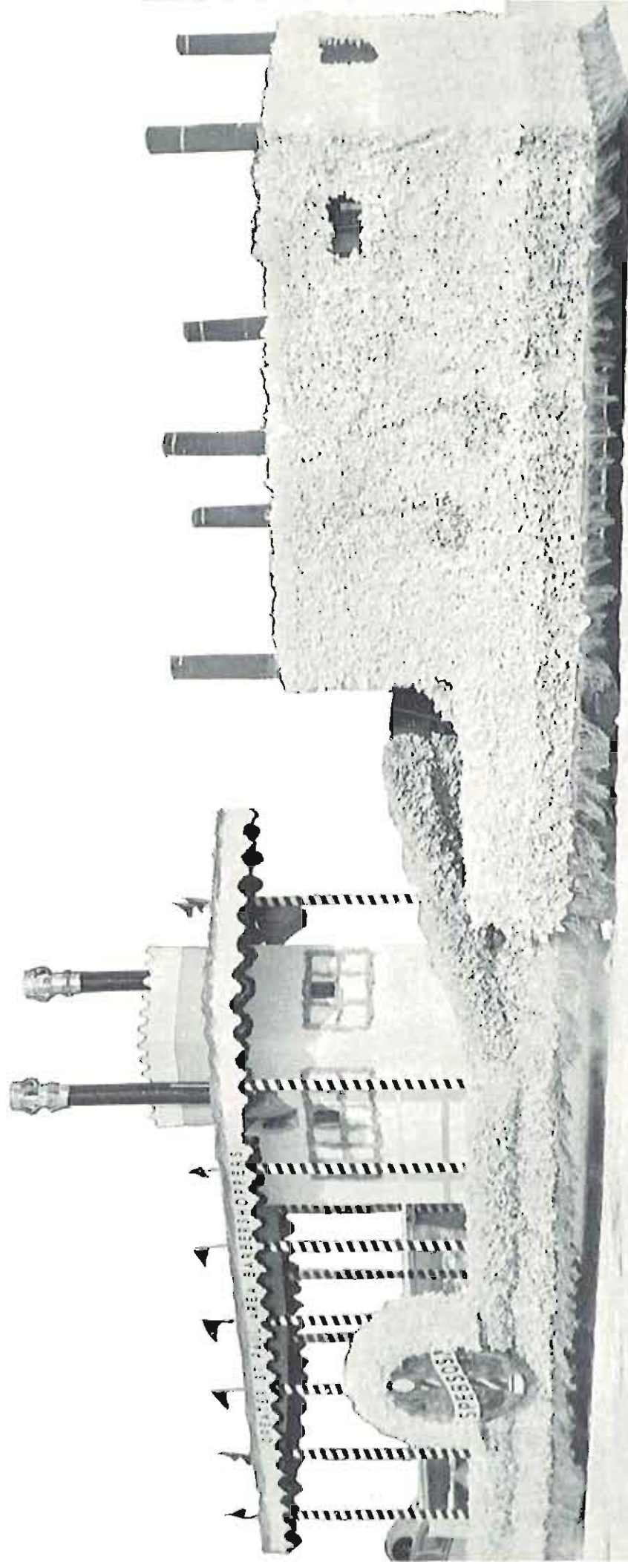


# Prize-Winning Float—St. Paul Winter Carnival Parade



1966



DEVOTED TO THE INTERESTS OF  
BARBERSHOP QUARTET HARMONY

MAY • JUNE • 1966  
VOLUME XXVI • NUMBER 3

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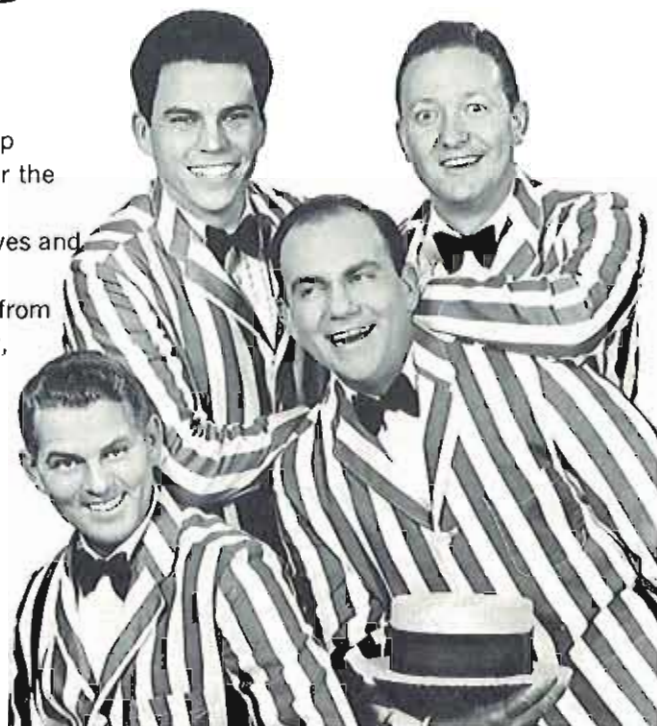
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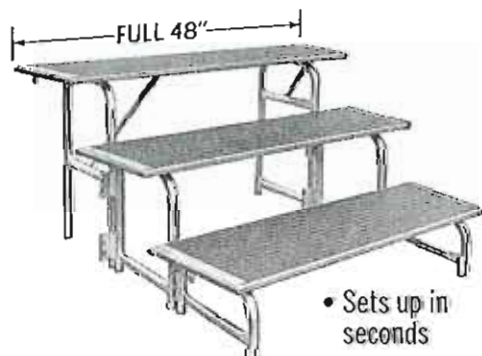
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THE HARMONIZER is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. It is published in the months of January, March, May, July, September and November at 6315 - 3rd Avenue,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

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## ON OUR COVER

The float pictured on our cover started out to be a publicity project and ended up a first-prize winner in the "Club Class" of the annual St. Paul Winter Carnival Parade.

Greater St. Paul Area Barbershoppers built the 17' high, 10' wide, 55' long showboat with begged or borrowed materials, including a semi-trailer truck to build it on and an airplane hangar to build it in. Over 1,000 man-hours went into building, painting and decorating (stuffing 32,000 pieces of colored paper into 400 running feet of chicken wire) the float at a total expense of \$200.

And did they get their publicity? Even though the mercury dipped to 26 below zero, both radio and television (three stations) carried the Parade live, and pictures and stories appeared in all the leading Twin City papers.

Our thanks to Steve Shannon, Chapter PR Chairman, who provided the picture and story.

PRINTED IN U.S.A.





International President Reedle Wright (left) discusses introductory remarks for the show with Peter Lind Hayes.

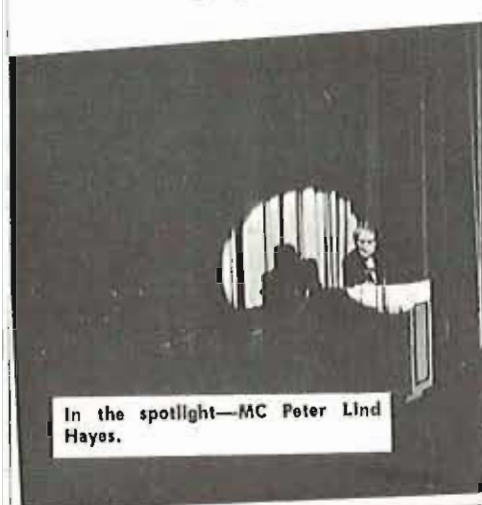


A beauty, the "Bills" and Peter Lind Hayes. The lovely lady is Marge Latzko, wife of member Walter Latzko and formerly a member of the famous "Chordettes", who sang "Lida Rose" on stage with the "Bills".



Peter Lind Hayes talks backstage with the "Four Statesmen".

# A NIGHT IN CARNEGIE HALL



In the spotlight—MC Peter Lind Hayes.



Dr. Matt Warpick (left), President of the Manhattan, N. Y. Chapter which co-sponsored the Spectacular, and TV producer-director Ted Corcoran.



Peter Lind Hayes tunes up "Renegades" before they go on.



Dave Mittelstadt and the "Dapper Dans of Harmony" from Livingston, N. J.—on stage at Carnegie Hall.



Our International Champion "Renegades" share dinner talk with International President Reedle Wright; his wife Dede; member Walter Latzko, well-known commercial arranger, TV and radio-writer; and his wife Marge, formerly of the "Chordettes".



Mid-Atlantic District President Wilbur Sparks and Executive Vice-President Bob Royce (left and right foreground) at a "cast party" put on after the show by the Institute at the well-known theatrical restaurant, Sardis. In the background are two of the "Buffalo Bills", Scotty Ward (left) and Jimmy Jones (right).



Intermission talk between: Peter Lind Hayes, radio, TV and stage star who MC'd the show; Ted Corcoran, CBS TV director; John Kincheloe, P.R. Director of the Institute of Logopedics; Earl Dawson, director of TV show "Alumni Fun"; and Charles Wurth, Executive Director of the Institute of Logopedics.



"Executive Director talk" between Charles Wurth (left) of the Institute and Barbershop's Barrie Best. In the middle is Earl Dawson of CBS-TV.

