

See story on page 2

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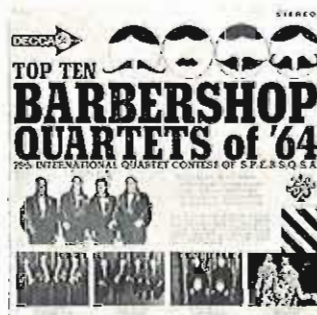
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A Gentle (!) Reminder

If your membership card bears an Expiration Date of DECEMBER 31, 1965 you must renew your membership by that date. There is no "grace period".

A \$2.00 Late Fee will be added to your dues if you renew later than your expiration date.

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A bus was waiting to meet the Society's ambassadors of song on their arrival at "Gitmo". The "Circle W Four" (left), "Merry Mugs" (in windows) and "Dukes of Harmony" made the five day tour accompanied by Chief Gerry Lear, MMCS, and PR Director Hugh Ingraham (crouched right).

Barbershopping has done what Castro couldn't—captured Guantanamo Bay. And it only took 12 men: the "Merry Mugs" from Kansas City, "Dukes of Harmony" from Lexington, and "Circle W Four" from Pittsburgh.

These three quartets, along with myself, have just finished a five-day tour of the Guantanamo Naval Base in Cuba, and to say that the trip was a success would be putting it mildly. Eight shows, and the audiences could have listened to eighty more. Never has barbershop harmony been more enthusiastically received.



The signboard shown left gave us a good idea of what we were going to be doing the next five days.

The whole thing started back in May when Harmony Hall received a letter from Dick Blair, a former Aurora, Illinois Barbershopper, now Food Services Manager at the naval base in Guantanamo Bay. As part of his job Dick books talent for shows on the base. Just as naturally as blowing a pitchpipe, when Dick started looking for talent his first thought was S.P.E.B.S.Q.S.A.

Initial correspondence ensued, but due to the pressure of pre-Boston convention business nothing much was put in the works until July. Then things started in earnest. Letters to district presidents asking for their recommendations for show quartets for the trip, plus individual letters to some of the Society's better-known show quartets, narrowed the choice down to about fifteen who showed interest and could get away in August or September. (Initially, the tour was to take place in one of these months.)

After much correspondence, and even a few telephone calls between Kenosha and Guantanamo Bay, the dates were set

ON OUR COVER

When PR Director Hugh Ingraham was assigned the Guantanamo Bay story, he was promised a cover picture if he could bring something back with a Christmas tie-in.

Even though we feel he's reached "way out" just to get that cover spot, we've kept our promise.

Surrounding our genial PR Director (he's the man behind those whiskers) are the heroes of the "Gitmo" singing expedition. Standing rear from l to r are: Bob Haggard, George House, "Bud" Haggard and Bill Woodward ("Dukes of Harmony"); Al Headrick, Walt Elbeck, Jim Tepe and John Power ("Circle W Four"). Front row: Frank Leone, Dennis Taylor, Bob Gaff and Dan Henry Bowser ("Merry Mugs").

Christmas

(August 17 to 25), and we were able to settle on three quartets who were available on those dates: the Merry Mugs, Dukes of Harmony and Circle W Four.

That's when the first of our problems arose. Dick Blair just couldn't get security clearance for the quartet men in time.

More frantic phone calls, and by a happy stroke of fate all three quartets were still able to make it for the next dates set: October 11 to 17.

Just before departure time, however, we had to shift dates again due to changes in schedules of the military aircraft due to transport us from stateside to Cuba. Again, after many phone calls and much letter writing, plans were completed to have the quartets leave their homes on Wednesday, October 13, for Norfolk, Virginia, stay in Norfolk overnight, and then leave for Guantanamo Bay on October 14. And arrive they did—although somewhat shaken.

It seems that Dick Blair had tried frantically to reach me all Tuesday night without success. There'd been another last minute change in flight scheduling and the plane we were supposed to use had left that morning! "Just sit tight" he said, "I'll see what I can do about getting you out on Friday morning".

So we waited—but not in silence. Matter of fact we invited the Norfolk Chapter to the hotel and gave them a preview of the Gitmo show (if we ever got there). After much woodshedding we sacked out, tired, happy, but just a bit apprehensive.

The next day (Thursday) we finally received confirmation that the plane was all set for Friday morning. Needless to say, there was much rejoicing!

At 8:45 a.m. on Friday morning our plane took off from Norfolk and some nine hours later we arrived in Guantanamo Bay, where our hosts were waiting for us—somewhat anxiously.

Our first show was scheduled for seven, and it was almost six-thirty already! Could the boys do it? Well, you know Barbershoppers. "Sure, we'll do it. We'll eat after the show". (We had eaten only a box lunch since six that morning.)

A special truck backed up to take off our gear, and a special bus was waiting for us, as well as a boat. (We landed at Lee-ward Point, across the bay from the main base; it's about a 20 minute boat ride.) We also met a very special man, Chief Gerry Lear. He took us in tow for the remainder of our trip, and we never wanted for anything. What a guy!

By now it was obvious that we couldn't make the show at seven so it was decided to try for seven-thirty.

The troupe posed at what now must be one of the world's famous "water holes".



Came Early to Guantanamo Bay

By Hugh Ingraham
Society Public Relations Director



Al Headrick is shown left as he began a submarine inspection tour.

Then the empty feeling started in the pit of the stomach. We kept hearing remarks such as: "Boy, these audiences are tough; they eat entertainers." "Some of these guys make a hobby of going from show to show just to bear the punch line on jokes and stories before the entertainer is ready to deliver it." "I've seen some of these guys get up and boo acts off the stage".

All this and already we'd kept them waiting for half an hour!

Too late to worry now. We were back stage at the Naval Air Station Lyceum (all shows were held outdoors), and they'd just played the national anthem. We were on. Not too big an audience. And boy were they spread out. This was going to be tough.

"A big welcome ladies and gentlemen from the world's largest singing society . . . The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. We've brought three fine quartets to Gitmo to entertain you, and here's the first of them . . . from Lexington, Kentucky . . . the Dukes of Harmony."

Out they went and whizzed through their intro. Great job. First there was silence . . . then came the applause . . . then more of it . . . then whistles and stamping of feet. We were in!

Word spread like wildfire that here was the show to see. Two shows at the Naval Station Lyceum, one at the base hospital, one aboard the U.S.S. Austin, another for the SeeBees, and still another at Leeward Point. It seemed every night that nothing would surpass the exciting reaction we were getting, but it kept getting better and better. In between shows we even managed a half hour on TV as well as many informal performances in homes, galleys, etc.

Not only was the enthusiasm superb, but the hospitality was it of this world. The base commander, Capt. H. W. Gehman, even came out to a reception in our honor, and presented us with a beautiful plaque containing a piece of the famous water pipe cut during the height of the Cuban crisis. We were entertained in many homes, both by naval personnel and ex-Bar-

bershoppers. We sang with and for all of them: Lt. Jim Cunningham, formerly of the Tulsa Chapter; Bob Mahoney from Norfolk; Dick Blair, of course, and lots of other men at Guantanamo who like to sing. We left them plenty of music, and we wouldn't be surprised if Guantanamo Bay is still ringing with barbershop chords.

During our leisure time the base was ours, and Chief Lear and bus driver "Robby" were at our disposal. We went on a submarine cruise; toured the magnificent plant which turns sea water into fresh water; swam in pools and ocean alike; played golf, fished, and rode horseback.

The only unfortunate incident of the whole trip occurred prior to the final night's performance at Leeward Point. Walr Eibeck, lead of the Circle W Four, took sick with severe stomach pains during the afternoon and had to be hospitalized. He gamely made it back across the bay to Leeward for the show but just couldn't go on. It was the first show he'd missed in 13 years; quite a record.

The other two quartets sang a bit longer and we put a chorus together for a few numbers . . . and the audience loved it just the same.

Right here and now, before bringing this little report to a close, I'd like to pay tribute to three great quartets. Not a harsh word was spoken from the time we left Norfolk till we returned, and the cooperation between all groups was wonderful to behold. The Society can be proud of the job these men did, and it appears that as a result of this tour similar appearances may open up for our quartets in the future.

So barbershopping has conquered Gitmo. But Gitmo conquered us also. Tears filled many eyes as we pulled away from the dock to head for Leeward Point and home . . . singing, as usual . . . and the lump in the throat got just a bit bigger . . . too big even to sing around . . . as the "Dukes" led us in "May the Good Lord Bless and Keep You Till We Meet Again".



After our U.S.S. Austin appearance we were presented with the beautifully decorated cake shown right.



Al's Corral

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

In the first issue of the HARMONIZER this year, I visited with you and discussed some key areas in which I hoped we'd place considerable emphasis. It seems only natural then to look back over 1965 in this last issue and realistically review what we have done and are doing.

This has been our first full calendar year since we adopted our International Service Project. Instead of giving you statistics to show what we have accomplished, I would like to quote in part from a letter Charles W. Wurth, Acting Executive Director of the Institute of Logopedics, sent to O. H. "King" Cole, President of Harmony Foundation, Inc.

"Ontario 'Ruth', Michigan twins 'Lee' and 'Rich', Seneca Land 'Al', Far Western 'Dave', Illinois 'Ada', Johnny Applesseed 'Tommy', and Harmony Foundation 'Joan', all join in saying a big 'Thank You' for the gifts sent to pay for their cost-of-training. Their parents surely have a warm spot in their hearts for SPEBSQSA for giving their children the chance for a better future which they were unable to do alone. Please thank each Barbershopper for giving his time today for the children's tomorrows. The world is surely a better place because THEY SING . . . THAT CHILDREN MAY SPEAK."

Of course the sponsoring of the children named isn't the sum total of our accomplishments in our Service Project; but this illustration does serve to show that we have been quite active in this endeavor and a great deal of progress has been made. Remember when you drop your dime in your chapter's "Dime-A-Week" mug; or when you and your wife decide that this year you'll send Logopedics Christmas cards; or when you're working diligently to make a success of your chapter or area benefit show; you are literally opening the world to some unfortunate child and contributing to the stature of Barbershoppers everywhere.

The other key area this year was to be new member recruitment. As of this writing I still feel that 1965 will prove to be a banner year in membership. To date our membership stands at 27,426 (more than 2,000 members were dropped October 1st); and in this total we can count 23 new chapters that have been chartered since January 1, 1965. As usual we have been plagued with the loss of quite a number of our barbershop friends. In an effort to reduce this loss I have asked each district president to enter into an experiment with me that should result in either renewing the "lost soul" or discovering some valid reasons for his loss of interest.

I'm sure that by now you are aware of my keen interest in our 50 Or More campaign. This, to me, is one of the most vital programs we have ever instituted as a Society. In a sincere effort to bolster this activity and thereby help each Barbershopper enjoy his membership in our Society to a greater degree, I have written to each chapter president whose membership was between 40 and 49 as of August 31, 1965 asking that he make it his personal goal to raise his chapter to 50 Or More. In addition, I've offered to assist him with every available service which our headquarters staff and I can command.

We have further augmented our efforts to spread the word or barbershopping by conducting a "help your baby" campaign. This simply means that we have asked the original sponsoring chapter of all Associate Status chapters to make use of a rejuvenation kit which has been prepared to help them assist their "baby" back into the active fold.

With your cooperation and participation in these programs we should:

1. Renew more members than ever before.
2. Have more chapters with a "healthy" membership.
3. Completely obliterate Associate Status chapters.

Another major accomplishment of the Society this year took place when we were finally recognized by the Internal Revenue Service as a non-profit, educational and charitable organization. We would never have received this recognition without the services of two of the finest men I know, John Cullen and Wilbur Sparks. The entire Society owes them a great big "thank you". But wait! This is not all. If your chapter doesn't make certain changes in its By-Laws and Articles of Incorporation, this benefit may be lost to you. Take the time to check! If your chapter hasn't made these changes yet; or if you have misplaced the information sent out from headquarters; please write Barrie Best at our Kenosha office. He will be happy to supply you with the necessary information.

Well, it's just about time to "rag" this visit with you, and in signing "30", I will be closing a part of one of the most exciting years of my life. I suppose every Society president has looked back over his term of office, and thought he could have done more and wished that he could live it over. It has been a wonderful year for me, and you have made it so. Thank you so very much for the courtesy, hospitality, cooperation and genuine friendship which you have so graciously given.

Yes Sirree, it's show business whether we want it that way or not, or even if you call it some other name; the fact remains that we entertain other people as well as ourselves, mostly for free, but often for a fee, and in a pure and simple form—that's show business.

The Stage Presence category of the judging system is interested in SHOW business. From the moment a quarter appears from the wings until they exit; or while a chorus is in view of the audience, we are judging the degree of proficiency of their showmanship.

It has been said that entertainment is to enter into the same emotional experience as the entertainer. For something to happen, for that emotional experience to take place—be it happy or sad—there must be a communication between the performer and the audience. Live entertainment appeals to two senses, the sense of hearing and the sense of seeing. You cannot feel it, taste it, or smell it, but what we see and hear creates an emotional impact.

THIS IS SHOW BUSINESS



By Charles E. Abernethy
Stage Presence Category Specialist
Ponca City, Oklahoma

The four musical categories of our judging system, Arrangement, Harmony Accuracy, Balance and Blend, and Voice Expression, are concerned with what we hear. In Stage Presence, we are concerned primarily with what we see, although we must hear also to determine whether or not physical movement is in keeping with the words and music being presented.

Since we judge everything we see, we are first concerned with the entrance. Is it lively and interesting or dull and hum-drum? Are they eager to entertain or unsure of their surroundings? Novel entrances are desirable if a group can capitalize on a physical characteristic of one or more members, or use a gimmick that ties in with their name, costuming, or theme of their

Timing of applause requires a keen sense on the part of the performer and the initial applause or entrance is a welcome given by the audience which deserves a courteous acknowledgment. But the movement to begin performing must neither

be rushed nor delayed since rushing is discourteous and delays create a dead-spot in the act.

