? We started to think about barbershopping. That didn't help. Just what is the attraction the S.P.E.B.S.Q.S.A. holds which causes a man to assume responsibilities beyond the scope of his normal endeavors? What is there about the Society that leads us into these seemingly dire circumstances? Just what is the Society?

A CIVIC CLUB? Yes, we are a civic club. We are concerned with the communities in which we live. We are concerned about the affairs of our state, province and nation, and we are quite willing to shoulder our responsibilities as citizens, both individually and collectively. We are dedicated to the cultural improvement of our locales and are capable of making contributions to these efforts. Yes, one would have to say that S.P.E.B.S.Q.S.A. is a civic organization.

A SERVICE CLUB? Why sure we're a service club. Witness our sing-outs for hospitals, homes for the aged, children's homes, P.T.A. groups, church groups, other civic organizations, etc. Can you name one other organization that can match ours in man hours given or enjoyment produced in any service undertaking? Besides this, consider the Little League Teams we sponsor, the direct financial contributions made to other organizations' "pet" projects, the scholarships we present, etc. Yes, again, the Society is a service organization, too.

A CHARITABLE ORGANIZATION? After the exciting events of 1964, who could possibly say that we are not a full fledged, bona-fide, grade "A", charitable organization. Our affiliation with the Institute of Logopedics at Wichita, Kansas is enough to make any red blooded bass "bust his buttons" with pride. Even tenors, who are notoriously eccentric, sing more harmoniously when they know the proceeds are for our "We Sing . . . That They Shall Speak" program. Thousands of dollars have been raised and contributed by Barbershoppers for their very own service project. Is there any doubt that

the S.P.E.B.S.Q.S.A. is very definitely a charitable organization?

A STUDY GROUP? Well . . . we are dedicated to improving musical capabilities, and we do encourage and educate our members in musical techniques. Our Society has an outstanding record for cooperating with musical groups throughout the United States and Canada. We have participated with MENC in their seminars through our International Office; we have made various financial contributions to sundry cultural councils and organizations. Through our judging program, we have trained "experts" who are dedicated to the preservation of a native form of American music. Again, we would be forced to answer in the affirmative; we are a study group!

A SOCIAL FRATERNITY? The camaraderie and *esprit de corps* among Barbershoppers is unique. Not long ago, Walter Humphreys, editor of the "Fort Worth Press", printed an editorial referring to us which he entitled "The Happy Guys". It's true; we are happy; we thoroughly enjoy the company of each other. How happy could a baritone possibly be without three other guys to make his life complete? With our chapter meetings, socials, ladies' nights, membership promotion parties; our district and area conventions and conclaves such as the Mountain Glo in Cloudcroft, New Mexico; Sage Lake (Mich.) Round-Up; Confederate muster, etc.; and our International Convention, we could certainly qualify as a social fraternity.

As we let our thoughts wander, it became more and more apparent that the Society had considerably more to offer than most any other organization of which we were aware. True, being a Barbershopper would probably never add a single centime to the family coffers, and it would indeed be a rare case if fair fame were encountered along the barbershop trails. Then, on the other hand, consider the thrill of hearing a chord ringing about your ears while singing with three other guys, and remember the excitement of standing in the wings waiting to confront a panel of stern faced judges. How about the pride that comes with staging a successful parade and having your patrons comment on the excellence of the performance? Remember your last trip to the Children's Home and how tickled they were with "Old MacDonald" and the reverence which even those little tykes paid to your rendition of "The Lord's Prayer". Is it any wonder that we are so darned proud to be Barbershoppers?

Yes, the Society, with its aims and purposes, is well worth maximum effort. If all of us will shoulder our share of the responsibility, we can leave a grand heritage for the next generation.

Touch down back in Dallas. Rush to catch a direct flight to Philadelphia where we were met and driven to Bethlehem, Pennsylvania and another wonderful weekend with the greatest guys in the world.

Those Harmonizin' TTBB's

By Walter A. Rodby

Coordinator, Division of Fine Arts, Homewood-Flossmoor High School,
Flossmoor, Illinois

(Reprinted from the February, 1965 issue of THE SCHOOL MUSICIAN, Director and Teacher Magazine, by special permission from the Editor and Publisher, Forrest L. McAllister, 4 East Clinton Street, Joliet, Illinois)

Barbershoppers Revisited

Those consorial burners dedicated to fractured seventh chords and "afterglows" have come a long way since a fellow named Cash made a Society out of a string of fancy initials and "the old songs."

The evidence shows up every time a barbershop recording or book of arrangements comes on the market.

There was a time in barbershop history when practically every significant chord change was accompanied by a harmonic swipe, a dynamic swell, or a reppo switch. The "ring" was the thing in those days, and every chord was an open invitation to put heads together and hold on 'til your own brand of anti-freeze loosened up the goose pimples. "Let the long hairs talk about preserving the phrase line," they said. "The Society has a Preservation of its own to keep, and phrases are the least of its concern."

But it didn't work out that way. As the boys became more and more aware of the language and symbols of their craft, they began to publish arrangements, study harmony, and learn to read music. Their top leadership was recruited from the ranks of the professional musicians, and as they became more capable musically, they demanded more sophisticated material. Also, as their knowledge and ability grew so did the horizons of their concept. Swipes, switches, and swells just weren't put in any old place any more. It became important that these appear to complement the flow and contour of the phrase-line rather than to upset it. The gospel of "ring" never changed, but more and more it became the servant of the musical line rather than a power unto itself.

The revolution is still going on. The more the barbershoppers know about music, the more musical the singing becomes. And the more musical the performance, the closer the Society moves toward the one big principle that governs all the "long hairs," namely, to recognize that *the phrase is the thing*. It has happened already in the jazz world, and the folk song field is becoming more artistic with each new performer. So, it's bound to happen with the barbershoppers. The phrase is as big as music itself, and it cannot be denied. The phrase is Truth, with a capital "T," and all people who earnestly seek to grow in any area of the vast world of music will eventually bow to its power.

So, as the worlds of barbershop and long hair grow closer together, so also does the music published for their use. Barbershop is no longer just a matter of improvisation, no more than jazz is. Top-notch arrangements have become as important as any other phase of the art, and as a result, publishers are giving much consideration to developing good libraries of barbershop material. In order to keep the quality high, arrangements are being made by the best writers or group of writers in the field, and the result, very often, is as musical and intricate as any classical composition for male voices.

This month we will tell you about a number of excellent barbershop octavos and books that have come on the market since we wrote about this subject a couple of years ago. Most of this music is not for the rank amateur, but with some extra effort, most any good high school quartet or glee club could manage pretty well.

Next month we will devote space to other types of TTBB material, the more serious male chorus music—barbershop with status!

Octavos

One of the more recent undertakings by the S.P.E.B.S.Q.S.A. people has been to organize and conduct a Harmony Education Program. This is an effort to teach its members more about music, particularly the harmonic vocabulary so characteristic of the barbershop style as it applies to the repertoire they prefer to use. Special arranging classes have been instituted, and out of this effort has come a number of first rate arrangements well worthy of publication. The publishers and copyright owners of many of the songs used in these arranging classes have cooperated with the Society and have put them into print, for sale to anyone who buys the barbershop style. These arrangements, about ten, so far, have become part of the series titled "Barbershop Songs For Men," with a front cover appearing the same regardless of the publisher issuing the publication.

We are going to list these octavos in order, from the easiest to the most difficult. Since the style is the same in all the pieces, we do not feel it is necessary to comment about each one. However, we will list them in our usual format so that you can write for free copies if you wish.

One more suggestion: don't let the ranges, or what seem to be difficult harmonic progressions, discourage you from using these selections in your glee clubs. For many years we had a high school chorus of all freshmen boys, and after they were able to learn the first one, others came remarkably quick. This is fun music, and with it you can teach part accuracy and part security with surprising speed.

Now, onto the swipes, switches, and swells. Oh yes, except for the books, you can get FREE COPIES by writing the publisher and mentioning this column. Here's the list:

1. *HOME (When Shadows Fall)*. TTBB a cappella, by Steeden and Clarkson, arranged by Sherry Brown. Octavo #35, Barbershop Songs For Men Series; Published by Mills Music, 1619 Broadway, New York, New York 10019, at 25¢.

Write to Don Malin at Mills Music for a copy. He's Education Director and will give you all the help you may need.

2. *MARGIE*, TTBB a cappella by Conrad and Robinson, arranged by Bob Meyer, Octavo #29, Barbershop Songs For Men Series; Published by Fred Fisher Music Company, Inc., 1619 Broadway, New York, New York 10019, at 25¢.

One of the few publishers we don't know. The arrangement is a honey, easy and not overarranged. In this case, we hope

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the publisher will oblige with a perusal copy.

3. *OH WHAT A PAL WAS MARY*, by Pete Wendling, TTBB a cappella, arranged by SPEBSQSA Arranger's Class. Octavo #36 Barbershop Songs For Men Series; Published by Mills Music Inc., 1619 Broadway, New York, New York 10019, at 25¢.

4. *SOMEBODY STOLE MY GAL*, TTBB a cappella by Leo Wood, arranged by Chuck Brooks. Octavo #30, Barbershop Songs For Men Series; Published by Robbins Music Corporation, 1540 Broadway, New York, New York 10036, at 25¢.

5. *THE SUNSHINE OF YOUR SMILE*, TTBB a cappella by Ray and Cooke, arranged by Willis Dickema. Octavo #31, Barbershop Songs For Men Series; Published by Harms, Inc. 488 Madison Avenue, New York, New York 10022, at 25¢.

Willis Dickema is just about the best arranger of barbershop music in the business. This is a real schmalzter.

6. *I LOVE MY BABY (My Baby Loves Me)*, TTBB a cappella by Green and Warren, arranged by Arranging Class SPEBSQSA, Octavo #39, Barbershop Songs For Men Series; Published by Shapiro, Bernstein & Company, Inc., 666 Fifth Avenue, New York, New York, 10019, at 25¢.

Write to Ben Hoagland, Educational Director, if you want more of this type of material from this publisher. Mr. Hoagland knows the field, and he's the kind of guy who will walk that extra mile for you.

7. *I WISH I HAD MY OLD GAL BACK AGAIN*, TTBB a cappella by Ager and Pollack, arranged by SPEBSQSA Arranging Class. Octavo #38, Barbershop Songs For Men Series; Published by Advanced Music Corporation, 488 Madison Avenue, New York, New York 10022, at 25¢.

8. *ROCK-A-BYE YOUR BABY WITH A DIXIE MELODY*, TTBB a cappella, by Lewis, Young, and Schwartz, arranged by Bob Loose. Octavo #32, Barbershop Songs For Men Series;

Published by Mills Music, Inc., 1619 Broadway, New York, New York 10019, at 25¢.

9. *WHEN MY SUGAR WALKS DOWN THE STREET*, TTBB a cappella, by Austin, McHugh, and Mills, arranged by SPEBSQSA Arranging Class, Octavo #37, Barbershop Songs For Men Series; Published by Mills Music, Inc., 1619 Broadway, New York, New York 10019, at 25¢.

10. *ARE YOU LONESOME TONIGHT?*, TTBB a cappella, by Turk and Handman, Arranged by SPEBSQSA Arranging Class, Octavo #34; Published by Cromwell Music, Inc., 151 West 46th Street, Suite 200, New York, New York 10036, at 25¢.

Here is another publisher we don't know. But we'll bet they are interested in having you see a copy of this excellent arrangement.

11. *ILL BE WALKIN' WITH MY HONEY*, TTBB a cappella, by Kaye and Medoff, arranged by Morris Reclor, Octavo #33, Barbershop Songs For Men Series; Published by Republic Music Corporation, 1619 Broadway, New York, New York 10019, at 25¢.

Books

Barbershop books are also available in good quantity. We are particularly impressed with recent editions published by EDWIN H. MORRIS & COMPANY, INC., 31 West 54th Street, New York, New York 10019. We suggest that you write to Mr. Sol Reiner, Educational Director, and request brochures and other information about these excellent publications. They won't send you a free book, of course, but Mr. Reiner will help you; we'll make book on that!

Edwin H. Morris & Company, Inc. also publishes a number of books for the SWEET ADELINES.

Next Month: Long Hair TTBB's.

Area Counselor Reports on 6,000 Mile Chapter Visit

By George E. Dohn, Area Counselor,
3520 Domich Way, Sacramento, Calif. - 95821

Far Western District Barbershoppers bid George Dohn and wife, Helen (seated), Bon Voyage in the Aloha Room at San Francisco's Air Terminal as they embarked on their Hawaiian Chapter visit. Standing l to r are: Don Redlingshafer (Berkeley), FWD Vice President Bill Bennett (Sacramento), Wally DeWaal (San Francisco), and Rollie Lunde (Eden-Hayward).

The correct spelling of "hospitality" is "THE ALOHA CHAPTER". The only way to find out how true that is is to visit them.

We have just returned from the longest Area Counselor visit in the history of our Society—approximately 6,000 miles—from Sacramento, California, to Oahu (Honolulu) and back. Words alone cannot convey the thrills of our visit to the Aloha Chapter in their Pacific Paradise. However, we'll try to give you an idea of what you might expect should YOU decide to enjoy a HARMONY HOLIDAY yourself.

It all started back in October at the Sacramento convention. A large jar was available for contributions to a FWD project which was to be announced later. This writer had no knowledge of District plans at that time as we made our contribution and gently urged others to do the same. We first learned of our coming trip on February 10 when FWD Vice President Bill



Shown left are members of the Aloha Chapter who met the Dohns at the Honolulu Airport

Bennett walked into our office with: "How soon can you leave for Hawaii?" After he explained and we recovered from the shock we went to work on the answer which really didn't take too long. Wife Helen was equally shocked but actually ready ahead of me. That reminds me. Lest there be misunderstandings, the Far Western District paid ONLY this reporter's transportation and photographic expense. (Editors Note: Helen's expenses came from generous George.)

