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THE
HARMONIZER

DEVOTED TO THE INTERESTS OF
BARBERSHOP QUARTET HARMONY

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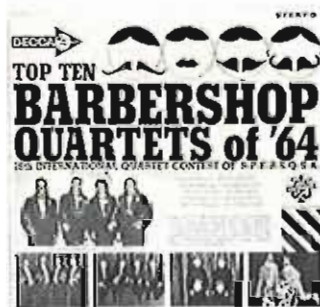


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ON OUR COVER

We were so pleased to find a Cub Scout foursome on the cover of their magazine "Cub Scout Program Quarterly", we asked to borrow the cover for our September-October issue from their parent organization, the Boy Scouts of America. They most willingly obliged, and told of their efforts to promote singing in Cub packs as a recreational activity.

We're glad they recognize four-part barbershop singing as a part of our American heritage, and we'll be looking forward to the day they will be able to help us "Keep America Singing".

MR. BARBERSHOP -- Profile of a Deejay

By Dee Paris, Alexandria, Virginia
Mid-Atlantic District Public Relations Director

His name is Al Ross. But to 523 Society members and hundreds of fans in the Washington, D. C. area he is known as "Mr. Barbershop". And therein lies a story of how two organizations can benefit through mutual regard, support and cooperation.

First, about the Society members. The Riverside Area is composed of six chapters in the immediate vicinity of Washington. Alexandria, Arlington and Fairfax are located in Virginia. On the Maryland side are the Prince Georges County and Montgomery County chapters. In the center is the first chapter founded in the area—District of Columbia. Recent and more distant additions to the Area are the Fredericksburg, Virginia chapter and Saint Mary's County, Maryland.

All of these are strong chapters with active programs of Society activities and public appearances. Their major annual shows are presented to an audience which totals more than 9,800 people. Hundreds more are reached through their community service concerts and shows for convention groups. Combined activities are coordinated and conducted by the Riverside Area Council which is composed of the chapter presidents under the chairmanship of the area counselor. Such activities include annual concerts, picnics, interchapter visits and both novice and open quarter contests.

Al Ross is a disc jockey with WRC radio, the NBC affiliate in Washington. His popular morning show on which he is known as "The Timekeeper" includes news, weather, sports, music and community service announcements. Starting at 6:30 each morning except Sunday, thousands of area residents enjoy Al's relaxed style and ever-cheerful voice. Teeth are brushed to the rhythm of a popular song; clothing selected on the basis of his weather report; coffee sipped while he plays a tune on the ukelele and the morning traffic endured with a chuckle at his unusual style of humor. The program offers something for every listener—all woven together and projected with his warm, friendly personality.

But there is a special rapport between Al and the Riverside Area Barbershoppers. And it came about through barbershop harmony.

The start of this warm relationship is a story in itself. Early in 1959, a member of the District of Columbia chapter observed that Al sometimes played a "Buffalo Bills" recording on his morning show. Assuming that Al liked barbershop harmony and the "Bills", he obtained a photograph from the quarter which they inscribed with greetings to Al. Properly framed, it was presented to him as a surprise during a morning broadcast. Al's pleasure was evidenced by promptly deleting part of his script and conducting a live interview with the donor. He also played several barbershop records which the donor "just happened to have with him".

The assumption proved to be correct—Al was a true barbershop harmony fan. His first exposure came during his youth in Danville, Virginia before a Society chapter was established in that city. And during a period with WBAL radio, Al emceed several annual shows of the Baltimore No. 1 chapter.

Once the relationship had been established, discussion led toward a barbershop harmony broadcast. Al agreed that many working Barbershoppers were prevented from hearing his morning broadcasts. Several months later the opportunity came for a 30 minute broadcast each Saturday night at 6:30. The show "Just Plain Barbershop" was inaugurated in September 1959 and has been a weekly feature of WRC radio without interruption for the past six years.

The response to the early broadcasts was both instantaneous and pleasing. The fans of Al Ross and WRC radio discovered a new program of vocal harmony which they enjoyed. Simultaneously, Barbershoppers alerted their friends, neighbors and business associates to the program. Soon, the Saturday night ritual in hundreds of homes included Al Ross and "Just Plain Barbershop".

In December, 1963, WRC sales manager Arch McDonald offered Al a 25 minute time slot provided he would present only barbershop harmony. It seems the sales manager had been exposed to, and bitten by, the barbershop "bug" as a result of hearing the "Four Renegades" and the "Main Street Four" on the District of Columbia Chapter's "Harvest of Harmony".

The second "Just Plain Barbershop" is broadcast on Thursday at 7:05 p.m.

As a result the Washington area fans have 55 minutes of barbershop harmony broadcast every week.

Although neither broadcast is on a sustaining basis, the commercials on the Saturday show are kept to a minimum. Each show opens and closes with the San Antonio "Chordsmen" chorus version of "Keep America Singing". A typical Saturday night broadcast will include four quartets and two chorus numbers, a song or two by a female foursome, announcements of chapter shows and activities in the Riverside Area and one or two commercials.

Al keeps his comments to the minimum. His popularity as a show emcee stems from his policy that "the audience comes to hear the singing—nor the emcee".

The entire staff of WRC radio — management, talent and technicians—have supported the Riverside Area chapters. And this has not passed without recognition. In January, 1961, station manager Harry Karr was presented the Society's Merit Award for his support of barbershop activities. The certificate was publicly presented during a "Buffalo Bills" show jointly sponsored by the Alexandria and District of Columbia chapters. It



Radio Station WRC's Al Ross

was most appropriate that the quarter which led to the association should be present for the recognition.

At the same show, Al Ross received a colorful, hand-lettered parchment scroll which attests:

"Know all men by these presents:

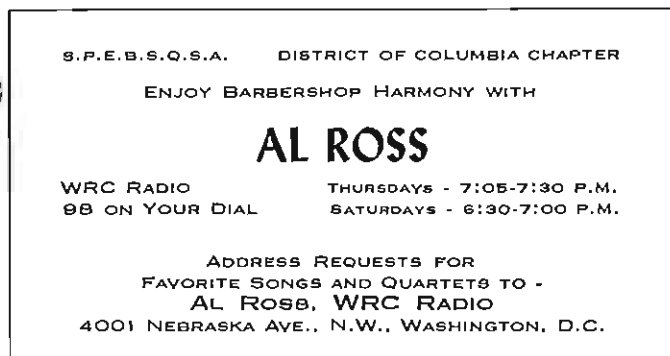
Whereas he has exhibited outstanding perspicacity toward the intricacies and embellishments of Barbershop Harmony;

Whereas, through his perspicuity, he has promulgated the fine art of the Barbershop Seventh to its utmost;

Therefore, we, the Barbershoppers of the Riverside Area present this certificate as a small token of our appreciation."

The scroll is signed by the six chapter presidents and area counselor.

Area Barbershoppers have shown their appreciation to WRC radio in other ways which reveal a recognition of their promotional opportunities among the patrons of barbershop harmony. The District of Columbia chapter distributed 2000 business cards announcing the two weekly barbershop harmony shows. Each November they include a plug for the radio station in their printed show program which is given to the 3,500 patrons in their Constitution Hall audience. A call to area chapters for support brought more than 200 "thank you" cards and letters to station WRC. Several chapters contribute money to the WRC Doll House, a Christmas charity to provide toys for the needy children of the community.



A major activity of the Riverside Area is their annual "Harmony Under the Stars" concert at the outdoor Watergate theater in Washington. This show, which is presented from a stage on the Potomac River near the impressive Lincoln Memorial, has attracted audiences up to 12,000 people. Each year, the printed program invites the audience to enjoy barbershop harmony on WRC radio every Thursday and Saturday nights.

In return, the radio station has given 100 percent support to the Society. Al and the other deejays at WRC inform the public of the annual shows of all the Riverside Area chapters and include announcements of their special community service and charity shows. And since their FM station's radius extends outside the Washington area, they also announce shows for other chapters as far away as Hagerstown and Baltimore in Maryland.

In September, 1964, WRC issued a news release throughout the trade which cited the support Al Ross received from SPEBSQSA in return for the two evening programs each week. The release noted that the Society had responded to the programs "by circulating hundreds of calling cards among members to be passed on to business associates and friends." It continued by telling of the publicity given to Al and the station with

the 8,000 patrons at the "Harmony Under the Stars" concert at the Watergate theater that summer. The release concluded by stating that "This type of mutual publicity between WRC Radio and SPEBSQSA is currently taking effect with increased audience for barbershop programming and additional membership for SPEBSQSA."

And a letter from W. L. "Buck" Dominy thanking the station for their broadcast of the Watergate concert so intrigued the station that it was distributed to all of their advertisers as evidence of the feelings of the barbershop harmony lovers in the Washington area.

But let's get back to Al Ross. A popular disc jockey does more than read commercials and spin records. Al arises at 2:30 in the morning on six days of the week. From 3:00 until 5:30 a.m. he prepares his morning program. He personally selects every musical number which involves about 45 songs on "The Timekeeper" show. Air time on weekdays is 5:30 to 10:00 a.m. and again at 1:05 to 2:00 p.m. Between the two daily shows Al handles his correspondence, tapes radio and television commercials and meets with industry representatives. On Saturdays he broadcasts from 5:30 to 9:30 a.m. His two barbershop shows are recorded and broadcast on Thursday and Saturday nights.

Al's career in broadcasting has been highlighted by many awards. The Executive Dinner Club of Baltimore cited him in 1950 for the outstanding morning radio program of the area. The same year his "Candy Corner" show on WBAL-TV received the television merit award as the outstanding children's variety program. The Radio and TV Guild of the University of Maryland recognized him for his meritorious service to the teenagers of the Baltimore area through his "Teen Canteen" program.

Al takes special pride in a plaque on the wall of his office which announces that he was the 1964 winner of the Lost Dog Derby. It was in recognition of his announcements and descriptions of lost and found pets as telephoned to him by listeners.

Probably his outstanding personal characteristic is generosity with his time and talent. He is frequently invited to emcee for activities ranging from Society shows through beauty and talent contests, charity fashion shows and college bullabaloos. The United Givers Fund and the U. S. Air Force Recruiting Service have recognized him for his support and promotion of their activities. He has twice received citations from American Legion auxiliaries for his support of their Girls State Citizenship training program.

In short, he'll do anything to help his friends. He is community-service minded—always willing to lend his support to worthy activities. Perhaps that's why he is such a friend of a community service oriented organization such as our Society.

Al's taste in barbershop harmony runs to the ballads—the "tear jerkers" rather than the "gurbusters." In deference to his listeners, however, he mixes the ballads with the "up" tunes on his radio broadcasts.

When asked if he has any favorite quartets, Al replied, "I like them all—particularly the one that is singing at the time. However, I must admit to a slight favoritism for the Sun Tones, The Playtonics and the Confederates."

How about choruses? "No question here," says Al, "the 'East York Barbershoppers' and the 'Chordsmen' from San Antonio really give me the goose bumps!"

Each July the quartets of the Riverside Area compete for their local championship. The winner receives a large trophy, fully as tall as the International championship trophy, which is contributed by Al Ross. To the winning quartet and to all the Barbershoppers of the Riverside Area, the trophy is not one half as big as Al's heart.

Do Not Bend, Fold, Staple - - - or Mutilate

By Robert J. Meyer
Manager of Data Processing

Those words, familiar to the handlers of IBM tabulating cards, are hardly necessary any more. Most people are now accustomed to signing, filling out, or mailing the cards — and they do so with care.

You see the cards often. You use them to pay gasoline bills, utility bills; for renewing magazine and newspaper subscriptions. Schools and universities use them when assigning classes; businesses use them for inventories and stock control—and for just about everything else.

And now the punched card has come to SPEBSQSA.

After months of study and planning, the work started on July 1st to prepare for the big changeover. Three pieces of IBM equipment were moved into Harmony Hall and the huge job of converting our membership records to punched cards began. As the initial task of preparing more than 30,000 IBM cards progressed, files and furniture—and even people—were moved about. The Membership Records Department was becoming a data processing unit, and many of the Harmony Hall personnel began to acquaint themselves with the fascinating methods and procedures of the new electronic equipment.

The equipment on hand, though, is definitely not in the "computer" category. It's not a "magic brain" or a huge contraption with blinking lights. In fact, the principles of the operation are so simple they're amazing. One piece, the *key punch* (looks like a glorified typewriter), punches holes into the IBM card. We now have one card per member. Another machine, the *sorter*, arranges and can re-arrange those 30,000 cards (sorry, no music) in any sequence desired—on the basis of the information punched in the cards. This is probably the best known IBM machinery. Finally, the *accounting machine* will use the punched cards to produce our mailing list, membership cards, dues reminders and statements, chapter rosters and reports of all kinds. Its actions are determined strictly by the holes in the cards and by the control panels with their many feet of multi-colored wires.

Now, how will this affect you as a member? You won't be seeing any of the IBM cards until two or three months before it's time for you to renew your membership. We will distribute the pre-punched cards to your chapter secretary, who will pass your card on to you. You fill in a few items of information and return the card to your secretary along with your annual dues (unless PAY-AS-YOU-GO JOE already has them!) The final step is when your secretary signs the card and sends it back

Mrs. Vi Bastian (left) and Mrs. Evelyn Wegner, of the Membership Records Department, listen carefully as Bob Meyer explains the operation of the IBM accounting machine.



to Harmony Hall. This is a signal for us to extend your membership for another year. Your card goes thru the IBM equipment to address your HARMONIZER, your district bulletin and to do anything else that may be required.

Thus we have a membership reporting system with numerous advantages over previous methods. The new files and equipment will provide more useful statistics than ever before—faster and more economically! And there's less chance for human error in this method of record-keeping. Most important, your

Two employees received special training in key-punch operation for work in Data Processing. Mrs. Sharon Seef, seated left, and Miss Linda Hanson are shown working with the new equipment.



chapter secretary is spared much of the detailed paperwork that has long been a part of his office. A number of secretaries have already expressed their pleasure with the change; we're confident the new system won't let them down.

With this move to automation, several personnel changes at International Headquarters have taken place. This writer is pleased, having been affiliated in one way or another with the Membership Records Department since 1956, to have the opportunity to program and manage this segment of the "new" Membership Records Department. In turn, though, responsibilities in coordinating the music publishing program had to be relinquished. (Bob Johnson now handles all of the music publishing activities.)

While membership records were not new to us, data processing was. Two and-a-half weeks at IBM's Chicago Education Center helped take care of that.

This is only the beginning! Without additional equipment or personnel, this newly developed data processing unit has put the finishing touches on the major conversion of membership records and is now preparing the officer records for a similar changeover as new officers are reported in October. Under immediate study is the conversion of the quartet records (1000 registered quartets) to punched cards. This will probably be done early next year.