Getting the pitch is a necessary evil since we sing without musical accompaniment. Some groups can do this offstage, or get pitch without any mechanical aid; all the better, but certainly an unobtrusive pitch-taking is acceptable. Where a comedy routine is used to get pitch and it is fitting to the act, this too is acceptable.

There are all kinds of songs and the ones Barbershoppers use most have passed the test of time, either because of their musical interest, the story they tell, or both. There are love songs: mother love, wife love, sweetheart love, animal love, devotion to inanimate objects; happy songs; sad songs; comical songs; you name it, somewhere there's a song to fit it. The author of the song was inspired by something, and our job is to tell that message to our audience in the manner most likely to make it understood and appreciated. To do this, we need to thoroughly study a song, and each time we sing it, we live that story. With this devotion and involvement, we can cause our viewers to enter into the same emotional experience as the performer—then you have entertainment.

The Stage Presence score in a contest is based more on the visual performance of the songs than any other single factor because most of the time spent on stage is in selling the songs. However, the precision of breaks and bows are factors of good showmanship and are indicators of good or bad stage deportment—professionalism, if you please. Anything that makes anyone in the audience uncomfortable is in poor taste, for an audience comes to be satisfied, not alienated—and we do want our audiences to grow, not diminish.

The exit must be a well-planned maneuver to graciously leave the stage. The "thank goodness that ordeal is over" look will not win the performer a return invitation, and awkwardness will detract from the act.

Good costuming can do much to enhance a performance. Where the attire can be used to fit the name, geographical origin, or theme of an act, it is more interesting. Although some of our quartets and choruses have unlimited funds for this purpose, cost is not a factor. Many clever costumes are inexpensive. Most entertainers keep abreast of the latest fashions and we too can be well dressed in good taste.

Scoring of the four musical categories is done by assigning a numerical figure for each song, whereas the Stage Presence Judge gives one number between 0 and 200 for the total act. A performance below average would score something below 80 points. An average score would be 81-120, above average will range from 121-160, and a superior performance merits 161-200 points.

Our musical excellence has evolved over the years of our Society's existence through the unceasing efforts and devotion of many active quartet-men, chorus directors, judges, and coaches. Stage Presence concepts have changed from the narrow views of nit-picking and negative thinking to the broader aspect of good showmanship. Only through creativity and fresh thinking will our performances continue to be interesting.

Theme productions have been used successfully in our shows and we are seeing more choruses and quartets planning acts for contest appearances than ever before. This is good, for stage presence is being given consideration in early planning rather than as an after thought. Song selection, costuming, and fitting animation are all factors that should be well-planned, then well-executed to achieve good showmanship.

Barbershopping is like golf—the pros make their living at it, but the amateur tries to play as good a game, and often does better. Be a good amateur—improve your performances.



The "Four Renegades" are shown above with their strongest supporters—their families. They are from l to r, front row: Shane (the Haeger dog), Diane Haeger, Vicki and Carol Felgen, Terrence Foley, Daniel Williams, "Taffy" Foley, Diane and Day Ellen Williams. Standing in rear: Mark Haeger (in front of Mother, Jean), "Buzz" Haeger, Tiffany Foley, Ben Williams, with Jim Foley on his back holding daughter, Gigi, Tom and Mary Ruth Felgen and Dorothy Williams.

Four Renegades Honored "Guests" at Family Outing

The day we chose to intrude on the personal lives of our new champs, the "Four Renegades", the weather was better for football than for the picnic we'd planned; even though the sun shone brightly and the temperature was nearly 70 degrees, the cool breeze off Lake Michigan kept everybody in sweaters most of the day.

The family picnic was scheduled for early afternoon but strong head-winds kept our singing heroes in the air (they were returning from a show in Minnesota) much longer than anticipated.

Even before tenor Buzz Haeger started apologizing for being late, we began firing questions at him. It seems that Buzz can keep himself equally busy on land (singing), sea (sailing), or in the air (flying). He has won several trophies racing class "C" inland sailboats at Wisconsin Yachting Association Regattas. He's also a golfer and has a keen interest in electronics. Buzz is a licensed pilot, with both single and multi-engine ratings, and when conditions are right, he is usually at the "stick" when the quarter flies to engagements.

Haeger's musical background is most impressive, dating back to high school days when he played baritone sax in a quartet which twice won the highest attainable rating in national competition. Woodwinds became his forte and during college days he played alto, baritone, and soprano sax; B Flat, E Flat, and bass clarinet; flute; piccolo; and oboe. Later he played in the famous Marine Corps "Halls of Montezuma" special band in San Diego and in service bands under the direction of S/1C Alvino Ray and M/Sgt. Dick Jurgens, both famous names in the dance band field.

In addition to nearly 200 barbershop arrangements, Buzz

has written for modern vocal groups and several large dance bands.

Haeger's barbershop activities started when he was a teenager. He sang with the "Play-tonics" (1948), "Four-Tissimos", "Villageaires", "Keymen", "Kord Kings", "Three Mugs and a Brush", and "Impromptunes". His chorus activity includes directing Lafayette, Indiana; Palos (now Southwest Suburban); Oak Park and Skokie Valley (who came in sixth in Washington, D.C. in 1954).

An Industrial Real Estate Broker for B. J. Felbinger and Company, Chicago, Illinois, Buzz has been active in the Society's Contest and Judging program for years. He has served as District Associate Contest and Judging Committee Chairman, Harmony Accuracy Category Specialist and Harmony Accuracy advisory board member. He is presently a candidate in the Arrangements category.

The Haeger's, Buzz, wife Jean ("Tweerie"), and two children, a boy and a girl, reside in LaGrange Park, Illinois. We learned from Jean that "This Is All I Ask" is her favorite "Renegade" selection; she's attended four International contests (she came down with chicken pox in Boston and had to return home before the finals contest on Saturday); and she usually is able to "sweat out" their contest performances even though she finds them nerve wracking.

We moved next to Jim Foley who had barely finished eating before he started tossing a football around. Arnold Clyde James William Foley (what, no Junior?) is a native Minnesotan who migrated to Gary, Indiana when he became an Industrial Engineer for the Screw and Bolt Corporation of America. A Barber-shopper for thirteen years, Jim's first taste of competition was

WELCOME HOME RENEGADES



A surprise "Welcome Home Renegades" party, hosted by the Oak Park, Ill. Chapter, triggered the "Renegade" smiles you see above. The party was a gala affair and a complete surprise to the guests of honor who obviously enjoyed "having their cake and eating it too".

provided by the Michigan City, Indiana Chorus, second place Medalists in 1954 and '55, and chorus champs in Minneapolis in 1956. (Jim's first quartet, the "Dunesmen", placed fourteenth that same year.) He has also sung in the Gary, Indiana chorus and with the "Four Scraps of Harmony" quartet.

An avid sports enthusiast, Jim mentioned golf, bowling and softball as his favorites. However, it's in the field of softball that Jim excelled. He once pitched for the World Champion "Zollner Pistons". He also pitched for a Los Angeles Rams softball team for two years, playing with pro football stars such as Tom Fears, Frank Gifford, Glenn Davis and Tom Harmon, to name a few. (Jim mentioned as an after-thought that he made all-Navy halfback when he played football with the Point Mugu Naval Air Missile Test Center while stationed in California.) A veteran of World War II (a "swabbie" who ranged the Pacific from the Aleutians to Australia), he was recalled for a two-year hitch during the Korean "peace action". His military record includes service aboard an attack transport, destroyer and an LCI(g).

Tiffany ("Tiff"), a high school sweetheart, became his life-time partner and the "firm" has grown to include five children, three sons and two daughters. Two of the older boys, Jim and Ed, were unable to make the family picnic.

Wife "Tiff" has been in the rooting section during eight International competitions but admits she'd prefer to watch their contest performances on closed-circuit television rather than suffer the mental anxiety of a live performance. "Tiff's" favorite song is "Last Night Was the End of the World," and when asked who got to keep the prized trophy, she explained: "It's rotated from house to house, three months in each place. We keep the individual awards and medals proudly on display and only our select friends are invited to view them and rouch them as they walk by!" Spoken like a true barbershop wife!

Bass Tom Felgen seemed to handle a football with a good deal of authority and when we asked where he acquired this proficiency, we found out he'd been very active in both football and baseball during high school days. A life-long resident of Oak Park, Illinois, Tom's singing activities go back to grammar school days when he sang with a "pretty fair" quartet in the seventh and eighth grades. His interest in singing was kept alive in high school where he found himself in a quartet and also played lead roles in several operettas.

Lake Forest College made good use of Tom's musical talent in their men's chorus, madrigal singers, and mixed travelling choir. A member of the Delta Chi fraternity, Tom also directed an inter-fraternity chorus and it was during college days that he first became acquainted with barbershopping.

A Marketing Consultant for the Canadian Government, Tom became a member of the County Line Chapter in 1954 and later joined Skokie, maintaining a dual membership for several years. His first shot at singing bass in a quartet took place in the "North-Blends" and "Up-N'-Atoms", prior to joining the "Four Renegades" in 1956. When asked about the most exciting

Lyle Pilcher, right, a member of the Gary, Ind. Chapter who resides in Lowell, Ind., is the man "behind the scenes" of the "Renegade" success story. Pilcher spent many hours coaching our 1965 champs as well as other top-notch foursomes.



experience of his life, Tom replied enthusiastically "the greatest thing that ever happened to me was winning the quartet championship this year".

Tom's wife, Mary Ruth ("M.R."), and two daughters are not particularly fond of having "the man in their life" gone so many weekends; but "M.R." explained: "All the wives get to make at least two trips with the quartet; and generally the men are good about bringing gifts from some of the more interesting and distant points". She said the wives rarely get together when the fellows are travelling because they live so far apart. "M.R." has attended seven International contests with Tom, and prefers to watch the television sessions when she has a choice. "Please Don't Talk About Me When I'm Gone" is her favorite "Renegade" rendition.

Next we moved on to lead Ben Williams, whom we literally had to rescue from the clutches of three or four children who were about to drag their six-foot-three "playmate" to the ground. The newest member of the quartet, Ben has only been singing as a "Renegade" for just over two years.

He was born in Hartford, Connecticut, but moved to the Chicago area while still a youngster. An Administrative Analyst for International Business Machine Corporation, Ben's more than content to spend his "spare time" at home with his family when he's not barbershopping. A home-movie addict, he finds

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The "Renegade" family was treated to a premier showing of the Boston Convention film following the picnic. Mrs. Barrie Best, wife of Society's Executive Director, is shown left as she watches the film.



THE EVOLUTION OF BARBERSHOP HARMONY

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(Reprinted from the 1965 MUSIC JOURNAL Anthology, one of the country's finest music publications, by special permission from Managing Editor Robert E. Cumming, 1776 Broadway, New York 19, New York)

As putists dissent from calling all "sweet" songs ballads, individuals may disagree upon the intent of the term barbershop when used nowadays as a single word applied to four-part vocal music. At the extremes it can mean "the sweetest music this side of heaven" or the term may express scorn. What one gets or implies from barbershop depends upon musical and social experiences, an ear for harmony, age, and speech habits which may be exact or slovenly. It can recall the commissioners serenading Lida Rose in *Music Man* or, conversely, good intentions with dubious results when a clambake went musical.

With a glance at its backgrounds, barbershop as a musical term will be quite logical. A look at its evolutions will clarify the reasons for the crowds at O'Keefe Center for the Fine Arts in Toronto, or at San Francisco's Masonic Auditorium and other public halls when the Barbershoppers sing.

Back of the music heard in many barber shops today, Herbert or Romberg via muted Muzak or hillbilly from a radio, are precedents that were ancient before hair clippers learned to buzz. In 1583 an Englishman, Philip Stubbs, wrote of barbering: "You shall have your fragrant waters for your face . . . your musick again and pleasant harmony." Shortly after that, Thomas Morley's *Plain and Easy Introduction to Practical Music* expressed no pleasure at what had been heard: "You keep not time . . . you sing you know not what. It would seem that you came lately from a barber's shop." That matter of time will crop up here in due time. In *Don Quixote* Cervantes referred (1604) to "Master Nicholas the barber . . . most all of that family are players on the guitar and song makers." Rare Ben Jonson, whose "drink to me only with thine eyes" is deathless, gave angry words to a barber's wife in *Silent Woman* (1609): "Thar cursed barber! I have married his cittern (guitar)."

The English diarist Samuel Pepys (1633-1703) recorded: "After supper My Lord called for the Lieutenant's cittern and with two candlesticks with money in them for symalls (cymbals) we made barber's music." Much closer to us, the American William Andrews wrote *At the Sign of the Barber's Pole*. Except in detail, his comment about Elizabethan customs could only apply to a shop in Shelbyville or Peoria in the early 1900's: "His shop was the gathering place of idle gallants. . . . The gittern, or guitar, lay on a counter, and this was played by a customer to pass the time until his turn came to have his . . . beard starched, his mustachios curled."

Lacking gallants, our American shops as gathering places were the only approximation of men's clubs or youth centers in towns where The Cannonball made no scheduled stops at the depot or the railroad's dripping water tank. (Instead, it seemed to speed up as it emitted a prolonged sneer in shrill diminuendo, leaving only a whiff of sulfurous smoke, and longings.)

True to the literary traditions, the barber in such a town

was often a music maker. Outs maintained an instrument for cittern-gittern players including loafers who were welcome as long as they scored "bull's eyes" in the tall brass spittoon. On the mirror a fly-specked card read *Haircuts 25 cts*. While shearing, he could also pitch a soft tenor above someone's melody, called lead. Often a customer would chime in with a tentative bass. When someone else filled-in the chinks with a fourth part, baritone or bari, harmony reigned. Passers-by smiled indulgently or entered to listen.

Our high school music teacher had herded four shy boys into a quarter. It made such a hit with *Good Night, Ladies* at 8:30 one morning that she encouraged excursions into more popular songs. The new '06 *Lemon in the Garden of Love* (where they say only peaches grow) went even better. The barber provided a rehearsal room almost any evening, until nine o'clock, except on Saturdays when the farm trade was in. Also he became the foursome's chief public relations officer, murmuring into captive ears, "Come in tonight and hear those kids." The livery stable's office was also available, but the night man used horse blankets, fresh off the sweating horses, on his cor. That and the pot-bellied stove, frequently red hot in cold weather, left little room in that reeking cubicle.