On the big morning Bennett and his wife, Louise, took us to San Francisco to catch our plane. We were met there by Barbershoppers from Berkeley, Sacramento, Eden-Hayward and San Francisco. Tom King took pics as Don Redlingshafer, Bill Bennett, Wally DeWaal and Rollie Lunde harmonized for us and everyone in the Aloha Room.

Soon we were in the air and Honolulu bound. Our arrival in Aloha land was heralded by the best people in the world—Barbershoppers. Hundred of travelers marvelled at the big sign that greeted us, the load of leis that practically gave us fallen arches and the fine barbershop harmony that filled the air.

Renewing old friendships and making new ones went on between songs and picture taking until Bud and Nancy Thompson drove us to their home which was to be our home-away-



Unidentified members of the Aloha Chapter Board are shown right as they entered Trader Vic's where a luncheon meeting was held.

from-home for the week. And before we forget, we must make a personal comment about the Thompsons. We've met thousands of Barbershoppers, but none we've liked more than these two. Nor have we met any group that could top the hospitality and friendship of the Aloha Chapter. Obviously it's a way of life with our Hawaiian friends.

Aloha Chapter members, who are also members of the Kaneboe Yacht Club, had a party for Barbershoppers and their families on Sunday afternoon and evening—and it was great! Woodshedding, listening to the TIKI-TONES, sailing, visiting and eating in a completely relaxed atmosphere allowed their Area Counselor time to meet and talk with most of the officers individually and informally. Member Dr. John Knight arrived by boat, along with an 81 pound marlin he'd landed that afternoon.

On Monday Bill Joer took us to a radio station in Honolulu where he tapes a half-hour barbershopping show every week for Saturday afternoon release. In between records by the "Sidewinders", we presented the story of our great Society and got in a few plugs for the Aloha Chapter and their coming show.

We had dinner Monday evening in the home of Aloha Chapter President Dave Walker and his lovely wife, Meredith. Sure we talked some business; but the fun and friendship of the visit were the really important things.

Tuesday was a "snapper". Snapping pictures, that is. We attended the Kodak Hula Show which includes demonstrations of hula and Tahitian dances as well as educational features, such as the preparation of poi and how to climb coconut trees, etc. (Editors Note: Can't you imagine George climbing a coconut tree?)



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We met the Aloha Chapter Tuesday night, and what a chapter it is! They have 57 members and (being conservative) that means 56 or more good voices and about 55 outstanding ones. How they do harmonize! Director Bob Gaffney is both an outstanding musician and a highly qualified director. We'll never forget the thrill of putting on our version of a Bob Johnson "You, Too, Can Read Music" session. This, without doubt, was the big moment of the trip for us—those harmonizers thrilled us through and through!

On Wednesday morning Bud Thompson took us to Radio Station KLKI, Kailua, where "Stu" Allen played "Sidewinders" records and interviewed both of us. We went from there to Trader Vic's where the Chapter Board held a luncheon meeting (accepting applications for three new members) and then across the street to the Honolulu International Center Concert Hall to make final decisions on staging their show. Just a word about their show here. This is one of the most beautiful and acoustically perfect auditoriums in the world—designed by the only Barbershopper in the world with two brothers (Charles and Arthur Merrill) who are Past International Presidents of the Society. He, Bill Merrill, was with us and we later had a most enjoyable visit in his home.

Dinner with Bill and Sandy Joor on Thursday climaxed a day of sight-seeing that lasted until we had to leave to attend a special Board and Chapter meeting.

During the Board Meeting we used the 35mm color cartoon slides for what (for want of better terminology) could be called a Chapter Officers' Training Seminar. After more of the chapter arrived we gave the PMA (Positive Mental Attitude) membership plan pitch that has worked so successfully in many chapters. We predict these enthusiastic Aloha members will put it to work in their chapter and get the desired results.

Dinner Friday night was at the home of Bob and Patti Short, along with Bud and Nancy Thompson. Bob is bass of the "Tiki-

Tones" who expect to enter FWD competition in Phoenix this fall. Bob and Patti, as well as all others we've mentioned, must share the blame for the six pounds we gained during the week. Their food was just too delicious to even try to resist.

Bud and Nancy took us on a trip around the island on Saturday, giving us an opportunity to take in sights we had missed during the week.

As the end of the week drew near, we had to begin thinking about our departure. It had been an exciting, fun-packed week and surely one that will live in our memories for life.

We haven't been able to write or show you a tenth of what we did and saw. You'll have to experience it for yourself—and the HARMONY HOLIDAY HAWAII tour is the bargain you've been waiting for.

(Editor's note: See inside back cover of the January-February, 1965 HARMONIZER for complete Harmony Holiday Tour information.)

The first four Barbershoppers on hand to see the Dohms off were (l to r) Bud Thompson, Dave Walker, Bill Lathouse and Bill Joor. As others arrived the leis continued to mount. No wonder it was difficult to say goodbye to these friends in our great Aloha Chapter.



CONVENTIONALLY SPEAKING

A PROGRESS REPORT

By Jerry Girard, 25 Cedar Road,
Medford, Massachusetts

June is beginning to look like a herd of stampeding elephants bearing down on us, and though there are times when a feeling of awe comes over us at what we've accomplished up to now, there are also times when panic is the predominant emotion, especially when we consider the sheer gall of a bunch of amateurs taking on an International Convention. That's when it seems most certain that we're all going to be trampled to death.

Nevertheless, we *are* making progress and when Chuck Snyder and Hugh Ingraham came into town April 19 they weren't too displeased at the way things are shaping up. We've come a long way since that dim, distant day when General Chairman Warren McCully and then District President Don Dobson went to Texas and won us the right to host an International Convention.

A million loose ends have yet to be tied together, but, in general, all the major events of the biggest week in Boston's and the Northeastern District's barbershopping history are pretty securely nailed down. Only that million or so previously mentioned loose ends have to be taken care of. When they are, we can stand around for a few minutes congratulating each other. Then we can collapse.

PATRIOT'S DAY MEETING

The Steering Committee, Sub-committee Chairmen and other interested parties gathered on April 19 at the Starler-Hilton in Boston. That was the 190th anniversary of the day Paul Revere made it to Concord on that famous horse of his and Snyder and Ingraham, a couple of latter-day "Reveres", rode into Boston to see that we too are prepared for visitors. Among other things, they heard reports of committee progress, saw lists of personnel, and disseminated information and set prices on special events so tickets for each could be printed for distribution.

TICKET SITUATION TIGHT

Unless you happen to know a friendly ticket scalper, your chances of getting auditorium seats for the competitions are pretty slight. You can, however, still get closed-circuit TV registrations. The TV set-up will be right next door in the Sheraton-Boston's Grand Ballroom and the special effects, multiple viewpoints and camera close-ups make the idea attractive and as one of those TV ads claim, "It's the next best thing to being there."

SPECIAL EVENTS

Monday's all-day outing and clambake will be something to see and remember. There will be golfing, boating, swimming, sightseeing, and eating of course, all of it planned for your pleasure by host Marblehead, Mass. and Chairman Dick Ellenberger.

Tuesday's highlight will be the harbor cruise on the *New Bos-*

ton in the evening. A fireboat is scheduled to put on a show for Barbershoppers soon after the cruise ship leaves Rowe's Wharf on her three-hour jaunt. This event will be hosted by Canton, Mass., under Joe Flannery's supervision.

Wednesday's Past Champion Show is the greatest bargain ever offered a Barbershopper. For only \$3.00 he will be entertained by the most exciting and distinguished quartets ever to be assembled on one stage. Just imagine, if you can, the singing thrills that will be produced by this array of talent: the *Gay Notes*, *Confederates*, *Schmitt Brothers*, *Evans Quartet*, *Sun Tones*, *Town and Country Four*, *Sidewinders* and our own Convention Chorus, the *New Bostonians*.

(Editor's note: Tickets for this spectacular show are now on sale and can be purchased from International Headquarters. Boston barbershop fans, anxious to hear their favorite harmony in the new War Memorial Auditorium, will "gobble up" the tickets after they go on sale there June 1st. Better get your order in now!)

Friday's Harmony Daze, according to Chairman Art Dearing, will boast the talent of several champion choruses, including NED's *New Yorkers*, M-AD's *Dapper Dads*, Central States' *Pony Expressmen*, Michigan champions from Detroit, and the Rochester, New York chorus representing Seneca Land.

Saturday's Street Parade grows longer with promises of floats from Marblehead, Reading, Canton and the East York Barbershoppers from the frozen wilds of Ontario!

AND THAT'S NOT ALL

As if the week weren't already packed with enough barbershop thrills to last any man a year, those spearheading the Boston affair are still trying to squeeze in a few more.

The latest scoop is that the New Bostonians Chorus and a quartet (we hope the "Sidewinders" can make it) will appear with Arthur Fiedler and the Boston "Pops" Symphony Orchestra on Sunday evening, June 20th.

Tickets should be ordered directly from The Boston "Pops" Symphony Orchestra, Symphony Hall, Boston, Mass. Prices are \$4.00, \$3.00, \$2.50, and \$2.00.

Radio coverage of the Saturday night finals has already been arranged with ABC, and NBC's "Monitor" has expressed considerable interest in doing something on the convention.

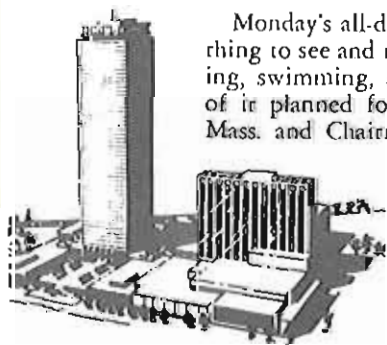
THREE DISTRICTS ANNOUNCE QUALIFIERS

As of this writing, three districts—Dixie, Mid-Atlantic and Ontario have completed their International Preliminary Contests and chosen their quarters for Boston.

Mid-Atlantic, the Society's largest District, has six qualifiers. They are the *Easternaires*, *Hallmarks*, *Main Street Four*, *Oriole Four*, *Townsmen*, *York-Aires* with the *Checkmates* as alternates.

Way down South in Dixie two quartets were qualified: the *Dignitaries* from Knoxville, and from Greensboro, North Carolina, the *Southern Aristocrats*. Alternates are the *Harmony Grits* from Atlanta.

Ontario will be represented by the *Hometowners* and *Night-hawks*; the *Rhythm Counts* are alternates.



1965 INTERNATIONAL CONVENTION
BOSTON, MASS. JUNE 22 - 26

SCHEDULE OF EVENTS — BOSTON, MASSACHUSETTS

27TH INTERNATIONAL CONVENTION AND CONTESTS

GENERAL INFORMATION*

Convention Office—Mon. morning, June 21 thru Sun. afternoon, June 27—Andover Room, Third Floor.
 Registration Headquarters—Tues. noon, June 22 thru Sat. noon, June 26—Constitution Room, Second Floor.
 Ladies Hospitality—Tues. noon, June 22 thru Sat. noon, June 26—Hampton Room, Third Floor.
 Barber-Teens Headquarters—Wed., June 23 thru Sat. midnight, June 26—Fairfax Room, Third Floor.
 Newsroom—Tues. noon, June 22 thru Sat. June 26—Exeter Room, Third Floor.
 Quartet and Chorus Aides—Wed., June 23 thru Sat., June 26—Constitution Room, Second Floor.
 Chorditorium—Wed. evening, June 23 thru Sat. evening, June 26—Grand Ballroom, Second Floor.

FUNCTION SCHEDULE*

Family Outing—Mon., June 21—Marblehead.
 Executive Committee Meeting—Tues., June 22, 9 A.M., President's Suite.
 District Presidents' Conference—Tues., June 22, 9:30 A.M.—Clarendon Room, Third Floor.
 International Board Meeting—Wed., June 23, 9 A.M.—Commonwealth Room, Third Floor.
 Special Boston Bus Tours, "Freedom Trail" walking tours—Wed., June 23, All Day.
 Past Champions Show—Wed., June 23, 8 P.M.—War Memorial Auditorium.
 Barber-Teens Beach Trip—Thurs., June 24, All Day—Nantasket Beach.
 International C & J Committee Meeting—Thurs., June 24, 9 A.M.—Kent Room, Third Floor.
 Judges Briefing Luncheon—Thurs., June 24, 11:30 A.M.—Jefferson Room, Third Floor.

Quartet Quarter-Finals #1—Thurs., June 24, 1:30 P.M.—War Memorial Auditorium.
 Quartet Quarter-Finals #2—Thurs., June 24, 8 P.M.—War Memorial Auditorium.
 PROBE Conference—Fri., June 25, 9 A.M.—Commonwealth Room, Third Floor.
 Decrepits Meeting—Fri., June 25, 10 A.M.—Clarendon Room, Third Floor.
 Decrepits Luncheon—Fri., June 25, 12 Noon—Dalton Room, Third Floor.
 Decrepits Meeting—Fri., June 25, 10 A.M., Kent Room, Third Floor.
 Decrepits Luncheon—Fri., June 25, 12 Noon—Jefferson Room, Third Floor.
 "Harmony Daze"—Fri., June 25, 12 Noon—Downtown Boston.
 Quartet Jamboree—Fri., June 25, 1:30 P.M.—War Memorial Auditorium.
 APIC Dinner and Meeting—Fri., June 25, 5:30 P.M.—Kent Room, Third Floor.
 Quartet Semi-Finals—Fri., June 25, 8 P.M.—War Memorial Auditorium.
 Street Parade—Sat. June 26, 9 A.M.—Downtown Boston.
 Ladies Brunch—Sat., June 26, 11 A.M.—Room 174, War Memorial Auditorium.
 Mens Luncheon—Sat., June 26, 11 A.M.—Room 214, War Memorial Auditorium.
 Chorus Contest—Sat., June 26, 1:30 P.M.—War Memorial Auditorium.
 Quartet Finals—Sat., June 26, 8 P.M.—War Memorial Auditorium.
 Coffee and Rolls—Sun., June 27, 8 A.M. thru 12 Noon—Constitution Room, Second Floor.
 * All events in the Sheraton-Boston Hotel unless otherwise indicated.
 ** Closed-circuit telecast simultaneously in Grand Ballroom, Sheraton-Boston Hotel.