The Data Processing Department won't stop there either. Additional applications will be made only as time and scheduling allows.

Who knows? Maybe someday we *will* be in the "computer" family. This electronic wizardry has supposedly marched mares for marriage. Why couldn't we use it to find a 5 foot 10, blond, 30 year old renor with a burgundy uniform who may fit into the second row of your chorus. Try us in a few years!

Torontos Hold Erie Songfest

By Al Cushing, 353 Prince Edward Drive
Toronto 18, Ontario

Assisted By

Bernie Deku, 602 N. Third, Toronto, Ohio and Bob Newlin, 1918 E. Eighth St., Erie, Pa.



Barbershoppers from Toronto, Ontario and Toronto, Ohio were welcomed at Erie, Pennsylvania as the two chapters with like names held a most unusual songfest believed to be a Society "first".

It all started about 18 months ago when we noticed in the HARMONIZER that Toronto, Ohio and Toronto, Ontario, were having their annual chapter parades a week apart. We had never heard of Toronto, Ohio, and with our curiosity aroused, we wrote to Society PR Director Hugh Ingraham for information about the "other" Toronto.

Hugh put us in touch with their President, George Wise, and after exchanging letters and chapters bulletins, we soon began to formulate plans for a meeting between the two chapters. At this point we contacted Bob Newlin, President of the Erie, Pa. Chapter, (Erie was found to be almost a half-way point between the two Torontos) and found Bob's chapter more than willing to host a Toronto get-together.

On May 29th two chapters converged on Erie for the long awaited meeting. What a welcome! "WELCOME BARBERSHOP SINGERS, TORONTO CANADA AND OHIO" read the sign at the motel where we were staying. In the lobby we were warmly greeted by the Erie "Commodore" Chorus singing "You're As Welcome As The Flowers In May". Then came the hand shaking, spontaneous quartet singing and greetings with Erie and Ohio Barbershoppers. Finally we managed to tear ourselves away long enough to get dressed for the evening festivities.

Things got underway about 10 p.m. with George Cattrell, the Ohio Chorus Director, leading the combined Torontos in "Hello Neighbor", a number we had sent them last summer. Tom Glosick, President of the Erie Chapter, acting as M.C. for his chapter, brought on the Erie "Commodores" and we heard more good singing by this fine chorus (Seneca Land District Champions in 1964). Tom was joined in the spotlight by Chorus Director Jim Steinbaugh, Walt Holr and Ron Pomeroy, who make up the "Presque Isle Four". These lads proved they were equally at home doing either a comedy number or a ballad.

Hilton Howe, former International Board Member and a Past President of the Ontario District, M.C'd the Canadian portion of the show, introducing in order—the Toronto "Queen City Harmonizers" Chorus; the "Bards of Harmony" and "Canadian Astronotes" from Metro Chapter; and our own "York-tones" and "Nightaires" quartets. Three of the five Metropolitan Toronto Chapters were represented on stage that evening.

Then came intermission and time out for a marvelous buffet



Toronto, Ontario's "Queen City Harmonizers" did some impromptu singing in the motel lobby.

luncheon—and all for only one buck! (How ever did you manage it, Erie?) After intermission, Ontario District souvenir mugs were presented to the officers of the "Gem City" and Erie Chapters. The Ohioans reciprocated by presenting their new friends with souvenir ash trays made in Toronto, Ohio and bearing the inscription: "NAME THE SAME TORONTOS CANADA AND OHIO—SPONSOR—ERIE, PA. MAY 29, 1965"—a practical remembrance gift and very much appreciated.

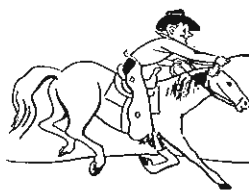
But on with the show—the Ohio portion. M.C. Sam Wellingron presented the "Gem City" Chorus, about 20 strong and sounding great. Next, the "Gem City Dandies", a fine quartet, and finally the "Great Scots", a wonderful show quartet and very colorful in their kilts. The evening's performance wound up with Directors Gareth Evans and George Cattrell leading all three choruses in "Let's Get Together Again" and "Keep America Singing".

At breakfast on Sunday morning we all agreed that the meeting had been both successful and memorable and that it should be repeated in the future. Bernie suggested that perhaps all three chapters could take part in each other's annual show; in this way the search for outside quartets would be made easier and a publicity angle could be developed to attract larger audiences.

We presented this story to the HARMONIZER so that other chapters would be reminded of this new inter-chapter activity and perhaps want to seek out their namesake. Who knows? There may a "name-the-same" chapter in your future.

From l to r, Bob Newlin, Erie, Pa.; Bernie Deku, Toronto, Ohio; and Al Cushing, Toronto, Ontario were the men responsible for working out the details of the unique inter-chapter gathering.





Cl's Corral

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

"Are we becoming a *chorus* Society?" Now there's one which is guaranteed to create a discussion which may even outlast woodshedding at the next inter-chapter meeting. It's a question I've often been asked this year, mainly by rabid quartet-men. They may be right, too. We are becoming more and more of a chorus Society. Ironically, it's often quartets and their members who are to blame.

Let me tell you what I mean. It's a trend I've noticed more and more as I travel around the Society, and it's not a good trend.

I think we'll all agree that the "chapter" is the key unit in the Society, the basic ingredient which makes everything else percolate. Within any given chapter there are usually two singing units: the chorus and quartets. Today, I'm afraid, it's the chorus which is carrying the load.

It's the chorus which is making most of the public appearances. On many package shows we don't even have a quarter. Same thing on parades, at least as far as the local quartets are concerned. More and more, when the community thinks of your local chapter, they visualize your chorus, not a quartet.

Why is this the case? In all too many instances it's because once four men form a quartet they forget about the chapter which made it all possible.

I remember Society P.R. Director Hugh Ingraham telling me about a HEP school for quartets he attended last year during which he asked the assembled quartets (some 10 or 12 in number) how many of them had sung together as a foursome *before* they joined the Society? Not one hand went up.

How many had sung in any quartet prior to joining the Society? Again, not one hand.

The lesson is there. The Society, and, more important, their local chapter provided these men with the opportunity to sing together. The chances are excellent that these four men never would have sung together in *any* quartet were it not for their local chapter which brought them together and gave them the opportunity to combine their talents into one unified whole.

Is it any different in your chapter? Few indeed are the quartets, as such, which we bring into the Society. Or even the two or three men who enter the chapter as members of a previous singing group. No, it's your chapter which gives the men this opportunity.

What's happening, unfortunately, is that these men, in many cases, are turning their backs on the chapter once they have formed a quartet. You say it isn't so. Ask your package show chairman about the problem he has in lining up *any* quartet

for programs to which he has committed the chapter.

Or ask your section leader. The really strong voices in the section—the guys who are the leaders rather than the leaners—are usually not at rehearsal. Or they arrive late. Or they leave early. You see, they're quartet-men, and they have engagements . . . or rehearsals . . . or they just can't spend another night out after doing a couple of jobs earlier in the week.

Sure the quartet-men have a problem. Sure they have to rehearse, especially before contest time if they want to do well.

Our Barbershoppers, however, are a pretty understanding bunch of guys. They know before a contest that a quartet may be spending every free moment they have in preparing four or six songs which they hope they'll sing so well that the chapter will be proud of their accomplishments. But what about the other 40 weeks of the year?

"We're out publicizing barbershopping and the chapter when we're singing out." We know that, fellas; we know it's good public relations. Yet, charity begins at home. So does good P.R. Right in your own chapter. Our new members would like to meet you quartet-men. They'd like to sing with you . . . sing beside you in the chorus. They'd like to hear you sing . . . it would give them something to shoot at, show them that our Society is more than just chorus singing. Just think, too, of the work you more experienced men can do with new quartets starting in your chapter.

Just think of the improvement in communications if you fellows would appear more regularly at chapter meetings—and on time. The chapter secretary could talk to you when your dues are due, rather than trying to mail you a letter when your address may have changed. And you'd know where your chapter stood in relation to its obligations and could remind them of the necessity to keep current so that its quartets can participate in contests at all levels.

There are two sides to every question. Believe me, I know that. I'm an old quartet-man myself and know the problems of rehearsals, pay-jobs, and regular work schedules. All I request is that you, as a quartet-man, every once in a while ask yourself this question: "Would I have been singing in this quartet were it not for my chapter?"

If the answer is "no"; then surely you owe that chapter an obligation.

Let's put quartets where they belong, squarely in the forefront of *chapter activity* at all levels.

UNUSUAL BARBERSHOPPER

Bob Allen, Elkader, Ia. Phantom of Opera House

By Ed Olson
Elkader, Iowa

Back in January when Barbetsshopper Bob Allen received the title of Elkader's Man of the Year from the Chamber of Commerce, it wasn't just for his fine bass voice.

Bob received this award because in addition to his many hours devoted to barbershop and civic activities, he spent hundreds of hours working to restore the interior of the historic Elkader Opera House.

Allen's work began in the fall of 1963 when some of the women's organizations got tired of looking at the run down interior of the local opera house and decided that something should be done about it. They needed someone to engineer the project, and they remembered how Bob Allen was always working on stage sets for the annual barbershop parade each fall.

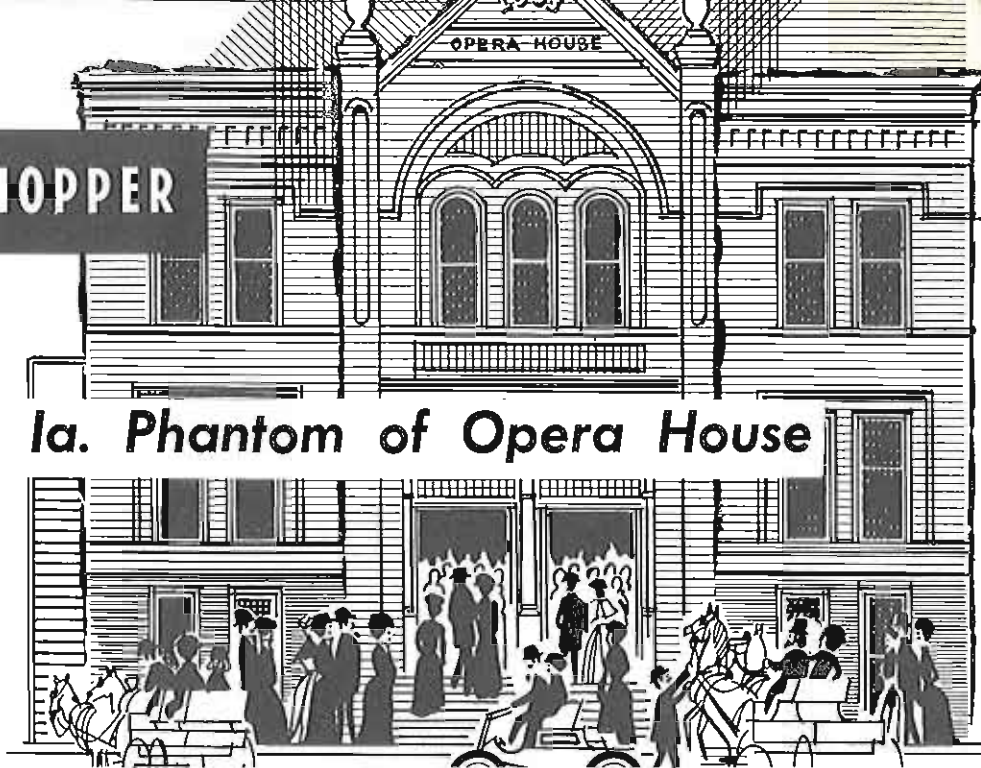
Bob accepted the job and before long had drawn up a plan of action. He led a drive for funds and received donations from every civic club in the community to be used to restore the building interior to much the same appearance as it was back in the days when it was one of the most popular entertainment centers in the area.

As the money started coming in, the work also started and Allen struck out on a job that was to last for better than a year. Under his direction, talent and muscles, the old building started taking on a brilliant new look.

After several weeks had passed, the ceiling had been patched and a new coat of paint was added to the entire interior portion of the building. Once that was out of the way, Bob collected his tools and began repairing seats, replacing everything that was broken and varnishing seats and floors on the first floor and balcony.

From that point on, the residents of the Iowa community of 1600 persons learned that there really wasn't a phantom at the opera house every night, it was hardworking Bob Allen

Barbershopper Bob Allen, left, received the "Man of the Year" award from Elkader Chamber of Commerce President John Thompson on Feb. 15, 1965.



and his crew. He was spending every possible free minute of his time to make a showplace and museum out of what was becoming an eye sore and dirt catcher just months before.

After about a year of work, the opera house took on a new role in the community as a cultural center in the form of a civic auditorium and museum.

One day while rummaging in the attic of the large building, Allen came across the original asbestos curtain that greeted theatre goers for many years with advertisements from the local merchants. The curtain was too worn to be installed back on the stage but was hung backstage by Allen so visitors could view it.

The grand opening of the Elkader Opera House took place in 1963 with the show "The Governor's Son", presented by the four Cohens from New York City, and drew a crowd of 750 persons. Special trains ran to the small community that night bringing the crowds of people to view the show that had appeared for so many months in New York. It is said that Ed Wynn also appeared at the Elkader Opera House and that his name can be found on one of the back walls behind the stage.

When people of the Elkader area ask Bob Allen how many hours he has devoted to the project and why he did it they get a modest smile for an answer. Bob claims that his job isn't complete and that he is now working on plans to get lighting fixtures like the original ones that hung under the balcony. He is also continuing his search for pictures and other historical items.

When Elkaderites see Bob Allen walk away from his job at the local bank after it closes for the day, they can just about bet that he is headed for the opera house to do some more varnishing or some other jobs he has lined up to improve the looks of the place. It will be in top condition for the barbershop parade this fall.

The ambitious Barbershopper has been a charter member of the Elkader Chapter since 1951 when it was originated by the Cedar Rapids Chapter. Since that time Allen has held several offices in addition to singing in the chorus and quartets.

If you are ever in Elkader, Iowa don't fail to look up Bob Allen and have him take you on a tour of the opera house. Everyone in the community knows him and recognizes him as the Barbetsshopper who put real harmony in the opera house project.

Harry Armstrong's "Sweet Adeline" Tells Story of His Biggest Song Hit

By David C. Wright
Public Relations Officer
West Palm Beach, Florida Chapter



Mrs. Harry Armstrong, widow of "Sweet Adeline" composer Harry Armstrong, is shown above in her West Palm Beach, Florida residence enjoying the singing company of our 1961 Champion "Sun Tones".

"You're the Flower of my Heart, Sweet Adeline" is a well known phrase from a song that has become world-known, and a song most associated with bathershop quartets. But, did you know that this song had three different titles before it became famous? I didn't either until I met the widow of the composer, Mrs. Harry Armstrong, who is living near West Palm Beach, Florida.