**NOW AVAILABLE—**

## **"WORLD'S GREATEST BASS"**

**... Bill Otto Retires From Harmony Hall on May 1st**

Probably no one has been more successful at combining a hobby with a business profession than Bill Otto. And through it all, singing as a Society member or working as a professional Barbershopper, he has retained the respect and high regard both of his fellow employees and Society members. He has been unquestionably the most revered, honored and well-known member of the headquarters staff.

For one to really know this man you must know of the many talents in the Bill Otto make-up. There is, for instance, a deep-seated musical talent which existed long before the late O. C. Cash and friend Rupert Hall decided to do something about the dearth of old-fashioned barbershop quartet singing in our country. It all started in the Gay 90's (naturally!) when Bill was born the only son of a Chicago German-American couple. Even though his father died when he was but a small boy, Bill recalls that he played several musical instruments and sang in some of the amateur productions of that day. The musical interests which were developed to the near-career stage by young Bill started when he was a school boy. The instrument was a violin, and he studied for years with great diligence, convinced that he would someday become a professional violinist. This ambition, however, was short lived, as economic conditions did not allow him to continue violin studies. However, Bill can still play a mean fiddle.

Another aspect of Bill's musical talent was discovered by a grade school teacher, who called to his mother's attention his fine and unusually high voice—soprano, if you please. Her encouragement opened up an entirely new field of music for Bill, one which would eventually lead him to his life's work.

Post-war years (that's World War I, son, and Bill served with the Expeditionary Forces in France) found Otto developing a new interest: a career in the business world. Bill recalls working as an office boy ("working his way up", as he put it) and learning accounting by actual experience. A variety of occupations from that time on enabled him to learn much of the many-sided field of business administration. During this time Bill's musical talents lay dormant—until one fateful night in 1942. But let Bill tell about it:

"I was living in Pontiac, Mich. when a business associate, Cliff Salton, invited me to a meeting of a group of fellows who he said just get together for the fun of singing.

"We arrived right in the middle of the business meeting and I was bored to tears and wished I had stayed home. Then someone got up and led gang-singing. A few quartets sang and

later some gentleman put his hand on my arm and said, 'Hello! You sound like you have a bass voice! Come over to my table and join our group!' I did and sat around with eight or nine men who 'encouraged' me to sing with them. Nobody looked down their nose at my lack of vocal training. As a matter of fact, they seemed to think I was pretty good. I sang myself hoarse, and Cliff and I harmonized all the way back to Pontiac."

And so Bill Otto became a Barbershopper, a member of the Detroit, Mich. Chapter, where his talent for leadership and his ability to get along with people were soon recognized. He was soon immersed in barbershop affairs, playing a vital leadership role in the Society's growth. He has been secretary and president of the Pontiac, Mich. Chapter; secretary of the Detroit Metropolitan Association of Chapters; Michigan District Delegate; International Board Member; International Historian and Assistant International Secretary.

But let's get back to the singing. Otto has had his "licks" as a quartet man. "I've had the privilege of singing with several regular quartets and hundreds of pickup quartets who had the courage to endure me for a spell. The organized quartets were the 'Chordinators' of Pontiac, 'Three-Corns-and-a-Bunyan' and the 'Slumber Jacks'", Otto said. Michigan Barbershoppers recall with

delight these popular show quartets. They also remember Bill's emcee abilities, and that he was called on many times to act in that capacity.

What of his accomplishments as an employee of the Society? A chapter could be devoted to the many manuals, pamphlets and brochures he has written or helped develop as a staff member. We are especially familiar with his HARMONIZER contributions ("Touring the Chapters", "Serving Our Communities", "Miscellany", "Through the Years" etc.), not to mention other departments which have felt the Otto touch. He's had his hand in on almost every department of the Society at one time or another. His latest position, Assistant International Treasurer, encompassed a multitude of duties. In addition to keeping the accounts straight for the Society and Harmony Foundation, Inc., he's served as Office Manager, Personnel Manager, Purchasing Agent and has had charge of our Harmony Hall property. His most recent contribution, a new, simplified accounting system for chapter treasurers (now in the production department), has won the plaudits of many. His annual financial statements (see 1965 reports on page 26) have been highly praised by a local auditing firm, Drew and (Continued on page 27)



W. L. (Bill) Otto

# SCHEDULE OF EVENTS—CHICAGO, ILLINOIS

## 28TH INTERNATIONAL CONVENTION AND CONTESTS

### FUNCTION SCHEDULE\*

#### MONDAY, JULY 4TH

Family Dinner—5 P.M.—Ray Harrington's  
Fireworks Display and Show—8 P.M.—Soldier Field

#### TUESDAY, JULY 5TH

Executive Committee Meeting—9 A.M.—President's Suite  
District President's Conference—9:30 A.M.—Dining Room #5  
Walking Tour and Luncheon—11 A.M.—Chicago Loop  
Marshall Field Department Store Tour—10 and 11 A.M., 1 P.M.  
Registration Area opens—12 Noon—Third Floor Hall  
Ladies Hospitality Room opens—12 Noon—Crystal Room  
Tour of Chicago Police Headquarters—2 P.M.  
Boat Tour of River and Harbor—7 P.M.  
International President's Ball—9:30 P.M.—Red Lacquer Room

#### WEDNESDAY, JULY 6TH

Don McNeill's Breakfast Club—8:30 A.M.—Sherman House  
International Board Meeting—9 A.M.—Adams Ballroom  
Barber-Teens Headquarters opens—10 A.M.—Wabash Parlor  
Tour of Chicago Fire Department Training Academy—10 A.M.  
Family Trip to Brookfield Zoo—2 P.M.  
Tween-Teens Get-Acquainted Party—4 P.M.—Wabash Parlor  
Barber-Teens Get Acquainted Party—8 P.M.—Wabash Parlor  
"All Champions Show"—8 P.M.—Arie Crown Theatre  
Chorditorium opens—11 P.M.—Grand Ballroom

#### THURSDAY, JULY 7TH

Don McNeill's Breakfast Club—8:30 A.M.—Sherman House  
Barber-Teens All-Day Outing  
Contest and Judging School—9 A.M.—Dining Rooms #4, #5, #6,  
#7, #15, #16

Tour of National Design Center and Marina City—Morning  
Judges' Briefing Luncheon—11:30 A.M.—Dining Room #9  
Quartet Quarter-Finals #1—1:30 P.M.—Arie Crown Theatre\*\*  
Quartet Quarter-Finals #2—8 P.M.—Arie Crown Theatre\*\*  
Quartet Jamboree—11 P.M.—Grand Ballroom

#### FRIDAY, JULY 8TH

PROBE Conference—9 A.M.—Red Lacquer Room  
Decre-Pets Meeting and Luncheon—10 A.M.—Dining Room #6  
Decrepits Meeting and Luncheon—10 A.M.—Dining Room #4  
Ladies Luncheon and Puppet Opera—11 A.M.—Kungsholm  
Barber-Teens Splash Party—3 P.M.—Pool  
Conducted Tour of Old Town Area—2:30 P.M.  
APIC Dinner and Meeting—5 P.M.—Dining Room #4  
Quartet Semi-Finals—8 P.M.—Arie Crown Theatre\*\*  
Barber-Teens Dance—8 P.M.—Wabash Parlor  
Quartet Jamboree—11 P.M.—Grand Ballroom

#### SATURDAY, JULY 9TH

Ladies Luncheon and Puppet Show—11 A.M.—Kungsholm  
Men's Luncheon—11:30 A.M.—Red Lacquer Room  
International Chorus Contest—1:30 P.M.—Arie Crown Theatre\*\*  
Quartet Finals—8 P.M.—Arie Crown Theatre\*\*  
Barber-Teens Afterglow—11 P.M.—Wabash Parlor

#### SUNDAY, JULY 10TH

Farewell Coffee—8 A.M. to 12 Noon—Victorian Room

\*All events in the Palmer House unless otherwise indicated.

\*\*Closed-circuit telecast simultaneously in the Banquet Room at McCormick Place.

Don't overlook the International President's Ball on Tuesday night, a brand new feature of our International Convention. This will be a fine opportunity to meet our International President Reedle and his charming wife, Dude, as well as many of the Society's top administrators, in a completely relaxed atmosphere (before the roof falls in!) Fine music . . . low cost . . . a real treat for your best gal.

A top quartet line up for the "All Champion Show" on Wednesday features such greats as the "Four Renegades", "Gay Notes", "Mid-States", "Schmitts", "Sidewinders" and "Sun Tones". Complete information for both events, as well as other special activities, will be included with the convention registrations, to be mailed early in May.

### FACTS ABOUT TRAVEL TO CHICAGO, ILLINOIS

TO CHICAGO:	Highway	Via Airlines	Via Railroad
From:	Mileage	Time Hours	Time Hours
Atlanta, Georgia	692	1½	\$ 80.70
Birmingham, Ala.	652	2½	76.00
Boston, Mass.	967	2½	101.70
Buffalo, N. Y.	527	1½	60.30
Calgary, Alberta	1700	5	179.60
Cleveland, Ohio	341	1	44.00
Dallas, Texas	936	2	105.90
Denver, Colo.	1012	2	110.80
Detroit, Mich.	265	1	37.80
Indianapolis, Ind.	184	1	27.20
Kansas City, Mo.	499	1	54.20
Los Angeles, Calif.	2090	4	210.90
Louisville, Ky.	298	1	40.60
Miami, Fla.	1357	2½	149.40
Minneapolis, Minn.	404	1	51.20
New York, N. Y.	816	2	87.40
Oklahoma City, Okla.	795	2	87.60
Omaha, Neb.	472	1	57.20
Philadelphia, Pa.	739	2	81.50
Phoenix, Ariz.	1725	3	177.60
Pittsburgh, Pa.	448	1½	56.00
Portland, Oreg.	2123	4	210.90
San Francisco, Calif.	2177	4	210.90
Seattle, Wash.	2052	4	210.90
St. Louis, Mo.	291	1	38.50

Railroad: Fares quoted are roundtrip; pullman or special accommodations extra.