FACTS ABOUT TRAVEL TO BOSTON, MASSACHUSETTS

| TO BOSTON From: | Highway Mileage | Time Hours | VIA AIRLINES | | VIA RAILROAD | |
|-----------------------|--------------------|---------------|--------------|----------|--------------|----------------|
| | | | Group | Tourist | Hours | First Class |
| Atlanta, Georgia | 1,986 | 3 | | \$118.80 | 24 | \$115.17 |
| Birmingham, Ala. | 1,209 | 5 | | \$130.00 | 26 | \$126.12 |
| Buffalo, New York | 459 | 1½ | | \$ 49.90 | 10 | \$ 74.51 |
| Calgary, Alberta | 2,694 | 7 | | \$251.80 | 32 | \$215.00 |
| Chicago, Illinois | 994 | 2½ | \$ 90.85* | \$401.70 | 20 | \$146.67 |
| Cleveland, Ohio | 651 | 1½ | | \$ 70.60 | 15 | \$ 99.48 |
| Dallas, Texas | 1,818 | 4½ | | \$181.40 | 44 | \$212.00 |
| Denver, Colorado | 1,984 | 5½ | \$167.95* | \$204.50 | 36½ | \$218.62 |
| Detroit, Michigan | 716 | 3 | | \$ 72.60 | 16 | \$107.90 |
| Indianapolis, Ind. | 925 | 4 | | \$ 92.00 | 23 | \$138.97 |
| Kansas City, Missouri | 1,414 | 4 | \$125.40* | \$147.80 | 27 | \$178.57 |
| Los Angeles, Calif. | 3,049 | 6 | \$245.10* | \$304.50 | 62½ | \$286.12 |
| Louisville, Ky. | 966 | 4 | | \$101.00 | 25 | \$143.93 |
| Miami, Florida | 1,552 | 2½ | | \$163.40 | 31 | \$154.87 |
| Minneapolis, Minn. | 1,417 | 4½ | | \$133.50 | 28 | \$174.97 |
| New York, N.Y. | 217 | 1 | | \$ 29.10 | 5 | \$ 27.70 |
| Oklahoma City, Okla. | 1,693 | 7½ | \$145.35* | \$162.00 | 37 | \$205.00 |
| Omaha, Neb. | 1,464 | 4½ | | \$150.20 | 28½ | \$181.27 |
| Philadelphia, Pa. | 305 | 1 | | \$ 40.90 | 6½ | \$ 42.98 |
| Phoenix, Arizona | 2,679 | 7 | \$217.95* | \$271.20 | 61 | \$275.00 |
| Pittsburgh, Pa. | 576 | 1½ | | \$ 67.20 | 12½ | \$ 91.45 |
| Portland, Oregon | 3,194 | 8½ | \$249.30* | \$304.50 | 62 | \$273.47 |
| San Francisco, Calif. | 3,180 | 6 | \$245.10* | \$304.50 | 63 | \$286.12 |
| Seattle, Wash. | 3,108 | 8½ | \$249.30* | \$304.50 | 66 | \$273.47 |
| St. Louis, Mo. | 1,165 | 3½ | \$108.30* | \$125.00 | 27 | \$166.97 |

* Group fares require only minimum of 10 persons. Minimum stay 7 days—maximum stay 30 days, in addition to date of departure. Fares quoted in this column are from home city to Boston and return via New York, with New York stop-over allowed. Contact Garber's Travel Service, 1406 Beacon Street, Brookline, Mass. for further information.

RAILROAD: Fares quoted are round trip; pullman or special accommodations extra.

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

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

INTERNATIONAL CONVENTION TV REGISTRATION ORDER BLANK

Date _____

International Headquarters
 S.P.E.B.S.Q.S.A., Inc.
 Box 670, Kenosha, Wisconsin 53141

Gentlemen:

Enclosed is check for \$_____ for which please issue

_____ Adult Convention Registration at \$15.00 each and

_____ Junior Convention Registration (age 18 and under) at \$5.00 each, for myself and my party for the Twenty-Seventh Annual Convention and International Contests at Boston, Massachusetts on June 22-26, 1965. I understand that the registration fee includes a closed-circuit TV registration to view Quartet-Finals No. 1 and 2, the Jamboree, the Semi-Finals, the Chorus Contest, and the Finals Contest; a registration badge and a souvenir program. I clearly understand that registrations are transferable but *not* redeemable.

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ADDRESS _____

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Make check Payable to "SPEBSQSA"

For convention housing, use the Application form from the January HARMONIZER, or check here ☐ and we will mail you a copy. No requests will be honored unless they are submitted on the "Application for Housing" form.

The "Border Chorders"--Before and After

By Past International President Lou Laurel,
465 Walter Lane, El Paso, Texas

El Paso's reign as champs is fast coming to an end. You know, it doesn't seem possible (or fair) that this year, the greatest in our history, should leave us so soon. Although winning the championship helped to make it our big year, we cannot forget the tremendous enthusiastic spirit of our members, the sheer enjoyment of singing well together, the fun at all of our meetings, the capable leadership of Past President Burt Johnson, current President Jack Reed and other officers, and the many, many public performances during the past twelve months. All these things have made this truly a banner year for us.

We have been asked many times, "what does it take to develop a top-flight chorus, and how did we prepare ourselves to win in San Antonio?" Frankly, there is no simple answer. I'm sure many chorus directors in our Society are much more qualified than I to give this answer. I can only tell how we tackled the job, hoping someone may find some value in our plan that can be of help to them.

Probably the most important thing we did immediately after qualifying for San Antonio was to establish in the mind of every member a positive mental attitude: we *could* win the International chorus contest if we wanted to badly enough. We knew we had been through a tough competition but an even tougher one faced us. However, each man convinced himself we could go on to win the big one and, as a result, everyone assumed a personal responsibility to do his part toward attaining this goal. We, therefore, became a team right from the start.

The next big job was mine. It was necessary to analyze our weaknesses and take immediate steps to correct them. We knew we had to strengthen our lead and bass sections for a better balance, and had to correct certain chronic problems dealing with pitch, tone placement and vowel formations. Bad habits had to be changed to give us a fuller, richer sound. We started working on this last January.

It was also my responsibility to select the songs we would perform in San Antonio, and here I gambled, as the two songs used had never been performed by a barbershop chorus or quartet, and were virtually unknown. Fortunately, we came up with a couple of terrific numbers which scored very well for us. It was certainly refreshing to us (and, we hope, to the audience) to present something original.

To those who are familiar with our style of presentation, it will come as no surprise that stage presence was an important factor in finalizing our choice of contest songs. We are fortunate in having an active stage presence judge in our chorus, Bill Spooner, who helped us perfect the choreography created by Jack Reed, a Barbershopper simply crazy with

ideas on staging. Jack spent many hours analyzing the songs and came up with a complete "production package" in which everything we did had a specific meaning. The result was a complete story presentation the entire time we were on the stage.

Now it was just a matter of working all these things to perfection. How to keep this work from becoming monotonous and dull was certainly challenging. However, I believe our approach to this solved the problem. Instead of rehearsing two songs over and over every week, we decided to learn five brand new songs, and use the techniques we were developing on our contest songs on all of them. This kept our rehearsals interesting and, at the same time, we enlarged our repertoire. We realized we were facing 14 great choruses and knew we had to be at our very peak when we competed. It was necessary, therefore, to pace the chorus throughout our several weeks of rehearsal so that we wouldn't reach our peak too soon. Fortunately, we hit our peak as planned. We did the best we were capable of doing on that eventful Saturday afternoon. The rest is history.

How have the "Border Chorders" enjoyed their championship? We have never experienced such enthusiasm among our members, nor had so much fun attending chapter meetings as during the past year. We were forewarned to look for a big let-down after the "newness" of being champs wore off. This certainly has not been the case. Attendance at meetings has averaged between 50 and 55; we have been able to work on new material and keep our singing interest high. Requests for public appearances have never been so great. We have conscientiously tried to honor all of them in appreciation of the splendid support given us by our community.

Probably the most important engagements the chorus participated in were two 30-minute television programs sponsored by El Paso's NBC and CBS outlets. Through this medium we were able to bring barbershop harmony to thousands of people in the Southwest. The response, as evidenced by the many letters and phone calls received by both stations, was tremendous. It was at one of these events that the city of El Paso, through its mayor, honored the "Border Chorders" for bringing international recognition to our city. Proper awards were presented and are now displayed alongside our chorus trophies.

In January the chorus sang for the annual banquet of the El Paso Chamber of Commerce which was attended by Texas Governor John B. Connally. It was at this event that we were recognized and honored as the organization that did more for the city of El Paso than any other group.

Being located on the far western tip of Texas, with nothing



El Paso Director Lou Laurel with Landino and ASCAP trophies. Incidentally, the idea of using the picture full-size was ours, not Lou's.

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but jack rabbits and cactus for miles and miles around us, we do not have the opportunity to carry out many inter-chapter visits. However, we were invited by the Tucson, Arizona Chapter to appear on their parade. On March 20th 52 "Border Chorders" and 32 wives boarded a bus and private automobiles for a wonderful singing week-end during which we sang to a wildly cheering audience at their show and afterglow. As part of the welcoming activities, we were stopped on the outskirts of Tucson by police who claimed we had failed to properly declare our Mexican attire. They proceeded to escort us to "jail" for further investigation. We ended up at the "Tucson Inn" where our hosts were waiting to greet us.

The "Border Chorders", in addition to numerous local appearances before civic and business organizations, have also staged complete shows at military installations and theaters at Ft. Bliss, White Sands Missile Range, William Beaumont General Hospital and various U.S.O.'s in the area.

Yes, it's been a busy year, but we've enjoyed every minute of it. As previously stated, our success came as a result of team effort and entire chapter participation. We encourage and urge all our members to sing with us at all engagements. Therefore, newer members enjoy barbershopping the same as the more experienced. We are especially blessed to have enthusiastic and sympathetic wives. They are our greatest boosters, as evidenced by the large, distinctively dressed group that cheered us at the International contest.

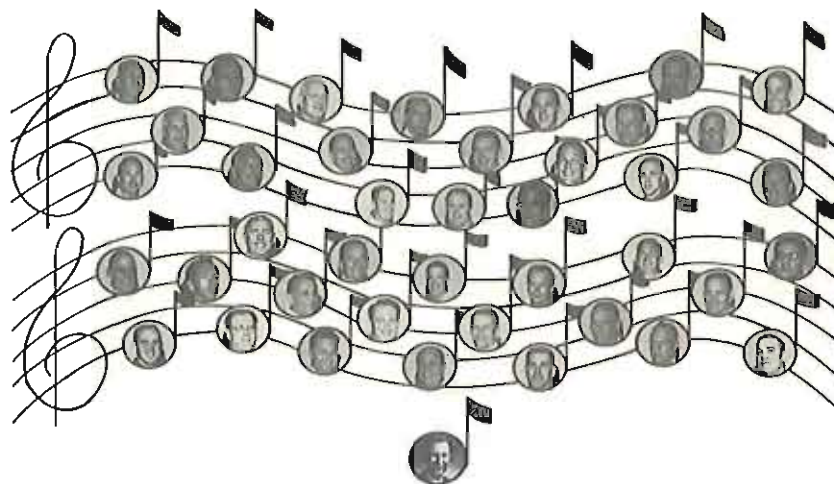
Sure, we have problems, but none so great that can't be solved by bustin' a chord with a grand bunch of guys. It's great to be a champion, but most important, it's great to be a Barbershopper!



Part of the "Border Chorder" entourage as they prepared to leave Tucson, Arizona after appearing as featured guests on the Tucson show.



"Border Chorders" are shown above during a 30 minute program televised from Rln Road overlooking El Paso. The program was carried by KTSM, local NBC affiliate.



LEXINGTON, KENTUCKY — 1964 SOCIETY BANNER CHAPTER

Hard Work and Enthusiasm Paid Off

By Alden "Doc" Scoggin, President, Lexington, Ky., "Blue Grass Choraliers" Chapter

There is a law in nature which says "a thing must progress or regress; it cannot remain dormant." And when a thing begins to die it is much more difficult to revive it than it is to keep it alive in the first place. Such is often the case with barbershop chapters. It almost was with Lexington.

Most of the last four years (this chapter is four years old) our chapter maintained just enough members to keep it alive. Attendance was never as high as it should have been (is it ever?) and we reached a stagnant or dormant stage in our existence.

Under the direction of John Heaton, our chapter competed and placed well; we produced a few charity shows, sang in nearby towns for various groups and put on annual shows that were never very profitable. It always seemed there were too few members to sell ads for the program and show tickets.

When John moved to another city the chapter was left without a director. Soon, however, Dick Payne joined us from Mobile as chorus director. Despite his best efforts membership remained at about 25; attendance was poor and enthusiasm was ebbing. Often only ten showed up for a rehearsal.

In the fall of '63, after our annual show, attendance fell off to the danger point. Some thought it was the usual "after-show" let down, but that let down continued through the winter and we were on the verge of throwing in the towel and calling it quits as a chapter. Several meeting nights during that "winter of our discontent" we had only four people on hand for rehearsal. These four, none-the-less, tried to act as enthusiastic as though they were 100-strong. We sang all the stuff we knew with each man singing different parts. We gained a little in attendance but on several nights we had more guests than members. Something had to be done.

First of all, we reinstated the chapter bulletin as a weekly publication and started a hard-hitting campaign to improve attendance and attract guests. We stressed the necessity of bringing guests on a repeating basis for the sole purpose of membership increase (and survival).