My first association with Mrs. Armstrong came at a very opportune time. It was during Harmony Week of this year, and although "Addie" (we're not being disrespectful; she likes to be called "Addie", or "Adeline") was recuperating from a throat operation, she agreed to a five-minute taped interview which we later included in a one hour Society radio program aired locally on April 11, the 27th birthday of our Society.

At the Sunshine District Spring Convention the West Palm Beach Chapter honored Mrs. Armstrong by presenting her with a corsage, and, before eight hundred persons, dedicated and sang to her the song her husband wrote sixty-nine years ago. Needless to say, Mrs. Armstrong was pleased with this recognition and honor.

I have had many visits with Adeline since then, learning about her late husband, a former Bathershopper. I have paged through the career of Harry Armstrong in the many old and worn scrap books she still treasures. Here I learned some of the history of a composer and a song that everyone knows and loves.

Harry Armstrong was born in Somerville, Mass. (1879), and at the age of 17, during his brief career as a prize-fighter, composed the simple tune he first called "My Old New England Home". Then followed five years in which he haunted the offices of music publishers in Boston trying to sell the song. Finally, Jimmy Walker, former Mayor of New York City, introduced Mr. Armstrong to Richard Gerard, who in turn re-wrote the words. They settled on the title "Sweet Rosalie", and again they tried to sell the song. Then one day as the partners were walking down Broadway, they noticed a sign announcing the farewell appearance of Adelina Patti, the famous Italian Prima Donna. The name Adeline struck both men as being suitable for the song they were trying to sell. In 1903 the song was published by M. Widmark & Sons, Inc., and shortly after, a Philadelphia quartet, the "Quaker City Four", started the career of "Sweet Adeline".

It didn't take Mr. Armstrong long to decide that he didn't want to be a prize-fighter. His next move was to vaudeville. He teamed up with Billy Clark, and "Armstrong and Clark" became well known and loved in the vaudeville circuits. At one

time he played piano professionally at Coney Island, and later became a booking agent and producer.

Harry Armstrong wrote nearly a hundred songs during his career. Two of his best known songs are "I Love My Wife, But Oh, You Kid!" and "Nellie Dean". Mrs. Armstrong recalled how thrilled they were when they attended a performance of "Worm's Eye View" at the Whitehall theater in London. The hit of that show was "Nellie Dean". This song turned out to be the "Sweet Adeline" of the British Isles.

In later years Mr. Armstrong wore a ring containing two huge diamonds. One he called "Adeline" and the other "Nellie", after the two songs that brought him fame and fortune. In 1948 Harry Armstrong estimated that he had made \$75,000 on "Sweet Adeline", and even today Mrs. Armstrong says she still receives royalties.

I was surprised and a little shocked to learn that, at the 1950 International Convention in Omaha, Nebr., "Sweet Adeline" was banned from the contest due to its "alcoholic background". This made Harry Armstrong furious; "I wrote it to entertain kids; it's not my fault it has fallen into disrepute", he explained.

The Armstrongs were married in 1944, and as Mrs. Armstrong tells it today, the following seven years were the best years of her life. Harry Armstrong died February 28, 1951, at the age of 72. It was shortly after his death that Addie moved to the modest home she now occupies at 717 N. "O" Street, Lake Worth, Florida.

You might expect that the activities of Adeline would have slowed down by this time; however, this is not the case. She is very active in her church and several Lake Worth civic organizations. She takes great pride and enjoyment in the many flower beds and fruit trees in her back yard. Does she try to conceal her age? Indeed not, for even though she is nearing her seventy-fifth birthday, she is thankful for her good health and proud of her age.

I believe there could be no better ending to the Armstrong story than to quote a statement made by the composer himself. He was asked one time what he thought contributed most to the success of "Sweet Adeline". He answered, "The song captured the heart. When men feel kindly toward one another, when life flows sweet and strong; they sing it". You know something? I believe he's right—.

Let's Quit Honkin'

By International Vice President D. William FitzGerald
P. O. Box 116, Cheshire, Connecticut 06410



The title for this piece was borrowed from Morris Rector, bass of the 1958 International Champion "Gaynotes" and veteran member of the International HEP school faculty. Morris used the phrase as the theme for his quarter coaching classes a couple of years ago; the point being that it was time for our Society quartets to get away from the high-pitched, shrill, piercing, "white" sound that had become so prevalent, and settle down to the business of producing good music with the true Barbershop Sound. The fact that an effort was being made in this direction came as good news to the Balance and Blend Judges whose function is that of evaluating the contestants' proficiency in creating and maintaining this sound.

Let's pause here to clarify that term, "Barbershop Sound". To quote directly from the B&B category description in the C&J Handbook:

"Barbershop Sound is attained when a clearly discernible melody is projected in a clear, pleasant voice properly supported by three harmony voice parts of marching quality and in proper volume relationship."

Now we'll take a close look at the two items in the definition that form the major components of the category and see just what the B&B Judge listens for during a contest performance.

"Proper volume relationship", or, as we term it, "Balance", is achieved when the individual voices in a quartet are combined at relative volume levels so as to produce a unit tone behind the lead voice or whichever voice is carrying the melody, or portion of melody, in the song being presented.

This can be best illustrated by picturing a cone or pyramid formed by the sound of the four voice parts. The tenor is shown as the thin, narrow top of the cone, the bass as the wide, broad bottom, and the lead and baritone filling in the middle. The lead (melody) will also show as bulging out of the sides of the cone and may appear either above or below the baritone, depending upon its position in the chord being sung. The shape of the cone and the voice positions will vary with altering

chord structures, but each voice has a definite position for every chord sung.

"Matching voice quality" or, to again use our terminology, "Blend", is the melding of the individual voices by way of like tone placement and vowel enunciation so that no single voice other than the lead (by virtue of his added volume for proper balance) retains its own identity.

The final item considered by the B&B Judge, and the one that is the key in "separating the men from the boys", is "Projection"; and intangible, EXTRA quality possessed by every good quartet that gives its sound an aliveness and vibrancy that causes it to reach out across the footlights and makes every person in the audience feel that the quartet is singing directly to him. This EXTRA comes only with experience; full confidence in what you are doing; and a thorough knowledge of the musical story you are telling. Combine these and it will be reflected in a sound that gives "goose bumps" to every listener. Without them, it will be, as B&B Judge Oz Newgard so aptly put it; "a sound which produces apathy rather than empathy".

Scoring a performance in Balance & Blend is done on a total evaluation basis, with equal emphasis being placed upon all component parts being considered. In order to merit a high score, a quartet must demonstrate that it can produce and maintain the Barbershop Sound throughout its entire performance, making few errors and showing no weaknesses. Lower scores are given according to the amount and severity of the errors made and for apparent weak points.

Every quartet has its own individual sound. The B&B Judge doesn't expect them to all sound alike or to try to make them so. His interest is in a sound that is being produced according to our standards and that is pleasant to the ear. Barbershop Harmony has more than just its unique style as compared with modern and glee club harmony. It also has its own unique sound and, if a quartet is to score well in the B&B Category, they must demonstrate that they can produce it. So, let's all "Quit Honkin'" and concentrate on making good music.

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





**"Many a rose is born to blush unseen,
Many a song is born to go unsung."**

The time and space allotted to this bit of Society history is too short and too small to cover all men and events adequately. Perhaps some future writer may evaluate with greater accuracy all that we have done during the past fifteen years. Much of it is still too vivid in our memories to erase the bias of personal participation (or lack of it) in memorable Society events.

Were we to list just the names of those actively interested in the Society during the past *five* years, it would take more pages of the HARMONIZER than may be spared from *today's* activities.

Education has continued its onward march whether old timers like it or not. The younger men have interested themselves in taking barbershop harmony into the best musical circles and proving that our hobby, when seriously followed, is as basic as the three Rs. Often meeting with noisy opposition, but never giving up, the youngsters are now becoming oldsters with more authority, and their cause is showing it. The thread of education was apparent in the news carried in the HARMONIZER . . . if one would but read carefully.

In March, 1956, International President Arthur A. Merrill stated that the "month of April is hereby proclaimed to be FOUNDER'S MONTH in memory of our beloved founder Owen C. Cash." A proclamation that has come to mean Harmony Week to all of us.

The International Board was meeting in Denver and voted the Chicago area as best for a Headquarters building. There was a "warning on modern harmony". Pittsburgh, Pa. and Columbus, Ohio, were awarded International Conventions. The House of Delegates voted down a resolution to discontinue chorus contests on the International level beginning with the 1957 contest. Due to technicalities in presenting the resolution, it was to come up again at Minneapolis. Mid-Atlantic was boasting 2744 members and Central States had the most chapters with 69. President Arthur Merrill was pumping for "A QUANTITY OF QUALITY MEMBERS AND UPGRADED CHAPTER PROGRAMS."

In June, 1956, the very young looking "Schmitt Brothers" were pictured rehearsing with Johnny Means. They were preparing to appear before the MENC Convention in St. Louis. . . . **A younger man speaks up for the chorus competition**

Rudy Hart, talented and energetic director of the International Champion Michigan City, Indiana chorus, and father of some of the Society's most advanced musical education programs, had this to say in 1956. "Since the chorus has created a minor revolution within our organization, it surely must be worthwhile. It's hard to believe after all the hard work and planning with the chapters and their choruses that any mature person in our Society would either directly or indirectly want to destroy the effort of the last ten years, especially when it has brought about great enjoyment plus the thrill of both district and international competition. The chorus must possess some good if it is

strong enough to bring about such a controversy."

The controversy has never died. But it has changed to an argument as to what place the chorus should occupy in the Society. As competition goes on and quality improves the sounds of opposition become weaker. Many thousands who know they might never compete in a quartet are quite happy to do it in a chorus . . . and do it well.

Each year there is one International Champion chorus, but in the Society there are hundreds of choruses who do not care whether they become champions or not. They want to sing, have a good time, and perform adequately in public.

Phil Embury mentions the evolution of barbershop style. Others well qualified to speak on the subject feel that the barbershop style is still evolving, that, in a way, it is a style capable of still more development.

. . . A young man marks the milestones

Val Hicks, a specialist in many categories of barbershopping, says: "Barbershopping has been evolving, as of course we knew it would, since the formation of our Society. In the early 1940s, we had quartets that sang fairly simple barbershop arrangements. There was the usual introduction and the traditional tag. With Frank Thorne's *Elastic Four* we got into more intricate arrangements with high voicing of the chords and difficult voice leaps for the individual parts.

"The *Four Teens* influenced the Society in voice and tone production more than any quartet I can think of. They were young, dynamic, energetic entertainers and their high-powered vocal arrangements and gymnastics seemed to appeal to the younger men who were joining the Society.

"The *Buffalo Bills* produced a professional vocal sound; they have always been considered one of the Society's great quartets and today they're one of the world's great quartets. The style of barbershopping settled down a little with the *Buffalo Bills* and the *Schmitt Brothers*. Then we went into another era of experimentation with the *Four Teens* and the *Orphans*, who again sang difficult, high-powered arrangements with a lot of complex devices.

"In these later years, the Society sound seemed to settle down with the *Gaynotes*, the *Evans Quartet* and, of course, the *San Tones*.

The statements of these informed men, taken by themselves, offer nothing startling to the discerning Barbershopper, but it seems that advancement, experimentation, and even departure from the traditional barbershop sound has been practiced by many of our better present-day quartets. One is inclined to ask if the cheers and sounds for the victors in an International contest are for accomplishment or just for winning.

It is quite within the realm of possibility that the day will arrive when the red-headed step-child of barbershop harmony, the chorus, which still by and large sings the old songs, will be the bulwark, the last line of defense in the fight to preserve the rich, slightly square sound of barbershop as a traditional piece of American style vocal music for men.

True, the chorus, generally, refrains from highly elastic vocal gymnastics, not because it does not admire or wish to emulate top quartets, but because the complexity of matching, blending, and synchronizing forty or fifty, or even more voices, presents too great a problem for easy mastery with once-a-week rehearsals.

But certainly there are directors working on it.

... Many details make a picture

In June of 1956 Curt Hockett came to the Society as editor of the HARMONIZER and Public Relations Director.

Minneapolis was making great preparations. Burt Mustin was pictured in the 1956 HARMONIZER and was to appear again in a 1965 issue . . . still going strong.

In September came a cloudburst of news. The "Confederates" of Memphis were the new champions. The "Playtonics" of Teaneck, New Jersey 2nd; "Lads of Enchantment" from Albuquerque, New Mexico were third. In fourth spot were the "Four Pitchikers" of Springfield, Missouri and in 5th the "Easternaires" of Jersey City, New Jersey.

Rudy Hart and his "Ambassadors of Harmony" chorus from Michigan City, Indiana, won the chorus contest.

Rowland F. Davis, newly elected President, coined a phrase that deserves more usage and attention: "Stability Needs Momentum".

There was a complete story on the European Tour of the "Precisionists Chorus" of Washington, D.C.

The HARMONIZER carried a big story on the Walter Wade Memorial Song Library, sixty thousand titles to form the core of one of the greatest collections of songs outside the Library of Congress. Its value was to be appreciated more and more as the years went by.

Oh, yes, they voted to continue chorus contests. One chorus to a district. By-laws changed to provide two additional vice-presidents "of equal rank" in each chapter.

As recommended by Rowland Davis, a pension plan was established for the International Headquarters staff.

The 1960 Convention went to Dallas, Texas.

The December, 1956 HARMONIZER carried news of the death of Frank Thorne. The Society had lost one of its all time greats.

The Mid-winter was held at Pittsburgh and an initiation fee was added for new members. A new member kit was to be included.

A chapter-at-large was established to take care of those orphaned by the death of chapters or moving to localities without chapters.

Twenty-eight men were certified as judges. WOW!

The 1959 Convention was awarded to Chicago and the International Board approved plans to develop an "Expansion Fund" to finance purchase of a new International home for the Society and also agreed to Past International President Beeler's suggestion that a mansion located at Kenosha, Wisconsin be purchased. The HARMONIZER carried a two-page picture of the spot soon to become Harmony Hall. The picture showed up again in color on the cover of the next issue and everybody in the Society was telling how, why and what now—in that issue.

The 1957 Convention in Los Angeles saw the "Lads of Enchantment", Albuquerque, New Mexico, crowned champs, Berkeley's "Californians" take the number one chorus spot and Joe Lewis, of Dallas, Texas elected International President. Other medalists were the "West Coasters", San Gabriel, Calif., 2nd; "Gaynotes", Tulsa, Okla., 3rd; "Four Pitchikers", Springfield, Mo., 4th; and the Teaneck, N. J., "Play-Tonics", 5th.