Airline: Fares quoted are round trip and do not include 5% tax. All fares are jet when possible. Lower rates may be applicable depending on dates of travel; we suggest you contact your local travel agent for details.

### INTERNATIONAL CONVENTION TV REGISTRATION ORDER BLANK

Date \_\_\_\_\_

International Headquarters  
S.P.E.B.S.Q.S.A., Inc.  
Box 575, Kenosha, Wisconsin 53141

Gentlemen:

Enclosed is check for \$\_\_\_\_\_ for which please issue

\_\_\_\_\_ Adult Convention Registration at \$15.00 each and

\_\_\_\_\_ Junior Convention Registration (age 18 and under) at \$5.00 each, for myself and my party for the Twenty-eighth Annual Convention and International Contests at Chicago, Illinois on July 4-10, 1966. I understand that the registration fee includes a closed-circuit TV registration to view Quartet Finals No. 1 and 2, the Semi-Finals, the Chorus Contest and the Finals Contest; a registration badge and a souvenir program. I clearly understand that registrations are transferable but not redeemable.

PLEASE

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DISTINCTLY

(City) (State or Province) (Zip Code)

Make check Payable to "SPEBSQSA"

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





## ***How to Lose Friends and Infuriate People***

By Hugh A. Ingraham

Society Public Relations Director

In the March-April issue of the *HARMONIZER* Society elder statesman Deac Martin wrote one of the finest articles ever on the public relations responsibilities of quartets when they are before the public. Let's bear in mind, however, that performing quartets represent but a small percentage of Society membership, and what the public thinks of S.P.E.B.S.Q.S.A. and its members is the result of a relationship which exists 52 weeks and 365 days of every year. Each member, chapter, district, chorus, chorus director and chapter officer at some time or other during the year comes to stand for *THE SOCIETY* in the eyes of the public, be it an individual or a group. It's impossible to please all the people all the time; yet there are certain standards which surely should be observed by adult males "of good character and reputation".

That's what we are, you know: "adult male persons of good character and reputation". It says so right in the International By-Laws under "Qualifications of Membership". Yet are we known as such in our communities? By the guests who attend our meetings? By those who allow us to use their facilities for meetings and conventions? Not always, I'm afraid. As a matter of fact the wearing of a S.P.E.B.S.Q.S.A. pin often appears to perform some mysterious alchemy which transforms the wearer from a "person of good character and reputation" into a profaner, a rude boor, a musical snob, even a vandal.

Ridiculous, you say? Not a bit of it. The same man who scolds his children for putting their feet on the furniture at home goes to his chapter rehearsal hall and grinds his cigarette butt on the floor at the same time he's putting his coffee cup or drink bottle on the polished piano.

The tenor who refuses to have advertising material displayed in his office is the same fellow you see plastering slogans and signs all over hotel walls and ceilings (and in most cases they're all but impossible to get off without using dynamite).

The lead, who never uses profanity with his business associates, is so free with four-letter words as your chorus director that even the head of the longshoreman's union is shocked when he comes out as a guest. This is the same chorus director who complains bitterly at every executive committee meeting that the chapter fails to retain many of its guests as members . . . that there should be more choir members and young people in the chapter.

Or the timid little baritone—timid, that is, on any subject other than barbershopping. He'll be the first to tell anyone he

talks to that our type of harmony is the *only* kind worth listening to and the rest of the choral groups should put away their musical instruments and start singing barbershop harmony. He can't see anything good about Fred Waring, Norman Luboff, or the Merrill Staton Singers. If it's barbershop, it's good. Otherwise—forget it! Any one who doesn't like barbershop harmony has no musical ear at all. That's his opinion and you'd better be prepared to listen. (Could he be the same man who at your last "Press Night" collared the city editor of your local paper and threatened to cancel his subscription unless the paper printed more about your chapter and less about the symphony orchestra, church choirs and other musical organizations in your community?)

How about that big bass . . . that fellow who's such a barrel of fun? Remember at the last convention when you were dressing for the chorus competition in the school band room, and he was marching around with all the instruments he could lay his hands on? Never bothered putting them back in place, either.

So far we've talked about individuals. How about your chapter as a group? In your appearances, on and off stage, do they represent the Society as "men of good character and reputation"? Or does mob psychology sometimes take over. Like the time everyone was smoking in the school room where "no smoking" signs were evident everywhere . . . and used tissues and garbage were left all over the floor and seats of your dressing room. Or that bus trip where fellows were rolling beer cans and bottles up and down the aisles, and the bus was left resembling a pigsty after the trip. Or when the chorus "took over" the restaurant when it was obvious from the applause (or lack of it) that the patrons would rather eat than listen to singing.

Public relations. What do people think of you as a Barber-shopper and your chapter as a group of men in your community? The greatest writer the English language has ever known, William Shakespeare, put it this way some 350 years ago:

"Good name in man and woman, dear my Lord,  
Is the immediate jewel of their souls;  
Who steals my purse steals trash;  
'Twas mine, 'tis his, and has been slave to thousands.  
But he that filches from me my good name  
Robs me of that which neither enriches him,  
And makes me poor indeed."

# THE HOWE SOUNDS IN EUROPE

By Bob Buchan, 365 East 2nd Street  
North Vancouver, B.C.



From l to r "Howe Sounds" Robin, Al, Barry and Maurice posed with their "fifth man", Miss Canada 1966, the reason for it all (and reason enough we'd say).

The year 1965, THE HOWE SOUNDS' first year of existence as a quartet, was for us a very happy and eventful barbershop year, culminating in our being invited to accompany MISS CANADA 1966 on a two-week tour of Europe sponsored by Canadian Pacific Airlines, the object being the promotion of the Canadian tourist industry. This was an unforgettable but exhausting experience, involving visits to ten cities in six countries in thirteen days, which represented in all a total of 60 formal singing appearances!

I will never forget the evening I first heard of what came to be known as THE TRIP. On Tuesday, October 19th, 1965, at 6:20 p.m. the telephone rang, and a voice said "How soon can you let me know whether your quartet would be prepared to go to Europe for two weeks?" I have no recollection of the following half-hour. I am told I dropped the telephone, was completely incoherent, and danced around my apartment like a three-year old. When reason had prevailed, Barry Shields (tenor) Maurice Jones (lead) and Al (Daddy) Hayward (baritone) were summoned to an emergency meeting, and it was decided, of course, that the only requirement was leave of absence from our jobs (from the top down: court reporter, accountant, sales representative, and town planner). Twenty-four hours after that memorable telephone call, the word "Yes!" was out, and after a successful C.P.A. audition, we were on our way—or so we thought.

We were scheduled to leave on November 19th—but, for the ensuing month, Barry, ever the pessimist supreme, kept muttering at half-hour intervals "I won't believe it until we're off the ground" and of course we three optimists scoffed. Came the fateful take-off—the wheels came up, we were airborne, and Barry resigned himself to a verbal pounding—until the pilot's voice crackled over the intercom that our craft had developed an instrument failure! After circling Vancouver for 2½ hours, we touched down again in our home airport, and four chastened HOWE SOUNDS "looked at each other with a wild surmise". After spending a night at a nearby hotel suffering agonies of false "I told you so's" from the renor, we took off, successfully, the next day and flew over the Polar Route direct to Holland; and when we touched down at Skiphol Airport in Amsterdam, even Barry was convinced!

We had sung incessantly on the plane. We stopped Amsterdam traffic outside the airport with "Alexander's Ragtime Band". But from that point on, impromptu singing was understandably minimized. Our daily itinerary included seven scheduled singing performances plus a special quartet show in Amsterdam, Arnhem, Rotterdam, Brussels, Paris, Zurich, Frankfurt, Düsseldorf, Hamburg and Copenhagen. Each day's activities started at 8 a.m. and continued until nearly 3 a.m. the next day. From this it can be easily seen why, during our tour, a barbershop-wise bystander would have witnessed a rare sight: a quartet which only sang on official request!

Two things had concerned us prior to the tour's commencement: one, that we would be exposing a relatively unknown musical form; two, that we would be demonstrating it in a foreign language (Canadian!)—but one day in Amsterdam proved that our fears were unfounded. With the exception of the children's hospitals, most of our audiences were in some way associated with either tourism or immigration, and consequently had a complete understanding of English. And as for public acceptance of barbershop, Europe went wild! The high point of the tour, from the audience reaction viewpoint, was in Hamburg, where, after a half-hour show, we were recalled five times for encores; this, together with a prolonged and enthusiastic afterglow, sadly depleted our repertoire, and resulted in four acute cases of laryngitis the next day (fortunately the end of our trip!).