New officers were elected—even though we did not actually have a legal quorum. Joe Hurn became President; Dan Capps, Treasurer; and Alden Scoggin, Secretary. Under the new leadership we did several package shows and saw our finances move to the black side of the ledger. Our board of directors started regular monthly meetings; chapter meetings became more interesting as we used some of the tools provided by International to plan entertaining meetings; enthusiasm picked up and so did attendance. We always invited people we sang for to come as guests; we sought individually for new guests and followed through to see many of them become members. We went after men who had previously been members and managed to get

many back into the fold. With each new member our potential grew. Several men in our chapter became "men of note" and some, more than once.

About this time Bill Benner, one of the Society's great barbershop directors (directed the 1962 International Champion Thoroughbreds from Louisville, Ky.), came into our midst and took over the directing chores. This was another shot in the arm that brought additional "old" men back to the chapter. Nothing could stop our momentum now.

We put on several special guest nights. We held ladies' nights and had a picnic outing for members and their families. This brought about good fellowship and raised our enthusiasm. Additional efforts to get more publicity in our local paper, radio and TV stations were well received. One radio station did remote broadcasts from our practice session on several occasions. A "man on the street" interviewed us about barbershopping. The "Dukes of Harmony", current Cardinal District Champions, did much to assist us in our "selling" efforts. We have always been proud to have this quarter in our chapter and are appreciative of their efforts to help us through our low period.

It is difficult to try to analyze any one, two or three things we did to gain ground membership-wise. From the gloomy days of the winter of '63, when only a handful showed up for rehearsals, to the end of '64, when we became International's "Banner Chapter", and the District Banner Chapter as well, we more than doubled our membership.

But again, it is difficult to look back and say just what worked, for so many things were done by so many fine Barbershoppers in the Blue Grass Choraliers Chapter. Under Joe Hurn's capable leadership our members took hold and we grew. Yes, we planned it, worked, and it didn't happen as a "streak of luck"; but to re-construct the plan would be a task this writer would not care to undertake.

There is no easy solution to offer chapters struggling as ours did. Decide what you want, get to work and stick with it. Do whatever you do with enthusiasm, for even the largest chapters will wither and die without enthusiasm.

Finally, we had no thought of winning anything from International or the District. Few of us knew the awards existed. Our efforts were strictly selfish. We simply wanted more men to sing better harmony, to have more quartets, to be able to do more shows and sell more tickets and use a bigger auditorium. In short, we wanted a good chapter and a better chance to attain that top spot, "INTERNATIONAL CHORUS CHAMPIONS". In conclusion, the Blue Grass Choraliers Chapter of Lexington, Ky., has reached its first plateau. The Kentuckians Chorus is on the way-up!



More Groans About Tones

By Emmett Bossing, Harmony Accuracy Specialist,
6971 Oxford Drive, Huntington Beach, Calif. 92647

One of the foremost identifying characteristics of the barbershop style of singing is the clean ringing chord that results from a quartet or chorus that is singing a barbershop seventh with total accuracy. It is one of the distinctive characteristics that we must *ENCOURAGE* and *PRESERVE*.

Barbershoppers sing in the true diatonic scale, not the tempered scale of the piano. A technical explanation of the physics and mechanics involved may be found in the C&J Handbook or the Barbershop Craft Manual. For our purposes the Barbershopper needs only to know that an adjustment in pitch is necessary if perfect harmony is desired between two or more combination tones that we call chords. The flexibility of the human voice, coupled with a critical ear, enables an experienced Barbershopper to position his note to the exact pitch that will produce perfect harmony with three other voices. Some tones must be adjusted in pitch as much as 1/8 to 1/4 of a tone to properly lock-in and tune. Singers, who are accustomed to piano support, may not respond to the compelling influence that guides the Barbershopper to "lock-in" a chord. Constant practice will train your ear to make pitch adjustments automatically.

As Harmony Accuracy Judges, we are listening for successive chords that are "locked-in" (accurately tuned) from the instant of their utterance. Accurate tuning is accomplished chord by chord as we progress through a song in true relationship to the key note of the song (do). The three harmony parts adjust the pitch of their tones as required by the chord voicing, usually to the melody voice which sets the reference pitch to which most chords are tuned. Points are deducted for any tone which is off pitch. We particularly listen for:

1. Scooping—caused by adjusting the pitch after, instead of before, it is sung. This is particularly prevalent at, but not limited to, the beginning of phrases. Scooping can be corrected by thinking ahead of the pitch and mentally forming the vowel sound before singing it.
2. Tailing off and flattening at ends of phrases—caused by lack of breath support. This fault can be corrected by planning the phrasing so that plenty of breath remains, and by singing with confidence so that nervousness doesn't rob you of breath support.
3. Poor tuning in the first few lines of the song—caused by poor pitch-taking technique.
4. Flattening—there are 25 reasons for flattening, most prevalent of which are, lack of proper breath support, not realizing that the 3rd or 9th of any chord must tend to be sharpened (the reason why many tenors tend to sound flat), singing with the tone placement back in the throat instead of up near the front teeth, an untrained ear, and an improper mental attitude (stay alert

and keyed up). The Barbershop Craft Manual contains many good tips on correcting flattening.

5. Obvious gross pitch errors—hitting a wrong note.

6. Excessive vibrato causing untrue tones—due to improper singing techniques. Can be corrected with vocal exercises designed to control the vocal chords. We will accept a slight vibrato in the lead (enough to give color and quality) and an almost imperceptible amount of vibrato in the other voices.

In addition to the "locked-in" chord, we are listening for the distinctive "ring" produced by the amplification of overtones. Each tone, when sung properly with an open throat and proper tone placement, will produce overtones (harmonics). Since the "ring" of a chord is the reinforced overtones of the individual voices, it naturally follows that the more overtones in the individual voices, the stronger the "ring" of the chord. Of course this is true only when the voices are exactly in tune, each voice is producing the tone with the same placement, and the tone shapes (vowel sounds) are identical. You say then that we are talking about the basic principles of blend. This is correct. Just as it is impossible for a quartet or chorus to achieve perfect blend without matched tone placement and matched vowels, so it is impossible to "ring" a chord without these conditions. The "Barbershop Craft Manual" or "A Barbershopper and his Voice" are good sources for learning how to sing properly.

The amount of "ring" is also controlled by the particular chord and its voicing (reference—second edition of the "Reagan Clock System" with its ringability ratings). Good voice leading in an arrangement will affect the ease with which tones can be instantly tuned. Therefore, the arrangement plays a part in giving the contestant a high percentage of potentially ringable chords and a "singable" vehicle. Sloppy attacks and releases (VE category) can also affect the ring of chords. One or more voices out of balance will also affect the "ring" of a chord. In fact, a few chords must be sung "out of the cone" in order to achieve a "ring". Vigorous movements, inadequately rehearsed, can cause tone inaccuracy. Stage fright can cause problems in tuning mainly due to loss of breath and voice control. It follows then, that the "ring" of chords is only partly dependent on properly tuning the tones in that chord.

The Harmony Accuracy Judge, then, listens for the percentage of chords that are "locked-in" (accurately tuned) and "rung" (reinforcement and amplification of overtones). This evaluation gives the contestant a fidelity rating from which the number of points for the pitch errors is deducted to arrive at a final score.

Clean, accurate harmony doesn't just happen; it takes a lot of practice to make it "lock-in" and "ring".

Meet First Recipient of ...

"Lucky" is six years old. From the time of his premature birth, when he weighed 3 lbs. 2 oz., until his third birthday, he was the pet of his family, for he was born blind. Two older sisters and a younger brother thought of him as a very "special" brother. Then, almost overnight, he turned into a small demon, throwing temper tantrums and THINGS and emitting unintelligible jargon. Slowly a pall settled over the household. No longer were baby-sitters available and friends of parents and children alike became conspicuous by their absence. In desperation the parents searched for help to understand this child, and found he was not only blind, but had suffered insult to areas of the brain which must integrate for speech. Just a little over a year ago he was placed on training at the Institute of Logopedics.

As soon as "Lucky" learned to talk, he began to ask questions. His special education teacher remarks, "He's the most curious visually handicapped child I've ever known. He wants to know about everything all at once."

"Lucky" learns through his sense of touch. He learns the names of materials by feeling the difference in texture; he learns to count by feeling the number of pieces of material mounted on a board; and to tell the names of objects by their shapes. Recently he demanded of his teacher, "Help me SEE the holes in this net!"

Although he does not see color, he always demands to know the color, and remembers that the round, felt piece which is called an "apple" is red. "Lucky" has advanced so rapidly that he is now spending ONE hour a day in the Visually Handicapped classroom, and TWO hours a day in the sighted classroom. What the sighted members of his class see with their eyes, "Lucky" sees equally well with his hands.

WE SING ...

"Lucky's" success in learning to read and a half is a salute to his team of specialists working for him.

"We're working on learning to be quiet so his speech continues to improve. The problem is working on answering questions instead of asking questions."

COULD THIS BE A REVELATION?
A SHORT TIME AGO, UTTERED
IT COULD BE



Lucky"

Unified Service Project Funds

When "Lucky" responded so well to his program, the parents felt their problem was on the road to being solved. But with one problem met, another reared its ugly head. "Lucky's" father is a high school football coach whose salary is not altogether adequate to rear four normal children, let alone a multiple-handicapped child. "Lucky's" parents were forced to consider taking him home when, because of the multiple-handicaps, they were denied expected financial aid from other established funds . . . but,

BARBERSHOPPERS CAME TO THE RESCUE!

"Lucky" is going to stay until he reaches his optimum—which promises to be **JUST GREAT!**

Thus the nickname "LUCKY"



Physical fitness is a must for healthy, active boys. "Lucky" gets his exercise in physical education just like any other school boy. He is being taught to enter into as many group activities as his handicap allows. Even though he may never

THAT HE SHALL SPEAK!

"make" a basketball team, he will understand the game and may find enjoyment in attending games with his father. His coach says: "His familiarity with his surroundings continues to amaze. He has such a sense of direction that he knows to which side of the playground we're headed."

"Lucky" enjoys all the comforts of home in his "home away from home." His housemother substitutes for his mother and sees that he gets all the attention he needs, including discipline as necessary. His ten-year old "brother" is a real pal, but sibling rivalry exists at times, which is good—"Lucky" will be prepared to cope with his own brother when he goes home.

ng to talk in a short year
ck mind and the dedication of
im. Remarks from members of this

imes."

e is too much output; learning to listen to others."

them."

ON A LITTLE BOY WHO,
ONLY UNINTELLIGIBLE SOUNDS?
AND IS!





... golden threads appearing

The question as to what Frank Thorne might have thought of newer styles of woodshedding should not be too difficult to answer. He was a good musician and in his own quarter were men of the same caliber. We think Frank would approve of all the advances the Society has made in its musical stature. He and John Means were musicians and business men. They came along at just the right time in the Society's history.

Thus it has been since the night O. C. Cash and Rupert Hall placed their own golden threads on the loom of our history. Each year has found new threads of gold being added. The fabric widens as we go along and gradually spreads to encompass thirty thousand. It must someday accommodate 50,000. Not every golden thread will be recognized as we march on. Many who have done great things for us slip into place silently but have done their part to strengthen and beautify the path for us. The pity of a history of this kind is that so many cannot be singled out and given the credit due them. Time and space do not permit.

Many remember for instance—Charles Merrill, Past International President. The September, 1954 HARMONIZER, reported a speech of Merrill's containing the following: "What do we (Barbershoppers) have? We have this: the power to stir men's souls through the medium of music to a degree seldom, if at all, known elsewhere in the entire field of music. It is the medium of *participation music*." One sentence out of a speech—but it is the golden thread which supports our Society.

... we picked up the loose threads

While quartets were singing overseas, at home things had been grinding steadily along. From issue to issue the HARMONIZER was telling of events and personalities shaping new forms and patterns in our regal carpet. Let's look over some of them.

John Means brought out a portfolio for new chapter presidents. We issue a volume these days and hope the prexies will read it.

Sig Spaeth, member and musician, was deploring the use of songs without giving proper credit to composers. It is still a good idea . . . to give credit.

President Berney Simmer was asking for a return to "pure barbershop". This has popped up many a time and now we need a definition for "pure".

In December, 1954, the "Orphans" stepped from a plane in Albuquerque, New Mexico to meet a large, wildly cheering crowd. Their perplexity vanished when Adlai Stevenson stepped out from behind them and acknowledged the cheers!

The Board, at the mid-winter meeting of March, 1955, at Louisville, Kentucky decided there would be fourteen choruses in the contest and two could be from Canada.

One chorus from a district. No director to direct more than one chorus and no member in more than one chorus. (That sort of calmed the slippery pro who jumped from chapter to chapter.)

A committee was to be appointed to plan a Society-wide program to stimulate quartet singing among school-agers.

Plans for headquarters building were still a-drafting.

Registration fee for quartets went from \$1.00 to \$2.50!

Sig Spaeth picked up the bone tossed out by Deac Martin and was pleading for less intricate swipes and tags. Bud Arberg gave both of them an assist. It seemed that none of these fellows believed in coloratura tenors or leads.

In May of 1955 Berney Simmer and International Secretary Bob Hafer decided to find out if the Far Western and Evergreen Districts were really out there. They found both places green and teeming with activities. Bob even took in a bit of Canada both West and East. That was good for everyone.

The "Jungle-Aires" of Panama Canal Zone, flew 2089 miles to get to Dixie Preliminaries at Memphis, Tenn.

In June of 1955 Sigmund Spaeth resigned as a HARMONIZER contributing editor. It was his 70th birthday. He promised continued interest.

In the same month our musical stature rose with a "Balance and Blend" slide film that won a Recognition of Merit Certificate from The Film Council of America in the education category.

It was a year for recognition. Maurice Reagan, exponent of the clock system of chords and everybody's friend, was written up by Acker Petir, staff writer of the "Pittsburgh Press", under the title of "Mr. Barbershop Harmony."

Bob Hafer announced that, "ordinarily, parades and contests, staged by Society Chapters in the U.S., are exempt from Federal Admission Tax, providing annual exemption is sought." Headquarters reminds secretaries every year . . . and some still don't get it. History repeats itself?