Mid-winter meetings were to have a \$2.50 registration fee to off-set rising costs of these sessions. The \$50.00 chapter charter fee was eliminated.

Deac Martin was back with his column saying "We must Keep It Barbershop". Deac had good reasons for it.

Dee Paris started talking about public relations on a world wide basis. Doesn't sound so impossible these days.

Roadside signs made their appearance in many a community.

Another of Paul DePaolis' fine articles on Barbershop Craft. Running for many issues of the HARMONIZER, they were excellent groundwork for the serious Barbershopper.

The "Buffalo Bills" had joined "The Music Man", Meredith Willson's new successful musical, in New York. They had just finished a four week run in Philadelphia. From then—until now—and beyond they were to give the words barbershop harmony a new and finer meaning.

... The music men

A stalwart of the Society found at every convention or International meeting was Maurice Regan, father of the "Clock System" developed from Bach's circle of fifths. (A complete musical explanation of this can be found in the "Arrangers' Manual", and the "Barbershop Craft Manual", both Society publications and obtainable from International Headquarters, P.O. Box 670, Kenosha, Wisconsin 53141.)

Regan could identify chords as rapidly as a quartet or chorus could sing them. At critiques he would show what he meant very quickly and interestingly. He never made a criticism without offering one or more ways to fix the problem. (Regan is one of the few Society men ever to be certified as a judge in ALL FIVE judging categories.)

One cannot mention any of the greats of our Society without including Bill Diekema of Holland, Michigan. He's a man of medium height and build, bald, and if we put him in a Dutchman's costume he would be the exact vision we have of a Holland Dutchman. He is president of a highly successful pharmaceutical concern, a former aviator in World War I and composer of many operettas for the University of Michigan. His arrangements are legion, and, when well-sung, reach the hearts of the listeners. There is hardly a facet of Society music and judging not touched and elevated by Bill Diekema.

Hal Boehler was another arranger who did much to aid quartets. Like Regan, he too lost his sight and has not been active in judging and writing.

Here were men working quietly within the Society and doing their part to create better arrangements and more understanding of them. They have been no less effective in their way than have some of our best quartets and choruses.

Quartets which used to win the International Championship would not be apt to qualify today for the finals in some district contests. This does not mean they are to be discounted in any way. It was their loyalty to the Society that put down the foundation on which we have improved and now stand.

In making improvements we must always remember that audiences improve and are much more demanding than ever before. They demand more polish. And wherein lies any harm in that. Barbershop is good. Why not give it our best?

... More and more legislation

The 1958 Mid-winter at Asheville, North Carolina was hampered by bad weather and many problems. Lacking the means of quick and effective contact with members and without specific means of telling them just what problems beset us, legislation was the only path left open to Society officers.

The Executive Committee decided that the Society *should* have excellent opportunities during the next four or five years for solidification and growth. Our present Society Historian, Dean Snyder, presented a well prepared paper on "Our Status and Our Future". Dean had researched in depth, and time was to prove the excellence of many of his observations.

Floyd Connert was hired permanently as Society Field Man.

Problems of finance came up because of the equipment needed for the new home at Kenosha. Incorporation in Wisconsin, setting up of a Trust Foundation for protection of the

(Continued on next page)

MELODIES FOR MILLIONS—(Continued from page 11)
Society's real estate holdings (now greatly enlarged in scope as Harmony Foundation) and taking other steps to guard our members were other items on the agenda.

The Society's musical program also came up for review at Asheville. Bob Hafer and Rowland Davis made plans to meet with the American Society of Composers, Authors and Publishers (ASCAP) to work out some form of blanket licensing. Approval was given for publication of a Judging and Contest Handbook and the establishment of the "Woodshedder's Guild".

The HARMONIZER complained because members who moved failed to send in a change of address. They still have that trouble.

By May of 1958, Staff Taylor was belting out the hor news on the Columbus, Ohio Convention and why it would be "the biggest ever". Public Relations men still do it for each convention and, you know, they are right.

. . . More meetings, more decisions, more music

Barbershoppers discovered Columbus in June of 1958 and found their new International Champions to be the "Gaynotes" from Tulsa. Other medalists were the "Four Pitchikers" from Springfield, Mo.; the "Home Town Quartet" from Lodi, N. J.; the "West Coasters" from San Gabriel, Calif.; and the "Evans Quartet" from Salt Lake City, Utah.

Buzz Busby and his bewhiskered southern gentlemen from Memphis sang their way to the chorus championship. People said it was the best contest ever, and more and more choruses were getting "serious" about their singing.

And they were getting help. From July 31 to August 3, at Harmony Hall, the Society held its first Chorus Directors' School. George Pranspill, Rudy Hart, and Floyd Connert were faculty members and 127 chorus directors were on hand from 8 in the morning till 11 in the evening to drink from the fountain of musical knowledge.

The student body learned nine new songs and developed into a chorus of championship calibre.

They came from everywhere, and the comradeship was superb.

The March, 1959 HARMONIZER reported on the Mid-winter at El Paso. It had been quite an affair. We started hearing about a television spectacular. Some changes were made in contest rules. Some guys always look for a way to do as they please.

It was decided that no chorus director may direct more than one chorus in International competition.

The Convention registration fee was raised from \$10.00 to \$15.00.

The Florida District Association of Chapters was approved as a separate district.

The 1961 Mid-winter was awarded to Milwaukee, Wisconsin. The 1963 Annual Convention went to Boston, a little matter that was to be a headache for Boston due to failure of builders to come through on time.

Windsor, Ontario was transferred from the Ontario District to the Michigan District.

F. Stirling Wilson could be serious as well as humorous. He fostered, and the International Board passed, a resolution that "recognized the technical right of chapters . . . to select the singers to represent them in chorus contests provided such selection is done by methods consistent with chapter and International Society constitutions and By-laws. The International Board of Directors believes that such selective process is contrary to the best interests of the Society and records its disapproval of such methods as a matter of International policy".

Similar action was taken on a resolution presented by Rowland Davis, concerning conduct of members during the singing of "The Old Songs" and/or "Keep America Singing". This was aimed at quartets unable to control their antics during show finales.

By May of '59 there were reports from chapters taking the advice of Field Man Floyd Connert, and enthusiastic returns were reported by several. Help was coming to the grass roots.

Thirty-five hundred more copies of old songs were added to the Harmony Hall Library by Mrs. Ken Grant of Cleveland, Ohio. Grant, a former bass with the Lakewood, Ohio Chapter, had made a hobby of collecting old songs.

In Chicago, the "Four Pitchikers", Springfield, Mo., became 1959 champs and Pekin, Ill., took the chorus crown. Runner-up in the quartet competition were the "Evans Quartet" (Salt Lake City, Utah), 2nd; "Town & Country Four" (Pittsburgh, Pa.), 3rd; "Easternaires" (Jersey City, N. J.), 4th; and "Short Cuts" (Miami, Fla.), 5th.

The Society gave its first honorary membership to Irving Berlin and Meredith Willson. Since neither could be present at the Chicago meeting, Ted Lewis, renowned showman and orchestra leader, accepted for Berlin, and Byron Malberg, lead of the "Frisco Four" from the Chicago Company of "The Music Man", received the membership credentials for Mr. Willson.

Morris Rector, bass of the "Gaynotes", filled Jim Ewin's "Craft" column in the HARMONIZER with an article titled "Sight-reading by Ear". He made it all look simple . . . and easy. But some of us can't or won't read . . . anything . . . not even music.

The old Association of Bulletin Editors gave way to a new organization that recognized the Public Relations Officers. Up came a new name, PROBE, for Public Relations Officers and Bulletin Editors. It was destined to become a really influential fraternity within the Society. The influence has always been for the good.

Jean Boardman's "Harmony Heritage" songs were coming out right along but it was amazing how few quartets and choruses used them in contest. Everyone seemed afraid they would sing a song someone else was singing. Years later a good many of these songs were to be discovered by new members only to cause many older ones to say: "Where did you get that arrangement?"

Bob Hockenbrough stayed up nights to read bulletins, answer mail and keep up an ever well-written and useful "Share The Wealth" column.

Floyd Connert had the first of his regular columns. The title: "Down Our Way" . . . And Dallas was looking forward to June.

International President Jalving and Executive Director Bob Hafer decided to look over the Society at first hand. By air, bus, train, auto and dog-sled (in Alaska) they covered outposts of harmony that had previously only heard echoes from Harmony Hall.

By the end of July the "Evans Quartet" had been crowned Champions and the "Chordsmen" from San Antonio's Alamo Heights were wearing the same rite in the chorus division.

Second place Medalists were the "Town & Country Four", Pittsburgh, Pa.; the "Colonials" from East Liverpool, Ohio, 3rd; "Bay Town Four", Berkeley, Calif., 4th; and "Saints", South Bay, Calif., 5th.

The Dallas meeting produced a bombshell in the resignation of Floyd Connert as Field Representative. In three years he had traveled over 100,000 miles by car plus additional mileage by air and rail; had visited 400 chapters and all districts to present various classes aimed at promoting music education for our members. His was a pioneer effort aimed at promoting personal contact and no more devoted or dedicated man could have been placed in such a position.

Milwaukee started to prepare for the 1961 Mid-winter meeting and President Jalving appealed for a close reading of eight pages of material concerning a Membership Benefit Plan about to be presented to the districts for their approval or rejection. That is another story.

(To be continued)

Schedule of Fall District Conventions

DISTRICT	DATES	LOCATION
CARDINAL Robert Foegly, 59871 U.S. 31, South Bend, Indiana	October 15-17	South Bend, Indiana
CENTRAL STATES Harold Parry, 1526 41st Street, Des Moines, Iowa	October 1-3	Des Moines, Iowa
DIXIE James Lyons, 460 Seabreeze Road, Mobile, Alabama	October 29-31	Mobile, Alabama
EVERGREEN Don Miller, 1001 Southwest Fifth Avenue, Portland, Oregon	October 29-31	Portland, Oregon
FAR WESTERN Sam Aramian, 4613 N. 53rd Drive, Phoenix, Arizona	October 15-17	Phoenix, Arizona
ILLINOIS Loren Bogart, 303 Gregory, Normal, Illinois	October 1-3	Bloomington, Illinois
JOHNNY APPLESEED G. G. Riggs, 2575 Shoreland Road, Toledo, Ohio	November 12-14	Toledo, Ohio
LAND O'LAKES Jack Hermesen, 994 Polk Avenue, Little Chute, Wisconsin	November 5-7	Appleton, Wisconsin
MICHIGAN Roger Knapp, 66 Garden Street, Battle Creek, Michigan	October 8-10	Battle Creek, Michigan
MID-ATLANTIC Bud Welzenbach, 2626 Masserth Avenue, Baltimore, Maryland	September 24-26	Baltimore, Maryland
NORTHEASTERN Frank Lanza, 29 Fenner Street, Providence, Rhode Island	November 5-7	Providence, Rhode Island
ONTARIO Bob Potts, 135 Breadalbane Street, Hamilton, Ontario	October 29-31	Burlington, Ontario
SENECA LAND Don Brogan, 129 Miller Street, Blasdell, New York	November 12-14	Buffalo, New York
SOUTHWESTERN Dean Kelley, 4602 Matador Trail, Amarillo, Texas	October 15-17	Amarillo, Texas
SUNSHINE Steve Keiss, 6412 S.W. 33rd Street, Miramar, Florida	November 5-7	Miami Beach, Florida



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ON STAGE TONITE LIVE 830 PM
BARBERSHOP CONCERT



The Pasadena, Calif. "Close Harmony" Chorus did a sidewalk "warm up" performance before their Beverly Hills Theater appearance in conjunction with one showing of "Keep America Singing". Along with Pasadena, choruses from Reseda, Downey and South Bay took part in a series of four Friday night shows.



Bob Cosmanic, Teaneck, N. J. Chapter, presented Arthur Cohen (left), Universal Pictures photographer who photographed "Keep America Singing", with a Society honorary award. Bob, by coincidence, was the color technician responsible for the color quality of the film at Pathe Labs., New York City, where he is employed.



A record crowd of 20,000 persons listened to the finals of the annual "Newsday" quartet contest held in Salsbury Park (N.Y.). The "Dashing Dons", of the Mid-Island Chapter, won the championship for the third time in the past four years. "Newsday", a large suburban newspaper, has sponsored the annual affair for the past five years.



They knew Administrative Field Man Chet Fox was coming so they "baked a cake" in Lebanon, Oregon. Member Lyla Springer, left, did the artistic baking and the photo was taken by John Eggan, another Lebanon member.

International President Al Smith challenged the Kansas City, Mo. "Heart of America" Chapter to "keep up the good work" as he welcomed the 107-member chapter into the Society's exclusive Century Club.



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We're sorry we can't use all the pictures sent to us by "Bud" Thompson, Aloha (Hawaii) Chapter, covering their Harmony Holiday Week. Some of the people who enjoyed the highly successful week's activities are shown here.



The Des Moines, Iowa Chapter can be justly proud of the "Keep America Singing" backdrop designed and painted by member Norman Wilson. The Society's singing motto was the theme of their annual show which benefitted the Des Moines Y.M.C.A. Boy's Home to the tune of \$1,000.



Five sandwiches like the one shown above comprised the menu for the Janesville, Wis. Guest Night held this year. Pictured as they tackled the main course are from the left: Chapter Secretary Bob Nemetz, Area Counselor Marty Hauser (Beloit, Wis.), Program V.P. Wayne Burchard, Gourmet Committeemen Jim Ford, Treasurer Jerry Ford, International Executive Director Barrie Best, LOL District Secretary Jim Bennett and Ellie Haddon, Gourmet Chef.



Topeka, Kansas President Jim Snyder, left, presented Central States District President Bob Gall with the chapter's gift to the Institute of Logopedics. The \$300 check measured 45 inches long.



A custom-built chair, similar to the one shown right, has been given to the Institute of Logopedics by the DECREPITS (Past International Board Members).