There's no doubt that we could fill a fair-sized book with





During a Paris mayoralty reception the "Howe Sounds" sampled the Grand Ballroom acoustics at City Hall.

tales of those two crowded weeks, but I'll let just a few random thoughts suffice:

**AMSTERDAM** . . . we very quickly learned that gotmandizing and busting chords are incompatible . . . one enthusiastic audience was composed of 500 prospective Canadian immigrants . . . here also we encountered Dutch Gin of indeterminate proof and an internal striking power of something like 20 megatons; after one sample, my hair showed signs of fallout, so I quit; but Baritone Al, not having this problem, soon acquired a thirst like a camel for "Dutch Depthcharges" . . . the local officials who throughout were more than hospitable, decided that we should be guided on an early-hours sight-seeing tour of the most colorful district in old Amsterdam, The Zee-dyck, which is not on the usual beaten tourist track; this proved to be a highly enlightening experience.

**ROTTERDAM** . . . We hardly care who we follow on stage now—here we appeared at the most exclusive night club in town, following a quartet of strippers . . . in **BRUSSELS**, two Russian travel agents dug barbershop . . . it was my third visit to my favorite city, **PARIS**; here we were ceremoniously received by the Lord Mayor, and we sang "Toud and long" in a 200-year-old hall with a vaulted ceiling about 100 feet high; the acoustics were so good we could scarcely believe the sounds we heard . . . one moving experience here was our perform-

In Paris a hospital audience of 400 polio-stricken teenagers heard barbershop harmony for the first time.



ance before a hospital audience of 400 polio-stricken teenagers. . . . **FRANKFURT** belongs to Maurice, who, after we had sung for a throng of 1,000 in a massive beer garden, was nominated by the bandleader to conduct the German band, a local custom reserved for "selected" guests, but one which is usually declined with embarrassed thanks. However, the leader was blissfully unaware that a barbershop lead is 90% ham; Maurice vaulted on stage and, like a man inspired (as indeed he was), whipped the band into "The Washington Post March" with a verve which captivated the audience, and completely outshone the incumbent front man; and to think our chapter was recently looking for a chorus director! **HAMBURG** . . . to quote Miss Canada, was "something else again!" We taped an interview and a song for German TV. Here also, as I have mentioned earlier, was an unforgettable audience! We would gladly have shipped them all to Vancouver . . . and so to **COPENHAGEN**, the end of the trail, and an audience reaction which really threw us; after a half-hour set, we made our exit to the accompaniment of a thunderous slow hand-clap. Only after we had been assured that this was the local "encore" did we dare face them again, only to hear this unaccustomed response three more times! Here, at the close of our exacting schedule, we felt a definite sense of relief which was tinged with sadness at the passing of the experience of a lifetime.

The next day Barry flew home to Vancouver, and Al, Maurice and I landed in Glasgow. After a few minutes in that famous city, Al yielded to a sudden impulse to visit Wales; so Maurice and I continued on to my old hometown of Montrose, Scotland, which I had not seen for ten years. But that's another story.

#### AFTERTHOUGHTS:

Some time later, back in Vancouver, when we finally got together for a practice, things had changed. Oh, it was still the same old tented barber's shop, but the difference lay in ourselves. From the foursome which had set out for Europe so very conscious of the responsibility of carrying the Society flag overseas had emerged a quartet much the better and wiser for having shared in a memorable experience, unhampered by any of the countless problems we had thought probable. The Canadian Pacific Airlines officials showed us nothing but courtesy and hospitality, and the compatibility of our group was never in doubt. One major problem, however, which I will always associate with the trip, was the extreme difficulty in getting any laundry done—we never stopped long enough—and, as a crashing anti-climax to the glamour of our European tour, I shall always remember Paris as the place we stopped for *two* days, which meant we got our dirty shirts washed!

And in Copenhagen the Canadian Ambassador (center) made the "Sounds" welcome.





Julie's Logopedist uses her years of training and experience to help Julie use the 200 muscles in the speech mechanism to produce oral communication. She is the "heart" of the program—but the heart cannot do it alone.



The president of the Women's Advisory Council is one of many volunteer women who have undergone intensive orientation and training so that they may bring their talents in creative art, drama, and recreation to give Julie an outside contact and another friend to add yet another dimension to her experience in human relations. The staff teaches Julie to speak—the volunteer gives her something to talk about.

## We're Part of a

**Editor's Note:** Acquisition of oral communication is the heart of the 24-hour total habilitative program for all children at our SERVICE PROJECT—the Institute of Logopedics. The following is an account of Julie's 24-hour habilitative program.

A blond, blue-eyed, nine-year-old sat intently watching the woman. Earnestly she followed directions with deep concentration and presently a sound floated out upon an expelled breath of the child, and, simultaneously, a smile and a shiver of ecstasy at her success crossed the tiny face.

The clock on the wall ticked loudly as the woman and child worked. Over and over again they worked to produce this one sound. As the speech lesson drew to a close, fatigue showed in the face and body of this tiny girl. She had expended as much energy to produce sound as a ditchdigger does in digging a ditch. But there was also reflected in her bright eyes the pride of accomplishment.

The woman helping Julie is a Logopedist. Eight hours every day, in individual sessions, she expends every bit of energy, uses every bit of knowledge she possesses, to take advantage of the situation created to encourage the child to produce a sound or take the next step forward on the road to communication.

Logopedists are rare and wonderful people. The disciplines of their profession are strict. By the time they begin to work with children they have studied four to six years and possess knowledge in such complex subjects as "Development of Language" (a study of the pre-natal and post-natal development of the structures involved in speech), "Neurophysiology of Communication", "Neurology of Cerebral Palsy and Aphasia", "Organic Anomalies of Speech", (specific congenital and post-natal anomalies that produce speech disorders) and many others. In addition they have spent 895 clock hours in the clinic observing the techniques used to correct speech defects. To work with multiply-handicapped children, academic training is not enough—a Logopedist must have empathy, patience, human understanding, ingenuity, perseverance and downright stubbornness. Each child is an individual, each problem unique to that child, and the Logopedist brings to bear on each case within his care



Why the straw in a speech lesson? Because the ability to suck and swallow is necessary to speech. Cerebral Palsy prevents Julie from properly performing these simple acts. To teach is a complicated process.





To be an independent citizen you must be able to feed and clothe yourself. Julie will be able to tie her shoe laces, button her dress and feed herself because an Occupational Therapist, under the direction of the Medical Director of Cerebral Palsy, is teaching the eye-hand coordination necessary to perform these self-helps.

## Dedicated Team

all of the knowledge and all of the techniques at his command. When these are not enough, he spends evenings and weekends researching, studying and thinking of new ways to help the child. In addition, and of utmost importance, is a sense of timing—to know when to apply a certain technique and when not to. A technique may be good for the child, but used at a time when the child is not ready for it, may be more harmful than helpful.

Logopedists are constantly driven by the late Dr. Palmer's oft-quoted comment: "If a child does not learn it is not his fault—it is we who do not yet know enough to teach him."

For a child such as Julie, each sound in the English language must be built in. It will take as much time, effort, talent, hard work and practice as if she were being trained as a concert pianist or a tournament golfer. Cerebral Palsy prevents Julie from speaking normally. In some instances it impedes the development of the chewing, sucking and swallowing reflexes, basic to the production of speech.

When Julie came for her examination she was completely unable to control these activities. She "swallowed" by tipping her head backward, reminding one of a beautiful little bird. She existed on soft foods which could be "swallowed" in this manner. Her breathing was also affected. It was shallow and lacked rhythm and control, other ingredients necessary for speech. She could emit air through her nose, but could not, upon command, perform simple acts connected with control of the breath. She could not press her lips together, nor move her tongue from side to side. Although she could not speak, Julie had normal mentality and demonstrated many things she could do.

With perseverance and determination to overcome her handicaps, understanding parents who sold their home and uprooted themselves from positions and families to move to Wichita dedicated clinicians as determined as Julie, and Barbershoppers who SING . . . THAT THEY SHALL SPEAK, Julie *will* learn to speak.



A part of Julie's 24 hours is spent in Special Education learning written communication. She is very good in this area and is learning to spell, read, and do arithmetic at her age level. After she learns to talk, she should have no difficulty in school.



Outside activities help achieve a well-rounded personality. This Physical Therapist is helping Julie learn to walk, following an individually tailored program prescribed by the Orthopedist in charge of this department so that she will be able to fully participate in active games with her sisters in the Brownie Troop.





## Barbershopping—Many Things to Many People

By Executive Director Barrie Best

Just what is barbershopping?

Ask that question of ten different members of the Society and in all likelihood you'd get ten different answers. We sincerely believe this type of self-examination is vital to our future growth and well-being. It is a necessity if we are to drastically reduce the 82% loss due to the PRODUCT DISSATISFACTION or MEMBER INDIFFERENCE we spoke of in the January issue.

Barbershopping is a many faceted gem. It has to be to survive. We must recognize and accept this fact and guide our planning and activities accordingly.

Our name, our activities, our offerings to the public make it clear we are a SINGING organization. However, the term SINGING doesn't mean the chapter should spend 2½ hours every meeting "drilling" for the chorus contest, annual show or package-show. Neither does it mean the other extreme of having nothing but so-called quarter promotion work or woodshedding all night; nor does it mean providing a program of entertainment with a continual flow of quartets, food and beer, or other alcoholic refreshments. (Beer and hard liquor have no place in our meetings. We are not an excuse for a party or an evening out with the boys.)