Details differ nationally, but the informal musical atmosphere of the barber's shop was what Oscar Hammerstein, Sr. envisioned in 1908 when he ceased work on an opus that called for massed guitar effects. "I should have been obliged to engage all the barbers in New York." In the shops of the nation, four-part *a cappella* singing was as widespread as it was informal, all by ear. Optimistically, it was referred to as "close" harmony. About 1911, Mr. Jefferson Lord (play that barber shop chord) disseminated a newer terminology. The traditional tiering of parts and liberties taken with tempo became its principal trademark. Even today the lead often holds a melody note until blue in the face while the tenor above, and bass and bari below the melody, milk the chord dry. On the final "sweet" of *When You Were Sweet Sixteen* the barber taught us four chord changes that made a loose part on the kerosene water heater jingle.

Songs were not worn out as quickly then by mechanical reproductions, and Mr. Jefferson Lord's popularity carried through the first world war. By then gear numbers had heard the Peerless Quartet, the Avon Comedy Four, or others in vaudeville or from recordings on hand-cranked players. Their personnel ranged from men with formal musical training to those whose skills stemmed from informal barbershopping experience. By now it is evident that all this was often related to the nation's small town and urban neighborhood barber shops, though it

(Continued on next page)

was not confined to them. The popularity and number of quartets increased as their quality improved. Then an era of misunderstanding and disrepute arrived.

Though the Eighteenth Amendment, January 16, 1920, banned alcoholic beverages and though the increasingly popular cause of temperance and total abstinence received a blow from which it has not recovered, prohibition preserved and encouraged participation in song. Personal expression was being threatened just then by a new wonder—the battery-operated radio. The appreciation of domestic self-expression in the musical arts had sunk so low that a man was likely to hear a rap on the bathroom door and “Da-a-addy, you’re drown-ding out the A. and P. Gypsies.” In speakeasies and at social gatherings bathtub gin gave courage to those accustomed to singing in the bathtub.

Fortified by a beaker of Old Tiger, aged for a full week by an honest bootlegger, a man who’d never sung a note even privately had to be restrained from conducting a fifth chorus of *Down by the Old Mill Stream*. Full of ambition and his own home brew, he might even attempt tenor in *There’s a Girl in the Heart of Maryland* or others that had been so popular ahead of the recently ended first world war. Hearing what came from those who were sampling the crock in the kitchen, children were told by their mothers that it was “barbershop” singing, a term they’d heard somewhere. So, to a new generation, the word became synonymous with gang singing ranging from good to terrible.

In the 1930’s throughout the country there remained a core of men who missed the harmony they’d sung often and well. Most of them were in their forties or fifties. The rise of radio, newer songs, and changing styles in popular music failed to dim their enthusiasm for music that harmonized naturally. Few knew that so many others existed, and they yearned until in ’38 Tulsa attorney Owen C. Cash and his friend, Rupert I. Hall, invited a few friends to a songfest. Later meetings became national news, and Hall has lived to see an international phenomenon develop around that tiny Tulsa nucleus.

The founders issued their original invitation in the name of The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. Its unprecedented burgeoning has made news so often in so many news media that most people recognize at least the initials of the name planned to “out-alphabet the alphabetical agencies” starting then. So, any repetition here of methods that expanded one local group into more than 700 chapters is incidental to recording a few highlights in the evolution of “pleasant harmony”

from Europe to America, even though the disrepute coincidental with prohibition, and into our symphony halls and auditoriums. Millions in the States and Canada have heard SPEBSQSA quartets and the choruses which evolved and compete in the annual contests.

Both are judged by their peers from the judging school system with headquarters at Kenosha, Wisconsin, in a stately mansion acquired from an industrialist’s estate (for a song, of course). Arrangements, harmony accuracy, voice expression, balance and blend, and stage presence are weighed for points by the individual judges of each category. The predominant chords are sevenths. Four matched voices lock together more exactly in a “ring” of overtones (“the coincidence of harmonics” physicists say) than is possible with a tempered-scale instrument, and that applies also to the seventh as against the sixth, ninth, and certain other chords. More than voice goes into good four-part *a cappella* singing. It includes a state of mind. Dedicated chordsters receive as much satisfaction from contributing merely one-fourth of a ringing chord as does the soloist bowing at center stage.

The evolution which produced choruses also created a need for written arrangements. The quartet Society’s own arrangers have had hundreds published at Kenosha’s Harmony Hall headquarters. Most of them are “old” songs to members whose average age is far below that of the Tulsa and other pioneering groups. The music library at the Hall preserves more than 100,000 of the populars, but hymns, *America*, *God Save The King/Queen*, and *The Maple Leaf Forever* are not neglected. Most chapters are willing to lend arrangements to music departments in local schools.

In its 24th year, the HARMONIZER magazine reported the annual meeting of the National Music Council to which the Society belongs. The barbers of literature would be puzzled to read that SPEBSQSA’s director of musical activities presented a paper routinely to the seminar, *Problems of a Choral Director*. The dean of a university’s music school, a symphony chorus director, and other vocational music people contributed in the meeting conducted by the eminent Dr. Howard Hanson.

That same issue (April ’64) reported the participation in a meeting of the Music Educators, a liaison that started in 1956. Commenting upon the audience’s efforts in learning the parts of *Are You Lonesome Tonight?* the HARMONIZER said: “There were happy faces when the educators ‘locked’ a chord now and then”, to which one might add q. e. d. in keeping with the alphabetical organization’s evolution from “barber’s musick” to its status today.

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This is the final installment of the Society's 25-year history which has been serialized in the *HARMONIZER* during the past two years. "Melodies For Millions" is now available at International Headquarters in book form at \$1.00 per copy.

... the Membership Benefit Plan

For some time prior to 1960, deeply interested members and leaders of the Society could see that we were outgrowing our old ways. There was serious concern over chapters which vanished without a trace. A membership turnover of 5,000 to 7,000 members per year for almost a decade was indicative of need for radical changes . . . somewhere.

Early in 1960 President Clarence Jalving appointed a special committee of International officers, headed by Vice President Lou Laurel of El Paso, Texas. The committee was asked to formulate a program designed to improve the Society by improving the individual member after making increased and additional benefits available to him and his chapter. The committee was also given the task of recommending a dues increase which would cover the costs of administering such additional benefits.

The conclusions of the committee, as set forth in their report to the International House of Delegates, was briefly stated as follows: "What our members want more than anything else is personalized field service, both musical and administrative." With this objective in mind, a plan was worked out by the International Executive Committee for submission to the House of Delegates and Board of Directors at the Dallas Convention, June 22, 1960. The Program encompassed the following new personnel, to be employed and trained:

A Director of Field Operations to plan and supervise activities of the following:

- A. A Director of Musical Activities.
- B. Five Field Representatives.
- C. A full-time Director of Public Relations.
- D. A Convention Manager.

Nine key men plus approximately six persons in productive and clerical jobs would be added to the then staff of 20 employees.

The purpose of all this was as stated at the beginning: to build a better informed membership, to provide stronger chapters, and to develop greater public awareness and appreciation of the Society and its contributions to society in general.

A part of the proposal called for International's portion of the dues to be \$15.00, including the \$1.50 *HARMONIZER* subscription.

Hopefully—questionnaires were sent out to a few members, with the thought replies would be published. They were not. Some did not reply; some sent in replies much too lengthy to permit publication due to excessive cost. Whatever the reasons, it was claimed by some that Headquarters was withholding this information. This was ill-founded for enough circulation was given to the replies to permit the subject matter to eventually become widespread. Later, a special edition of the *HARMONIZER* was issued with eight solid pages explaining the plan and

what it was hoped to accomplish with its adoption. But the article presented only the favorable side of the program. This was unfortunate. The objections were loud, long, sharp, and sometimes acrid.

... everybody got in the act

Not all of the critics of the plan were obscure members. Many were men of influence. Among these were editors of Society publications at all levels. As usual, the constructive plans offered were few and far between. The simple truth was that very few members took the time to actually digest the presentation of the plan and balance it against their own objections. Perhaps the sudden fact that "they" *had done something*, and that it touched the average Barbershopper, was just too much to take.

But the proposition was voted down by the districts . . . almost unanimously.

Our Society Officials cannot escape a portion of the blame for rejection of the MBP. Had they presented the negative side of the argument, with answers to objections, it would have presented more real information for the members who were being called upon for financial sacrifice. These members were entitled to hear all sides of the story. The story was involved and lengthy. It now seems that too much was planned too soon, and this opinion is given with all due respect for the hardworking, conscientious committee under the direction of Lou Laurel, who became International President in 1962.

... more ideas, more plans, some action

Out of the flurry of alternate plans and suggestions several were presented at the Philadelphia Convention in July, 1961. These ideas assumed a more practical nature in that they admitted that some increase in dues would be necessary if the Society wished to progress along the lines of increased administrative efficiency and more skilled musical performance. The Board made important decisions. Among these was the following:

Section 10.02 of the International By-Laws was changed to provide that each chapter of the Society should pay to the Society for each active member of such chapter a per capita dues of \$6.75 per annum, to be collected in the manner prescribed by the Board and to be used by the Society for its purposes as set forth in the By-Laws. This change resulted in the increase in per capita dues of \$2.75 recommended by the Long Range Planning Committee which had spent considerable time and effort in studying various plans presented as alternatives to the extensive projects contemplated by the MBP.

Other suggestions formulated and approved by the Committee were the following:

1. Steps to improve the musical excellence of the Society's members and its product, by providing opportunity to those who wished to improve their efficiency in our style of singing.

2. Recognition of the many facets connected with our hobby and the necessity of creating a climate whereby each member could derive exactly what he wants from the Society.

3. Recognition of the necessity for continuously upgrading the quality of the Society's administrative capabilities at all levels. Qualified, trained leadership was needed, especially at the district and chapter levels. Although the value and indispensibility of volunteers was recognized, it was also held that the work of the volunteers must be supplemented by full-time workers, with compensation to enable them to undertake such labors. It was recommended that policies and programs of the Society as a whole should continue to be promulgated by the International Board, and that the districts should be responsible for the successful operation of such policies and programs, and accountable to the Board.

In order to carry out these ideas to the point of execution, the per capita dues were calculated to provide for the additional personnel as follows:

1. A competent Director of Musical Activities to supervise and be responsible for the publication of music, the setting up of courses of study and materials for barbershop craft and for chorus director schools, quartet development and such other facets of musical improvement as were applicable.

2. A Special Events Manager, to handle International Conventions and develop methods and manuals for district conventions and other meetings and training sessions, etc.

3. To experiment with an idea suggested by officers of the Mid-Atlantic District, by employing a field man in one selected district, who would be responsible for promoting more efficient and constructive methods of administrative and operating practices. This man would be assigned to trouble spots under the general direction of the Executive Director, training officers at all levels, organizing schools and carrying out related projects. At the end of a year his activities would be evaluated for the purposes of deciding whether it would be wise to continue his activities or not, and whether additional field men would be justified.

4. An associate editor of the HARMONIZER would be added to free the Director of Public Relations for more and better public relations projects and planning.

Thus did the Society adopt many of the pertinent plans of the MBP, with some changes and modifications. Thus, too, was it realized that the MBP probably offered too much too soon. In other words, the membership could not assimilate such increased activity without, it felt, losing some of the spontaneity and spirit of amateurism which has always characterized it.

... things kept moving

With the MBP a hot topic of discussion, singing lost none of its charm.

Philadelphia was crowded with Barbershoppers and over 9,000 fans jammed Convention Hall for the Quartet Finals Contest.

The "Sun Tones", of Miami and West Palm Beach, took the honors and became a top-notch favorite with the entire Society. An impressive Flag Day ceremony was sung by the Delco Chorus. Arthur Godfrey was the principal speaker.

The "Town and Country Four" were 2nd; the "Nighthawks", 3rd; "Bay Town Four", 4th; and "Saints", 5th.

Bob Johnson's big "Chorus of The Chesapeake" (Dundalk, Maryland) took the chorus honors just eight points ahead of the Louisville, Kentucky "Thoroughbreds".

International President John Cullen reviewed our doings past and present and ended with an admonition to do a little re-searching. It was different to find a president asking questions instead of trying to answer them. It was the type of thing that made Mister Barbershopper think a bit.

The "Nighthawks" had gone to England at the invitation of

Charles Lynch, President of the Canadian War Correspondents, and had given a real shot in the arm to close harmony.

And the first HEP school was scheduled for August 24-27 at St. Mary's College, Winona, Minnesota.

The Harmony Education Program (soon dubbed HEP) was the dream of International Vice President Rudy Hart. His conception of such a school was a concentrated course administered by qualified Society members.

A grand idea?

Certainly. Yea, it mer widespread skepticism.

Wrote Will Cook, in making his notes for this history: "It was something Rudy had to fight for, with the backing of a handful of believers. He had to convince a lot of people that there was enough desire among Barbershoppers to learn more about their art to justify such a school; he was confident that the prospects of a semi-vacation meeting with others from all over the country would be an incentive which would attract members.

"His understanding of the barbershopping mind was correct.

"The school ran four days and the course included: Barbershop Arranging taught by the two Society masters, Bill Diekema and Maurice Reagan; Chorus Development, with Bob Johnson as the instructor; Barbershop Craft, conducted by John Peterson; Quartet Promotion, with Joe and Paul Schmitt sharing the teaching chores; Script Writing taught by Wilbur Sparks and Stirling Wilson; and Stagecraft and Lighting, instructed by Charles Wilcox, Bob Hockenbrough, Alec Finkler and Wayne Foor.

"Although it was repeatedly announced that the school could only accommodate four hundred men, five hundred reported and registered for the classes. The extra one hundred were early arrivals and tossed the plans for a smooth-running registration into a bedlam for a short time. However, all were taken care of in the matter of lodging and food with the classes being enlarged so that no one was short changed.