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

ASSOCIATION LIFE INSURANCE . . . FOR MEMBERS AND THEIR DEPENDENTS

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

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

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

Number of Units Desired

☐ One ☐ Two

I Desire to Pay My Premium

Annually ☐

Semi-Annually ☐

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

APPLICATION FOR ASSOCIATION LIFE INSURANCE

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

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

1. Print Full Name First _____ Middle _____ Last _____

2. Home Address Street _____ City _____ State _____

3. Full Name of Beneficiary First _____ Middle _____ Last _____ Relationship _____

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

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

5. If applying for dependents coverage: Spouse height _____ weight _____

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

6. Have you (or your dependents, if applying for dependents coverage) consulted a physician, undergone surgery, or been advised to undergo surgery within the last three years? Yes No

☐ ☐

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

☐ ☐

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

☐ ☐

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

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

Date _____

Signature _____

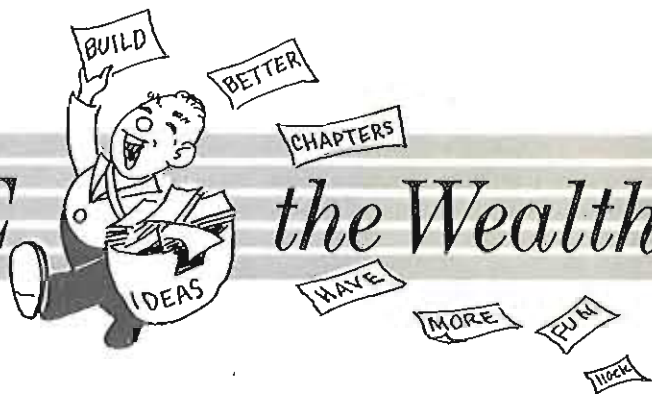
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Mail Completed Enrollment Application to:

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



SHARE the Wealth



By Elmer Vorisek

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

SEPTEMBER . . . ushers in the Annual Show season throughout our Society, and moves the all-important Nominating Committee into the spotlight. The selection of top-notch chapter officer candidates imposes a profound responsibility. It requires unbiased opinions and demands the men with the best talents be elected. Remember—this is not a popularity contest. The potential leaders of *your* chapter must be men who—

- Are men of action; who inspire those about them by exhibiting a positive attitude; who get things done.
- Have ideas; who plan and devise; are persistent and stick to the job until it is done.
- Understand your chapter and its history, our Society and its traditions, long range purposes and aspirations.
- Command respect from others; exhibit consideration for others, and appreciate the importance of the cooperative approach to a task or problem.

AND THEN . . . September reminds us that while Public Relations is a continuing day-in, day-out activity, now is the time to put it into high gear. Your chapter should have a hard-hitting PR Committee, headed by the secretary, bulletin editor, a newsman or another member who is inclined toward this type of work. Use all avenues of approach to tell the public the story of your chapter and your Society.

- Chapter Bulletin—"The Voice of your Chapter". Send it to prospective members, community leaders, city officials, radio and television stations, and other such contacts.
- Releases to newspapers—Not just for your annual show, but for all activities of your chapter—everything from a meeting notice to feature stories in the Sunday supplements.
- Publication Stories—Tell about the Society and your chapter in the dozens of community publications and trade journals, church bulletins, fraternity magazines and other periodicals.
- Radio & Television—Arrange for "live" entertainment,

community shows, special programs (participate in fund raising efforts), and provide disk jockeys with recordings and Society literature.

- Special Meetings—Have a High School Night, a Press Night, Radio and TV Night, Servicemen's Night, and dozens more. Send invitations well in advance; then plan a special program for each occasion.
- Gimmicks—Telephone book listing of your chapter . . . Society sign at your city limits, with meeting day and place . . . Use of Society decal on your car, your place of business . . . Hand out "What'll We Sing?" cards . . . Participate in all community parades with a float, an old car, unusual costumes—and SING!

REMEMBER . . . too, to obtain ASCAP clearance for your chapter shows (including package shows). If at any time there is a question, a quick note or phone call to our International Office, 6315 Third Avenue, Kenosha, Wisconsin, will bring a ready reply.

SELL THE SIZZLE—not the steak! So spoke a super salesman. In selling barbershop harmony to a prospective member, you must first sell yourself. For example, interest yourself in your friend's hobbies—discuss with him his stamp collection, his rare coins, his stereo records, etc. Become interested in *him*. Then employ a "soft sell" by explaining the advantages of being a Barbershopper—of singing in that first chorus contest—in *his* first quartet—the thrill of entertaining hospital patients—the satisfaction of helping in community service, etc. Attempt to discover his hidden talents; remember, there is always a need for good administrators, specialists in stage lighting, set decoration, and yes—good bulletin editors. Invite him to your meetings and make certain he has music and sits next to a member who will help him. Don't push him! Just keep inviting him back each week and let him make up his own mind. We'll bet you get a quality member—for life!

If you were going to have one of the Society's top quartets headline your chapter's parade how would you advertise it? The St. Joseph, Mo., "Pony Express" Chapter, faced this pleasant predicament when they were fortunate enough to nab the "Sidewinders", 1964 International Champions, to headline their April 3rd parade. They decided the "think big" approach was the best solution to their problem, and found the biggest advertising medium at their disposal to be a billboard. An advertising firm in St. Joe produced the billboard shown right in three colors on one of the city's busiest streets. Pictured right are the "Pony Expressmen" as they posed proudly in front of their "baby". Needless to say, their parade was a complete sell out, proving again that it **DOES** pay to advertise.



A gem of a "Share The Wealth" idea came our way from the Winona, Minn. Chapter who recently raised \$100.00 for Logopedics by operating a Clark service station and taking the gas proceeds from one day's operation. Taking advantage of Clark's country-wide "Cooperation With Charity" program, Winona Barbershoppers, working in crews of six and sometimes ten men, cleaned car windows, emptied ash trays, vacuumed cars, filled gas tanks, passed out candy and balloons to small fry passengers and sang for their customers while they worked. Besides raising funds to support Steve, Land O'Lakes' adopted boy, the chapter received fine publicity and hopes other chapters will investigate Clark's offer in their locality. Unidentified Winona Barbershoppers are shown left as they dished out "service with a song".



ABOUT THAT AFTERGLOW: Years ago, the idea of an afterglow was to give those who participated in the show a place to get together, to relax and to woodshed a few. Today, unfortunately, many chapters have blown this concept up to almost a second formal show. Perhaps the following might help make your afterglow more pleasurable:

- + DO make plans well in advance and have adequate manpower to handle all details.
- + DO explain to the hotel, restaurant or club that an afterglow is not the same as a cocktail party or regular breakfast.
- + DO check the lighting, sound, table arrangement, food service, beverage, stage risers, etc., well in advance.
- + DO use buffet service; also consider the use of paper cups and plates, and paper ice buckets (helps cut down on the noise).
- + DO let your quartets know before the afterglow starts just when they will sing and how many minutes.
- + DO reserve seats for all quartets who appear on your show.
- DON'T use the afterglow for long speeches, sick jokes and/or a rehash of the show. The people come to hear quartets sing!
- DON'T keep your headliners till last. Be considerate; remember many of them got up early to make the trip to your town.
- DON'T try to make money by loading up with non-Barbershoppers. Aim to break even or just a bit better with a normal attendance.
- **FINALLY** — An afterglow is a time to have fun and relax. Do it!

TARDY TEASER—It works well for our Joliet, Illinois Chapter. Each member drops a dime in the Kitty when signing in on meeting night. Later in the evening, a name is drawn at random. If this member signed in prior to the 8 p.m. starting time, he wins the dough. If not, the entire amount is held over and added to the next week's collection. . . Then there's the CUSS KITTY as used by the Warren, Ohio Chapter. A fine is levied on all offenders in proportion to the severity of their crime. Suffice to say the air is almost always filled with the strains of wonderful barbershop harmony.

MYSTERY HANDSHAKER! The Alexandria, Virginia Chapter designates for each meeting night a "Handshaker" (unannounced) who awards a prize to every fourth person who comes up to him and shakes his hand. This (every fourth) person, in addition to receiving a suitable prize, then selects three other members and forms a foursome which competes later in the evening for an additional (quartet) prize.

LOOKING TO THE FUTURE . . . is what our Baltimore, Md.

Chapter is doing when it sells tickets to its annual show. They mail a letter to local schools, announcing that a special section of seats will be reserved for music students—both instrumental and vocal—at a special discount price. The theory being that by exposing these music students to barbershop harmony now, chapter members will be gained in the future. And why not?

ANNUAL SWEETHEARTS NIGHT: Once each year our Winipeg, Manitoba Chapter invites all the wives and/or sweethearts of chapter members to attend a REGULAR chorus rehearsal—to hear why their men disappear on meeting nights. Coffee and cake are served following the meeting which, incidentally, is always well attended.

SEALED IN PLASTIC membership cards issued by the Hazleton, Pa. Chapter show the member's photograph and signature. Carried in the wallet, it's good for personal identification, particularly when patronizing sponsors of their annual show. When worn in a plastic pin-up case, it serves as a name badge at inter-chapter visits.

LET'S PLAY POKER! This is the way it was done by the Crescent City (New Orleans, La.) Chapter. For a five week period, each member arriving at the meeting *no later* than 8 p.m., was permitted to pick a playing card from a new deck. The name of the card was recorded in the member's name and the same procedure repeated for the next four weeks. At the end of that time, the member holding the best poker hand won the "Twenty-Five Years of Barbershopping" album. Then the stunt was repeated, with a prize at the end of another five weeks.

HAVE YOU EVER TRIED an attendance chart—to let each man in your chapter know where he stands? Our Sacramento, Calif. Chapter has been using it and it works like a charm. If your chapter has (for example) a 75% attendance requirement for chorus rehearsals, then this is a dandy way to keep the men on their toes. Nobody has an excuse for not knowing his record, and besides—who wants to publicize his LACK of attendance? Try it! It works wonders.

DID YOU KNOW? . . . Package shows are one sure way of publicizing your chapter. The more you do the better known you become, and the more requests you receive . . . The Palomar-Pacific, Calif. Chapter has a "Brush Up Hour" starting 45 minutes before the regular rehearsal, designed primarily to bring newer members up to date with the chapter's repertoire . . . At the Worcester, Mass. Chapter the "IMP" award (to Improve My Punctuality!) goes each month to the wives who did the most to ensure getting their husbands to meetings on time. . . Our Bakersfield, Calif. Chapter picks up extra dough (no pun intended) by raffling off cakes baked by their wives . . . Successful chapters don't hoard their hobby. They share it with their friends . . . Did you know?



about QUARTETS

Even though all the anxious moments for quarter-men seemed to reach a climax at the big Boston sing-off, activity in the quartet world continues at a rather brisk pace as news, both good and bad, has poured in from all sides.

Amid bits of information about quartets breaking up and changing personnel, we were shocked to learn of the death of two rather prominent quartet men: Howard Bonkofsky, from Louisville, Ky., and Bob Corbett, Chicago, Illinois. Bonkofsky sang baritone with the *Derbytowners* in International competition in 1962, '63 and '64; Corbett sang bass with the *Chicagoans*, a popular entertaining foursome for many years.

* * *

Although it's hardly news any longer, we regret to report the retirement of one of the Society's finest foursomes, the *Nighthawks* from London, Ontario. In a conversation with Jim Turner during the Boston Convention, we learned that pressures of business and home responsibilities of all four men were deciding factors in their decision to discontinue as a quartet. The "Hawks" have been thrilling audiences, barbershop and non-barbershop alike, from one side of this continent to the other and on both sides of the Atlantic. Our thanks to Greg,

Jim, John and Bert, for many pleasant moments of barbershop entertainment and for the great spine-chilling chords you provided during the past six years. You have left some fine examples of your creative abilities, which we feel certain have made an indelible mark in the annals of quartet history.

* * *

Among other prominent foursomes to leave the entertainment circuit are the *Atomic Bums*, well-known Minneapolis, Minn. quartet and a popular Society favorite for more than fifteen years.

Jack Culpepper's departure from Dallas, Texas brought an end to the career of a famous Southwestern District quartet, the *Knights of Harmony*.

At least two quartets have decided to call it quits since appearing in competition at Boston. Current Land O'Lakes District Champions, the *Count IV* of Milwaukee, Wis., and Seneca Land District representatives, the *Mid-Nighters*, are no longer singing together.

Because there are no longer two members of the original quartet remaining in both the *Pittsburghers*, 1948 International Champions, and the *Town and Country Four*, 1963 International Champions, both names have been retired.

The *Pittsburghers* sang their swan song on June 5th when they appeared on

the Cleveland, Ohio show. Jiggs Ward has decided to withdraw from quartet activity and since there is only one remaining member of the original foursome, the "Pittsburgher" name must be retired even though lead Tom O'Malley, bass Dutch Miller and tenor Tommy Palamone plan to continue singing with Jack Elder (formerly with *T & C Four*) as baritone. (Palamone is now the only remaining member of the original quartet).

Elder's move leaves Larry Autenreith as the only remaining member of the original "T & C Four". Understand he is now singing with a new foursome called the *Travelers*.

Claiming that "time has taken its toll of our voices," the *Lamplighters*, 1945 fourth place Medalists, have decided to dissolve after 21 years of singing together. London, Ontario's *Four Gents* were forced to disband because tenor Ross Dilling has moved to Windsor. Thus far we have had no word of his replacement.

* * *

Although the Johnny Appleseed District has lost two great International Champion quartets, they report three new officially registered foursomes under the names of the *Undergrads* (Parma, Miami-Shelby and Western Hills Chapters), *Casuals* (Lima, Ohio) and *Seneca Lads* (Fostoria, Ohio).

Among the quartets to change personnel, we find Bob Brock, bass of the current third place Medalist *Impostors*, is turning his position over to prominent quartet man Jim Bond, who has sung bass in many outstanding Illinois District quartets. Brock, who is also director of the West Towns (Lombard, Ill.) Chorus, will be entering Brigham Young University at Provo, Utah, this fall where he'll continue working toward his degree in music education. We're sure Bob's departure from the field of barbershop singing is only temporary and wouldn't be a bit surprised to see his name popping up in some Far Western District foursome before too long.



Our new Champs, the "Renegades", seem to be saying: "Let's leave before they change their minds", as they grabbed their trophies and ran off stage. Our thanks to Paul Acton, Burlington, Vt., for sending this fine action shot to us.



The Fort Myers, Fla. "Chronic-Chords" found a real "friend" of barbershoppping in Bob Friend, Pittsburgh Pirate pitcher. From l to r Chuck Roberts, George Kelchner, Bill Borden and Bob Sullivan are shown with Friend as they discussed harmonizing and baseball.

Central States District Officers, trying to prove that they were singers as well as administrators, competed in recent International Preliminary competition. Comprising the *Alpha and Omega Four* are: Bob Lego, Secretary, tenor; Dr. Bob Stryker, Vice President, bass; Pierce Brane, Treasurer, baritone; and George Strebler, Vice President, lead.

We have received a letter from a member (who wants to remain anonymous) singing the praises of the *Praningham Tri-Towners* quartet for their efforts in bringing this gentleman into the Society. He claims the "Tri-Towners" have made 21 community service appearances since they became a registered quartet last September and wanted to use this means to publicly thank them for the fine job they are doing for the Society and for bringing many pleasurable hours of barbershop harmony to him. Our congratulations to the "Tri-Towners". We enjoy receiving this kind of mail.