We are a SINGING organization whose varied musical activities provide many opportunities for participation, self-expression, personal enjoyment and good fellowship.

Just as it takes more than a group of golfers with a ten, or less, handicap to make a successful golf club, it takes more than 40 or 50 accomplished singers to make a successful chapter of which the chorus is only a part. A man does not have to be an accomplished singer to be a good musical director, a dynamic chapter officer, an effective chapter bulletin editor, certified judge, chorus manager or show producer. Yet all these responsible positions must be filled to make a chapter successful.

Canon 4 of the Society Code of Ethics clearly states: "We shall accept for membership only congenial men of good character who love harmony in music or have a desire to harmonize."

Notice that congeniality, character and love of harmony come first. You can have a chorus of 50 of the finest voices in the world and it wouldn't be worth a plug nickel if they were a bunch of deadheads with no interest in their fellow member or the Society's programs and objectives.

We must also be honest with men we accept into membership. Any man whose application and dues are accepted natural-

ly considers himself a singer because he has been accepted into a SINGING organization. It is the duty of the chapter board, membership committee and musical director to ascertain the degree of SINGING ability of every prospective member. It will then be known which men need assistance and cultivation from the director so that they may more fully enjoy membership and contribute more effectively to the chapter's musical effort. Also, the "non-singer" must be recognized and made aware of that fact BEFORE he is accepted into membership. If he is congenial, of good character and with a love of harmony and has a desire to participate and serve his chapter with other talents with which he may be blessed, it is our opinion this man should be readily accepted into chapter membership. But remember, this understanding must be reached before he is accepted.

The Society Statements of Policy provide for this in section 2 (d):

*"Chapters shall be permitted to establish policy concerning the number of non-singing members who shall be invited to apply for membership. However, it is recommended that this category of member be kept in proper proportion to the singing membership to insure maximum member participation and to maintain reasonable musical standards."*

Indeed then, barbershopping is many things to many people. The following are a few provisions every chapter should make to satisfy the requirements of each member's barbershopping needs:

Effective musical direction, education and development. Opportunities for chorus participation, quarter singing and woodshedding.

Chapter participation in area, district and International contests, conventions and schools.

Inter-chapter, area and division visitations.

Regular social functions, ladies nights, installation dinners, family picnics, etc.

Working officers and committee chairmen and committee members who plan and work to carry out a realistic, effective chapter work plan.

An attractive, informative chapter bulletin.

Provide these ingredients and you'll create an atmosphere of harmony in your chapter for singers and non-singers alike.

There's room for both and both are vital to the success of your chapter and the Society.

## Plans Made For Post-Convention Visit to Institute of Logopedics

Executive Director Barrie Best announced that the plans for a post-convention visit to the Institute of Logopedics in Wichita, Kansas on July 10th and 11th are being finalized. Barbershoppers and their families will have an opportunity to hear some of the best Society quartets in a specially produced show on Sunday evening co-sponsored by International and the Wichita Chapter. All proceeds will go to the Institute. On Monday the 11th, a special tour of the Institute, including a noonday luncheon, will be held.

Special rates for the Wichita tour which includes one night's lodging (on the basis of two per room), Sunday night dinner, Monday morning breakfast, show ticket and jet coach air fare are as follows:

One-way (for those continuing home) . . . \$46.80

Round-trip from Chicago . . . \$69.48

Final details will be included with the material mailed with the convention registrations.

# Two Men Added To Headquarters Staff

D. William FitzGerald ("Fitz" to most Barbershoppers), 37, moved to Kenosha in March to become a member of the Harmony Hall team as Administrative Assistant. He brings a tremendous amount of barbershop knowledge to the new position.



"Fitz" first joined the Society in 1947 and since that time has been involved in administrative affairs at chapter, district and International level. For the past two years he has served as International Vice-President on the Society's Executive Committee. Prior to that he served on the International Board for the Northeastern District and earlier served that District as both President and Secretary.

Bill is a certified judge in Balance and Blend and for the past two years has served as category specialist. He also manages to find some spare time to sing a pretty mean bass and has sung in "The Melodiers", "Harmony 4" and "Notebusters" quartets.

He has enthusiastic barbershop supporters in his wife, Teddy, and three children, two boys and a girl. They'll be joining him in Kenosha after school closes in June.

Prior to starting work with the Society Bill had a long history of successful selling in the New England area. We welcome his salesmanship, enthusiasm and knowledge to the staff at Harmony Hall.

Lloyd B. Steinkamp, 38, started working as the Society's second Administrative Field Representative on March 7th, and will be working in the Land O'Lakes, Central States, Illinois and Michigan Districts.

Steinkamp was raised in the heart of the Bronx but moved to sunny Arizona in 1954. It was in Phoenix that he first joined the Society (1955), and he's been up to his neck in barbershop affairs ever since.

Lloyd is one of those rare people who possesses both musical and administrative skill. He's a qualified arrangement judge (that's his "Sailin' Down the Chesapeake Bay" that the "Side-

winders" sing on their record) and sang bass with the "Copperminors", one of the Society's fine comedy quartets. Many Barbershoppers will also remember Lloyd with the "Desert Knights", 1957 Far Western Champs and International Quarter Finalists in 1958. He's also a long-time Chorus Director.



On the administrative side he has held just about all chapter offices, has been a District Vice-President, and recently served on the faculty of Officer Training Schools in the Far Western, Johnny Appleseed and Central States Districts.

Lloyd leaves a very successful firm of Management Consultants (he was a partner in the firm) to come to work for the Society. He also has behind him a lengthy career in TV production at both the local and network (NBC and ABC) level. He is a graduate, with a Bachelor of Fine Arts degree, from Columbia University. An ex-Navy man (both World War II and Korea), he is married and he and his wife, Maxine, have six children. His family will continue to live in Phoenix for the present.

## Seegert Appointed Vice-President

Fred C. Seegert, Jr. of Delafield, Wis. has been appointed International Vice-President filling the unexpired term of D. William FitzGerald, who recently joined the Harmony Hall staff as Administrative Assistant.

He joined the Society in 1955 and since that time has held nearly all chapter and district offices. He is a past secretary and past president of the Land O'Lakes District.

Seegert was currently Land O'Lakes Representative on the Board of Directors, and has served in that capacity since 1963.

A singer as well as an administrator, he is a member of the Waukesha, Wisconsin chorus and a certified judge in two categories: Voice Expression and Secretary-Timer.

Seegert, an attorney by profession, is married, and he and his wife have three sons.

# San Antonio Sings For First Lady

The "Chordsmen", current Southwestern District Chorus Champions, serenaded Lady Bird Johnson from the steps of the river walk entrance to the San Antonio River. Flanking Mrs. Johnson on the official barge are San Antonio's Mayor, W. W. McAllister (in dark suit), U. S. Congressman Henry B. Gonzales (behind the First Lady) and King Antonio XVII (King of Fiesta San Antonio). The concert, part of a "Party Night on the River" for the First Lady, was covered by nearly 50 representatives of national news media. The "Chordsmen's" opening selection? "Down By The Riverside", of course. The chorus will be competing for their second International Championship in Chicago in July, having won the coveted award the first time in 1960.



Located at the southeast corner of "York" state, the Islip villages dot the north shore of Great South Bay, about fifty miles out east on Long Island. A short generation ago this group of towns consisted of sleepy villages concerned mostly with farming and summer visitors. Great changes have come about with the economic and population explosion since the War and now they are bustling, thriving suburban communities, made up mostly of young, middle class families, with modern ideas, who still somehow seem to retain the bucolic charm that this section of Long Island has long been noted for.

The singing Yankees call East Islip home. Their present facilities are located at St. Mary's Roman Catholic Church, on the main street in the center of town. Their growth and expansion since the issuance of their charter last April has been, to say the least, phenomenal. A month after their formal incorporation into the Society the Yankees tuned up at the New York Sectional Chorus Competition with a 65-man group and finished respectably, beating out two firmly established groups in the area, and since then their battle cry, stolen no doubt from our late lamented Brooklyn Dodgers, is "wait 'til next year!"

A short time later, in July, they finished second with the "Gay Lads" in an Island-wide Quartet Competition sponsored

When "Father Bill" is not involved with his boys, or when he's not practicing as tenor with the "Gay Lads", he "relaxes" by administering a parish of several thousand families; supervises school facilities catering to over two thousand children; handles church public relations, programming, budgeting, building expansion; and still finds time to generally supervise a prize-winning school band which, after being in existence only two years, has captured every award in the region. Before all these excursions, naturally, come his priestly duties: saying Mass, preparing sermons, dispensing the Sacraments and spiritual solace and the innumerable other duties of a parish priest . . . see whar I mean by vitality?

"Father Bill" was born and raised in the rural resort town of Stamford, N. Y., in the heart of the Catskill mountains about one hundred miles from New York City. The Govern family has been native to this area for generations.

His musical interests seem to have been whetted at an early age because, before he was out of the primary grades, he was

The

# YANKEE GODFATHER

By Walter L. McAleer and "Chuck" Liming  
Islip, New York Chapter

by the largest daily newspaper in the area. With a final grand flourish, they then finished the year with their second public concert, donating the proceeds, an astonishing \$600.00, to the Institute of Logopedics, the Society's Unified Service Project.