The "Vikings", 1953 International Champions, decided to call it "enough." Press of business and other obligations demanded it.

Prof. Max Kaplin, of the University of Illinois, reported being thrilled at what he heard at our Washington Convention and Contests. He presented an analysis and sociologist's report on barbershopping and the "fanatics" perpetuating it.

Lie down on that couch you dominant 7ths.

... contests, meetings, the beach

At Miami, in 1955, three thousand Barbershoppers realized that Miami Beach is an experience . . . beyond description. The "Four Hearsemen" took the honors and the "Confederates" came in 2nd for the quartets. Janesville, Wisconsin, with D. Schuyler (Skid) Davies directing, came in first of ten competing choruses. Second place went to Rudy Harr's Michigan City, Indiana chorus followed by East York, Ontario.

The "Four-Tissimos" placed third followed by the "Air-Fours", the latter made up of enlisted men of the U.S. Air Force and members of Belleville, Illinois Chapter. The "Rhythm-aires" of Toronto, with a brand new baritone, took fifth.

Arthur Merrill became the new president, Rowland Davis, first vice president; from Schenectady and New York City respectively. Joe Lewis of Dallas, Texas was second vice president and Mark P. Roberts of Detroit, Michigan, treasurer.

Elected to two terms on the International Board were Homer

Aspy, South Pasadena, California; Calmer Browy, Madison, Wisconsin; Dwight Calkins, Spokane, Washington; William H. Hall, Miami, Florida; and Judge Luther Sletten, Minneapolis, Minnesota. John Salin, of New York, was elected to fill the unexpired term of Joe Lewis; Bob Hafer was reappointed International Secretary.

Once again the status of the chorus contest came up for discussion. Pros and cons came from all levels of the Society. The fact that four of the Society's districts were unable to finance a chorus entry because of the high cost of transportation opened up the subject, and the desirability and feasibility of such contests was hotly debated. In addition to the cost of transportation, housing and feeding such large groups, administrative problems connected with the handling of competing choruses had reached serious proportions. Solutions offered ranged from abolition of chorus contests at International level to Inter-District Contests. The Michigan District proposed four sectional chorus contests in order to qualify four choruses to compete with the host chapter which would automatically qualify. Funds raised at these four sectional contests would be used to help defray the expenses of the winning chorus to the International Convention.

Guess what?

The entire matter, by action of the International Board, was referred to the International Executive Committee for further study.

A second step was taken in the Society's Audio Visual Program when the International Board authorized a Voice Expression sound slide film. Profits from the Balance and Blend slide film, featuring the "Mid-States Four", were to be used for financing additional films.

A statement of policy regarding the Society's adoption of various eleemosynary projects was enunciated as follows:

"In view of certain projected undertakings within the Society, the activities of our chapters should, for the present at least, be confined to specific collaboration with other local groups in such events as community concerts, insitutions and civic charitable projects."

The existing requirement that a chapter must have 20 members to remain a charter was reaffirmed. The question was finally laid to rest with the opinion that any change in this rule should be in the direction of a greater, rather than reduced membership.

The year old program of collaboration with the Music Educators National Conference was gaining broader acceptance within both the Society and the ranks of the Conference. The Society's brochure entitled "A Music Educator's Introduction to Barbershop Harmony", had been fairly well distributed and favorably received. The Board approved plans to participate in the MENC 1956 meeting.

John Means' plans were working.

After conducting all that dry business, the delegates found Miami's hotels just right. The quarter contests went over everything though; even a few showers which dropped in to refresh everyone. A post-convention steamship trip closed one of the greatest of Society conventions.

The September, 1955 HARMONIZER reported that Munson Hinman, Salt Lake City, had informed theater men who wanted to promote movie house barbershop quartet contests that the Society would not sanction any commercial exploitation of "our amateur and non-profit hobby".

It was learned that Charley Schwab, tenor of the 1943 champions, "The Four Harmonizers", had died of a heart attack August 2nd.

December of 1955 saw the first of the Harmony Heritage Songs series on the way. This series of songs was made up of "oldies" in public domain.

The Hartford, Conn. Chapter passed the \$50,000 mark in raising funds for charity.

Andrew B. Sterling, lyricist of "Wair 'til the Sun Shines, Nellie", "Hello Ma Baby", "Meet Me in St. Louis", "My Old New Hampshire Home," died in Stamford, Conn. August 11 (1955).

All the while plans were being made for the annual convention to be held in Minneapolis, Minn.

... bring back those good old days

Attendance at any International Convention soon points up the fact that musical and administrative domination is the province of younger men. As far as the old timers are concerned, these men came into barbershopping late, some as late as 1956 and 1958, yet they quickly pushed to the fore in both talent and desire to serve.

Somehow it proves that a man can 'get there' without having started so far back, and that there is another route to barbershopping success other than twenty years of woodshedding.

Val Hicks, of Salt Lake City, Utah, is an example of the young, talented men who dominate much of our Society's programming and planning. Val is a short man in his thirties, blond, with a pleasant, smiling face and a very soft voice. He is not an easy man to know because he would rather answer a question by asking one, and this gentle, probing manner may be irritating to some. Such men should be listened to for they teach others how to think.

In the Society, where a sharp division exists between performers and teachers, Val Hicks is a teacher. He sang, in the past, in quartets, and has a fine voice, but he really sings very little today.

His primary role is teaching, and he is certainly qualified, being a category specialist in the arrangement category.

Val Hicks says: "I first became acquainted with barbershop in 1948, when I was in the 9th grade; I had just completed my junior high school. I had formed a quartet in the ninth grade and the glee club director told me that a group of barbershop singers was meeting at the Boys Club once a week and since I was interested in quartet singing I ought to drop around and visit them. So I did and this was my introduction to barbershopping, although I didn't become a Society member until about 1953. I always wanted to become an arranger and when I began my college training I enrolled in some music courses at the University of Utah Music Department."

He also studied under Dr. Alexander Shriner, who is the organist at the Salt Lake City Mormon Tabernacle, and Dr. Helen Forman, who teaches voice. Val then made a statement that should be absorbed through all the pores of those who wish to be top-flight Barbershoppers:

"I sought this training because I realized that before I could be an arranger or a quartet coach or judge or a chorus director I needed some formal musical background on which to build my barbershop knowledge." (The italics are ours.)

Val Hicks says his first success at arranging for a big time quartet was for the "West Coasters" in 1957 when they sang his arrangement of: "When I Leave the World Behind" at the International Contest and came in second. That particular version was put on one of the Medalist albums. Since then it has become fairly popular throughout the Society. He also arranged for the "Gala Lads" (International Champions, 1962) and the "Bay Town Four" (fourth place International Medalists, 1960 and 1961).

... ye who have eyes to read and ears to listen

Val had this to say about barbershop craft.

"I used to be very interested in barbershop craft, or the business of teaching Barbershoppers how to be better Barbershoppers. Now I hope that barbershop craft is a passing thing because it hasn't proven as valuable as we hoped it would be. Too many of us, including myself, have put a great deal of

emphasis on barbershop craft when the average chapter member didn't want it and doesn't need it. The men don't care; they couldn't care less what really makes a chord. The most important thing is that they're having fun with their singing and they feel a sense of musical achievement within their own chorus or quartet."

Did we hear a cheer from the Golden Agers?

Val Hicks again: "The contest and judging program has probably interested me the most. I started in 1954 and was certified in the winter of 1956. I became a member of the Far Western District Association Contest and Judging Committee and later became its chairman."

"I'm afraid, looking into the evolution of the barbershop style and the barbershop fun during the past twenty-five years, that within the next ten years the barbershop style will evolve even more, but it will be even less of what the old timers would call barbershop singing. We constantly have a crop of new men, young men who have known nothing but a certain musical sound from singers and records and big bands. One of the things that I personally notice is that we're getting away from the barbershop 7th chord (the dominant 7th) and we're singing another type of seventh chord called the minor seventh."

"In spite of our efforts to guard it, I really and truly feel that the barbershop style will change and evolve gradually. I'm not sure what it will evolve into, but we've changed the style in the last twenty years from what the old-timers called barbershop. (Hold your hats, folks.) What it boils down to is this: BARBERSHOP SINGING IS WHAT THE SOCIETY DEFINES IT TO BE ANY GIVEN TIME."

SIT TIGHT, there is more . . . but don't give up. Someone had to say it.

"I think", says Val, "the Society will turn more and more into a chorus organization because it seems to be the chorus that holds the chapters together. I predict that in the next ten years the Society will see the choruses continue to play an important role, possibly even a greater role than they do today. The new blood that comes into our Society will gradually bring in new types of chorus harmony and chord voicings into our music, in spite of the watchfulness of arrangement judges."

The young men in the Society are stamped by certain common denominators; they are analytical, sincere, talented, and they attack their problems like students boning for a final. That they are leaders no one can deny and that they are here to stay is a certain fact.

"But they are professionals", the old-timers say. They work the chorus to death and insist that everyone get everything right. They are taskmasters, the Dave Stevens, the Val Hicks, Rudy Harts, Bob Johnsons, the John Perersons, and the hundreds of other intense young directors like them.

Will Cook wrote: "They are fun to sing under, providing you're young and new to barbershopping and like the big, exact sound, the technical perfection, the full gutsy ringing chords."

Many old-timers can't see it. Things just aren't the same. They are confused. They can't understand the quartet that works for a month before it will sing before the chapter. What's it all coming to?

It just wasn't like that in the old days.

So what was it like?

Let him who has ears listen to a record of quartets and choruses spanning a quarter century. Then decide for yourself.

. . . another country heard from

That 1954 convention in the Nation's capital city had stirred up many things, not the least being an article in the HARMONIZER by Dr. Harry Robert Wilson, Professor of Music Education in the Teachers College of New York City's Columbia University. Dr. Wilson found much to his liking in the Society and what he heard at the convention. He wrote: ". . . the barbershop style certainly provides a genuine emotional thrill to its

coterie of followers. Barbershop, moreover, is as American as apple pie, Abe Lincoln and the game of baseball."

Those words would be quoted many times in the years to come.

The professor recognized a place for barbershopping in the schools. He also gave some words of advice or caution: "The Society must not take the attitude that barbershop is superior to the music of the classics. There are still some people who prefer Beethoven's Ninth Symphony to "You Are My Sunshine." Music teachers are using all types and styles of music to help our young fellows to grow into upright men and good citizens. Barbershop singing is one type of music that can contribute to the educational goal. It has an immediate goal. It has an immediate appeal and it is American to the core."

Dr. Wilson was polite, yet he slyly hinted that it would be a good thing for us to listen to teachers. He said: "The director of the chapter's barbershop chorus should seek the acquaintance of the local high school choral teacher (she may be attractive). An understanding of each other's goals and problems will be of benefit to the musical activities of the school and to the encouragement of barbershop singing in the community."

"My final suggestion would take the form of a program to insure continuous sponsorship of established music writers by the Society. These groups would thus be encouraged to devote some of their time and talents to the writing and arranging of music in the barbershop idiom. This sponsorship would not be a closed-shop type of activity for members only; publication of material produced under this system would not be limited to that produced by the Society. Writing in the barbershop style should be encouraged by both amateur and professionals. As materials are developed they should be shared with the schools."

"By demonstrating what is barbershop singing, providing methods for its instruction and encouraging the writing and use of appropriate materials, the Society will not only offer a great service to the cause of education but it will also ensure the preservation and continuance of its indigenous American style of singing for generations to come."

All of which should make old-timers feel a bit better . . . about education.

To be Continued

GUY STOPPERT

Former International Board Member Guy Stoppert (1946-'48) was stricken with a fatal heart attack on March 11th in Flint, Michigan. He would have been 74 years old in April.

Stoppert was a charter member of the Flint, Michigan Chapter and served as secretary-treasurer of the Sage Lake Round-up since it was organized. In addition to his barbershop activities, he was executive secretary and a board member of the Associated Male Choruses of America and was editor of their publication at time of death.

CECIL F. BRANTNER

A former Land O'Lakes International Board Member, Cecil F. Brantner, passed away on March 19th at the age of 73.

Brantner served on the Board in 1960 and was formerly chapter president at Minneapolis, Minn. He was general chairman of the Minneapolis Mid-winter convention in 1954, and was co-chairman of the International Convention in 1956. He moved to Abington, Pa. in 1961 where he was instrumental in chartering a chapter and later served as secretary and bulletin editor. He was also a former stage presence judge.



from the PODIUM

OR

It's What's Up Front That Counts

The Society's music publishing department has been releasing new arrangements at a record rate over the last year or so, so we thought we'd use this department to review some of the most recent releases. We hope these reviews will create additional interest in Society arrangements and whet your singing appetite for the songs reviewed as well as for others.

The latest "free" song distributed was "My Gal Sal". This is in the Harmony Heritage Series and was sent to all members (through their chapter secretary) at the end of March. "My Gal Sal" brings a new name to the arrangers' circle: Dennis Driscoll, a college professor, presently with the University of Wisconsin Extension. A Barbershopper for 19 years, Dennis has been active in quartet work and arranging. It was at the arrangers' school in Reading, Pa. last year where his talent was recognized by Val Hicks, veteran Society arranger. Subsequent inquiry and investigation of his work led to the publication of "My Gal Sal". We certainly hope to hear more from him in the future.

Perhaps the first thing to be mentioned in regard to the song is that it is, surprisingly, a tear-jerker, much in the same vein as "Dear Old Girl" and "In The Shade Of The Old Apple Tree". If you will take a moment to read the verse before singing the song you will discover its real message. Further evidence of the song's intent can be found in the second verse, which wasn't printed. It reads as follows:

*"Brought her little dainties just afore she died,
Promised she would meet me, on the other side;
Told her how I loved her, she said 'I know, Jim'.
Just do your best, leave the rest to Him;
Gently I pressed her to my breast,
Soon she would take her last long rest,
She looked at me and murmured, 'Pa',
and softly I whispered, Good-bye Sal."*

What a thrill it is to discover the real meaning of these old favorites. No doubt many of you, like myself, had never heard the verses to most of these "standards" and thus never understood the real meaning of the song. You'll like this verse. It has an easy, singable melody line with true barbershop chords. Here is a song that would surprise most of your audience if you sang it without announcing its title; listen to the audience reaction when they hear the familiar chorus.