We missed the *Four-Do-Matics* at Boston this year and wanted to let you know that a busy singing schedule plus business pressures kept this fine Evergreen District foursome from entering International Preliminaries. The "Fords" have represented the Evergreen District every year since 1956, and have compiled some amazing statistics since that time. They have traveled over a million air miles; sung personally before a million and a half people in 29 states, including Hawaii, and five Canadian provinces; appeared on national TV twice; were the official Seattle World's Fair quartet; and have recorded two individual albums plus a song on four of the Society's yearly "top ten" albums. One of the Society's top-notch foursomes, we hope things

work out so the "Fords" can compete again next year.

We welcome the news of the reactivation of the *Saints* of the South Bay and Long Beach, Calif. Chapters. Gene Slingerland has taken over the tenor spot in the quartet who were Medalists in 1960 and 1961.

And more in the good news department: the *South Chords* are back in business again with a change of personnel. The new "Chords" are scattered all over Southern Virginia and a minimum of 414 miles must be traveled for rehearsals. Personnel includes Bryan Whitehead, tenor (Hopewell, Va.); Walter Clark, lead (Danville, Va.); Joe Thompson, baritone (Lynchburg, Va.); and Walter Caldwell, bass and contact man, lives at 514 Ricketts Street, Danbury, Va.

Two Society foursomes have received unusually good "press" for the parts they played in "Music Man" productions in their respective areas. The *Southlanders*, Memphis, Tenn., and the *Panfares*, a new Land O'Lakes District quartet from

the Waukesha County Chapter, were each singled out in newspaper accounts for their fine performances.

It will be a September wedding for Don Stratton, bass of the current 7th place Finalist *Oriole Four*, who announced his engagement to Mary Joe Karwacki just before the Boston Convention. "Bud" Welzenbach, who is always looking for a hot PR shot, is trying to get Don to hold the wedding during the Mid-Atlantic District Convention this fall. Don hasn't given his consent as yet but "Bud" hasn't given up the idea, either.

One of the Society's great comedy quartets, the *Gay Nineties*, Montevideo, Minn., were involved in a serious automobile accident recently while returning from a show. Three of the quartet were in the car at the time, the other member having been dropped at his home previously. The scanty report received thus far indicates that two of the boys were pretty badly injured in a head-on collision. Sorry our information is not more complete; we do not know who was injured and who escaped.

During the recent International Convention of the Loyal Order of the Moose held in Los Angeles, seven quartets competed in a contest which found the *Soonairs*, from Oklahoma City, Okla., emerging as winners. The Riverside, Calif. *Road Agents* were 2nd; *Reseda Key-noters*, 3rd; and Pasadena's *Impromptunes* came in 4th. This is the second year in a row that Society foursomes have dominated the top spots in their contest.

Lead Bob Dyksra, of the *Hut Four* (Minneapolis, Minn.), who finished 15th in the Boston competition, is leaving the popular Land O'Lakes District quartet because of an increased workload. Bob has sung with the "Huts" since 1955.

(continued on next page)

The "Midtown-Aires" sang a 30-minute show in the theatre lobby preceding the showing of the "Keep America Singing" film in Rochester, N. Y. Pictured from l to r: Don Domaschke, lead; Kelth Clark, tenor; Ray Grape, baritone; and Dick Whitehouse, bass.





A truly International gesture took place Wednesday, April 7, during Harmony Week. At the request of the Windsor, Ontario Chapter, the "4-Fits" made a guest appearance on Bill Kennedy Showtime on CKLW-TV, Channel 9, Windsor. CKLW-TV covers not only Windsor and the surrounding areas in Canada but also Detroit and lower Michigan including Toledo, Ohio. Bill was so impressed by their performance that he asked them to sing on his night show, "Around the Town", on Saturday, April 10, to close out "Harmony Week" on a happy note. The "4-Fits" from l to r are: Marvin Burke, bass; John Wearing, tenor; Russ Seely, lead; Mr. Kennedy and Ray McCalpin, baritone.

NEWS ABOUT QUARTETS — (Continued from page 19)

The "Huts" will be singing with a new lead who has not been named as of this date.

Howard Moore, tenor with the 1965 Dixie District Champion *Harmony Grits*, is now singing with the 2nd place *Left Over Pour*. Lou Costabile, "Left Over Four" tenor, has joined the "Harmony Grits". So, the tenors of these quartets have simply exchanged positions.

Denver, Colorado's *Hi-Landers* included a question and answer session about our Society in a recent performance. This department strongly encourages this kind of activity, and we congratulate this foursome for doing their best to enhance the Society's public image.

The Bridgeport, Conn. *Soundsmen* have made rapid strides in the entertainment field in a short time. Organized early in May, they won the Connecticut Novice quarter crown and then made a nationwide television appearance on the Ted Mack show. "Soundsmen" personnel are important cogs in Bridgeport's administrative wheel. Tenor Bill Stott is chapter president; lead Hank Yazdzik, administrative vice president; bari Jack MacGregor, program vice president and chorus director; and bass Ronnie Knight is community service director and a member of the executive committee.

Earliest quarter to arrive in Boston, the *Barbersharps* (Oak Lawn, Ill.), fast became one of the busiest quartets in the city even though they weren't competing. They sang up a storm at the clambake on Monday and sang four numbers on the Jess Kane Radio Show on Tuesday. They appeared on color television on

Wednesday and made a banquet appearance on Friday. Even though there were 45 quartets (many saving themselves for competition) in Boston, we were thankful that quartets like the "Barbersharps" and several Northeastern District favorites were on hand to fulfill the many demands for quartet services during the week.

St. Louis Suburban, Mo. Chapter, where it is reported that singers are all real "swingers", now boasts five organized quartets, all of which have been quite active during recent months. One group, the *Saint Louis Blues*, registered in February and made 10 public appearances by the first of June. The "Blues", George Lambert, Jim Eubanks, Milt Berghoefer, and Don Campbell, have adopted as their symbol, the St. Louis Bi-centennial Arch (???), a nearly completed multi-million dollar national monument representing the gateway to the west. This, plus the group's name, has made them a natural

"The Extremists", St. Peter, Minn., claim to be the funnest (looking) quartet in the Society. They selected the name because they decided to dress with abandon — from the extreme of "elite" to the extreme of "beat". All members are in the field of education, but their jobs run the extremes from football coach (Don Miller, right) to music man (Phil Knautz, front), with a dash of psychology (Bill Lydecker, back) and a pinch of personnel administration (Bruce Gray, left).



for civic affairs and helped keep the quartet busy.

The *County Criers*, a brand new Northeastern District quartet, has passed on some interesting information regarding their appearance on the Three Rivers, Quebec charter night parade. The "Criers" claim the distinction of being the first Society quartet to sing one of their songs in French and appear on a bilingual show. The quartet worked up some special material and the bass, the only Frenchman in the group, taught the pronunciation to the others. The song started out to be just a lot of laughs but finally ended up as one of their best numbers. The "County Criers" claim to be the Society's first bilingual quartet. (Does anyone dispute this claim?) The quartet is composed of Ken Bastien, tenor; Charles Tranter, lead; Fred Cunha, bari; and Jacques Fournier, bass.

Star performers during the annual convention of the State of Texas Shrine Association were the *Sheiks* (San Antonio), *Potentates* (Ft. Worth), and the *Noblemen* (Dallas), who made 14 appearances and a "round-robin" concert during the three-day meet. The three foursomes were amazed at the wonderful reception by the audience who kept calling for more and more barbershop harmony. These quartets are now thinking of forming a Texas Shrine Association of Quartets and eventually hope to have their own contest each year along with other Shrine units (drum and bugle corps, chanters, etc.). They have found local temples most generous in furnishing uniforms to groups willing to represent them at various Masonic meetings and dinners throughout the year. Our thanks to Drue H. Floyd, contact man for the "Shieks", for passing the information along to us. (Editor's note: Yes, Drue, there are other Shriner quartets throughout the Society, and most of them quite active.)



I see from the bulletins...

By Leo Fobart, Editor

A great many words have been and are still being written about the Boston Convention, but we don't believe too many stories will be as interesting as the one appearing in the June 26th issue of "The Washington Post". Sports columnist Bob Addie, who was in Boston covering the Boston-Washington ball games during our big week, devoted his entire column to our convention in an article called "Pitching with Pipes". Addie did a great job



Gerry Malley, Montreal, Quebec Chapter President, is shown above as he presented a \$500.00 check to two children of the Mackay Center for Deaf and Crippled Children. The check represented part of the proceeds of their April 24th show.

of capturing the "convention color" on paper, and then recalled that quarter singing in baseball is almost obsolete. He went on to say: "It wasn't always this way. Years ago a ball player who did well on the field could pick up a few dollars in the winter doing a little singing in vaudeville. There was a pitcher named Al Mamaux years ago who had a fine voice and actually made more money singing than he did pitching.

"Buddy Hassett, one-time Yankee first baseman, had a pleasant voice. So did Tommy Henrich, the great Yankee outfielder. It does seem peculiar that the Yankees seem to have monopolized the singers. That isn't entirely true.

"You have never heard anything until you hear Danny O'Connell sing 'Danny Boy' or 'Because'. O'Connell, the first player signed by the expansion Senators, and later a coach, had good pipes, as the boys say. Alas, he is now dealing with a different sort of pipe because he quit baseball last winter to go into a plumbing company in New Jersey." We reminded Addie that Tommy Henrich was not only a member of our Society but sang in a champion quartet years ago, and that there were several popular figures in baseball today who are barbershop fans.

Since most of the material appearing in this department is gleaned from chapter bulletins, we think we ought to let you in on some of the top award winners of the recent "Bulletin Editor of the Year" contest which was concluded during our Boston Convention. As reported in the July-August convention issue, Vince Casselli's "Bingham-Tone" won the top prize; second place bulletin, edited by Dave Kolonia of New London, Conn., was "Sea Notes"; "Manhattan Skyline", edited by Dr. Matthew Warpick, Manhattan, N.Y. Chapter, was awarded third place. Contest judges Don Donahue, Der Markham, and Wilbur Sparks spent many hours pouring over nearly 100 entries in the Society's first contest. They followed a judging format similar to the one used in our singing, awarding points for the best balance and blend, stage presence, etc.

An attachment to the "Manhattan Skyline" contained a complete story on the Society written in Norwegian by foreign correspondent Ferdinand Finne, of the Arendal, Norway daily "Agderposten". We believe this is the first time we've seen an account of our Society written in a foreign language.

From the "Poet's Corner" portion of the "Barber Poll", Caronsville, Md. Chapter publication, came the following words of wisdom entitled "Fifth Man Theme": "I sang a note into the air, It fell to earth, I know not where. But hard and cold were the looks of four, Whose song I'd killed forevermore."

When the new Kentville, Nova Scotia Chapter held their charter night show on May 22nd, the Montreal, Quebec Chapter chartered a C-46 aircraft and flew over 600 miles to attend. Also on hand was Northeastern District President Al Maino who M.C.'d the afterglow; he traveled almost as far. Anyone top that for distance travelled for a charter night?

"Something to Crow About" headlined an item appearing in "The Crow Call", Enid, Okla. bulletin, telling Enid members that Dr. Owen Garriott, Jr., son of member Owen Garriott, has been selected as one of the six scientist-astronauts to go to the moon. Our congratulations to Owen and to his son, Dr. Garriott.

Anyone who wants to secure copies of "Queen of the Senior Prom", which were given away as souvenirs during the Boston Convention, can do so by sending a stamped self-addressed envelope to W. Dwight Ellis, 234 Harris Avenue, Needham, Mass. 02192. Author Ed Penney, a Bostonian, gave special permission to have the song arranged for quartets and there are still copies available.

"Here's the Pitch", San Luis Obispo, California Chapter Bulletin, presented this humorous bit of barbershop family talk. Member Bill Gandy called fellow Barbershopper Don Miernicki and when Don's five year old daughter answered the phone he heard: "Daddy, it's for you." Then Don asked: "Who is it?" She replied, "I don't know, but he's a bass!"

Although they're not officially registered as yet, two new members made singing entrances into the world on July 27th in Tacoma, Wash. They are the twin sons of Evergreen District President Bill Tobiassen, who claims they will be part of the 1985 International Champion Quartet, the "Toby Four". Only a soloist was expected, but Toby says he's more than pleased since two plus two (he has two other boys) equals four—and four's a quartet.

The Society's largest chapter, Dundalk, Maryland, is hosting the 1965 Mid-Atlantic District Convention September 24-26, and has added a special attraction

(Continued on next page)

Members of the Royal Welsh Male Choir were special guests of the Fullerton, Calif. Chapter's eighth annual show. Pictured on stage with the Choir are Milt Rhea (upper left), Show Chairmen, and George Kabacy (upper right), Chapter President.





The "Rhythm Counts", Toronto, Ontario, are shown left as they presented the new Canadian Flag to International Treasurer Hugh Palmer and International Board Member Ed McKay. From l to r are: Bob Bridgman, Ed Morgan, Palmer, McKay, Gareth Evans and Jeff Pritchard. The new flag was officially turned over to the Society during the Boston Convention.

Saying "Members . . . more members . . . more members?"

"Don't you know it's impossible Manny", I cried,

"To get fellows to join us . . . you know how we've tried".

With a cry of despair and a groan he replied:

"More members . . . more members . . . more members".

Now tho' Manny attempted for seventeen years,

To get members . . . more members . . . more members,

Still he went unrewarded: Just blood, sweat, and tears,

No members . . . no members . . . no members.

"As a membership man I'm a fizzle" he sighed,

"I'm a flop and a failure, and fit to be tied".

He became so discouraged, he up and he died,

Crying "Members . . . more members . . . more members".

Then a funny thing happened to Manuel Schmitt,

Crying "Members . . . more members . . . more members"

For he found himself down in a bottomless pit,

'Mong the embers . . . the embers . . . the embers.

And he's finally found his reward I declare.

He's the Membership man for the chapter down there,

And the place is so crowded there's no room to spare,

For members . . . more members . . . more members."

Thanks, Rod, and let's not wait so long to hear from you again.

* * *

We've read, with great pleasure, two accounts of spontaneous response by non-Barbershoppers in support of the Institute of Logopedics.

After the Westchester, New York Chapter had used the facilities of Marymount College for a Logopedics benefit show, they received a check for \$50.00 from school officials who were anxious to support our new SERVICE project.

The Prince George's County (Maryland) Chapter encountered a similar experience in a slightly different manner.

The chapter has always made an annual contribution to Seabrook Baptist Church in partial payment for using the church as a meeting place. This year their payment was returned to them with a note that the money be given instead to the Institute of Logopedics. These are just two small examples of how our adoption of a unified SERVICE project has enhanced our public image.