How did all this come about? Who was the guiding spirit behind this amazing progress in such a relatively short period of time? The instigator and most enthusiastic and energetic bombshell behind this frenzied advance is the pastor of St. Mary's Roman Catholic Church, the Rev. William H. Govern!

This is not the austere, ascetic man, preaching damnation, that the uninformed may imagine. No image could be further from the truth. Rather, "Father Bill" is a vibrant, energetic, fiftyish sort of a man of moderate stature, greying slightly at the temples and sporting the healthy color of an outdoor man. His top physical condition can be attributed, among other things, to the fact that he is an active member of the PGA. When questioned about his achievements as a golfer, he suggested that we had much more important things to discuss, namely barber-shopping!

Without knowing the man, it is most difficult to appreciate his ebullient vitality. One must really see him in action at a rehearsal, which he directs regularly. The image of the stern cleric is soon dispelled and in its place we have a jumping, cavorting gymnast, with arms swinging and foot work that would shame a champion boxer. His ears actually quiver as he seeks out vocal goofs. From the highest quavering tenor to the lowest grumbling bass, they all love it!



Father Bill Govern "giving his all"

an advanced student of piano, sax and a miscellaneous assortment of stringed and woodwind instruments. During high school he organized his own instrumental group and became involved with the complexities of making arrangements and meeting schedules while keeping near the top of his class academically. His Junior year at college saw him at the head of of "Westbury Westerners", a country music and square dance combo, and it's been said by his friends (?) that "Father Bill" possessed the most nasal, therefore the best, calling voice anywhere on the Island.

After his ordination as a priest of the Roman Catholic Church, he was assigned varied pastoral duties throughout the Island. For many years he acted as organist and choirmaster for several parishes and so became a respected local authority on liturgical music. He was requested by his Bishop to involve himself in the CYO, the Catholic version of the YMCA, and in the years that followed he was the primary instigator of the School Choral Programs of the Dioceses of Brooklyn and Rockville Center. In 1955 his efforts were rewarded when his groups

(Continued on page 27)



# SCHEDULE INTERNATIONAL HEP SCHOOLS

Arrangers School  
(Val Hicks, instructor)

District	Dates	Location
Northeastern	May 13-15	Springfield, Mass.
Southwestern	June 3-5	Fr. Worth, Texas
Central States	August 12-14	Des Moines, Iowa
Sunshine	August 26-28	Jacksonville, Fla.
Land O'Lakes	September 9-11	(Site Unknown)
Mid-Atlantic	October 21-23	Philadelphia, Pa.
Cardinal	Unscheduled	

## School for Chorus Directors

(Dave Stevens and Bob Johnson, instructors)

Land O'Lakes	June 3-5	Wausau, Wis.
Sunshine	July 29-31	Tampa, Fla.
Cardinal	September 9-11	Indianapolis, Ind.
Northeastern	October 7-9	Springfield, Mass.

## Fifth Man Training Schools

(Morris Rector, Gene McNish and Earle Auge, instructors)

Central States	May 13-15	St. Louis, Mo.
Northeastern	June 10-12	Springfield, Mass.
Ontario	July 29-31	Kitchener, Ontario
Sunshine	August 19-21	Cocoa Beach, Fla.
Southwestern	September 9-11	Waco, Texas
Land O'Lakes	September 23-25	Madison, Wis.

# International Service Program (Institute of Logopedics)

(To March 31, 1966)

DISTRICT	Feb. and Mar. Contributions	Total to March 31, 1966
CARDINAL	\$ 225.00	\$ 4,620.93
CENTRAL STATES	1,340.00	7,019.75
DIXIE	24.73	1,104.73
EVERGREEN	642.00	2,564.62
FAR WESTERN	368.80	6,821.65
ILLINOIS	1,755.31	10,563.38
JOHNNY APPLESEED	340.00	4,630.48
LAND O'LAKES	475.00	6,250.72
MICHIGAN	10.00	3,846.83
MID-ATLANTIC	1,147.31	14,663.01
NORTHEASTERN	571.06	4,853.70
ONTARIO	220.00	4,469.96
SENECA LAND	95.10	4,077.92
SOUTHWESTERN	100.00	2,175.00
SUNSHINE	695.97	3,637.18
HARMONY FOUNDATION, INC.	330.64	8,387.88
OTHER RECEIPTS	345.07	4,155.17
GRAND TOTAL	\$8,685.99	\$93,842.91

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# Announcing Los Angeles Convention Club

Here's a way you can take part in a grand barbershop experience you may have thought you couldn't afford. Take a close look at the attractive, reduced rates which include round-trip transportation, a room at the headquarters hotel, convention registration and Champs show ticket. AND THAT'S NOT ALL! We've even set up a "Pay-now, Go-later" pre-payment plan so that you can pay for the entire package in advance on a monthly installment basis, regardless of how you make the trip. FIRST INSTALLMENT DUE JULY 15, 1966. Complete details are included in the Convention Club brochure, including information on special rates for children, other origin points, etc. (Send in coupon below right.)

## Plan "A"-Air

(Includes RT Jet Coach Fare, Headquarters Hotel Room, Convention Registration.)

	Total Cost	Monthly Payment	You Save
Boston, Mass.	\$308.08	\$25.70	\$65.00
New York, N.Y.	296.11	24.70	60.90
Baltimore, Md.	282.88	23.60	57.65
Detroit, Mich.	254.43	21.20	50.50
Chicago, Ill.	229.33	19.15	44.42
Kansas City, Mo.	196.78	16.40	36.12
Minneapolis-St. Paul, Minn.	223.03	18.60	42.63
Toronto, Ont.	283.33	23.65	50.42
Seattle, Wash.	156.04	*12.85	25.94

\*After first monthly payment of \$15.00.

## Plan "B"-Rail

(Includes RT Coach Fare, Headquarters Hotel Room, Convention Registration and meals enroute.)

	Total Cost	Monthly Payment
Chicago, Ill.	\$199.15 (single)	\$16.60
Chicago, Ill.	340.65 (couple)	28.40
Kansas City, Mo.	171.75 (single)	*14.25
Kansas City, Mo.	299.70 (couple)	*24.50

## Plan "C"-Auto

(Includes Headquarters Hotel Room and Convention Registration.)

Total Cost	Monthly Payment
\$50.00	*\$3.20

\*After first monthly payment of \$15.00 per person.

All rates are per person, double occupancy basis, Wednesday arrival. For single occupancy add \$16.00; for Monday arrival add \$16.00 to total cost. (Post-convention tour to Hawaii may be included in any of the above payment plans. See Hawaiian Tour details on back cover.)

DO NOT MAIL UNTIL JULY 1st — DO NOT MAIL UNTIL JULY 1st — DO NOT MAIL UNTIL JULY 1st

**INTERNATIONAL CONVENTION REGISTRATION ORDER BLANK**  
For Ordering Registrations Only! Will Be Returned If Postmarked Prior To July 1st.  
International Headquarters, S.P.E.B.S.Q.S.A., Inc.  
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Date \_\_\_\_\_

Gentlemen:

Enclosed is check for \$\_\_\_\_\_ for which please issue:

\_\_\_\_\_ Adult Registrations @ \$15.00 ea. \_\_\_\_\_ Junior Registrations @ \$5.00 ea. (18 and under)  
for myself and my party for the Twenty-Ninth Annual Convention and International Contests at  
Los Angeles, California on July 4-8, 1967. I understand that the registration fee includes admission  
to official events; a reserved seat at Quarter-Finals No. 1 and 2, the Semi-Finals, the Chorus Con-  
test and the Finals Contest; a registration badge and a souvenir program. I clearly understand  
that registrations are transferable but not redeemable.

NAME \_\_\_\_\_ PLEASE  
ADDRESS \_\_\_\_\_ PRINT  
CITY \_\_\_\_\_ STATE or PROV. \_\_\_\_\_ ZIP \_\_\_\_\_ DISTINCTLY  
CHAPTER \_\_\_\_\_

Registrations for children 18 and under cover: \_\_\_\_\_ girls, ages \_\_\_\_\_  
\_\_\_\_\_ boys, ages \_\_\_\_\_

Make check payable to "SPEBSQSA"

DO NOT MAIL UNTIL JULY 1st — DO NOT MAIL UNTIL JULY 1st — DO NOT MAIL UNTIL JULY 1st

Please send me a Los Angeles Convention Club Brochure.