"Classes began at eight in the morning, one-thirty in the afternoon, and eight in the evening and ran for three hours a session. After each class, all the students gathered in the gymnasium for a one-hour chorus rehearsal in preparation for the show which would be staged the coming Saturday night. These chorus sessions were directed by Rudy Hart, and for those who had never served under a master teacher, his methods were highly instructive.

"Each student was allowed to take any five of the announced six courses, which included lectures, demonstrations, and discussion. The motto: 'Each One Teach One', was backed by the idea that every man attending should pass on his knowledge to another Barbershopper, thereby radiating the effects of the school throughout the Society.

"At the Saturday night show five quartets of national reputation filled out the parade. They were: the "Hut Four" from Minneapolis; the "Derbyowners" of Louisville, Kentucky; the "Gay Nineties" of Montevideo, Minnesota; the "Schmitt Brothers" from Two Rivers, Wisconsin; and the International Champions of 1961, the "Sun Tones" of Miami and West Palm Beach, Florida. As predicted by the teachers of the stagecraft class, 'anything may go wrong with an unrehearsed show' and some things did, but not beyond the usual difficulties which arise when shows do not have well-trained stage hands.

"Officials suggested that a second school the following year might double the attendance of the first, and the college authorities, pleased with the conduct of Barbershoppers, extended an invitation to the Society to use their facilities.

"The 1962 HEP school was held at St. Mary's at Winona, Berkeley, Calif., Reading, Pa., Niagara Falls, Ont., and Fort

(Continued on next page)

MELODIES FOR MILLIONS—

(Continued from Page 11)

Worth, Tex. As predicted, attendance was more than doubled."

... a little travelling music

Bob Johnson, one of the faculty at that first HEP school, was to become the Society's first Director of Musical Activities (he was appointed in February of 1962 along with HARMONIZER Editor Leo Fobart, Past President of the LOL District, and Special Events Manager Chuck Snyder, a Past President and Past International Board Member from Illinois). Since then Bob has travelled over 300,000 miles preaching the gospel of barbershop harmony.

Dean of future HEP schools, Bob Johnson met many Barbershoppers and often left them with one impression—that he was a great teacher and a great director.

A professional musician who earned his living teaching music, Bob Johnson has this to say: "I was introduced to S.P.E.B.-S.Q.S.A. while teaching on a college campus in Pennsylvania. Two students used to 'woodshed' with me; we only sang informally even though we spent a good deal of time practicing. This was around 1947, and as a result of our interest, a request was made to International to start a campus chapter, but they were not willing. However, an outgrowth of this was the formation of a college barbershop quarter, composed, of all things, of two men and two women.

"Barbershop singing, to me, was geared to good ear training. It took a good ear to sing.

"In the winter of 1949 I was called upon, as a teacher of music, to help a group of men who wanted to start a chapter in Saegersrown. I trained the chorus and the chorus director, and acted as master of ceremonies at their first show. They chartered shortly after that, and had several college professors among their charter members.

"Still I didn't join the Society.

"This didn't happen until 1956, after I had moved to Baltimore, when I was asked to direct a new chapter which was starting in Dundalk, a suburb of Baltimore.

"This chapter was started by fifteen men who felt a need for disciplined, organized, professionally-guided singing. They had thirty-three men at their first meeting, and just grew from there. The whole idea was that hard work makes for greater enjoyment.

"The chapter chartered in January, 1957, with over one hundred members.

"Choruses have moved forward at a great pace, but still there is plenty of room for improvement. Our choruses have not yet discovered the pure musical sounds. There is still a great deal of both oversinging and mechanical singing. However, I hasten to add that we seem to be approaching the more musical sound all the time. Perhaps as we attract more and more musically trained directors, we'll get it more often.

"Personally I don't believe we have left the ranks of the amateur, but I believe we are amateurs who perform at a high level of accomplishment, which in many cases, exceeds the level of the professional. Still we do not approach the level of achievement of the truly dedicated professional.

"In the future I expect a higher level of quality and ability in the retained members. I see more men of musical ability assuming administrative roles. I see also an increase in dues and more service to the member from International. There will be regional (paid) directors of music education and training, all working toward a common goal. I see a change in the judging system and perhaps fewer, but larger chapters and new chapters in large communities which are now barren. Above all, I see more and more active, high-level members serving their communities and themselves through more common goals and less individual goals.

"In other words, more Society-minded members."

That has a familiar ring to it. Others, going far back in the Society, have felt that the average member does not know enough, or care enough; he is in this thing for *personal* enjoyment, what he can get out of it, and is not overly concerned about the pleasure his neighbor in the chorus is getting.

Chapter officers, and many good ones, have given up in disgust because they couldn't find members who would do an adequate job on assigned tasks. Too few turned out for rehearsals, and too few for local, non-paying singouts. But they all crowded back those last few weeks before the show, appeared on stage, and promptly became a once-a-month-Barbershopper—if they had the time.

Our Society leaders from the beginning, without exception, have all had a good grasp of The Big Picture, and their efforts have mainly been directed at getting the average Barbershopper to see it also.

In this they have not succeeded too well, but they are making inroads, and devoting a lot of time and thought and programming to it. Perhaps the Society never will succeed, but it is ever widening that pool of talent, administrative and musical, and competition is stiffening to the point where a chorus must rise to a certain level of achievement or know that they are terrible, below par, a poor chapter, and as Bob Johnson said, "Adding doubt upon doubt".

The listening public, too, cannot be fooled indefinitely. Neither will it accept, in the long pull, musical forms which are without genuine merit, and barbershop harmony, rather than becoming 'cult' music, has gained the attention of thousands of people who will never sing it.

Men like Boardman and Stevens and Johnson and many other leaders have long realized that we will not support our own hobby; the truth of it is that we really never have. Our yearly dues supports our International administration, but the chapters meet their budgets by placing before the public a yearly musical offering, the show.

An investigation into box office receipts reveals the true nature of barbershop harmony support. Generally no more than seventeen percent of the receipts come from the purse of fellow-Barbershoppers. The remainder is divided up by Mr. and Mrs. Public, who through the long, patient years, have come to enjoy an evening of grand, wholesome entertainment for a most modest price.

They are not singers.

They are fans who like our music, and it is to these people that Society leaders through the years insist we must play. It is these people we must please before we are allowed the luxury of pleasing merely ourselves.

And whether this message is hammered home in the autocratic manner of a Jean Boardman, or the soft persuasiveness of a Phil Embury, or the relentless administrative pressure of a Bob Hafer, the fact remains that this doctrine is true.

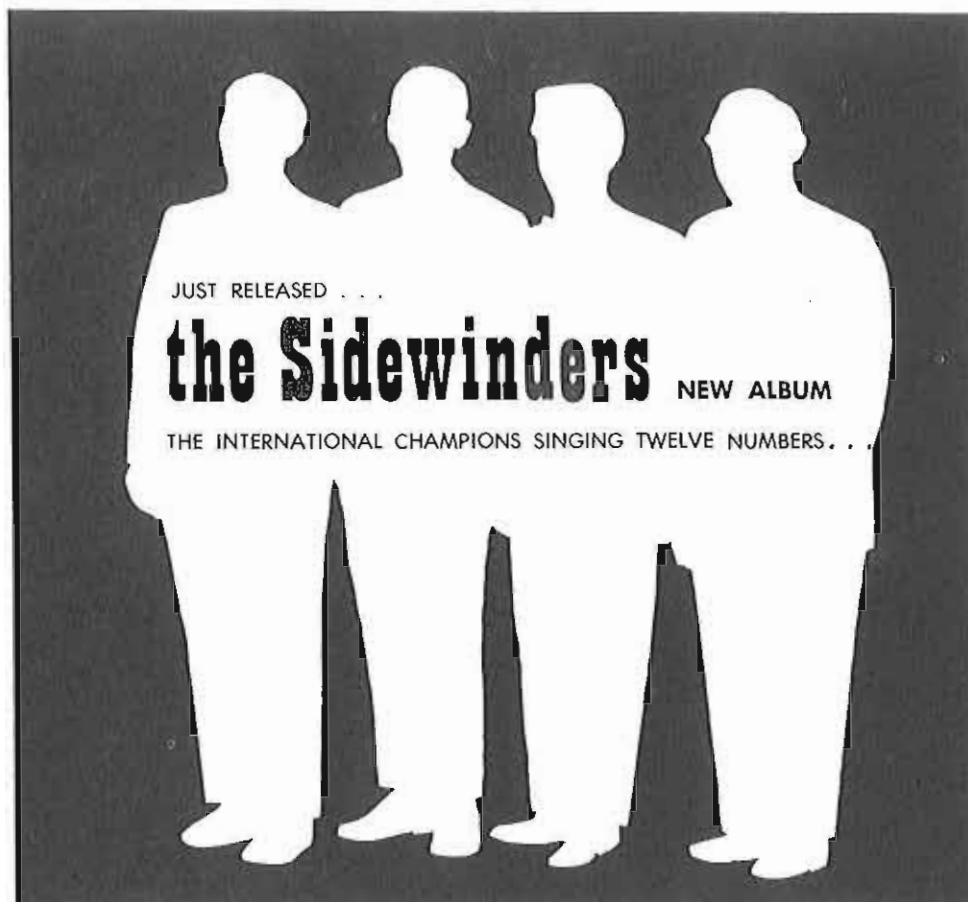
It is gospel.

And Barbershoppers everywhere had better believe it.

... home coming

"Songs of Service" was the theme in 1962, and barbershop chapters were contributing more and more to their communities. Val Hicks even wrote a song to tie in with the motto, but, like Frank Thorne's version of "Keep America Singing", it never quite caught on.

It ('62) was also "homecoming year" as Barbershoppers streamed into Kansas City to see where it had all started through a chance meeting between Owen C. Cash and Rupe Hall at the Hotel Muehlbach. They sang in that same hotel lobby; and they listened to the finest quartets and choruses in the country. They judiciously marked their programs, and when it was all over most everyone agreed that the "Gala Lads", from Alhambra, Calif., were certainly the cream of the crop. Second were the



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"Town and Country Four" from Pittsburgh, followed by the "Four Renegades" from Chicago; the "Nighthawks" from London, Ontario; and the "Sidewinders" from Riverside, Calif. In the chorus competition it was the Louisville "Thoroughbreds" all the way.

Despite all the fine music at Kansas City, administration wasn't completely forgotten. Hugh Ingraham became the first Canadian to join the headquarters staff when he was appointed as the Society's first Administrative Field Representative and assigned to the Johnny Appleseed District.

In still another administrative move at Kansas City, the Past International Presidents were given a vote on the International Board. And Wayne Foor, of Rochester, N. Y., was elected to lead us through our big silver anniversary year. It was to be a trying year for Wayne in many ways, but more of that later.

The year ended with a big barbershop seventh as chapters all across the States and Canada held "Music Man" contests to tie in with the great new film based on Meredith Willson's Broadway hit. Bob Johnson and Curt Hockett were on hand to represent the Society at the big premiere in Mason City, Iowa, and so were the "Buffalo Bills". Yet it didn't seem quite the same somehow without Bill Spangenberg around.

... we're twenty-five years old

S.P.E.B.S.Q.S.A.'s Silver Anniversary started out with a thud due to the resignation of the Society's Executive Director, Bob Hafer . . . the resignation to be effective following the Toronto Convention. Few men had given as much to the Society as Bob Hafer, and large shoes they would be to fill.

There were other shoes to fill, too. For death claimed Past President Johnny Means and the man who designed the Society's official emblem, Dick Sturges.

But there were happier days ahead, and many of them were spent in Toronto, site of the Society's 25th annual convention and contests. It was the first International ever held in Canada, and as they say north of the border, it was "quite a do": fireworks, parades, and the biggest birthday cake ever. Quite a contest, too, as the "Town and Country Four" from Pittsburgh were crowned our Silver Anniversary Champs, followed by the "Nighthawks" from London; the "Sidewinders" from Riverside, Calif.; the "Four Renegades" from Chicago; and the "Four Rascals" from Marblehead, Mass. History was made in the chorus contest as Pekin, Ill. became the first chorus ever to repeat as International Champs. In so doing they defeated two other past champs: Berkeley, Calif., who finished third; and the San Antonio "Chordsmen", who were fourth. In second slot was the "Chorus of the Dunes" from Gary, Ind., while Ontario's "East York Barbershoppers" finished fifth.

But the executive sessions vied with the contest sessions for attention in Toronto for everyone wanted to know who the new Executive Director would be. After careful study of many fine applications the board appointed Barrie Best, then President of the Far Western District, to fill the position vacated by Hafer.

So the Society enters its second 25 years with a new hand at the helm. What lies ahead?

Mrs. Corinne Cash wrote in the 25th Anniversary edition of the HARMONIZER: "At first it seemed to be only a few men with a love for music and singing in harmony. Then all at once this thing spread like the down of a thistle, blowing in all directions."

That's still what it's all about, Mrs. Cash . . . "men with a love for music and singing in harmony". But the few have turned into 30,000.

And still we grow . . . for ours are "Melodies for Millions".



THE WAY I SEE IT

By Bob Bohn,
Baritone, "The Easternaires",
Chorus Director, Asbury Park and
Cherry Hill, N.J. Chapters

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

The Barbershopper's Lament

(A brief one-act play)

Our scene is at the weekly S.P.E.B.S.Q.S.A. meeting of the Gripesville Chapter. The meeting has just ended and Joe Barbershopper is discussing the chapter's welfare with the chapter president, President Panacea. Let's listen in.

Joe Barbershopper: You know, Prez, I find it difficult to get very enthusiastic about the chapter lately. We just don't seem to have any *fun* anymore.

President Panacea: I agree with your first sentence, Joe. Your lack of enthusiasm is obvious. You attend only one half of our meetings; you come late; you work on no projects; and you certainly have a gift for griping. But in your second sentence you tell me nothing.

Joe: Yes I did. I said we don't have enough *fun* anymore.

Prez: I know, I heard you. But I don't know what you mean when you use the word *fun*. And, until you can describe the particular activities which give you *fun*, I have no possible means of providing *fun* for you.

Joe: Aw, c'mon now. Don't give me that stuff. You know what I mean. It just ain't like it used to be. Just not enough fun.