The verse to "My Gal Sal" is in 4/4 meter and lends itself quite nicely to interpretation and expression. We strongly recommend having your whole chorus sing the melody before adding the harmony. (I personally suggest this as basic for learning any new barbershop song.) You may find that the verse is so interesting you'll have a problem getting your men to go on to the chorus. Please correct measure 15—the tenors should sing D natural on "bright".

The chorus is in 3/4 meter. A little special attention to this fact will prevent singing the chorus in the same meter as the verse (as it has been commonly sung).

The chords in measure 26 really sound "mellow". The swipe at measure 40 is so nice it has a *fermata* (pause) over it.

According to Webster you may rhyme the 2nd syllable of "devil" and the 2nd syllable of "level" as one and the same ('l'). This just happens to be a consonant which can be intoned or sounded.

Although it hardly seems necessary to mention it, the basses have the melody in the tag through measure 52. No doubt by now every bass has pointed that out. You'll enjoy the tag. It seems to wrap the song up nicely. Here is another song—an all-time favorite—that should be in every chorus and quartet's repertoire. We know audiences are going to appreciate it. A big thank you to you, Dennis Driscoll. We'll be looking for more of your work.

"Have You Ever Been Lonely" is No. 48 in the "Songs For Men" series and was published in cooperation with Shapiro, Bernstein & Co. Roger Craig of Dearborn, Michigan, a member of the "Air-Males" quartet (see picture on front of "Ida"), did the arrangement. Craig is a great Barbershopper—a quartetman and a chorus director. He is the son of Cecil Craig of the famous "Detroit Taggers" quartet and a music educator by profession.

This song has some hair-raising spots that will remind every member of the thrills that made him a Barbershopper. First of all, we find another soul-stirring verse; it will probably be brand new to most of you as it was to me. Be careful of the four eighth notes in measure two (before the skip) after singing only three eighths notes, then a skip, in measure one. Unless you look closely you may start giving them the wrong note value. You'll find this verse a fine vehicle for expression and many ways of interpretation present themselves.

Look out for the chord progression in measure nine; to a Barbershopper it's similar to putting a tiger in your tank! With the exception of the lead part in measures 14 & 15 the song moves along easily and shouldn't offer any serious problem until you get to measure 34. Here it may be necessary to drill the leads because they have a momentary shift out of key. Watch the move in the lead part from E flat to D flat and then to C flat. Measure 35 finds you back in the original key again.

One word of warning please. The rhythm pattern is largely even eighth notes—don't get caught singing them like dotted eighths followed by sixteenths. In other words, try to keep the progressions smooth, as they are written. There will be a natural tendency to sing dotted eighths even though they're not there; this may produce a "ricky-ricky" sound that may not be pleasing to the ear. This song promises to become a barbershop "best-seller."

We would appreciate hearing your reaction to some of these releases. We're interested in providing you with a wealth of good singable arrangements and want to know your desires. In the meantime, watch for additional arrangements from the pen of Roger Craig. He has already done "Broadway Rose", No. P-49, and "Somebody Else Is Taking My Place", P. 41; all are available through International Headquarters and priced at 25¢ each. Roger has a great style and a wonderful talent. He's making a fine contribution to the Society's music library.



SHARE



the Wealth

By Elmer Vorisek

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

SUMMER ACTION! It's a good idea to beef up your meetings during the summer by joining ranks with a nearby chapter. Go overboard in inviting guests during the summer months to your steak fries, swimming parties, family picnics, cookouts and other outdoor activities. It helps tremendously for a potential new member to see for himself just how much fun you do have and how your family is included in your activities. There's no lack of congenial men who like to sing, but sometimes there seems to be a (lazy) lack of desire on our part to bring them into our Society. Personal contact still is the best way to bring in new members. Start now.

COLLEGE NIGHT: Have you ever held a special night—or two—for the college men home for the summer, and for those high school lads about to become college men? What's holding you back? Do it this year and surprise yourself with the excellent results (it would be wise to plan on providing transportation where necessary).

WEEKENDS, TOO! An increasing number of chapters plan a special weekend each summer at some private resort. Some of these outings are stag; others are family affairs—complete with baby strollers, etc. Some chapters even take to the mountains for such an occasion, and all agree—whatever their choice—they had the time of their lives. Here's a sample of what the East York, Ontario Chapter enjoyed last summer during a three-day weekend (and we quote from their bulletin): golf, tennis, singing, water skiing, euchre, cheese, woodshedding, jokes, billiards, (what?), boating, swimming, singing, spaghetti, horseshoes, woodshedding, table tennis, porridge, loafing and yes—SINGING! They even held a Krazy Quartet Contest—with prizes to the tallest, shortest, heaviest, oldest, youngest, and furlthest kwartet. What a ball! Can anyone top this?

TRAVELING MEN . . . Here's good news! If you have to spend some lonely nights on the road, we suggest you obtain your own copy of the Society's Directory of Chapters. It contains complete listings of the time, place and night of meetings, and can aid you in planning your business calls accordingly. It's free! Write to Bob Meyer, International Headquarters, 6315 Third Avenue, Kenosha, Wisconsin.

FOUR FOR ONE—That's pretty good odds, particularly when it applies to increasing the number of your quartets within one month. It works like this for the Owen Sound, Ontario Chapter. At the first meeting of each month, the entire chorus participates in a "rough and leave" quartet (variously known in other chapters as "robbers", "tag", "line-up", etc.). One of the guests at the meeting is asked to take charge of an alarm clock, setting it for an undisclosed time. As the members continue to parade up to the front to join in the ever-changing quartet which continues singing without interruption, the alarm eventually goes off and the four men singing AT THAT MOMENT are required to each form a foursome of their own and be prepared to present a rehearsed number at the last meeting of the month. Thus four quartets are born, even

if only for a month—and then the stunt is repeated again. On this deal—EVERYBODY GAINS!

BRING YOUR BOSS "NIGHT" proved so successful for our Pal-Pac, Calif. Chapter in their drive for increased membership, that they now schedule a "BRING YOUR" night almost weekly. Their series of specially invited guests has included BRING YOUR doctor, preacher, dentist, gas station attendant, barber, druggist, school principal, etc. Special programming is planned each week for these guests and a regular follow-up is made to encourage repeat attendance. Points are awarded to members sponsoring these guests for membership, with the accumulated point totals credited toward the payment of dues for the following year.

PLANNED PROGRAMMING is a *must* to maintain a healthy and active chapter. The "Sons Of The Sea" (Marblehead, Mass.) Chapter uses the monthly Woodshed Contest with great success. At the first meeting of each month, the Program V. P. selects the personnel for several foursomes. They in turn select a number from a pre-determined list of songs. Then the Woodshed Contest gets under way, complete with judges. Five points are awarded to *each man* of the winning quartet; four to each in the second place group, etc. At the end of six

REPLISS (REcord, PLay, Listen, Study, Sing) is a teaching method which employs the use of a stereo tape recorder in a manner allowing Barbershoppers to learn from their more talented brethren. The "Rogues Four", Poughkeepsie, N.Y. Chapter foursome, is shown below demonstrating the first step in making a REPLISS tape. Three parts are recorded on one channel while the missing part faces away from the mike and, singing softly, records on the other channel. The learner can adjust controls to bring out the desired part louder; cut out three parts and concentrate on one part; cut out the missing part and sing that part with his own "quartet". "Rogues" below are from l to r: Bill James, Aubrey Light, Fritz Jones and Art Burns. Additional details concerning REPLISS may be obtained from Mike Patti, 28 Circle Drive, Hyde Park, New York.



months, the highest scoring tenor, lead, bari and bass get together as the Featured Four at one of their social events. Then the cycle repeats. Everyone gets into the act—several times. Sounds great.

PAY-AS-YOU-GO-JOE . . . is spreading like wild fire! The following quote is but one of several similar letters being received by Bob Meyer at our International Office. "Dear Bob: Please send me at once a 'Pay-As-You-Go-Joe' Kit for the Laconia (N. H.) Chapter. We plan to set aside the last meeting night of each month and call it Pay-As-You-Go-Joe Night! We think that by setting up shop at a given time, this plan will work perfectly." (signed) Al Leonard. Thank you Al for those nice words. We're certain other chapters will take the hint and rush their requests to Bob for a Pay-As-You-Go-Kir. It's FREE! . . . And on the same subject, members of the Fullerton, Calif. Chapter set up individual bottles at home with bright red caps, into which they put all their loose change. Once a month they bring the cash to the chapter and credit it toward their dues. Isn't that easy?

ARE YOU GUILTY? Why is it we romance a man to join us in the world's greatest hobby and as soon as we have him in the fold, we treat him like he has the mumps? We're a Society of singers, so let's keep that new member busy—SINGING! And working! Make him feel that he really belongs. Don Galvin, president of the Far Western District, suggests you place a red sticker or some other identifying mark on the badge of a man who has joined your chapter in the last eighteen months. Then make it a point—each of you—to woodshed with him at every opportunity; at the meeting, the afterglow, the package show, fish fry, any place you can put four parts together. In no time at all he'll be a topnotch member.

HERE'S A WILD STUNT for a Ladies' Night Party. A Crazy Hat Contest. It was used last fall by the Salt Lake City, Utah Chapter and they're still talking about it. Hats of all kind. Some couldn't possibly be described—with hands maybe, but not with words. A live sunflower, a sahib from India, a stuffed bird, coolie, bullfighter, bellhop and an English bowler are just a few examples. Prizes of course went to several winners. . . . When my own chapter (Cleveland) held a Crazy Hat Contest a few years ago, first prize went to the lady who'd baked a flat loaf of rye bread, hollowed it out, and decorated it with hors d'oeuvres.

THERE'S MORE THAN ONE WAY to skin a cat, or to raise money for the purchase of chorus uniforms. Take our Green River, Wash. Chapter for example. They needed dough, so they checked around and finally came up with a bargain purchase of a Sno-Cone machine which they lease out on a percentage basis during the winter months for school functions, church affairs, etc., and use during the summer months under their own sponsorship. They're well on the way to completing the payment for their new chorus uniforms and are now thinking of adding a pop-corn machine to their enterprise. This shows real initiative.

BECAUSE . . . Bob Albrecht of Kirkwood, Mo. is one of several hundred "traveling men" in our Society who must be on the road more than forty weeks each year; thus he's rarely able to attend his chapter's regular meetings, and **BECAUSE** he felt "left out" of social activities when visiting out-of-town chapters (wherever he happened to be at the time), and **BECAUSE** he wanted desperately to solve the problem of the traveling men in our organization, he came up with a solution which seems likely to revolutionize our thinking regarding a suitable chapter meeting night. After checking with local clergy to make certain there would be no interference with any church services, Bob organized the first Sunday Night Chapter in our Society—and now serves as president of the new Kirkwood, Mo. Chapter. A boon to the town's traveling men, this enables them to devote their time to business during the week, save

the big night (Saturday) for their wives and families, and still make the regular chapter meeting on Sunday night before again hitting-the-road. We think Bob has hit upon a vast untapped source of membership. Perhaps many busy men might respond enthusiastically to a Sunday night meeting. Certainly this bears exploring by other chapters. For further details, write President Bob Albrecht, 77 Thorncliff, Kirkwood 22, Mo. **CHARLIE WILCOX** (PROBE Prexy) hopes this hasn't happened to you—

NOTHING in the 'phone book—

NOTHING in the city directory—

No ads—no signs—no publicity—

Now just WHERE does that chapter meet?

LOGOPEDICS SHOW . . . Our International Office will be delighted to mail a kit to chapters interested in putting on benefit shows for Logopedics. It includes a sample program, available at cost (two cents), two sample press releases, three 8x10 glossies, and a fact sheet. Just write to Barrie Best, Executive Director, SPEBSQSA, 6315 Third Avenue, Kenosha, Wisconsin.

DID YOU KNOW? . . . Our Salt Lake City, Utah Chapter recently built a "walk-in" uniform trailer to transport their gear and equipment. It's complete with inside lights, hangers, storage boxes for shirts, etc. . . . The last four members to arrive each meeting night at the Albuquerque, N. M. Chapter automatically serve as the Clean Up Committee. . . . Our Woodstock, Ontario Chapter includes in each bulletin a brief biography written by the wife of an active member (we note a number of other chapters starting to do this too). . . . The painless Prepayment Dues Plan is the greatest thing since the wheel. See your Chapter Secretary today. . . . And a "fifth wheel" is one who should get three other "wheels" and form a quartet of his own. . . . The "Firehouse Four" from our Palomar-Pacific, Calif. Chapter sang for four hours in San Diego's Mission Valley Shopping Center, wandering through shops and stores, drawing huge crowds wherever they went. . . . The Detroit, Mich. Chapter holds an annual Canadian Night, an event geared to honoring their barbershop friends from across the border with an evening of fun and harmony. . . . Our Kansas City, Mo. Chapter held a very successful "My Boy Night", with several young lads receiving their baptism in barbershop harmony. . . . 16 of the 25 members of the Alton, Ill., Chapter sing in quartets. . . . The Pasadena, Calif. Chapter occasionally uses an alarm clock during their meeting night programs. When it starts ringing (unscheduled), several quartets jump up and the foursome that's "quickest-on-the-draw" wins the attendance jackpot. . . . Our Ottawa, Ontario Chapter increased its membership by 40 during 1964. Putting on 22 package shows during the year certainly helped to attract these new men. . . . Finally, this column ushers in the third year for yours truly as custodian of "Share The Wealth" department. Did you know?

NOTICE

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International Board of Directors, S.P.E.B.S.Q.S.A.