I am especially interested in:

Plan A ☐ B ☐ C ☐

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State or Province \_\_\_\_\_

Zip Code \_\_\_\_\_

I have a question: \_\_\_\_\_

Mail to: S.P.E.B.S.Q.S.A.  
P.O. Box 575  
Kenosha, Wis. 53141

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

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

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

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

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

Number of Units Desired  
☐ One      ☐ Two

I Desire to Pay My Premium  
 Annually      ☐  
 Semi-Annually      ☐

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

### APPLICATION FOR ASSOCIATION LIFE INSURANCE SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA

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

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

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

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

4. Check only one of the following plans. Please insure me for:  
☐ Member Only      ☐ Member and Spouse      ☐ Member, Spouse and Children      ☐ Member and Children Only

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

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

Yes No

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

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

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

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

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

Date \_\_\_\_\_

Signature \_\_\_\_\_

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

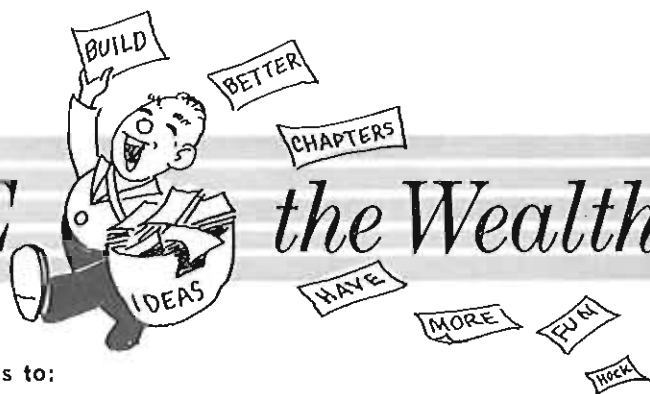
Mail Completed Enrollment Application to:

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





# SHARE the Wealth



By George Dohn  
Send your ideas and pictures to:  
3520 Domich Way,  
Sacramento, California 95821

**SHARING THE WEALTH** has taken on new meaning for this "distributor" during the past couple of months as I have been receiving more and more bulletins and a surprising number of letters, for which I thank everyone concerned. We even thank those who send bulletins so poorly reproduced that it's impossible to read them—you at least thought of us. We do wonder, however, what your members can possibly get from them. It's so easy to clean the type on your typewriters, duplicate with just a bit more care and assure readability.

**MANY CHAPTERS ARE PROUDLY** announcing the addition of an Assistant Musical Director. Assistant Directors can be a tremendous asset to a chapter. However, they cannot help unless you give them a chance to do so. Some Assistants actually are allowed to function in their job—to direct a part of each rehearsal, to direct at singing engagements, major parades, contests and to conduct musical craft sessions in their chapters. As a result they are happy and enthusiastic workers, making a real contribution to their chapter's welfare. Too many Assistants, however, are given the title and not given a chance to do much about it; many of them have given up because it turned out to be a paper title—and we can't blame them. How is the Assistant Director in YOUR chapter making out? Is he getting a chance to do a job for YOU? Or, if your chapter does not have an Assistant Director, why not take steps to get one soon?

**WE'LL BET PUBLIC RELATIONS** has taken an upturn in the County Line (Illinois) Chapter since Phil Schwimmer ran a feature item in their bulletin giving a big welcome to the new editor of their local paper. This really will be nothing new for them as Phil found out long ago that newspapers are interested in news, particularly when the writer takes the time to learn how a particular editor likes to have news presented. The same is true everywhere. Has your PR Officer talked things over with your local editors?

**PLAN THE WORK THEN WORK THE PLAN** has long been an axiom among those who are used to getting results from their efforts. The Pontiac, Michigan Chapter is a good example. They are planning *now* for a year-long program to celebrate their 25th Anniversary as a chapter—starting in March, 1967. Maybe some of you have had similar "celebrations" and have some tried and proven plans that would help them. If so, send them to Jerry Leroux, 5357 Columbia, Clarkston, Michigan. Then, as Pontiac's plans bear fruit, they will be able to "share the wealth" of their experience with still others in the years to come.

**LET'S BUILD OUR MEMBERSHIP** is a noble sentiment which we've seen written in many chapter bulletins earlier this year. We also noticed in later bulletins that those able to brag about their gains are the same chapters that made a definite plan of action before they started their campaign. We cringe right along with the editors (and we know they do) who must write of the lack of results in their chapter when the members were given nothing to work with other than the plea to sign up more members. International has a treasury of tried and proven

plans that will work for you. Your chapter has been supplied with these plans. If you're serious about growing, have your Administrative (Membership) Vice President study them and establish a definite membership campaign plan for your chapter. **GIVE YOUR MEMBERS FULL DETAILS** and get them enthused about it. Then, if you are any kind of a chapter at all, you will begin to do the growing that we all want. You will find that this is also an excellent way to assure retention of current members—which is probably as important (or more so) than finding new ones.

**TWO SHORT SENTENCES** we saw recently impressed us so much that we had to go back and look them up again. They're thought-provoking and deserve the serious consideration of every Barbershopper. On Ethics: "*Strive to use your behavior as an example of good conduct*". On effective action: "*It is wasted effort to sit up and take notice if all you do afterwards is stay seated*".

**P E B S Q S**, and particularly the "E" part, seemed to be an excellent idea to the Westchester County (New York) Chapter so they decided to organize, preserve and **ENCOURAGE** all the quartets they could. They divided the chapter into quartets with one experienced quarter man in each. Each quarter worked on their two chorus contest numbers, one other chorus number of their choice and one new number. On alternating meeting nights approximately half of the quartets performed, being judged by our C&J rules plus one extra category, Improvement. Fine prizes were given to the high-point quarter after each had competed a predetermined number of times. **BUT**, the most important results turned out to be the increased attendance at meetings, the remarkable improvement in the chorus contest numbers, the potential developed for package shows, the signing up of new members and retention of some who had been on the verge of leaving, and the over-all chapter improvement. This is an excellent example of more experienced Barbershoppers sharing their wealth of knowledge with others to benefit everyone.

**BREAD CAST UPON THE WATERS**, we've all heard, has a habit of returning. San Diego, Calif. had this proved profitably to them. They invited a senior citizens' group to help them celebrate their winning of the District Chorus Contest, and a grand and glorious celebration it was. San Diego has every reason to be proud of this bit of community service. About two months later these same senior citizens unfolded their plan to "get even". They hired a hall and sold tickets for a show that the chapter chorus and quartets presented and raised over \$600.00 to help the San Diego Chapter Chorus get to the International Chorus Contest in Chicago. Now we don't say that the same would happen for you, but what the heck, we do say that both you and the senior citizens in your area would have a ball if you invited them to one of your special events—and it certainly could gain some public recognition for your chapter.

**A WONDERFUL MESSAGE**, either to send or to receive, was sent by the Dundalk, Md. Chapter to the committee in charge of raising funds for a new hospital in their area. It read: "The Dundalk Chapter—a singing community organization—hereby offers our singing talents to the committee for use on any fund-raising shows or entertainment that may be planned. . . . We ber they're taken up on that offer, but even if they're not, they have impressed a number of important people in their community. Think, too, of the wonderful public relations they will gain when they do appear in support of this worthy cause."

**NEXT BEST THING** to an inter-chapter visitation must be the exchange of 35 mm. colored slides and sound tapes between the Presque Isle, Maine and Yuma, Arizona Chapters. Each chapter covered information concerning their chapter, meeting place, local points of interest, personalities, chorus and quartets on the tape and (along with words of explanation) made them so interesting that Yuma's tape was the entertainment highlight of a Presque Isle Ladies Nighr.

**"JFK" ALSO MEANS "JUST FOR KICKS"** in the Green Bay, Wis. Chapter. They have a weekly "JFK Handshaker" (secretly appointed for each week) who decides beforehand that the 16th or perhaps the 25th man with whom he shakes hands will end up with a JFK half-dollar in his hand. It's really been nice, they write, to see men rushing around before each meeting, shaking hands and greeting everyone like long-lost brothers. We think it's a fine habit to develop and we hope it catches on in other chapters. We especially hope, and expect it's true, that all guests and visitors get in on all the heart-warming hand shaking.

**THERE'S MORE TO A PLANNED CHAPTER PROGRAM** than 20 minutes near the end of each meeting. Sure, that's a part of the Program Vice President's job, but only a small part. He has an entire year to plan—a year he must fill with activities to help his chapter grow and prosper. Has your Program Vice President been giving you everything you want in your chapter? If not, why not politely offer your suggestions of what could be done?

**JOHN PAUL JONES** said, "We've only begun to fight!" One shot-up sailor looked at the other and said, "There's always someone who doesn't get the word." Does everyone in your chapter "get the word" about everything they should? Communications always has been one of the big problems of any organization. Western Hills (Cincinnati), Ohio Chapter has gone a long way toward relieving the situation by providing everyone with a "Telephone Relay Chart" that lists by name and telephone number everyone in the chapter and those they are to call to keep the message going. Using this method no one has more than three people to call and the information can be disseminated in a very few minutes.

**ETHICS DIDN'T START WITH US**, but we sure want to keep it going. Even Benjamin Franklin Keith, of the old Keith Circuit and originator of modern vaudeville, had this notice posted on every backstage bulletin board, and we quote in part: ". . . if you do not have the ability to entertain Mr. Keith's audiences without risk of offending them, do the best you can. Lack of talent will be less open to censure than would be an insult to a patron. . . . for if you are guilty of uttering anything sacrilegious or even suggestive you will be immediately closed and will never again be allowed in a theater where Mr. Keith is in authority." Can we be less particular than a vaudeville theater? **WE MUST NOT BE!**

**FREE BABY-SITTING BY CHORUS WIVES** was one of the selling points in a most attractive brochure promoting ticket sales for the Gary, Ind. Parade of Champions. They had the one stipulation of "walking age only" but lap babies do not take up seats anyway, and what parents could turn down such an offer?