Prez: You still haven't described your concept of *fun* for me, Joe. All I'm asking you to do is to tell me what particular kind of activity you want this chapter to provide you with so you will have more *fun* and be more enthusiastic. In other words, what kind of activity can we add to our current list? We have an above average chorus, a competent director, a large repertoire, and at least six sing-outs a year. We provide mystery bus rides, inter-chapter visits, occasional programs, guest quartets, and refreshment-breaks to add interest and variety to our meetings. We present a successful show each year which includes much activity for any interested chapter member. And we have picnics, ladies nights, and other special events. Our Society provides three conventions each year at which you can not only hear the best quartets and choruses in the country, but where you can also woodshed with the best in the world. Our Society also provides local contests, area contests, various elimination-type contests, and a professional magazine. And, if this is not enough, you may want to reflect on the many other similar activities of other chapters at which any Barbershopper would be welcome.

Joe: Yeah, yeah, I know all that, Prez, but you still can't deny that there's something missing in our chapter.

Prez: You're absolutely right. There *is* something missing, and you described it at the beginning of this discussion . . . your enthusiasm and efforts, Joe, that's what's missing. It's like the difference between a team *with* spirit and one *without*. The main characteristic of a team *with* spirit is that quality of total effort by every member of the team. This

attitude creates an atmosphere which rejects negativism and breeds devotion to the team and the spirit which results. *This* is what's missing in our chapter, Joe. It's not "fun" that's lacking. Our roster is overburdened with members who either do not accept jobs to do, or when they do, they expend about as much effort as an elephant does in knocking over a straw fence. Our capacity for the negativistic, chronic "griper" is "standing room only", and our long suit is composed of individuals who use terms like "fun", "it's not like it used to be", and "that's not good for our chapter" when, in reality, they don't even comprehend their use of the terms. No, we are not short on *fun*. What we need is *total effort*, the positivist, the achiever, . . . and the spirit will then emerge.

Joe: I still don't dig that "spirit" bit, Prez.

Prez: O.K., let me offer an analogy. When each of the nine members of a baseball team slides headfirst into second or third base on a close play, it's a sign of spirit . . . the desire to win . . . an over display by one who expends the maximum effort to improve his team. But you see, Joe, unfortunately for us, we have too many members who expect to improve or win but who never put forth enough effort to break stride from a gentle trot. And with *that* much effort, neither he, nor the team, will ever reach first base.

JOHN NEIMER

Former International Board Member John Neimer (1959-62) died in his sleep September 28th in Lancaster, Pennsylvania at the age of 55.

A Past Mid-Atlantic District President (1956-58), Neimer was currently editing the Lancaster Chapter bulletin and was a member of PROBE. He took an active part in the Society's C&J program and will be remembered by Barbershoppers throughout the Society for his outstanding work on the International Expansion Fund Committee.

DR. MARTIN F. PALMER

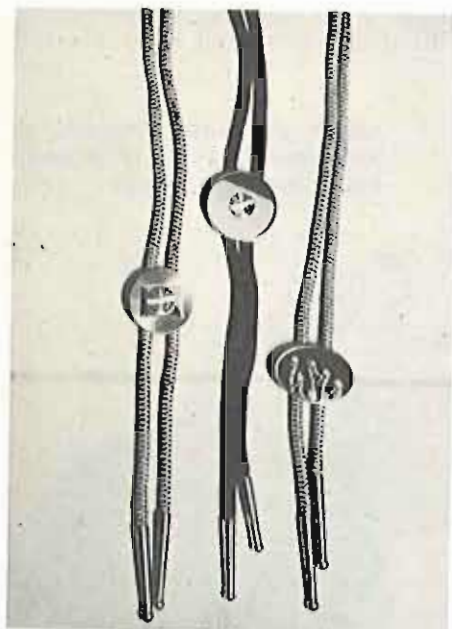
Death claimed Dr. Martin F. Palmer, Founder of the Institute of Logopedics, on August 13th in Wichita, Kansas after a brief illness. Dr. Palmer had planned to retire from his Executive Director post on October 25th, his 60th birthday, in order to devote full time to research.

Dr. Palmer's determination and far-sightedness made our affiliation with the Institute possible in June, 1964, and we are thankful for the opportunity to be a part of his outstanding contribution to mankind in the field of Logopedics.

A special Martin F. Palmer Memorial Fund has been established at the Institute and contributions should be sent to Harmony Foundation, Inc., Box 575, Kenosha, Wis. 53141.

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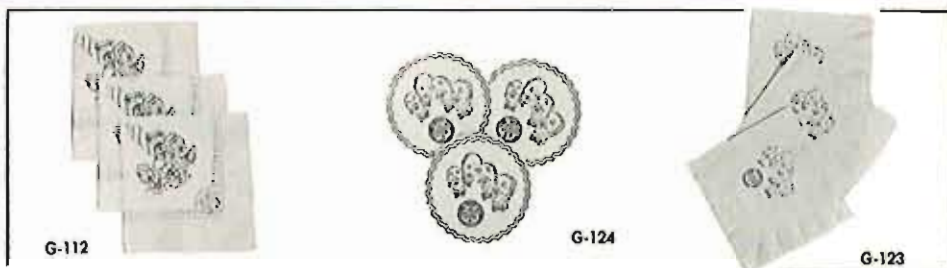


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A complete listing of those materials may be obtained by writing to SPEBSQSA, P.O. Box 575, Kenosha, Wisconsin 53141.

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THE HISTORIAN'S CHAIR



By

Dean Snyder

International Historian
7 Hunting Cove Place
Alexandria, Virginia

History in Pictures

The Paleolithic Period, 30 to 50 thousand years ago, saw the dawn of written records in crude drawings and pictographs made by prehistoric man on the walls of caves reflecting the life of those times. Ever since then pictures have had significance for the historian.

Today nearly everybody is a photographer of sorts. Professional reproduction of pictures on the printed page is as essential as typesetting. Journalists and editors frequently are heard to say: A picture is worth a thousand words. If this be true, then the Convention issue of the *HARMONIZER* is a hefty publication—equivalent to 151,000 words in pictures alone and obviously some sort of a record. I was intrigued by this and did some quick tabulation in a sampling of other *HARMONIZERS* from past years. None of them contained as many as 100 photos—the average was closer to 75. Then I went on to speculate how the Society's Historian in the year 2065 would react to this wealth of pictorial material in our magazine. Enthusiastically, I suspect!

A Look at 1942

Go back in our history to the predecessor of the *HARMONIZER*. Take the second issue of *Barber Shop Re-Chordings* (the first one was mimeographed and contained no pictures). Here you find the story of the Grand Rapids Convention (June 1942) with photographs of the winners. First place went to the *Elastic Four* and they are seen in jaunty mood with straw hats, canes, and sport jackets. The second place *Kansas City Barber Pole Cats* pose in an old-fashioned, small-town barber-shop setting. The *Phillips 66 Barflies* dramatize Oklahoma in western regalia for third place, and the *Harmony Kings* in fourth place are typical "Gay 90's" with derby hat, handlebar mustache, spats and coats, trousers and vests of variegated color and design. Only the fifth place *Misfits* appear to be without special costume. (Incidentally, in those early years the stage presence judging category was worth only 10% of total points in a contest.) Other pictures include Hal Staab, International President; O. C. Cash, known officially as "Founder and Permanent Third Assistant Temporary Vice-Chairman"; and stage star Eddie Cantor receiving his membership certificate in the Tulsa Chapter from the *Okie Four* (Rice, Graves, Dowling, Cash).

When Phil Went To Jail

This same issue of *Re-Chordings* tells an interesting story in a picture and accompanying caption concerning Past Inter-

national President Phil Embury of Warsaw, N. Y. (he was Vice President that year). It seems that when Phil returned home he made a report to his Kiwanis Club "extolling the tremendous success of the Grand Rapids Convention". His impromptu quartet, demonstrating the harmonies in "Heart of My Heart", created a near riot when they came to the line "... say you'll be mine forever". It was just too much! The local sheriff rushed the quartet off to jail; whereupon they continued to sing while the photographer caught them behind bars in full costume—sideburns included. A good picture resulted, and doubtless a good story in the local press, for Phil was president of a manufacturing company and a citizen of some prominence.

Pictures in District Publications

Future historians can look to district publications as well as to the *HARMONIZER* for material. These publications are getting better all the time—and pictures and picture stories are prominent in most of them. *Westones* (FWD) and *North'n Hi-Lights* (Ontario) came to mind as examples, and also the July issue of *Attacks and Releases* (Illinois)—but they're all good. Some chapter bulletins printed by photo offset may contain picture stories, but this historian hasn't been on a list to receive them.

Magazine Reprints

Members who have saved clips from non-Society publications telling about S.P.E.B.S.Q.S.A. (particularly in our earlier years) are encouraged to send them to Kenosha for both historical and public relations files. Recently Hans Feurle and Bob DeLonzor of the Napa Valley (Calif.) Chapter dug up a 1939 copy of *Readers Digest* with such an article entitled, "Americans Have a Club for It." It contains this quote, reflecting early enthusiasm for our hobby: "Anywhere from 150 to 300 men attend meetings of S.P.E.B.S.Q.S.A. They are divided into sections of leads, tenors, baritones, and basses for a giant quartet; later there are regular and impromptu quartets in barbershop harmony".

Does any member have the *Rotarian Magazine* for September 1946 which contains the story, "Yes, Brother, Sound Your A"? If so, let's hear from you.

In conclusion, thanks to all historically-minded readers who have written over the past months. Correspondence sometimes gets backlogged, so if I've missed you, my apologies until I can catch up.

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

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	1 Unit	2 Units
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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
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☐ One ☐ Two

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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.

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

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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:

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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.

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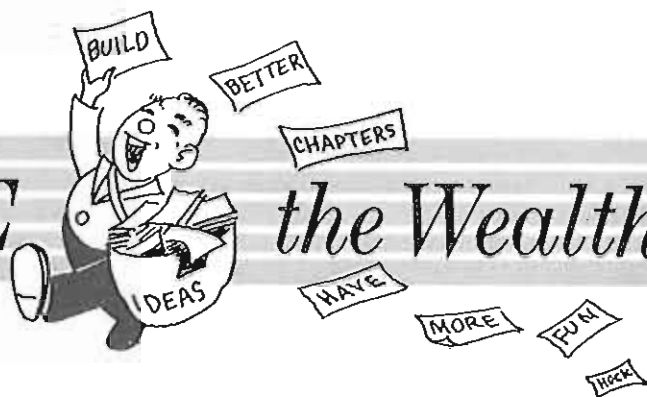
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SHARE the Wealth



By Elmer Vorisek

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INVITE OTHER SINGING GROUPS—to guest nights. A year ago the Muskegon, Michigan Chapter devoted the month of November to hosting various singing groups, one each week. The line-up included The Choraleers (a Grand Rapids Industrial Chorus); The Cosmopolitan Singers (an all-male Muskegon Chorus); The Methodist Church Choir; and the Pott City Chorus. In addition, at least one out-of-chapter barbershop quartet was invited to attend each meeting to augment the chapter's own quartet program. The result of this month-long endeavor was startling and gratifying. The chapter already boasts a larger membership as a result of this plan. Now, a year has passed; how about some other chapters working out a similar schedule.

HERE'S A RECIPE—used successfully by our Fresno, Calif. Chapter:

- G—Get out your list of personal friends, business acquaintances, church choir, etc.
- U—Use *personal contact* to invite them to your meeting.
- E—Extend the courtesy of picking them up and *bringing* them to the meeting.
- S—Stay with your guests; don't neglect them for a minute. Introduce them to all the members; invite them to try woodshedding.
- T—Try this pattern for four weeks. Don't just bring them once and then hope they'll return on their own. Would you?
- S—Satisfaction guaranteed. Try it. It works!

FOR SOMETHING DIFFERENT—try the Chapter Row Chorus Contest. Here is the way it works in our Arlington Heights, Illinois Chapter. The chorus is divided into five singing rows consisting of all four singing parts. All five rows participate each week for a four-week period, singing three different songs each week. As each row sings, the balance of the chorus acts as judges, using a ten-point system. Up to five points are awarded for music quality; same for stage presence. Scores are tallied by the Program Committee at the end of four weeks and suitable prizes awarded. Competition is razor-sharp.

PUBLIC RELATIONS—A few tips swiped from here and there—P.R. can be accomplished in a big way by dressing every member of your chapter in the same shirts for all occasions—chapter meetings, picnics, sing-outs, etc. It's great to see 40-50-60 men dressed in like shirts—including the name of the chapter chorus—and it's an inexpensive P.R. gimmick. . . . If your treasury is hurting, check the local service clubs and other organized groups in your area. Offer to put on a package show for a percentage of the net profits. This appeals to many organizations who will gladly furnish the hall and sell tickets; you put on the show. . . . Every time someone peers closely at your Society pin, he throws the door wide open for a P.R. "blast" by asking you what it stands for. Are you ready for

him? Do YOU wear your pin? Wear it proudly. And *talk* about our Society!

ARE YOU A LEANER? He's the one who: (1) Waits for the guy next to him to hit the right note, then jumps in with both tonsils a split second late—and kills a perfectly good attack; (2) Sings somewhere in the vicinity of the right note until he hears the rest of his section, then adjusts by scooping or sliding—thus fuzzing up a chord; (3) Gets to rehearsals just in time to get in on the finished product, not realizing that the screw-ball director has switched a few notes and changed some phrasing—so guess what happens when he opens his mouth. **LEARN!** Don't lean. And get to rehearsals on time.

SHOW PUBLICITY: It's well worth the complimentary tickets to invite press, radio and television representatives to your annual show. Later—be sure to write a letter of thanks to each one for attending; and keep them posted throughout the year with *brief* news releases.

THE NEXT TIME you're in San Gabriel, California, take a look at that new park bench in front of the main post office. You'll note that it was donated by our San Gabriel Chapter. The plaque on this distinctively painted bench tells who donated it, where they meet, and a brief history of the chapter. Excellent publicity!