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I SEE FROM THE BULLETINS—(Continued from page 21)

to increase attendance. They are offering the services of two outstanding quartets from their chapter, namely the "Oriole Four" and "Free Lancers", to the chapter traveling the most miles from their meeting place, and bringing the highest percentage of their membership as of September 1, 1965. Wives, children and friends having tickets for the Saturday night show will also be included in determining the winner.

Flood waters of the mighty Mississippi played havoc with several of our chapters this year, and one account which appeared in the Central States District "Serenade" told of the problems encountered at Burlington, Iowa. Flood waters halved their show audience, weathered in their guest quartet, the "Hur Four", and caused a full power failure as the afterglow ended. In spite of the fact that someone forgot to bring the tickets and that they had to sandbag a bridge in order to transport patrons from the show and empty the auditorium by flashlight, the show was a success.

The "All in a Day's Play" department of this same publication carried a story about the Sheldon, Iowa "Chordmasters Chorus". After singing at Sunday morning services in an Ashton, Iowa church, the minister, who had never heard barber-shop music before, was so enthralled he hasn't missed a Sheldon practice since. And in the same department we read about Wichita, Kansas wives who held

a rummage sale and raised a total of \$550.00 toward their chapter's uniform fund. That's togetherness we'd say!

* * *

We haven't heard from Rod Mackenzie, member of the Kitchener-Waterloo, Ontario Chapter, for some time and couldn't resist presenting his "Ode To A Membership VP". Rod is one of the great ideamen in the Society and we think his latest effort, which should be sung to Gilbert & Sullivan's "Titwillow", is most amusing. Try your vocal chords on this: "At the meeting beside me sat Manuel Schmitt, Saying: "Members . . . more members . . . more members". And I said to him: "Manuel, why don't you quit,

Roy Shumway, two-year member of the San Diego, Calif. Chapter, appears elated as he poses with the original "Fur Lined Pitch Pipe" award which was presented to him after serving as 1964 Show and Ticket Chairman.



Dr. Sigmund Spaeth, one of the pillars of the Society and a regular contributor to this magazine ("The Old Songster") in its formative years, was honored by the Manhattan, N.Y. Chapter and Barbershoppers in the Metropolitan New York area on April 27th on the occasion of his 80th birthday.

Past International President Rowland Davis presented a life membership in the Manhattan Chapter to Spaeth and recalled Spaeth's numerous accomplishments in the music, radio, television and literary fields.

Spaeth, currently Editor of the "Music Journal", a position he's held for ten years, told of his early associations with Society Founder O. C. Cash and bits of Manhattan Chapter history. (He was a charter member and second president of the Manhattan Chapter.)

Shown as they made the life membership presentation are from l to r: Manhattan Chapter President Carl Sperry, Past Manhattan Chapter President Dr. Matthew Warpick, Past International and Manhattan Chapter President Rowland Davis, Dr. Sigmund Spaeth and New York City Park Commissioner Newbold Morris.



Several chapters in our larger cities have arranged joint concerts with their symphony orchestras using the musical score provided by the Society. The Green Bay, Wisconsin Chapter is planning theirs in May of 1966; they will keep 100% of the proceeds from ticket sales made to other than regular symphony patrons and plan to raise from six to eight hundred dollars for the Institute of Logopedics.

Did you know that the proceeds from the Men's Luncheon in Boston totaled \$742.52 for Logopedics? Of this amount,

We'd heard rumors about the Society emblem being carried to the South Pole and believe the picture below completes the story. We understand the Fairfax, Va. Chapter supplied the emblem. Robert Ranson, Richmond, Va., furnished the photo which appeared along with a full-page story on the expedition in the March 14th, 1965 issue of the "Richmond Times-Dispatch". The two men, Navy Officers, were not identified.



\$452.00 came from auctioning gifts brought to the luncheon by our District Presidents.

Joe Warren, lead of our current third place Medalists "Impostors", sent us a clipping from the "New York Times" which included the following commentary about a Manhattan, New York Chapter show. "This was nostalgia in song. Nostalgia for another era when sentimentalism was not a sign of gaucherie, when making music in the parlor or the barbershop was a community outlet. It was an era before automated culture and mechanized communications set up the rules for even small town amateur music. It must have been a beautiful era."

The Paterson, New Jersey "Sing-O-Gram" contained the following bit demonstrating typical chapter democracy. A certain chorus director was taken critically ill; while in the hospital, he received this telegram: "The boys at your chapter wish you a speedy recovery by a vote of 26 to 25". 'Nuff said!

The Cleveland "Plain Dealer" did not overlook the fact that the Cleveland Chapter celebrated its 25th anniversary during Barbershop Harmony Week and paid special tribute to our Deac Martin in their Sunday, April 4, edition. The article entitled "Deac's Baby" appeared as follows: "Twenty-five years ago C. T. (Deac) Martin founded the Cleveland Chapter of the Society for the Preservation and Encouragement of Barber Shop Quarter Singing in America, Inc. and look at it now. From a modest beginning in 1940, (in Cleveland) SPEBSQSA now includes seven chapters in Cuyahoga County, Cleveland, Lakewood, Hillcrest,

Parma, Euclid, Southeast and Tri-Ridge. Music lovers who know the good deeds of the sweet harmonizers can rejoice in the Cleveland Chapter's silver anniversary and can help celebrate Harmony Week, as proclaimed by Mayor Ralph S. Locher, with Deac and his boys." A fine tribute indeed and while we're singing the praises of Deac Martin, let's not overlook his latest literary effort, a fine article in the 1965 annual *Music Journal Anthology*. The story was titled "The Evolution of Barbershop Harmony". Deac has done another great job of telling the barbershop harmony story and we congratulate and thank him for his continuing efforts in our behalf.

We regret to report the passing of three former International Board Members. William P. Hinckley died on April 14th at the age of 62 after an illness of several months. A charter member of the Reading, Massachusetts Chapter, Bill was a Certified Stage Presence Judge and Secretary-Timer. He served three terms as Northeastern District President (1950-'52) and was a member of the International Board from 1952 through 1956.

Ted Haberkorn, Sr., Fort Wayne, Indiana, a Past International Board Member (1946-'49), passed away April 30th while attending a reunion of the Purdue University class of 1915. Our apologies to both families for not including this information in the July-August issue. In the haste of preparing the convention issue the material was overlooked.

Jerry Graham, Far Western District Secretary for many years and a past Board Member (1958-'61), succumbed to a heart attack on July 30th in Duarte, Calif. We were unable to learn any further details at this time.

In accordance with the by-laws of the Society, our accounts have been audited by DREW & HOUSTON, Certified Public Accountants, 625 - 57th Street, Kenosha, Wisconsin, for the year ended December 31, 1964.

The audit report has been presented to the Board of Directors and a copy is on file at International Headquarters. A condensation of the audit report is as follows:

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED
CONDENSED BALANCE SHEET
DECEMBER 31, 1964

ASSETS

Current Assets:	
Cash on hand and in banks	\$105,790.06
Accounts receivable—less reserve for doubtful accounts	111,749.32
Inventory of music and supplies, at cost	51,604.72
Total current assets	\$269,144.10
Investment in U.S. Government Securities	10,669.33
Fixed Assets, at cost, less provision for depreciation	62,628.33
Prepaid expense and deferred charges	14,934.53
Total assets	<u>\$357,376.29</u>

LIABILITIES, RESERVES AND NET WORTH

Current liabilities including accounts payable and accrued liabilities	\$ 13,970.07
Reserves and deferred income	133,839.43
Net Worth—Equity of members at December 31, 1964	209,566.79
Total liabilities, reserves and net worth	<u>\$357,376.29</u>

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED
CONDENSED STATEMENT OF INCOME AND EXPENSE
YEAR ENDED DECEMBER 31, 1964

Income:

Dues and fees	\$216,906.75
Convention income	30,773.39
Subscription and advertising in- come—The Harmonizer	47,428.60
Proceeds from sale of music and supplies	21,626.33
Expansion Fund receipts	310.00
Royalties and other income	10,703.63
Total income	\$327,748.70

Expense:

Payroll expense	\$162,037.13
General and administrative expense	44,042.23
Professional service	1,318.25
Travel expense	15,862.24
Membership promotion expense	18,754.07
Special educational activities	6,673.60
The Harmonizer	24,647.02
International Officer and Committee meetings, forums and related expense	16,561.83
Rent and property maintenance expense	25,463.06
Other expense	3,600.00
Total expense	\$318,959.43
Excess of income over expense for the year ended December 31, 1964	<u>\$ 8,789.27</u>

HARMONY FOUNDATION, INC.
CONDENSED BALANCE SHEET
DECEMBER 31, 1964

ASSETS

Current assets including cash in banks	\$ 19,259.54
Fixed assets less provision for depreciation	68,510.62
Total assets	<u>\$ 87,770.16</u>

LIABILITIES AND NET WORTH

Current liabilities including accrued real estate taxes payable and district and chapter suspense accounts for the Institute of Logopedics	\$ 4,170.88
Net Worth	83,599.28
Total liabilities and net worth	<u>\$ 87,770.16</u>

HARMONY FOUNDATION, INC.
CONDENSED STATEMENT OF INCOME AND EXPENSE
YEAR ENDED DECEMBER 31, 1964

Income:

Rental income	\$ 6,000.00
Contributions received—General	5,310.00
Contributions received—Designated	4,071.37
Interest received	303.90
Total income	\$ 15,685.27

Expense:

Operating expense—Real estate taxes, insurance, depreciation, etc.	\$ 5,271.52
Grants, awards and special projects	2,250.00
Contributions disbursed— Designated	4,071.37
Total expense	\$ 11,592.89
Excess of income over expense for the year ended December 31, 1964	<u>\$ 4,092.38</u>

FOUR RENEGADES BOOKING SCHEDULE

(As of August 12, 1965)—All dates are confirmed unless marked with "T". All dates are chapter shows unless otherwise specified.

SEPTEMBER

- 11—Bloomington, Minnesota
- 18—Stevens Point, Wisconsin
- 25—Little Fort (Waukegan), Illinois

OCTOBER

- 1-2—Illinois District Convention, Bloomington, Illinois
- 9—Olean, New York
- 16—Skokie, Illinois
- 22—Oak Park, Illinois Logopedics Show
- 23—Joliet, Illinois
- 30—Sycamore, Illinois

NOVEMBER

- 6—Detroit, Michigan
- 7—Springfield, Illinois Sweet Adelines Chapter Show (T)
- 13—Buffalo, New York
- 14—Peoria, Illinois Sweet Adelines Chapter Show
- 20—Erie, Pennsylvania
- 23—Rockford, Illinois
- 27—Q-Suburban (La Grange), Illinois

DECEMBER

- 11—Boston, Massachusetts (T)
- 12—Attleboro, Massachusetts (T)
- 24-25-26—Not available—CHRISTMAS

JANUARY

- 15—Lima, Ohio
- 22—Pond du Lac, Wisconsin
- 23—Arlington Heights, Illinois

- 29—Chicago, Illinois (Chicagoland Association Barbershop Chapters)

FEBRUARY

- 5—Green Bay, Wisconsin
- 6—Reception at Harmony Hall, Kenosha, Wisconsin
- 12—Dearborn, Michigan
- 19—Joliet, Illinois Sweet Adelines Chapter Show

- 20—Gary, Indiana (T)

- 26—Reading, Pennsylvania

MARCH

- 5—Wilkes-Barre, Pennsylvania
- 12—Jackson, Mississippi
- 18-19—Calgary, Alberta
- 26—Abington, Pennsylvania

APRIL

- 1-2—Oak Park, Illinois
- 8-9-10—Not Available—EASTER
- 16—Cedar Rapids, Iowa
- 17—Sioux Falls, South Dakota
- 23—Pittsburgh, Pennsylvania
- 29-30—El Paso, Texas (T)

MAY

- 7—Philadelphia, Pennsylvania
- 14—Wauwatosa, Wisconsin
- 21—Cleveland, Ohio
- 28—Ridgewood, New Jersey

JUNE

- 11—St. Louis, Missouri (T)

JULY

- 3-9—28th International Convention—Chicago, Illinois

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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 August 1st, 1965.)

September 15-30, 1965

- 18—Beverly, Massachusetts
- 18—Bradford, Pennsylvania
- 18—Bucyrus, Ohio
- 18—Cedar Falls (Twin Town), Iowa
- 18—Eau Claire, Wisconsin
- 18—Idaho Falls, Idaho
- 18—Palos Verdes, California
- 18—Sevens Point, Wisconsin
- 18—Vallejo, California
- (Division Chorus Contest)

24-26—Baltimore, Maryland — MID-ATLANTIC DIST. CONVENTION

- 25—Anacortes, Washington
- 25—Beaver Dam, Wisconsin
- 25—Davenport, Iowa
- 25—Fargo (Fargo-Moorhead), No. Dak.
- 25—Fullerton, California
- 25—Gowanda, New York
- 25—Gratiot Co., Michigan
- 25—LeMars, Iowa
- 25—Poughkeepsie, New York
- 25—Sheboygan, Wisconsin
- 26—Decatur, Alabama

October 1-31, 1965

1-3—Des Moines, Iowa — CENTRAL STATES DIST. CONVENTION

1-3—Bloomington, Illinois — ILLINOIS DIST. CONVENTION

- 2—Benton Harbor (Fruit Belt), Mich.
- 2—Janesville, Wisconsin
- 2—Kingston, New York
- 2—Laconia, New Hampshire
- 2—Selinsgrove, Pennsylvania
- 2—Terre Haute, Indiana
- 2—Waco, Texas

8-10—Battle Creek, Michigan — MICHIGAN DIST. CONVENTION

- 9—Bridgeport, Connecticut
- 9—Escanaba, Michigan
- 9—Evanston (North Shore), Illinois
- 9—Geneva, New York

- 9—Hazleton, Pennsylvania
- 9—Lake Washington, Washington
- 9—Nashua, New Hampshire
- 9—Oceanside (Palomar Pacific), Calif.
- 9—Olean, New York
- 9—Plainfield, New Jersey
- 9—Plainview, Texas
- 9—Prince Georges County, Maryland
- 9—Racine, Wisconsin
- 9—Stockton, California
- 9—Taunton, Massachusetts
- 9—Wisconsin Rapids, Wisconsin
- 10—Hub City, Indiana
- 14—Bemidji, Minnesota

15-17—South Bend, Indiana — CARDINAL DIST. CONVENTION

15-17—Phoenix, Arizona — FAR WESTERN DIST. CONVENTION

15-17—Amarillo, Texas — SOUTH-WESTERN DIST. CONVENTION

- 16—Alle-Kiske, Pennsylvania
- 16—Baraboo, Wisconsin
- 16—Canton, Massachusetts
- 16—Chippewa Valley, Ohio
- 16—Cloquet, Minnesota
- 16—Derby (Housatonic), Connecticut
- 16—Hamburg, New York
- 16—Lewistown, Pennsylvania
- 16—London, Ontario
- 16—Meadville (French Creek Valley), Pa.
- 16—NoJoCo, Missouri
- 16—Phoenix (Saguaro), Arizona
- 16—Pittsburgh (North Hills), Pa.
- 16—Rutland, Vermont
- 16—St. Clairsville (Hill & Valley), Ohio
- 16—Saskatoon, Saskatchewan
- 16—Skokie Valley, Illinois
- 16—South Milwaukee (Tri-Town), Wis.
- 16—Waltham, Massachusetts
- 16—Waterloo (Kitchner-Waterloo), Ont.
- 16—Winchester, Virginia

- 22-23—Montgomery Co., Maryland
- 23—Chicago (Pioneer), Illinois
- 23—Elmira, New York
- 23—Frederic (Indianhead), Wisconsin
- 23—Grove City, Pennsylvania
- 23—Hagerstown, Maryland
- 23—Joliet, Illinois
- 23—Lansing, Michigan
- 23—Lorain, Ohio
- 23—Medicine Hat, Alberta
- 23—Menomonee Falls, Wisconsin
- 23—Montovia (Arcadia), California
- 23—Montclair, California
- 23—Parma Suburban, Ohio
- 23—Ripon, Wisconsin
- 23—Rochester (Genesee), New York
- 23—Sheldon, Iowa
- 29-30—Norwich, Connecticut
- 29-30—Salisbury, Maryland

29-31—Mobile, Alabama — DIXIE DISTRICT CONVENTION

29-31—Portland, Oregon — EVER-GREEN DIST. CONVENTION

29-31—Burlington, Ontario — ONTARIO DIST. CONVENTION

- 30—Jefferson, Wisconsin
- 30—Evansville, Indiana

- 30—Kishwaukee Valley, Illinois
- 30—No. Queens, New York
- 31—Muncie, Indiana

November 1-15, 1965

5-7—Appleton, Wisconsin — LAND O'LAKES DIST. CONVENTION

5-7—Providence, Rhode Island — NORTHEASTERN DIST. CONV.