NEWS about QUARTETS

Death has taken its toll of renowned quartet men in recent weeks. Herman E. Kaiser, member of the famous *Bartlesville Barflies*, the Society's first International Championship quartet, died on February 23rd at the age of 65. Kaiser, who retired almost a year ago, had remained active in community affairs as a member of the Bartlesville Kiwanis Club, Hillcrest Country Club and several Masonic bodies. Survivors are his wife,



Even though Tom Roberts was in traction and a hospital patient when the picture above was taken, the "Harmony Grits", current Dixie District Champions, managed to get in rehearsals. Members of the Atlanta "Peachtree" Chapter, the "Grits" from l to r are: Frank Benson, bass; Roberts, bar; Howard Moore, tenor; and Ed Bogus, lead.

Mrs. Mildred Kaiser, and sister-in-law, Mrs. V. T. Broadbush, both of Bartlesville.

A heart attack claimed Milwaukee, Wis. Barbershopper Webster H. Luebrow at the age of 58 on March 1st. "Web" was a member of the *Hi-Los*, 1946 Medalists, and was widely known throughout the Society as a community songleader and an ardent woodshedder. Until 1964, Luebrow had taken part in 18 International Conventions and was an annual participant in the Sage Lake Round-up. A realtor in private life, "Web" formerly played baseball with the old Milwaukee Brewers and House of

David teams. He is survived by his wife, Irma, and sister, Mrs. Norbert (Verna) Sprenger, of Milwaukee.

We are happy to learn that the *Sing-Chronizers*, Chicago, Ill., recently came in for special recognition because of their fine record in the field of community service. The quartet uses the following motto (not original) as a singing philosophy: "If any little word of ours can make one life the brighter; If any little song of ours can make one heart the lighter; God help us speak that little word, and take our bit of singing, And drop it in some lovely vale, and set the echoes ringing." This department extends congratulations to the *Sing-Chronizers* and hopes they enjoy many years of ringing chords in the future.

The *Schmitt Brothers*, 1961 International Champions, are continuing to accept engagements on a limited basis only and wish to announce a change of address of their contract man. Ray Schmitt, who handles all engagements for the famous foursome, can now be reached at Box 314, Manitowoc, Wis.

Stan Olsen, Jr., Union City, N. J., is now singing tenor with the *Schoolhouse Four* replacing Howie Ferraro. Olsen is a former member of the "Union City Harmonizers".

The Cardinal District Champion *Dukes of Harmony* have come up with a unique way of supporting the Society's service project, the Institute of Logopedics. Contact Bob Haggard, 2105 Oleander Drive, Lexington, Ky., has informed us that the quartet will appear on any Cardinal District chapter show for a fee of \$200 plus expenses. The \$200 talent fee will be deposited after each show into a special fund and will be turned over to Cardinal District President Tom Bolton at the end

of their reign as champions. This money would then become part of the District's Logopedics Fund in behalf of the participating chapters and the quartet. The "Dukes" have mailed their proposition to all Cardinal District Chapter Presidents and we understand they are getting quite a few "takers". This is another outstanding example of voluntary participation by quartets in support of the Society's new service project. The "Dukes" are to be commended for making this generous offer.

Dave McElhatton, of KCBS radio in San Francisco, got more than he bargained for while scouting for listener-weather reports all around the Bay Area. When he phoned Ed Darby, wide awake publicity chairman for the Eden-Hayward, Calif. Chapter "Ourer Harmony" show, he not only got a weather report and a long commercial for the show, but before he was through, Ed had his whole quartet, the *Edenaires*, out of bed and ringing chords with the help of a telephone conference hook-up. Bass Bud Smithson sang from Oakland; Hub Spidle, tenor, from San Leandro; Ed sang lead from Hayward and Jerry Thomley blending in the baritone from Fremont . . . at 6:40 a.m. yet!

A chance meeting between Tom Neal (Village Idiots, Euclid, Ohio) and Cleveland members Jerry Noda, Ed Sterle and Tom Goddard ended with singing, as you might well imagine. A bystander asked: "Are you fellows pros?" The answer: "No, we're a team of acrobats", which Sterle topped with, "We're the only team on the circuit that sings without a net!"

When Frank Lanza, member of the Northeastern District Champion *Four Statesmen*, made his annual trek to Florida, he couldn't keep fellow "Statesmen" Don Bienema, Dick Chacos, and Doc Sause from keeping a promise they had made the *Ringmasters*, Sunshine District



THE INTERNATIONAL CHAMPION SIDEWINDERS PAID HARMONY HALL A flying visit on February 21st as they stopped off at Kenosha on Sunday afternoon following a Minneapolis show appearance the previous night. It was their first visit to Society Headquarters and the entire staff was on hand to give the Champs a royal welcome. After a luncheon, prepared by staff wives, the "Sidewinders" were honored guests at a reception which brought many city officials, dignitaries and music teachers to Harmony Hall. Showing their appreciation of our mid-west hospitality, the "Sidewinders" said thanks in the manner they know best—with great songs! Gene Boyd, Jay Wright, Jerry Fairchild and Joe Daniels are shown: left, as they hit the chow line; center, in the Founder's Room; and right, as Executive Director Barrie Best introduced them to invited guests.

competitors, at San Antonio last year. They threatened to join Frank in Florida for rehearsals. The *Ringmasters* could hardly believe their eyes (and ears) when all four "Statesmen" showed up in St. Petersburg the latter part of December. However, the *Ringmasters* didn't let any grass grow under their feet in planning a special party for their guests of honor. More than 200 Barbershoppers and their wives braved the 76 degree temperature (who's he kidding!!) on the first Monday after Christmas to honor their North-eastern friends and listen to their wonderful singing. Frank Lanza, in typical North-eastern District fashion, invited everyone to Boston this coming June and was quite surprised to learn that 23 members of the St. Petersburg Chapter had already ordered registrations. The *Four Statesmen* spent a week together in Florida and also visited the Miami and West Palm Beach Chapters while soaking up some great Florida sunshine.

* * *

The *Townsmen*, current Mid-Atlantic District Champions from Hamptons, Long Island Chapter, found a most enthusiastic

audience in attendance at the 27th Anniversary Ball of the Ziegfeld Club, Inc. at the Waldorf Astoria Hotel in New York City last November. The Ziegfeld Club is comprised of former "Ziegfeld Girls", many of whom are as majestic and as glamorous today as they were when they were the queens of American beauty. The *Townsmen* and their wives found the evening most exciting. Sammy Davis, Jr., star of the Broadway hit "Golden Boy", was Master of Ceremonies and commented after the *Townsmen's* performance, "Isn't it great to hear real music again—with lyrics that tell a real story?" Among the numerous notables in the audience was Senator Ford, the famed humorist who claims to have started his career in vaudeville singing bass in the "Orpheus Comedy Four" quartet. Incidentally, the *Townsmen* now report they are all members of the Hamptons, Long Island Chapter since Dick Geiger, bass, moved from the Plainfield, New Jersey Chapter.

* * *

Because of a personal affection for the *Cardinals*, former Land O'Lakes District champions from Madison, Wis., we are

saddened to learn of the break-up of this popular Society quartet. The *Cardinals* were International Finalists for six consecutive years and on two different occasions, once to Alaska, and later to Austria, took part in the Society's Armed Services Collaboration program in providing entertainment for service men. Joe Ripp, bari; Jerry Ripp, lead; Maynard Liscum, tenor; and Bruce Wencel, bass, sang their last show on April 10th. (See letter in "Mail Call", page 28.)

* * *

The *Nightcaps* recently completed a 21-performance stand in Washington, D.C. in the American Light Opera Company's production of "Music Man". The American Light Opera Company is a non-profit organization and the proceeds from the shows benefitted local church charities. Members of the *Nightcaps* are Bob Fedel, tenor; Linton Reed, lead; Ed Robertson, bari; and Ed Johnson, bass. Three of the quartet represent the Arlington, Va. Chapter and Linton Reed hails from the Alexandria, Va. Chapter.

Chicagoland Barbershoppers came in for special singing treats when they joined our second place Medalists, the "Four Renegades", at the "Across The Street" night spot in the famous Old Town section of Chicago. The quartet has been making Monday night appearances at the club, located at 1528 North Wells Street, for the past month. Because the clientele generally stays for more than one show, the "Renegades" try to sing different numbers on each show. Visiting Joliet members reported hearing 38 numbers in one evening without a repeat! "Across The Street" management is pleased with the new attraction which has stimulated their Monday night business. "Renegades", photographed at the club, from l to r are: Jim Foley, bari; Ben Williams, lead; Tom Felgen, bass; and "Buzz" Haeger, tenor.



THE HISTORIAN'S CHAIR



By
Dean Snyder

International Historian
7 Hunting Cove Place
Alexandria, Virginia

Men of Renown

Our Society has been fortunate in its leaders. These include men who have served as International Officers and members of the International Board. For those who are interested in the list of names and terms of office, a directory is published each year by "The Decrepits", or as more affectionately stated, "The Association of Discarded and Decrepit Past Members of The SPEBSQSA Board of Directors Without Voice and Without Portfolio." The most recent directory lists 158 names. Of these, 28 are deceased brethren, including two former State Governors, four former Past International Society Presidents, and our revered Founder, O. C. Cash.

But International Officers are not the only leaders of note. Many men, numbering in the thousands, have served as District Officers and Area Counselors, and many thousands more have been chapter leaders.

It is unfortunate that we do not have at headquarters (and it is perhaps too late to rectify the omission) a complete biographical file of these leaders. "There is properly no history", Emerson has said, "only biography. It is through people that a nation sees its destiny and glimpses a vision." And Carlyle, the great 19th century English writer, in almost the same words contended that to know the lives of great men was to know the history of an era. History, he said, was the study of innumerable biographies.

What could we do to weave in the biographical gaps in our Society's historical tapestry? We might do the following:

1. While there is yet time, ask our first and second generation leaders (we are now in the third generation of leadership), to prepare autobiographical sketches in their own words—to describe without undue modesty their contributions, satisfactions, and recollection of great events in the life of the Society. Where appropriate, this might be done through the use of a tape recorder as has happened in a few cases to collect material for the series "Melodies for Millions". The International Board could be asked to budget a small sum of money to facilitate, edit, and preserve such a collection of autobiographical material from a carefully selected list of personalities.
2. Seek out and publish as an HARMONIZER series, short one-page biographical vignettes of representative leaders.

Some of this has been done; more could be. As examples, see the commemorative story on Frank Thorne in the December, 1956 HARMONIZER, or the story on Dr. Hugh Cathoun, physician, musician, and chapter leader in the HARMONIZER for March-April 1964.

3. Utilize the printed program at the annual chapter show for an extra two pages to include a photograph and on the opposite page a biographical sketch of the chapter founder or other outstanding local leader. In a recent year, the District of Columbia Chapter honored both Founder Jean Boardman and Emeritus Choral Director Bob Harmon in this way.
4. Mention was made earlier of deceased brethren who were the Society "greasers" of an earlier day. Undoubtedly most of these members have left behind biographical records in the form of letters, clippings, and memorabilia of their SPEBSQSA contributions which might be brought together and retained in one place (Kenosha?), if the heirs would be willing. The heirs of the late Dick Sturges, founder of The Decrepits, contributed several box files of his Society materials. These are at our headquarters awaiting the day when someone can take the time to edit this man's records and compile a story of the Society as seen through his eyes.

Complete HARMONIZER Files

In the last Historian's Chair column, a request was made to learn how many members had retained a complete set of all HARMONIZERS from the beginning of publication. Three answers were received. L. G. (Skip) Skelton, charter member of Wichita, Kansas, has a complete file; so has Bill Young, a 26-year member from Wilmington, Delaware, and bari of the old-time "Wil-Dela Four." Carroll Adams writes from Vermont, to say that he has two complete sets. A number of other collectors and self-styled historians wrote to ask how they could complete their files. There must be many extra copies here and there. How can we bring collectors and HARMONIZERS together—any ideas, anybody?

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

THE WAY I SEE IT



By
Vern Reed, Tenor, Buffalo Bills
Ridgewood, New Jersey Chapter

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

In Favor of Wrong Notes

The above title stopped me cold, as it would any Barber-shopophile.

Quoting Alan Rich, in the New York Herald Tribune, February 14, 1965, "There were many wrong notes at Artur Schnabel's first Carnegie Hall recital a few weeks ago. . . . In Beethoven's E-flat Sonata, he began hitting clinkers as early as the fifth measure and kept it up right to the end."

Commenting on other performances he said, "Artur Schnabel, making a hash of the octaves midway in the first movement of Brahms' D minor Concerto; Schnabel again, leaving out the left-hand part in one of Beethoven's 'Diabelli' Variations; an awful squeak from Szigeti in the Mendelssohn Violin Concerto; Koussevitsky's solo flutist going sour at the beginning of his long solo . . . Vladimir de Pachmann, playing Chopin's 'Black Key' Etude, getting lost, expostulating something that sounds like 'Oh, well', and beginning again."

To further quote Mr. Rich, "Naturally some high degree of technical competence is demanded of any musician who expects to build an illustrious public career. . . . Notes are notes and without them there isn't any music. . . . Lately, there has come a rather distorted attitude toward the value of technical perfection in the moral scheme of a musical performance. Superior persons tend to rise up in overwhelming wrath if a musician or singer runs into an air pocket on his way to a goal. . . . A baseball player who can finish a season with a batting average of .400 is a rare and wonderful phenomenon, but in music they demand 1.000 or there's no contest."

Anyone of our Society's active quartets is a rare and wonderful phenomenon. Four employers, four wives, (not to mention children) and last but not 'least', the four singers, make up the cast of the average Society quartet. The needs of this basic twelve must come before any quartet activity, and the inherent problems, while legion, must be reasonably solved. As part of this unique team, each must subdue his ego, help blend the personalities and share the load of non-singing quartet duties before he considers 'busting' chord one. When they do and it 'rings', that's another phenomenon. However, don't make book they'll last a year. The big hurdles are yet to come.