THE WOMEN . . . speak! An ever-growing list of chapters have added a woman's view to their bulletins. Usually, a different guest scribe each week is invited to express her views about anything in general, and the chapter in particular. These brief columns include everything from favorite recipes to helpful suggestions for the chapter's benefit and self-improvement.

THE TWO TEAM CHALLENGE is used by the Oshkosh, Wisconsin Chapter to increase their membership. Ten points are awarded for each guest; fifty points for each new member. Points are tallied at a pre-determined date. The losing team provides a pot-luck supper and pays for the refreshments. . . . The St. Louis, Mo. Chapter uses the "steak and baked beans" gimmick. A dinner is provided by the chapter at the end of the campaign: steak for the winners; baked beans for the losers.

CHRISTMAS TIE NIGHT: No doubt you'll receive a tie this Christmas that just wasn't made for you. You usually do, right? Schedule a Tie Exchange Night the first meeting following Christmas. Wrap up your unwanted item; place it on the table along with all the other similar packages. Then hold a "blind drawing" and the new tie you receive in exchange might be just what you wanted. Couldn't be any worse, could it? You'll be surprised at all the fun you'll have.

YOU WANT TO INCREASE YOUR MEMBERSHIP, EH? Tell you what we're going to do. We'll cut you in on a letter we received from that PROBE-ing Editor from Sacramento, Calif., George Dohn: "In the first place, you must recognize that there is going to be some **WORK** involved if you have any hopes of

successful results from any membership campaign. It takes a few men to plan and get things started; *but then* this becomes a project for the ENTIRE CHAPTER. To guarantee success, your plan must include at least the following:

- 1—Make sure your meetings are the kind that appeal to both members and guests.
- 2—Enthuse your members with the potential your chapter would have with a bigger, stronger and more active membership.
- 3—Have your members BRING (not invite, but pick up and bring) to your meetings those of their friends whom they'd be proud to call Barbershoppers.
- 4—When asking them to join, do it with pride and enthusiasm!
- 5—Indoctrinate them into your chapter—make them participating members so their enthusiasm will remain high.

Too simple to work? DON'T YOU BELIEVE IT! George says: "This plan has been the basis for more successful membership campaigns than all other plans put together. You'll note that it adds members on a selective basis—adding only those men known to your current members and ones they believe would be good members for your chapter."

THE "TEAM EFFORT" DOES SELL TICKETS—and you better believe it! It was employed by the "Q" Suburban (La Grange, Ill.) Chapter last year and their annual show was a sell-out—in a breeze. Here's the way our good friend Bob Hockenbrough (former editor of this column) explained it: The chapter was divided into six teams—as equally balanced as



The Gratiot County, Michigan Chapter, realizing that now members are the life-blood of any chapter, has devised the unique Barbershop Men of Note Pole shown left as a means of paying recognition to their new member recruiters. Grant Colthorp, who's sharing the idea with us, reports that in the few months since the pole idea was started nine men have become Men of Note, and some with more than one new member.

possible according to past ticket sales; each with a team captain capable of stimulating, agitating and co-ordinating the efforts of his men. Valuable prizes were set up in several categories, and the race was on. Prizes went to—

- Each member of the *winning team* who sold ten or more tickets.
- The individual on the *winning team* who sold the most ducats.
- The individual who showed the most improvement over his previous year's sales (new members excluded from this category).
- The new member who sold the most tickets.
- The individual who beat the previous year's highest total.

POINTS ARE FINE—but where's the pay off? Almost every chapter has a plan of sorts for crediting points to members who bring in guests; sponsor new members; attend competition; sing at hospital and community affairs, etc. Now a point system for stimulating chapter action, particularly with respect to membership promotion, is not a bad idea—so far as it goes. But

what happens so often is that the plan folds up and silently fades away. The most successful chapters employing the point system are most generous in their AWARDS! *Never* do they recognize just one winner. Always there are several, and the awards are substantial. For example—one chapter awards the top man a pair of convention registrations for the following International Contest; the runner-up has his dues paid for the next year; the next receives a pair of ducats for their annual show; the next a pair of tickets for the afterglow, etc. GREAT! **NOT EVERY QUARTET** is started with the idea of becoming International Champions, nor is this possible. But the spirit of the ham lurks very close to the surface in each of us and what better way to satisfy this urge than to sing in a foursome. It never fails to amaze us how really proficient a group of dedicated men *can* become in this wonderful hobby of ours. Remember, even the "Buffalo Bills" had to take that first step. So don't just sit there—take the plunge. Take the initiative and ask three other fellows to join you in forming your own FUN quatter. You'll never regret it.

DID YOU KNOW? . . . There are two father-son combinations in the Atcadia, Calif. Chapter (do we hear anyone claiming more?). . . If you wished to visit every chapter in North America at the rate of one per week, it would take you over twelve years. . . The radio stations in Salt Lake City, Utah are ringing with barbershop chords thanks to the huge donation of records by our chapter there. This same chapter annually gives away free turkeys to the widows of past members, and at Christmas time allocates \$300.00 for three needy families (\$100.00 per family). Can you top that? . . . The Fort Worth, Texas Chapter now is an official member of their Chamber of Commerce. . . The recent South Bay, Calif. Chapter Ladies Night Party drew over 275—WOW! That's what we call a *real* Ladies Night. . . The Orlando, Florida Chapter claims to be the world's busiest chapter. Any arguments? . . . The Genesee (Rochester, N.Y.) Chapter donated \$1,500 to the famed Eastman School of Music Scholarship Fund. . . The wives of our Worcester, Mass. Chapter turn stamp books into cash which is used to purchase the chapter's chorus uniforms and other equipment. . . Finally, *keeping members busy*—KEEPS MEMBERS! Did you know?

(Editor's note: Elmer Vorisek, who has done an outstanding job of preparing "Share The Wealth" material for the past two years, has asked to be relieved as a HARMONIZER contributing editor until he gets some health problems solved. The HARMONIZER thanks you, Elmer, for the splendid contribution you have made to the Society. Your many friends join us in wishing you a speedy recovery.)

A prominent Far Western District Barbershopper, George Dohn, becomes the new "Share The Wealth" editor effective January 1, 1966. George, a Past International Vice President, will be looking for your ideas at this address: 3520 Domich Way, Sacramento, California 95821. All chapter and district editors are urged to add this address to their mailing list.)

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



about QUARTETS

Hock
Probably most significant in the field of quartet activity since the convention was the fine bit of extension work done by Northeastern District's *Four Statesmen*. Our current 5th Place Medalists spent the week of July 19th through 23rd on tour through the Canadian Maritime Provinces. What started as a "busman's holiday" actually turned out to be a good-will project, the likes of which we haven't heard for some time. The week's activities were covered rather extensively in a written report by "Statesman" Dick Chacos, and we hope we can present the entire story to you in our January-February issue. We think it's a great story and one which deserves more than casual mention. Watch for it in the next issue.

No doubt you've heard this news via the grapevine, but now it's official. We received word from Jerry Fairchild, contact for the 1964 International Champion *Sidewinders*, that baritone Gene Boyd has moved from the area and has been replaced by Russ Hosier, of the Riverside, California Chapter. Russ has been assistant director at Riverside for the past five years and joins our immediate past champs with a good deal of quartet experience behind him.

And now we have a new *Town and Country Four*. Word was received from Leo Sisk, tenor and contact man for the 1963 Champions, that they are active and singing with the following personnel: Arr Lazar, lead (Pittsburgh and Butler Chapters); John Haberlein, baritone (Pittsburgh Chapter); and Ralph Anderson, veteran "T&C" bass.

In order to conform with International regulations, the *Westinghouse Quartet* has changed its name. The popular Pittsburgh foursome will be known in the future as the *Circle W Four*, and has Al Headrick singing tenor, Walt Eibeck, lead; James Tepe, baritone; and John Power, bass. Harry W. Smith, 3 Gateway Center, P. O. Box 2278, Pittsburgh, Pa., continues as contact man. (Editor's note: International rules prohibit use of

Medalist or Champion names after more than two of the quartet's original personnel leave the quartet.)

The *Potentates*, 1959 Southwestern District Champions, took part in a unique program for the Hallmark Garden Club of Fort Worth, Texas. The show was entitled "Melodies and Flowers in Barbershop Harmony", and nine different floral arrangements were presented and judged, each with a different barbershop song for a theme. The quartet sang the title songs while the judges completed their scoring and continued to sing as the public viewed the exhibition. A park bench with appropriate greenery was provided as a background for the quartet

Chuck Fisk, who formerly sang with the "Rocket Tones", past Mid-Atlantic District Champions and International Semi-Finalists, is now singing baritone with the *Persuaders*. Chuck recently transferred from the Plainfield, N. J. Chapter to Bridgeport, Connecticut. Hailing from Greenbrook, New Jersey; Monroe, Brookfield and Trumbull, Connecticut, the *Persuaders* travelled a total of 1,000 miles per week for rehearsals prior to a recent competition. Other *Persuaders* are Jack Williams, tenor; Clark Coughlin, bass; and Harry Rawlinson, lead.

The *Tune Spinners*, of the Sparranburg, S. C. licensed group, won top

The "Four Renegades", are shown right (top row) as they appeared with the "Dapper Daps" in Disneyland's "Central Park" on July 24th. Our 1965 Champions, who performed at the Los Angeles Shrine Auditorium in FWD's Spectacular that same evening, were honored guests of the famous Disneyland quartet, all of whom are now members of our Frank Thorne Chapter.



and the music proved to be excellent accompaniment for the individual exhibits. The *Potentates* say the activity was a most interesting experiment in an area ideal for expressing both musical and artistic creativity. Members of the *Potentates* taking part in the new endeavor were Bob Roberts, Harold Collins, Joe Meadows and Dick Gifford, all members of the Fort Worth "Cowtown" Chapter.

honors in the first annual "Piedmont Summer Songfest" in competition with other quartets from eight surrounding chapters. Lee Simmons, tenor; Bill Seegmiller, lead; Tom Taylor, bass; and Warren Bowen, bari; make up the *Tune Spinners* personnel. Bowen will be remembered as former baritone of the Mid-Atlantic District "South Chords" of Danville, Va.

Our 1961 International Champion *Sun Tones* were privileged to perform for a most distinguished group of men who were assembled in Miami Beach at the 88th annual meeting of the American Bar Association. Notables among the judges and lawyers in their audience were Edward W. Kuhn, Memphis, Tenn., president-elect of the American Bar Association; John T. Connor, Washington D.C., Secretary of Commerce of the United States; James B. Donovan, New York, N. Y. (who negotiated the release of "Bay of Pigs" prisoners), and many other high officials of the bench and bar. Not flustered in the least by the highly judicious nature of their audience, the *Sun Tones* gave their customary exciting performance.

The South Bay, California *Manbatters* have changed basses. Dave Briner, well-known Far Western District arranger, is replacing Sheldon Nelson, who has been assigned to a college in the east as part of a Teacher Exchange Program and will no longer be able to continue as a "Manbatter".

We were pleased to hear that the *Gay Nineties*, popular Society favorites from Montevideo, Minn., have fully recovered from their recent automobile accident

and are ready for action. Paul Fleming, who formerly sang bass in the comedy foursome, has switched to baritone replacing Herman Koch, and Gene Smith has taken over the bass spot.

Ontario District's *Hometowners* have replaced bass Ted Ott with Bob Wiffen, of the East York, Ontario Chapter. . . . Thomas Magatro, 464 Victor Street, Saddle Brook, New Jersey 07663 is now contact man for the *Yankees*. . . . The *Shoreliners*, Pensacola, Florida, have C. E. Phillips singing tenor in place of Wade M. Sale, Jr. . . . And Barry Shields, tenor, has replaced Tony Gifford in the Evergreen District *Howe Sounds* quartet. . . . The Canadian *Southernaires* have Lyle Paling, Chatham, Ontario, singing bass replacing Jim Draper.

Harold Robinette, veteran bass with the Kansas City *B.M.A. Beaconaires*, has given up that spot to Byron Wergis, who is now singing along with Barney Wasson, tenor; George Closson, lead; and E. Nile Abbott, baritone.

The big shift in quartet personnel continues as we learn that former "Checkmate" Mint Terhune has replaced Dave Mittelstadt as lead in the *Main Street Four*.



The "Commanders Quartet" is shown above after winning the first American Legion Quartet Contest where Barbershoppers served as judges and all contest numbers were Society arrangements. The West Virginia Legion Champs were entered by the Parkersburg, W.Va. Post No. 15, and while not a registered quartet, all are Society members. We understand a similar contest is being planned for Ohio Legionnaires. "Commanders" from l to r are: Bill Mathews, bari (Charleston, W.Va. Chapter); Jack Miller, lead; John Weiss, tenor and Pat McKisic, bass (all from the Parkersburg-Marletta Chapter).

The *Cross/Countrymen*, a fine North-eastern District quartet, has called it quits. Terry Clatke, the quartet's bass, explained that "after two and a half short years of praying together, the *Cross/Countrymen* have decided to devote our energies to our families and businesses".

INTERNATIONAL SERVICE PROGRAM LOGOPEDICS CONTRIBUTIONS (To September 30, 1965)

DISTRICT	Aug. & Sept. Contributions	Total to Sept. 30, 1965
CARDINAL	\$ 100.00	\$ 1,685.89
CENTRAL STATES	—	2,364.00
DIXIE	—	815.00
EVERGREEN	45.00	1,186.25
FAR WESTERN	214.00	5,604.96
ILLINOIS	237.95	3,691.74
JOHNNY APPLESEED	610.00	2,149.08
LAND O'LAKES	208.37	3,914.76
MICHIGAN	1,100.00	2,973.35
MID-ATLANTIC	65.00	6,589.42
NORTHEASTERN	580.00	1,967.27
ONTARIO	45.00	3,102.19
SENECA LAND	82.23	1,910.39
SOUTHWESTERN	260.00	1,625.00
SUNSHINE	—	1,359.23
HARMONY FOUNDATION, INC.	5,330.64	6,495.96
OTHER RECEIPTS	105.49	1,823.81
GRAND TOTAL	\$8,983.68	\$49,258.30

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from the PODIUM

OR

It's What's Up Front That Counts

By Bob Johnson

Society Director of Musical Activities

This column is intended to report or speak about things of interest to chapter chorus directors and, at the same time, be of some interest to all of our members. This would certainly include educational plans for the future, as well as information about new music which is constantly being released.