5-7—Miami Beach, Florida — SUNSHINE DIST. CONVENTION

- 6—Aurora, Illinois
- 6—Barstow (Mojave Desert), Calif.
- 6—Detroit, Michigan
- 6—Elkader, Iowa
- 6—Lakewood, Ohio
- 6—Levittown, Pennsylvania
- 6—Piqua (Miami-Shelby), Ohio
- 6—Sault Ste. Marie, Ontario
- 6—Wichita, Kansas
- 12-13—Carmel (Monterey Peninsula), California

12-14—Toledo, Ohio — JOHNNY APPLESEED DIST. CONVENTION

12-14—Buffalo, New York — SENECA LAND DIST. CONVENTION

- 13—Baltimore, Maryland
- 13—Brockton, Massachusetts
- 13—Denison (Western), Iowa
- 13—Irvington, New Jersey
- 13—Middletown (Raritan Bay), N.J.
- 13—Reseda, California
- 13—Rochester, Minnesota
- 13—Sarnia, Ontario
- 13—Waterbury, Connecticut
- 13-14—Worcester, Massachusetts

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OCALA, FLORIDA . . . Sunshine District . . . Chartered March 29, 1965 . . . Sponsored by Daytona Beach, Fla. . . 26 members . . . Nathaniel Tooker, Box 157, Silver Springs, Fla., Secretary . . . William M. Moore, P. O. Box 1180, Ocala, Fla., President.

BUCYRUS, OHIO . . . Johnny Appleseed District . . . Chartered April 14, 1965 . . . Sponsored by Buckeye, Ohio . . . 60 members . . . William G. Martin, P. O. Box 623, Bucyrus, Ohio 44820, Secretary . . . James R. Gebhardt, 1051 Lavina Ave., Bucyrus, Ohio 44820, President.

MT. PLEASANT, IOWA . . . Central States District . . . Chartered April 16,

1965 . . . Sponsored by Iowa City, Iowa . . . 36 members . . . John Allen, 106 E. Mill, Mt. Pleasant, Iowa, Secretary . . . John E. Wangsness, 608 E. Henry, Mt. Pleasant, Iowa, President.

ISLIP, NEW YORK . . . Mid-Atlantic District . . . Chartered April 26, 1965 . . . Sponsored by Long Island Area Chapters . . . 69 members . . . Joseph Skavla, 190 Matilynn St., East Islip, N.Y. 11730, Secretary . . . Robert Quarrarone, 33 Hobart St., East Islip, N.Y. 11730, President.

WEST COVINA, CALIFORNIA . . . Far Western District . . . Chartered April 26, 1965 . . . Sponsored by San Gabriel, Calif. . . 27 members . . . Dan Salvione, 926 S. Valinda, West Covina, Calif., Secretary . . . Ricky Riccardo, 838 Larimore St., La Puente, Calif., President.

TROIS RIVIERES, QUEBEC, CANADA . . . Northeastern District . . . Chartered May 12, 1965 . . . Sponsored by Montreal, Quebec . . . 25 members . . . A. J. McIntyre, 835 Des Frenes, Trois Rivières, Quebec, Secretary . . . Marcel Chausse, 181 Bellevue, Trois Rivières West, Quebec, President.

FAIRFIELD, IOWA . . . Central States District . . . Chartered May 25, 1965 . . . Sponsored by Burlington, Iowa . . . 39 members . . . Gerald C. Ferris, 706 S.

Croinwell, Fairfield, Iowa, Secretary . . . John B. Wilson, 1005 E. Madison Ave., Fairfield, Iowa, President.

MARSHALLTOWN, IOWA . . . Central States District . . . Chartered June 1, 1965 . . . Sponsored by Des Moines, Iowa . . . 36 members . . . L. F. Schwinger, 1709 W. Lincolnway, Marshalltown, Iowa, Secretary . . . Wm. Oseth, 110 N. 7th, Marshalltown, Iowa, President.

LEVITTOWN, PENNSYLVANIA . . . Mid-Atlantic District . . . Chartered June 21, 1965 . . . Sponsored by Abington, Pa. . . 35 members . . . Herbert Sands, 20 Leisure Lane, Levittown, Pa., Secretary . . . Godftied J. Hayn, 939 Phillips Place, Oakford, Pa., President.

LINDSAY, ONTARIO, CANADA . . . Ontario District . . . Chartered June 22, 1965 . . . Sponsored by Oshawa, Ontario, . . . 39 members . . . Harold J. Robertson, 133 Surham St. So., Lindsay, Ontario, Secretary . . . Robert Fallis, 75 Glenelg St. W., Lindsay, Ontario, President.

ST. MARY'S COUNTY, MARYLAND . . . Mid-Atlantic District . . . Chartered June 22, 1965 . . . Sponsored by Prince George's County, Maryland . . . 41 members . . . Frederick W. Judd, Beachville, Md. 20684, Secretary . . . Thomas R. Gardner, Woodland Acres, California, Md., President.



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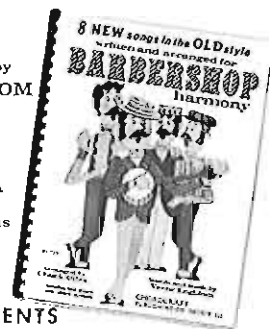
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CONTENTS

- I'M THE ONLY GIRL (or guy)
- OUR DUSTY OLD ORGAN
- the saga of CHARLIE BROWN
- BRING BACK THAT OLD QUARTET
- IF I SHOULD FORGET
- THOSE GOOD OLD MELODIES
- THE CUTEST TUNE
- I WAS A FOOL

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MAIL CALL



from harmony hall

This department of the HARMONIZER is 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.

RAHI RAHI RAHI

Washington, D.C.
June 7, 1965

Three cheers for Vern Reed! Long may he sing tenor, and write "The Way I See It"! I must confess having been guilty of some discouraging criticism when I heard "wrong notes", or a sloppy interpretation. Vern Reed's handling of such a demoralizing attitude should make better human beings of us all.

I'll TAG this with a big THANKS to Vern Reed.

Encouraged,
Ed Clark

LIKES "FROM THE PODIUM"

Allentown, Pa.
May 17, 1965

I just read "From the Podium". It's my kind of reading. Another good job.

I believe the new arrangements are contributing the most help from International for our chapters. Getting good old-time favorite arrangements has always seemed an impossibility. There probably were good reasons but I don't think many of us were happy with original songs put in barbershop style. We want the stuff we heard as kids and which has lasted. More power to this program.

I like your comments on these new arrangements. We need an educator's approach to music. Why not apply more. Our Society it seems does not rate highly musicianshipwise. (WOW — what a word.) And my last word—an arrangement a month for a few years wouldn't be too many would it?

Best Wishes,
Leon Rabenold

A JUSTIFIED COMPLAINT

Pawtucket, R. I.
May 18, 1965

How COULD you do it? And, of all

issues, why did it have to be the May-June number going to all members on the eve of the Society's 27th and greatest convention being hosted in the GREAT NORTHEASTERN District? Are we to understand that, all unknown to us, there's a new District in the Society and that there never was supposed to be a convention at all in Boston?

Let's the other 27,000 members in the other 14 jurisdictions be led astray, please publish a correction in July-August issue, assuring them that the eleventh line in the box on Page 26 listing contributions for Institute of Logopedics contained a typographical error and that there really is a lively, vigorous NorthEASTERN District! (rather than NORTHWESTERN.)

Frank Sutton, Editor
NorthEASTERN DISTRICT

A GOOD IDEA

Paterson, N. J.

Would it be possible for the Society to issue membership cards 2-1/4"x3-3/4" instead of the present 2-1/2"x3-3/4". They would then fit in the card case of a member's wallet without cutting.

Chord-ially yours,
Paul J. Leah

Editor's note: Thanks for the suggestion, Paul. The new membership cards have been made smaller and will fit the average card case without cutting.

A FOREIGN CORRESPONDENT

Hameenlinna, Finland
July 27, 1965

Enclosed is my application and check for four Chicago registrations. I have a notion that this may be the longest distance from which you have received such application. Because we came here in June 1965 to visit an exchange student (American Field Service) who lived with us for a year in Pennsylvania, we were unable to attend the Boston Convention, but we'll be back in the States next month and preparing for Chicago.

Incidentally, while in Germany I had the unusual experience of singing "Auld Lang Syne" with the Pforzheim Mann-

choir even though I couldn't sing or speak German and they didn't speak English. It came about when I heard male voices, traced the sound to a hotel meeting room. Naturally, I registered at that hotel and immediately went to chorus practice, like any good Barbershopper. I smiled, and they smiled, then someone handed me a sheet of music. I recognized the Scottish tune and resolved to do my bit toward international understanding. Since music is the universal language, there was no objection to my participation. Afterwards I tried to explain, in French, to this group of 30 Germans, what barbershopping means to an American. I'm not sure they understood, but they smiled and I smiled, and that's what I wanted. It's great to be a Barbershopper!

Best regards,
Cliff Moyer
Delco (Pennsylvania)
and ex-Michigan City, (Ind.)
"Ambassadors" '56

"BILLS" BOOKER BLASTED

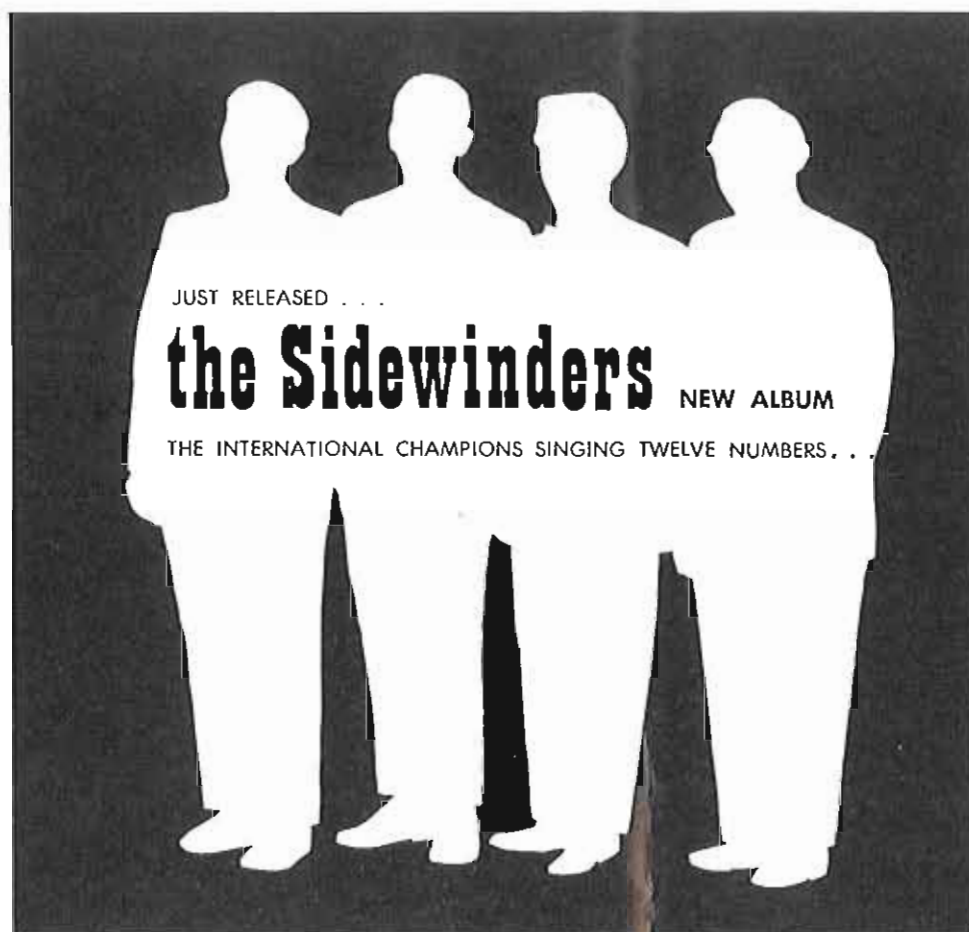
Upper Saddle River, N.J.
July 15, 1965

During a recent concert tour we met several Barbershoppers who claimed they had tried to contact our quartet through an agent in Green Bay, Wisconsin. We were quite surprised to learn that someone connected with the Variety Theatre Concert Series had circularized several mid-western states with information regarding the availability of the "Buffalo Bills". This was strictly speculation on this person's part and we were not aware that he was acting as our booking agent.

As a matter of information, all bookings for barbershop shows should be handled directly with the "Buffalo Bills". No agency contact is necessary. General Artists Corp. are our exclusive agents for all other bookings, but Society shows are handled by direct contact.

We hope this information will clear up some of the confusion and we want to apologize for any inconveniences.

Vern Reed
For the "Buffalo Bills"



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

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