The quartet is bound to have bad nights when certain notes are not luscious and chords not firmly centered. This is the cue for those patronizing members with a mania for perfection to go out of their way to prove their exacting ears and pin point the precise measures where they got wound in the flypaper. It takes real determination to absorb these vitriolic 'criticisms' and bulldoze ahead.

Rehearsals, performances and details consume unexpected hours of hard work. Time suddenly becomes the elusive

ingredient. Schedules must adjust and this alerts the supercilious card holder, who views the scope of barbershop thru the eye of a needle, to chide them for their marked decrease in attendance at meetings and chapter activities.

The infection of shortsightedness spawned and dispensed by such 'wizards of Id' has been the demise of countless quartets, pulled the rug from under chorus directors, caused loyal members to rear up their cards and undermine long established chapters into collapse. Such morality is of great concern. Those who convert the big 'E' in our Society's name into an even larger 'D' for discouragement, are the culprits. In this era of technology, we can produce a mechanical pitcher who wings blinding strikes on every throw. In actual use is a device that bowls an endless string of perfect games. Electronic robots could produce a continuous stream of the 'ultimate' in barbershop chords hour after hour, year in and out, with tireless precision in harmony accuracy. Every note would be dead center with no vibrato. Each chord would 'ring', the balance perfect, blend level, expression 100%, arrangement flawless but stage presence, a fat zero.

It takes humans, the imperfect performer, projecting the enchantment of communication, guiding you through the peaks and valleys of emotion, pouring out the sweat of battle with human weakness, to provide you with association.

Do not interpret this as a case for technical mediocrity. Most quartets are extremely self critical. They usually have a coach or a trusted few they rely on for assistance to improve the technical things. Let's leave the criticism and grading to the qualified judges. At any performance discard the dead pan mask of a contest judge. Never secretly hope they'll rasp a clam. Never compare them with other quartets, but enjoy their individual style. Smile, open up and be a target for their communication. Ignore a passing blemish. Enjoy the musicianship and total sweep of each song.

Adopt this wide scope attitude toward your chapter and the entire Society. Endorse a campaign to make the 'E' in our Society's name the focal point for each member. Encourage, not only your quartets but your administration, the chorus and its director. Promote the 'delegation of authority' and don't depend on the few to do all things. Maintain proper perspective for the time and efforts of those individuals and quartets who represent your chapter to other chapters, the district, the International and the general public.

To be "In Favor Of Wrong Notes" is not as off-beat as it sounds. In fact, it reassures and reminds us of the gulf that separates the human being from the machine.

HARMONY FOUNDATION, INC. REPORT OF CONTRIBUTIONS RECEIVED FOR INSTITUTE OF LOGOPEDICS TO MARCH 31, 1965

(In order to conserve space, all contributions to the Institute of Logopedics through Harmony Foundation, Inc. will be recorded in each issue of the HARMONIZER in the following manner.)

| District | Received From Areas and Chapters | Received From Quartets | Received From Individual and Other Sources | Total |
|--|--|------------------------------|--|-------------|
| CARDINAL | \$ 361.76 | \$ — | \$ 40.00 | \$ 401.76 |
| CENTRAL STATES | 375.00 | — | 50.00 | 425.00 |
| DIXIE | — | — | 100.00 | 100.00 |
| EVERGREEN | 50.00 | — | — | 50.00 |
| FAR WESTERN | 1,976.50 | 30.00 | 20.00 | 2,026.50 |
| ILLINOIS | 1,554.99 | 70.72 | 25.00 | 1,650.71 |
| JOHNNY APPLESEED | 198.20 | 10.00 | 76.00 | 284.20 |
| LAND O'LAKES | 920.00 | 67.00 | 10.00 | 997.00 |
| MICHIGAN | 472.35 | — | 50.00 | 522.35 |
| MID-ATLANTIC | 989.41 | 90.00 | 585.00 | 1,664.41 |
| NORTHWESTERN | 426.00 | 20.00 | 5.00 | 451.00 |
| ONTARIO | 125.15 | 25.00 | — | 150.15 |
| SENECA LAND | 641.06 | — | 10.00 | 651.06 |
| SOUTHWESTERN | 1,255.00 | — | 10.00 | 1,265.00 |
| SUNSHINE | 175.00 | — | 150.00 | 325.00 |
| DISTRICT TOTAL | 9,520.42 | 312.72 | 1,131.00 | 10,964.14 |
| OTHER RECEIPTS (not district-affiliated) | | | | 1,452.50 |
| TOTAL | | | | \$12,416.64 |



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(As of March 31, 1965)

1. Dundalk, Maryland.....150
Mid-Atlantic
2. Tell City, Indiana.....134
Cardinal
3. Minneapolis, Minnesota.....133
Land O'Lakes
4. Skokie Valley, Illinois.....132
Illinois
5. Pittsburgh, Pennsylvania.....124
Johnny Appleseed
6. Fairfax, Virginia.....110
Mid-Atlantic
7. Delco, Pennsylvania.....108
Mid-Atlantic
8. Miami, Florida.....106
Sunshine
9. Catonsville, Maryland.....105
Mid-Atlantic

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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 April 1st, 1965.)

MAY 16-31

21—Cleveland (Southeast), Ohio

21—Detroit, Michigan
21—Manhattan, New York
21—Mishawaka, Indiana (Logopedics Benefit)
21—San Bernardino (Riverside), Calif.
21—Urbana (Champaign-Urbana), Ill.
21-23—Salisbury, Maryland (Southern Section Contest)
22—Appleton, Wisconsin
22—Atlantic City, New Jersey
22—Battle Creek, Mich. (Bush League Contest & Logopedics Benefit)
22—Berlin, New Hampshire
22—Dallas (Big "D"), Texas
22—Dearborn County, Indiana
22—Fall River, Massachusetts
22—Great Falls, Montana
22—Greensboro, North Carolina
22—Kenosha, Wisconsin
22—Kentville, Nova Scotia
22—Lansdale, Pennsylvania
22—Paducah, Kentucky
22—Pittsburgh (So. Hills), Pa.
22—Port Washington, Wisconsin
22—Rockville, Connecticut
22—St. Charles, Missouri
22—Santa Monica (Westside), Calif.
22—Seattle, Washington

22—Springfield, Illinois
22—Tracy, Minnesota
27—Pensacola, Florida
28-29—Livingston, New Jersey
28-29—Reno, Nevada
29—Lawton, Oklahoma
29—No. Vancouver, Washington
29—St. Mary's County, Maryland (Charter Show)
29—Tacoma, Washington
29—Warsaw, New York

JUNE 1-30

1—San Jose, California
4-5—Hamptons, New York
4-5—Honolulu (Aloha), Hawaii
4-6—Mojave Desert, California (Camp-Our)
5—Needham, Massachusetts
5—Omaha, Nebraska
5—Utica-Rochester, Michigan
12—St. Louis, Missouri
12—Shawnee, Oklahoma
12—Wayne Valley, New Jersey
13—Culver City, California
18—Beloit, Wisconsin
19—Oakland, Maryland
June 22-26—International Convention, Boston, Massachusetts



KENTVILLE, NOVA SCOTIA . . .
Northeastern District . . . Chartered January 25, 1965 . . . Sponsored by Montreal, Quebec . . . 48 members . . . Dr. D. G. Dodds, Nichols Ave., Kentville, Nova Scotia, Secretary . . . H. L. Woodman, 24 Canada Ave., Kentville, Nova Scotia, President.

KEY WEST, FLORIDA . . .
Sunshine District . . . Chartered January 4, 1965 . . . Sponsored by Miami, Florida . . . 27 members . . . Ralph D. Noble, 643 Willi-

am Sr., Key West, Florida, Secretary . . . Ralph Jensen, 1509 Duncan St., Key West, Florida, President.

RUSKIN, BRITISH COLUMBIA . . .
Evergreen District . . . Chartered December 31, 1964 . . . Sponsored by Royal City, British Columbia . . . 27 members . . . Douglas Sommers, Box 353, Mission City, B. C., Secretary . . . Fred Boyle, Box 628, Mission City, B. C., President.

TERRE HAUTE, INDIANA . . .
Cardinal District . . . Chartered January 28, 1965 . . . Sponsored by Greater Indianapolis, Indiana . . . 37 members . . . Joseph Niess, 500 Helen Ave., Terre Haute, Indiana, Secretary . . . N. M. "Jack" Poling, P. O. Box 486, Terre Haute, Indiana, President.

RIMBEY, ALBERTA, CANADA . . .
Evergreen District . . . Chartered March 9, 1965 . . . Sponsored by Wetaskiwin, Alberta . . . 38 members . . . Edgar Todd, Rimbey, Alberta, Secretary . . . Bill Reub, Rimbey, Alberta, President.

EL CAJON, CALIFORNIA . . .
Far Western District . . . Chartered February 26, 1965 . . . Sponsored by San Diego, California . . . 40 members . . . John Bolte, 5860 Jan Dr., La Mesa, California, Secretary . . . Gene Hartzler, 6273 Lake Aral Dr., San Diego, California, President.

Roger Wagner

says

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MAIL CALL



from harmony hall

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

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

DEAC MARTIN RECEIVES COMMENT

Typical comment from dyed-in-the-wool barbershoppers about "The Way I See It", January-February '65 issue, is this one from Spearfish, S. D.:

"One dirty crack by a show-off MC and a good show is ruined; a succession of monotonous modern chords and the audience begins to yawn and twist in its seats. . . Sex they can get from Hollywood, and discord over TV and radio.

"There are certain basic laws of harmony which no showmanship can bury. A violinist who tries to produce a harmonic slightly off pitch gets no tone, only a dull buzz. A violinist who would attempt to double-stop off pitch or with dissonant tones would have every tone conscious listener stuffing their ears. Why attempt something with the human voice which is unbearable when performed on a musical instrument?

"It is my belief that deviation from the principles laid down (Keep It Clean—Keep It Barbershop) can result in the dissolution of the Society."

Verne King

CANADIAN CONFUSED BY ZIP

Burlington, Ontario

Re reference to ZIP codes, you state that ZIPS will soon be required by the U. S. Post Office. What does this mean? That the letter will not be delivered if it does not bear a ZIP code? Or that it will be delayed? Or what? There must be thousands of people in other countries, such as Canada, who have no idea what a ZIP is other than maybe a small zipper. Perhaps an article in the HARMONIZER would have high educational and informational value.

Also you say "Canadians excluded, of course". Does this mean that we do not have to put the ZIP code on when writing to the U.S.A. or that Canadian Postal

Regulations do not include the use of ZIPS on mail coming to us?

Suggest these points be clarified because I have run into a lot of confusion and ignorance on this subject.

Many thanks in advance. I will now zip this into an envelope and zip over to the post office (the guy over there doesn't know anything about them either). Then I'll get me a slug of cough medicine to cure my cold so I can zip down to O'Keefe's in Toronto Sunday afternoon for our BIG HARMONY SHOWCASE '65.

CHORD-ially,
Sid Pyper
Ontario District President

(Editor's Note: The ZIP is the Post Office's answer to the telephone company's Area Code. We're fast becoming a country of numbers and Uncle Sam feels mail will be delivered faster and better with the use of those 5-digit numbers. Naturally, the U.S. Post Office can't penalize Canadians for not using ZIP (as they might do to us) except for poorer delivery, but since the ZIP number is part and parcel of our U.S. addresses now, it should be used by all members everywhere. Incidentally, the Society's conversion to IBM records this July will incorporate ZIP numbers and the subject will be covered in detail in a forthcoming issue of the HARMONIZER.)

ENJOYS CATEGORY WRITE-UP

Topeka, Kansas
January 26, 1965

I sincerely enjoyed the January-February issue of the HARMONIZER, especially the article by Sam Stahl on the arrangement category of judging.

This article clears up many hazy ideas about the arrangement category and in many ways tells what Barbershoppers try to do when conveying a song to an audience. Too many individuals believe that barbershopping is merely running through important words and phrases to get to the so-called "swipes" and embellishments. This "hurry up and wait" period of barbershopping known to people fifteen years ago is now a thing of the past. I also enjoyed Mr. Stahl's point of think-

ing of the song as a flowing melody as opposed to a vertical chord relationship.

This is truly a wonderful article and one that all Barbershoppers should read.

CHORD-ially,
Greg Lyne

BARGAIN BASEMENT OK

Dear Editor:

Please cancel our jackets ad in the Barbershoppers Bargain Basement. What a response! Received eight inquiries from all over, including Canada and Hawaii. I sold them to an Alabama Chapter.

Thanks again!

Sing-cerely,
Hal Palmer
Riverside, Calif.

GOODBYE FROM CARDINALS

Madison, Wis.
February 25, 1965

When the curtain closes on the New Lisbon, Wis. show on April 10, we Cardinals will slip out of the bright red coats that have been our trademark for more years than we care to count. We'll put our four polished ebony walking sticks and our homburgs in the special (now very rired looking) storage case—just as we've done for as long as many Barbershoppers can remember.

This time, though, things will be different. Each of us is certain to feel an especially big lump in his throat. You see, it isn't easy to break up an outfit that has been hammering out chords (with relatively few personnel changes) since 1930.

For a number of very good reasons, we have decided to turn in our pitchpipe. "Take Your Girlie to the Movies", "Mr. MacDonald", and "Ooga, Ooga" will go into mothballs along with the souvenirs of thirty-five years of active harmonizing. Although we'll still be around to help the chorus or judge contests, or perhaps just to listen, we want to bid our official "adieu" to active quartet singing.

Our best regards to all the delightful people we've met along the way.

Chordially yours,
THE CARDINALS



Farry Haynes



Val Hicks



Bob Johnson



Bob Loose

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(University of Illinois)

PORTLAND, OREGON - August 6-8

(Lewis & Clark College)

HAMILTON, ONTARIO

August 20-22

(McMaster University)



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For detailed information see page 5, March-April, 1965 HARMONIZER

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YOUR FRIENDS WILL BE LOOKING FOR YOU IN BOSTON!

Order registrations NOW from: SPEBSQSA, Inc., 6315 Third Avenue, Kenosha, Wisconsin 53141