Let's talk about new music first since this seems to be of interest to all Barbershoppers. The latest "free" song which you received (through your chapter secretary) was an arrangement of three Christmas carols. These three, "Angels From The Realms of Glory", "We Wish You A Merry Christmas", and "Angels We Have Heard On High", were selected to add new numbers to your Christmas repertoire. These, along with the six selections in "Hymns For Men" Book I, will certainly give you ample material to program a visit to your local hospitals or nursing homes during this Christmas season. Do you realize what a wonderful thing it is for shut-ins to have a personal visit and real-live-honest-ro-goodness singing by their friends and neighbors? The season of Christmas, and the story in its songs, is well geared to provide the needed motivation. And, corny as it may seem to the cynic, it does make a fellow feel good to know that he has helped to bring some happiness to those less fortunate than he.

Don't overlook the fact that you can also sing non-seasonal barbershop songs at this time, particularly in the nursing homes and homes for senior citizens. Our barbershop stand-bys "ring a bell" with these audiences any time we sing them.

You will find the three new arrangements are relatively easy to sing. Bob Meyer, of our Headquarters staff, has done his usual excellent work as the arranger. This young man has a great talent and these Christmas selections are among his best.

ADDITIONAL NEW RELEASES

At this writing, two new arrangements are available. They are "Put On An Old Pair of Shoes" and "Shine On Harvest Moon" (Nos. 52 and 53 in the "Songs For Men" series). Both numbers will dress up your public appearances. These songs were arranged by the advanced arranging class at the Champaign, Ill. HEP school under the guidance of faculty member Val Hicks. "Shine On Harvest Moon" is certainly an old chestnut and has been sung by millions but hardly ever by Barbershoppers. You'll like the verse and also the short "patter" chorus with all four parts "pattering" together. The basses will beam from ear to ear when they sing the rhythmic movement in the fourth measure of the chorus and again in the twelfth measure. The ending will surprise you and your audiences; it is designed to raise goose bumps on barren skin surface.

The other new one, by that same HEP class, is "Put On An Old Pair Of Shoes". It was written by Mr. and Mrs. Billy Hill and sure is a bit of nostalgia. Those of us who are old enough will be reminded of vaudeville days, straw hat and cane, and a bit of the old soft shoe routine. This song lends itself well to staging and could be a big number for either quartets or choruses. There shouldn't be any problem once the melody is

learned. Some of you will recall the tune but very few will really know it. Once you learn it you'll think you've always known it. It even goes well with "Shine On Harvest Moon". They could be performed back to back.

Be on the lookout for "Red Roses For A Blue Lady", by Chuck Brooks; "Just A Dream of You Dear", by Greg Lyne; and "Melancholy Baby", by Dennis Driscoll. All three are "in the works" and will be coming our soon.

NEW EDUCATIONAL PROGRAM

Just a few words at this time about our future educational program. First of all, it will be a two-year program. We will be in eight districts in 1966 and seven districts in 1967. There will be three separate schools in each district: one for chorus directors; one for arrangers; and a new one for training quarter coaches.

Probably the greatest musical need in our Society today is for men who can and will help quarters at all levels of achievement. The quarter faculty is going to try to train men in each district to do just that. It is our first attempt to promote more coaching activity and we are hopeful it will be the right answer to this mounting problem. The faculty will be Bob Loose, Gene McNish and "Mo" Rector, three men who have done a great job as the quarter school faculty for the past three years. Now, maybe we can pass some of their skill on to men who are, and men who would like to become, coaches.

Val Hicks will teach the school for arrangers. A program with fifteen schools in two years will give a lot of arrangers an opportunity to meet and become imbued with this man's great talent. A goodly number of arrangements is expected as a by-product of these schools. Dave Stevens will join forces with me for the chorus directors' schools. Dave has a great background and a unique and colorful manner of presenting his material.

The cost of the above schools will be \$3.00 per person, plus room and board at the local going rate. Later issues of the HARMONIZER will contain dates and places where schools will be held in your district.

In addition to the above International program, I will still be visiting districts (seven in 1966 and eight in 1967) as I have in the past. It is such a joy to visit chapters and areas and meet with groups of enthusiastic singing hobbyists. While in these districts I will be available for chorus directors' schools. Thus we have a program available for chorus directors every year in every district whether it be district or International-sponsored.

There will be no basic schools in '66 or '67 as in the past. It is felt that the immediate need is for "teachers" rather than "students". Wouldn't it be great to set up a school someplace for a week or two where men could go and take their families and really work on the many facets of barbershopping for an extended period of time. Rudy Harr had this dream several years ago and I hope the time will come when it will really happen.

Let's hope we see all of you in our travels soon.



I see from the bulletins...

By Leo Fohart, Editor



In case you don't think they're serious about barbershopping in merry old England, this photo should help dispel any doubts. Harry Danser (third from right, front row), who attended our Boston Convention, is the "stem winder" of the Crawley group which is presently in the process of licensing.

Before we let you in on some of the written material we've received since the last issue, we want to let you know how your unusual chapter activities can be passed on to fellow Barbershoppers through the pages of the HARMONIZER. First of all, and perhaps most important, be sure we receive a copy of your chapter's bulletin. Most of the material used in this department comes from chapter and district publications. It's not necessary to send more than one copy since they are all read in this department. We simply refer bulletins containing articles involving headquarters personnel to those involved, so it's really not necessary that each member of the headquarters staff receive a copy. Just make sure we receive ONE copy at headquarters.

"Share The Wealth" material (your ideas covering any phase of barbershopping which may bring more enjoyment and greater success to your fellow Barbershoppers in the pursuit of their singing hobby) should be sent to this department's new editor, George Dohn, 3520 Domich Way, Sacramento, Calif. 95821, or directly to the HARMONIZER. We'll see that the ideas are passed on to George if they are sent to us.

Any story material which you believe would be deserving of feature HARMONIZER space should be in our hands by no later than the 20th of the second month preceding our publication date. (A feature story for the January-February, 1966 HARMONIZER should reach us by November 20th, 1965.) We are continually looking for stories for our *Unusual Barbershopper* department. We know our members can be the source of

good HARMONIZER material and we hope you will take advantage of the opportunity to see your story in print.

Your pictures are always welcome. We prefer black and white glossies, but we can make black and whites from your colored pictures, too. Remember, pictures will enhance your story. Please send them along.

While we're on this HARMONIZER promotion kick, it might be well to say a word about the Society's 1965 contest records and our brand new convention film which is now available for showing.

We've had an opportunity to hear both the chorus and quartet record produced by Decca and believe they are of excellent quality. Decca has done a remarkable job of capturing the sound of our 1965 competitors and we especially hope you'll make this record part of your collection.

It's been two years since we've had a Convention film and believe me, the 1965 film is well worth waiting for. Those in charge of producing the Boston film have taken advantage of many innovations in order to bring us the finest in sound and picture reproduction. The film is available at \$50.00 per showing and can be reserved by contacting P.R. Director Hugh Ingraham, Box 575, Kenosha, Wisconsin 53141. The demand for the movie has been heavy so remind your chapter officers to make their reservation as soon as possible to avoid disappointment. The film is a "must" for your next guest or ladies night, and if you were unable to attend the Boston Convention, it will surely help to fill that

particular void in your barbershopping life!

"Keep America Singing", the short subject filmed during the San Antonio Convention, received extra top billing when it hit the San Antonio Theatres, as one might imagine. San Antonio Chapter PR men, who claim they received "tons of local publicity" on the short subject, set up a special preview showing for their local press and Chamber of Commerce. It was well attended and produced more than the desired results.

Our congratulations to the Reading, Pa. Chapter (where they claim to be "long on barbershop"), for the fine publicity they received in the February, 1965 issue of the "Reading Auto Magazine". A six-page story, "Tonsorial Tenors", told the Society's story at the local and International level and of our affiliation with the Institute of Logopedics in a most interesting manner. We haven't learned who put the story together, but we want to thank Reading member Homer Hadfield for sending us the information.

"Harmony Time," bulletin of the Holly-Fenton, Michigan Chapter, Editor Art Burnett, carried a story of their participation in a Meredith and Rini Willson Honor Night held in Fenton in June. While the chapter was rehearsing for their appearance during the evening's festivities, the door opened and in came
(Continued on next page)

From l to r, Bob Lean, Charles Slater, Vern Osborne and Len Clements, members of the Oshawa, Ontario Chapter, are shown serenading a child at the Simcoe Hall Crippled Children's School and Treatment Center. The chapter donated a set of filing cabinets, kindergarten easels and an electric clock to their favorite charity.





(I SEE FROM THE BULLETINS—

(Continued from page 27)

Meredith and Rini. Meredith had heard the singing and wanted to see what was going on. The Willsons listened to the rest of the rehearsal and gave the boys some good pointers. After their show appearance Willson made some spontaneous remarks to the audience about the thrills of barbershopping. Needless to say, Holly-Fenton Barbershoppers were thrilled to be part of the honorary event and if they didn't have it before, now have an undying affection for the Willsons.

* * *

According to information received from Program Chairman Bob Stewart, the St. Louis #1 Chapter had a busy summer. Nine quarters and two choruses, involving close to 140 Barbershoppers, took part in Falstaff's annual "Light-Hearted Evening In The Park" program which they reported as the finest ever. Then, just a few nights later, the chapter took part in pre-game activities of the Cardinal-Giant baseball game in conjunction with the "Pinch Hitters", an organization of St. Louis Cardinal players' and officials' wives, at their annual "Ball-B-Que". The proceeds from the entire affair, which included a dinner after the game, were donated to three local charities. Not only did the St. Louis Chapter have the opportunity to sing before 19,000 baseball fans, but the game was televised as part of the nationally covered "Game Of The Week" program, and their singing of the National Anthem was included in the television broadcast.

* * *

Here's an item passed on to us by O. B. Falls, Jr., Jackson, Michigan, which might set some of our musical wizards to thinking. The article, entitled "Tire Serenade Suggested in Design of Highways", and written by Robert Latus, 27, appeared in the "Michigan Contractor and Builder". We quote its contents in part: "Highway Department engineers

should be able to design roads that would 'playback' simple melodies instead of the steady hum that now comes from whirling tires.

"I am sure that you have experienced, as I have, the high-pitched whirr-r-r when crossing the metal mesh of a steel bridge and also the hum-m-m that you sometimes get when highways have extra



Fred Eastman, President of Southwest Suburban (Ill.) Chapter, is shown above left with District President Frank Vecchiola during their "President's Pledge For Logopedics" night. This voluntary cooperative undertaking by the Presidents of the South Town, "Q" Suburban, South Cook and Beverly Hills Chapters raised nearly \$600 for the Institute. Hosted by Beverly Hills in conjunction with a guest night, the affair attracted nearly 300 people. Program participants were the "Barbershops", South Cook Chorus, and the Champion "Four Renegades", along with Barrie Best, Bob Johnson and Hugh Ingraham, all International Headquarters personnel.

high ridges on the surface," Latus wrote.

Making highways musical would help reduce driving fatigue and would promote "close harmony . . . our greatest need throughout the world today". (Editors note: It would appear that this man was a member of our Society but he's not on our records.)

One way to obtain the musical effect, Latus suggested, would be use of steel mesh close to the road surface.

Among the types of tunes he suggested

Sudden hospitalization due to a previously unknown diabetic condition did not deter North-eastern District President Alfred J. Maino from conducting a scheduled district board meeting. Al appears to be in good spirits as he accepts a check for the Institute of Logopedics from Clayton I. Page (kneeling, left), NED Logopedics Service Chairman. Beside "Clay" is International Vice-President D. William FitzGerald. Others, standing l to r, are: Vice-Presidents Lincoln Abbott, Frank Kirby, Robert T. Long, Dexter Cate; District Secretary Robert J. Ricard; District COTS Chairman Richard Meinsen (wearing eyeglasses); Area Counselor William E. Sheriff; International Board Member Richard C. Hawes; District Treasurer Donald B. Wheeler; Executive Vice President F. Richard Ellenberger and William Lang, Director of South County Memorial Hospital. (Photo courtesy Pawtuxet Valley (R.I.) Daily Times.)

were the National Anthem at the State's boundaries and school songs near universities and colleges. It may be a "way-out" idea but we're sure some of our "way-out" musical geniuses will want to give it some thought.

* * *

Mason City, Iowa's "River City Pitch" came up with this unusual bit of information concerning their newest Golden Note Award winner, Howard Farmer. Howard won the award the hard way—by bringing his son, Steve, into the barbershop fold. This is not so unusual, but the chapter now has three father-son combinations, and believes this to be some sort of a record. Dick and John Farmer and Roger and Terry Behne make up the other father-son combinations.

* * *

Jim Whiting, publicity chairman for the Brooklyn #1, New York Chapter, sent us a clipping from the "New York Journal American" containing information about member Rev. Alfred C. Thompson, who was recently elected Chaplain of the American Legion which represents more than two million veterans. The election took place during their annual convention in Portland, Oregon. Rev. Thompson, former Mid-Atlantic District A/C and Vice-President, holds seven battle stars for action during World War II when he served with the Navy



Several members of the Advanced Arrangers course seemed to be intently interested in teacher Val Hicks' (seated near piano) remarks during the Champaign-Urbana, Ill. HEP School.

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in the Pacific. He is an active member of the Brooklyn #1 Chapter and we are proud to learn of his new position.

We almost feel obligated to print the following item, which appeared in the August 6th issue of the Time Magazine, since we received the material from six different sources. Even though it takes a crack at the Society's "chosen people", we want to let you in on the following: "Arturo Toscanini firmly believed that the vibrations of high notes beating frequently on a singer's brain make him stupid."

"According to the theory, the higher the voice, the more stupid the singer—particularly tenors. . . . Basses, baritones and contraltos have more sense because they have fewer vibrations."

"In Italy, a man would much rather be called a cuckold than be accused of having a 'faccia di tenore'—the face of a tenor."

"In France, the proverb goes: Stupid as a tenor, amorous as a baritone, drunk as a bass."

In defense, tenor Richard Tucker states: "Since tenors usually carry their fat elsewhere, you can be sure they are not fatheads. And besides, the mere fact that there's vibration in a tenor's cranial cavity would seem to be a sign of life

not found in the same area in many other people."

So please, fellas, be patient with the tenors; remember, they're still hard to find!

Anyone who doubts the benefits derived from wearing the Society pin constantly would do well to consider this experience of Mel Edwards, Public Relations Officer for both his Riverside, Calif. Chapter and the Far Western District.

Mel, who is Promotions Coordinator for the San Bernardino County Board of Trade in daily life, recently made a business trip to the State Capitol in Sacramento. While he and two legislators from his county were having dinner together, Assemblyman John P. Quimby noted Mel's lapel pin, replete with the gold FWD Chorus Championship ring, Past Chapter President's designation and PROBE quill attachment, and inquired as to its representation. Taking natural advantage of such a perfect "straight line", Mel launched into a dissertation about the Society, his great chapter, and the tremendous successes of the "Sidewinders", our 1964 International Champions, and the Riverside "Circuit Belters".

Assemblyman Quimby was so impressed with these details that he and his colleagues sponsored a resolution

commending the "Sidewinders" and the chapter on behalf of the State Legislature.

The above is just one reason why Mel believes so strongly in the idea of wearing his Society pin all the time. He recalls that when he first joined the Society he was still in the US Air Force (he is now a retired USAF Major) and didn't dare wear the pin on his uniform, but he has made up for it since, and to good advantage!

The chorus from our West Towns, Illinois Chapter recently had an appearance at a country club a couple of miles from the world's busiest airport, O'Hare Field. When chapter V.P. Ernie Burmeister, a pilot for United Airlines, heard the chorus would be singing in a tent on the club grounds, which are in a direct line with the airport's principal runway, he realized they'd be lucky to get through one song without being blasted by a fan-jet taking off. A quick call to some friends in the control tower resulted in instructions to all departing aircraft to: "make a sharp left turn when airborne, proceed two miles, then enter regular flight pattern". These orders, in effect during the entire performance, allowed the chorus and several quartets to sing without interruption!



SANTA ROSA, CALIFORNIA . . . Far Western District . . . Chartered August 4, 1965 . . . Sponsored by Marin (San Rafael), Calif. . . 28 members . . . Frank P. Van Deren, 1927 Terrace Way, Santa Rosa, Calif., Secretary . . . Henry A. Hartmann, 2100 Terrace Way, Santa Rosa, Calif., President.

GRETN (RIVERSIDE), LOUISIANA . . . Southwestern District . . . Chartered August 17, 1965 . . . Sponsored by Metairie (Delta), Louisiana . . . 36 members . . . Carroll Prejean, 2660 Halsey Dr., New Orleans, Louisiana, Secretary . . . Gray Robinson, 1300 Flanders St., New Orleans, Louisiana, President.

PUNXSUTAWNEY, PENNSYLVANIA . . . Seneca Land District . . . Chartered August 20, 1965 . . . Sponsored by New Bethlehem, Pennsylvania . . . 35 members . . . David M. Carrick, 204 S. Penn St., Punxsutawney, Pennsylvania, Secretary . . . Ernest H. Cavazza, 117 Beyer Ave., Punxsutawney, Pennsylvania, President.

JENNINGS (RICELAND), LOUISIANA . . . Southwestern District . . . Chartered August 20, 1965 . . . Sponsored by Baton Rouge, Louisiana . . . 39 members . . . Morgan Smith, Jr., 511 E. 13th, Jennings, Louisiana, Secretary . . . O. W. Says, 914 Humphrey, Jennings, Louisiana, President.

POLK COUNTY (WINTER HAVEN), FLORIDA . . . Sunshine District . . . Chartered September 10, 1965 . . . Sponsored by Orlando, Florida . . . 40 members . . . Robert E. Berry, 3000 W. Lake Hartridge, Winter Haven, Florida 33882, Secretary . . . Irvin E. Wells, 904-15th St., N.E., Winter Haven, Florida 33880, President.

VICKSBURG, MISSISSIPPI . . . Dixie District . . . Chartered September 17, 1965 . . . Sponsored by Jackson, Mississippi . . . 35 members . . . Ed Melsheimer, 1523 Chamber St., Vicksburg, Mississippi, Secretary . . . Dr. M. Edw. Hinman, 1513 Clay St., Vicksburg, Mississippi, President.

TRACY, MINNESOTA . . . Land O' Lakes District . . . Chartered September 17, 1965 . . . Sponsored by Montevideo, Minnesota . . . 43 members . . . Lyle J. Gempler, 401 Center St., Tracy, Minnesota 56175, Secretary . . . Reed Johnson, 572 Harvey St., Tracy, Minnesota 56175, President.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF THE HARMONIZER published in January, March, May, July, September and November at Kenosha, Wisconsin for September 29, 1965.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 6315 Third Avenue, Kenosha, Wisconsin, Editor, Leo W. Fobart, 6315 Third Avenue, Kenosha, Wisconsin, Managing Editor, None, Business Manager, W. L. Otto, 6315 Third Avenue, Kenosha, Wisconsin.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 6315 Third Avenue, Kenosha, Wisconsin.

3. The known bondholders, mortgages and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 30,075.

Leo W. Fobart, Editor

Sworn to and subscribed before me this 29th day of September, 1965.

ROBERT J. MEYER

(My commission expires September 11, 1966.)



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.)

NOVEMBER 16-30, 1965

19-20—Freeport, Illinois
19-20—Riverside, California
20—Addison (Wood Dale), Illinois
20—Pittsfield, Massachusetts
20—Simcoe, Ontario
20—Binghamton (Johnson City), New York
20—Beaver Valley, Pennsylvania
20—Erie, Pennsylvania
20—Chicago (Beverly Hills), Illinois
21—Pompano Beach, Florida
21—Storm Lake (Buena Vista), Iowa
23—Rockford, Illinois
26-27—Hartford, Connecticut
26-27—Walpole, Massachusetts
27—Fort Vancouver, Washington
27—Hinsdale ("Q" Suburban), Illinois
27—Warren, Pennsylvania
27—Pittsburgh, Pennsylvania
27—Chicago Heights (South Cook), Illinois
27—Holly-Fenton, Michigan

DECEMBER, 1965

4—Winona, Minnesota
4—Eugene (Cascade), Oregon
4—Yuma, Arizona
4—Winchester, Virginia (COTS)
4—Jennings (Riceland), Louisiana
4—Beloeil (Richelieu Valley), Quebec
5—Alexandria, Virginia
11—Bosron, Massachusetts
12—Westfield (Marquette Co.), Wisconsin

JANUARY 1-15, 1966

None Scheduled

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Kenosha, Wisconsin



Dick Zunkel

"I had no idea the judges would be this tough!"

RENEGADE FAMILY OUTING—(Continued from page 7)

family vacation trips a good source of material for his photographic hobby. In addition to raising one son and two daughters, Ben and wife Dorothy have served as foster parents on several occasions. Both are active in church affairs and Ben, before he became so seriously involved in barbershopping, attained the rank of Vestryman. Much of Ben's early singing activity took place in church where he was already singing solos at the age of seven. Both Ben's parents were entertainers in vaudeville and radio before coming to the Midwest. His musical background includes singing in amateur operetta groups, church cantrats, as baritone soloist in Lyon and Healy's "Young Artists Series" and formal training at Chicago's Cosmopolitan School of Music.

Ben became a Barbershopper in 1957 as a member of the Oak Park, Illinois Chapter (where he still maintains membership) and sang in their chorus and the "Kord Kings" and "Vigilantes" quartets before joining the "Four Renegades". Answering with a smile almost as big as he is tall, Ben said his outstanding claim to fame is "being happily married for over 15 years" (a fact substantiated by his wife, Dorothy). He agreed with Tom that winning the championship was the "biggest moment of his life".

Dorothy volunteered some information about quartet rehearsals, which are rotated from house to house. She said the wives don't become involved (except in costuming) unless they are asked an opinion about a certain song. Their rehearsals are pretty serious affairs with the coach doing most of the talking.

Which brings us to Lyle Pilcher. Lyle is the fifth man in their quartet and to be quite honest, they ("The Four Renegades") insisted he be given as much attention and credit for their success as any person in the group.

It was quite interesting to learn that this man, a newspaper publisher by profession, has been the "man behind the scene"

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of many prominent barbershop harmony groups dating back to pre-Society days. When "Pilch" was still in his teens he was a member of the Illinois Harmony Club back in Canton, Illinois, along with many well-known Barbershoppers such as Dr. Mark Nelson, "Pete" Buckley, "Molly" Reagan, John Hanson, the "Captial City Four" and "Gipps Amberlin Four".

Lyle has coached and written arrangements for quartets and choruses, including several champions, throughout the midwest and several from more distant points. During the past ten years he has always had from six to eight groups under his tutelage. Three quartets, the "Four Renegades", "Impostors" and "Auto Towners", received his assistance in their preparation for this year's contest. When asked about his own quartet singing experience, he rattled off the "Cantonians", "Harmony Bandits" and "Plow-City Four" as quartets he had sung with in various Illinois and Indiana locations.

Lyle is currently a member of the Gary, Indiana Chapter, married, and along with wife Mary Jeanette, has three children, two sons and a daughter. He has held numerous chapter offices in his rather lengthy tenure of barbershopping and has served on the International Song Arrangements Committee.

Probably more interesting than any remarks we might have obtained from any of the children was their reaction to seeing the Boston Convention film. They sat in well-behaved silence and gave their complete attention to the film until their "Dads" made their first appearance. Then they could no longer contain themselves; every subsequent appearance of the quartet brought out wild, gleeful cheers from the families.

All in all, it was a delightful afternoon for us, and, we hope, for the "Renegades" and their families. We are happy to have had this opportunity to become better acquainted and to learn that they have devoted families who are allowing us to share, for this one year, the singing talents of their husbands and fathers.

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.

WOMAN SPEAKS OUT

Oak Lawn, Illinois

My husband is a member of SPEBSQSA. He is a fairly new member of only seven months. I have taken quite an interest in his barbershop pastime. We recently made a trip to a district convention where we enjoyed ourselves immensely.

My basic reason in writing this letter is to let you know how grateful I am to SPEBSQSA for providing my husband the opportunity to be a member of an organization of good fellowship and harmonious melodies. Also I am happy that he belongs to one of the finest chapters, the Southwest Suburban Chapter of Illinois. So, in conclusion, I say: you don't have to be the wife of a Barbershopper to be happy. But it helps.

Hurray for SPEBSQSA!

Chordially,
Mrs. Al Aiello

ACH!! HIMMEL!! WOT GIVES?

Battle Creek, Michigan

Das bustinchordishconventionisch issuer of das HARMONIZER booken showish snappenclickerprint on 27 pager of das sleepenforgoodenwagon. Underneath the wordenprinten ben sayen "The Battle Creek, Mich. 'Food City Harmony Hounds' came up with this unique parade entry".

Das Harmony Houndsen feelisch sad-den. Snappenshooten ich ben tooken of "Top Hats" singenquarteten, nor Harmonisch Houndser. Toppen Hatzen feelin badden, roo. Ger sillischergrinnenposer in booken mitten wrogen captioner.

Harmony Hounds ben simpleisch to recognizer mir das barkenwagginheader on das side of bodyshoppewagon. (Now Barbershopperwagon) Also ben knowen das MelodyMuutsen by das earentoomuchen tenorisch; by das tunensinger-leadan var ben tryish ard to gobblestuffedatentomuchen like tenor; by das oldischbari mir magicker coiffure, (ich



ben disappearennicht comisch back); by das youngisch, looken-gooden bassisch mit das mellowish - - !! (HIMMEL!!! ben hitten on das headennoggin by das oldisch offentunensinger opponenter.)

Ben enclosen der snappenclickengrinn-sillischerphotoprinten of das Harmony Houndsermithearsen. See Biggisch differencer (mostly squeakenscreechentenor-ishch) from phototakenprintensnapper HARMONIZER.

Vill der nexten printenstaplestampen-lickischmailenbooken sho das differencer?

Singen-ceryler,

Das Eatennownen Melody-tunenebarkenhowlers

(Editor's Note: If this doesn't make sense to you, let's explain. We improperly identified the "Top Hats", Hartford, Conn., as the "Food City Hounds of Harmony", Battle Creek, Mich., in the July-August post-convention issue. As you can see, it doesn't pay to make mistakes.)

MORE ON "SWEET ADELINE"

Evansville, Indiana
September 16, 1965

I enjoyed the article this past month on "Sweet Adeline" by David C. Wright. As a matter of information, I thought you might be interested in knowing that the Mr. Richard Gerard resides in Newburgh, Indiana, which is a suburb of Evansville.

A few years back, he was a member of the Evansville Chapter of the SPEBSQSA. Considering the contribution that he made to our repertoire, in the penning of "Sweet Adeline", I thought you might be interested in this information.

Very truly yours,
Mac Huff

DEE CEE WANTS DEE

District of Columbia Chapter
September 29, 1965

It was a nice try, and we here at D.C. appreciate your efforts. Alexandria, however, states absolutely they will not have him. So put Dee Paris back in Washington.

When you put him back in Washington, do it in small print, at the bottom of a page way in back of the magazine. Continue to let the world think Dee is a member of Alexandria. Then meet me in Chicago and I will verbally blast you!

Songfully,

Arthur C. Sabin, President

(Editor's note: Art, is this far enough back in the magazine? Sorry we misplaced Dee. He's a great guy and a fine writer.)

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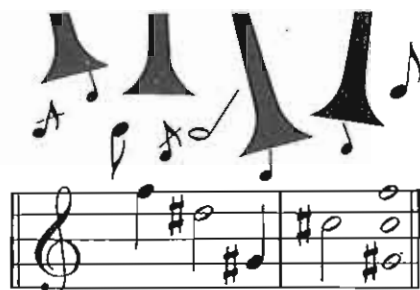
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