**DID YOU KNOW** . . . You could publicize your chapter with a letter of welcome to new residents which will be distributed by

your local Welcome Wagon (under other names in some locations) organization. Why not contact them? . . . In reality, a quartet is merely four men reaching out together for that tiny eternity of bliss, the locked chord! All else is window-dressing and incidental! . . . Scarborough, Ont. publishes a monthly calendar in their "Quoter-Note" so that no member is uninformed, and with the notation to add new information as it may be received. . . . Several chapters are working to own their own meeting place; it's a noble ambition to which we add the suggestion that they fully investigate all legal angles before going ahead. . . . A loud speaker, attached to the mike of the Emcee at your show or contest, will keep your backstage people informed as to how things are progressing out front. . . . Being Barbershoppers, most of us are inclined towards nostalgia, and Salt Lake City, Utah's SPOTLIGHT uses this fact to charm their older members and to give the newer members an insight into their history by publishing excerpts from bulletins from the early years of their chapter. . . . Louisville, Kentucky's HARMONY SWIPES says in part (and we have to agree with them), "when you have a complaint to make about the chapter or the clique that's running the chapter come to me and let me see the dirt on your hands". (We'd like to see the calluses, too, to make certain they'd been trying to do their part). . . . Every chapter should have name tags for their members and we like the idea of the Southwest Suburban (Chicago, Ill.) Chapter that makes a new member earn his tag by singing his part in "The Old Songs". . . . Jackson, Mich. headlines the fact in their bulletin that their goal for 1966 is "100% Attendance". Gee, men, aren't you even going to let your members go away on vacations? . . . Happiness is being a very good bass who can adjust his voice to a lead quality, can read baritone well, and has an excellent falsetto. . . . A "present" is usually thought of as something given or received. "Presence" is the greatest present you can give to your chapter week after week. . . . A moving Barber-shopper may be saved for our Society if someone (specifically the secretary) from his chapter tells our Headquarters his new address. With this information they can continue to send him the HARMONIZER, change his address for other mailings and, if he's moved away from his old chapter, they will see that someone near his new location knows about him. . . . Confusion and chaos often reigns in chapters where no definite plan is used to consider proposed singing engagements. Many chapters avoid this by having all such inquiries referred to one man who investigates and then reports his recommendations to the chapter board. . . . This is good advice for any and all chorus members: "Learn, don't lean". . . . Canaveral, Fla. has contracted with a professional advertising salesman to obtain program ads for them. This is better than missing out entirely, but when sold by members the take is much greater. . . . The three New Orleans area choruses are being filmed by WWL-TV for a showing on the popular "SHADES OF NEW ORLEANS". Good publicity. . . . An Inter-chapter Quarter Singing Pool is being formed in the Greater Cleveland, Ohio area so that every worthwhile request for a quartet can be filled. . . . Your area counselor can be a tremendous asset to your chapter if you ask him to help you in any and every way that you may need help. . . . Worcester, Mass. Chapter had a flood of good ideas as a result of a brainstorming session designed to improve their chapter. . . . NOW is the time chapter nominating committees should be taking a real close look at potential candidates for 1967 officers, with emphasis on what their record shows they will do for their chapter. . . . There's no "I" in barbershop, in chapter or in chorus, quartet or woodshed. There's not even an "I" in parade or show. It is all "we". But there is an "I" in Logopedics and it stands for every one of us. A dime a week from every Barbershopper would come to \$150,000—plus each year. **DID YOU KNOW** . . . ?

# THE HISTORIAN'S CHAIR



By  
Dean Snyder  
International Historian  
1808 Hunting Cove Place  
Alexandria, Virginia

## REFLECTIONS ON SIGMUND SPAETH

A few months ago Sig Spaeth passed on. Here was a man of many talents. He majored in English at Haverford College. For a time in early life he taught English as a member of the Princeton faculty. But music was his real love. He wrote a Ph.D. thesis on the influence of music on the poet Milton and was amazed to find that the barbershop quartet had already flourished in England during Elizabethan times.

In 1912 Dr. Spaeth came to New York. Here he rapidly became known as the man who could make other men sing. He began to write articles and books on music and to lecture. In 1925 he wrote a book, "Barber Shop Ballads", and revised and republished it in 1940, including therein 36 four-part barbershop quartet arrangements and snatches of arrangements. He knew of and commented enthusiastically concerning our 'Society'. Referring back to the earlier edition, he said, "In those days (1925) the barbershop quartet was a joke and generally not a very good one. Now it is a national institution. . . ."

Our second annual convention and contest was held at the New York World's Fair, July 22-26, 1940. Deac Martin, author of the Society's Ten-Year History, "Keep America Singing", tells how the Fair management set up a special office to prepare for this harmony event and sent Spaeth, "The Tune Detective", on tour to supervise preliminary contests in several mid-western cities. Partially as the result of this, more than 50 quartets entered competition at New York.

In 1942 Spaeth, with assistance from Phil Embury, Maurice Reagan and Cy Perkins and a foreword by Deac Martin, edited the first of the commercially published folios of quartet arrangements by Barbershoppers for Barbershoppers.

Beginning with the November 1944 HARMONIZER, Spaeth became a regular contributor to our magazine with his column, "The Old Songsters". Typical of its content in June, 1951 was his story of Harry Armstrong, the composer of "Sweet Adeline", who had just died at the age of 71. Of this song he said, "Harry Armstrong had the privilege and pleasure of composing a song that millions have sung. This is a distinction attained by only a few human beings. It has little or nothing to do with artistic or musical values, but in respect to human relationships the significance of such an achievement is enormous".

Your Historian did not know Sig Spaeth well, but does re-

call with pleasure several conversations and meetings. One of these occasions came on January 28, 1947. Older members of the Manhattan (N.Y.) Chapter will recall the testimonial dinner on that date for O. C. Cash who was then visiting New York City. Spaeth was master of ceremonies. After the banquet he called up Cash, Harry Armstrong, and Robert Merrill of the Metropolitan Opera who was present. With these three (Spaeth singing bass), he organized an impromptu rendition of Armstrong's "Adeline". Cash, "the world's best baritone", was especially effective in his stage presence that night. It brought down the house!

Spaeth wrote many books, but this columnist will always be grateful to him for one book in particular. This is a treasure house of information and reference for all Barbershoppers—its title, "A History of Popular Music in America". Every devoted Society member would do well to have a copy on his library shelf.

Another of his books, "Music For Fun" (1939), contains this quote which is almost a sermon for our Society today:

"If we take our music as we would any other recreation, trying to take some active part in it, trying to arrive at some intelligent appreciation of a truly great performance, but never losing sight of the importance of our personal and sincere enjoyment, then music for fun becomes not only a practical possibility, but something infinitely to be preferred to the lugubrious, awe-struck musical ceremonies that have come to be so widely considered a sacred duty. You are the only one who knows whether you are honestly enjoying music or not. Let no one deprive you of that privilege."

In his last years, Spaeth edited one of our finest musical publications, "The Music Journal". This professional magazine of wide circulation contained an occasional article on barbershop harmony, for its editor remained to the end an ardent member and friend of the SPEBSQSA.

Our Society needs more men like Sigmund Spaeth. We need to reach out for and attract to our ranks those who have made their mark in the musical world and who also enjoy the barbershop style. We need these men to sing with us—but even more, we need them to help explain and dignify what we stand for with the larger musical audiences and professional groups who are likely to equate the Society's prestige with the prestige of the Society's musical spokesmen.





# Down Memory Lane

By Lloyd Tucker  
47 Haddington Avenue  
Toronto, Ontario

Here we are back again for another journey down the lane . . . via the "lazy-boy" and a stack of colorful old sheet music from yesteryear. Deac Martin, that "Sage of the Old Songs" from up Cleveland way, and Missouri's Bob Brooks, the "Old Songs Librarian" himself, have penned some nice comments on our first "trip" earlier this year, and . . . as expected . . . we DID hear from someone re-WHEN I MET YOU LAST NIGHT IN DREAMLAND! That someone was Bill Pittaway, from Niles, Ohio Chapter, who sent along a well-preserved copy of the actual sheer-music . . . thanks muchly, Bill! That copy will find its way very shortly on your behalf to the Old Songs Library (which is growing weekly, we hear) at Kenosha. So much for our intro, and now back to our "lazy-boy". . .

Half the fun, to us, of this mythical meander is feasting our "lamps" on the rior of color, type, sketch and photo which, for better or for worse, graced the front covers of most pieces of popular American sheet music fifty odd years ago! A pert little Quaker gal in full costume looks coyly out at us from 1916 copy of "There's a Quaker Down in Quaker Town"; while another sheet from the same year carries the head and shoulders of a dreamy-eyed siren wistfully imploring us to "Turn Back The Universe and Give Me Yesterday!" One of the "prizes", in our opinion, is an orange and black cover featuring Al Jolson in black-face singing one of his hits from 1916 at New York's Winter Garden . . . "Where Did Robinson Crusoe Go With Friday on Saturday Night?". This gem, we are told, was also available on "Little Wonder Record No. 369"! Wonder if any "Little Wonder" discs are kicking around our attics today?

As we work down through our pile and into 1917, the World War One theme is quickly reflected . . . on one sheet a little miss (Aida Horton—Greater Vitagraph star—the Shirley Temple of those years) is shown clutching one of Mr. Bell's old upright telephones while the "short-short" title at the top of the page reads "Hello Central, Give Me France 'Cause We Want Our Daddy Dear Back Home!" Many of the songs of the war years, we note, were published by Leo Feist Inc. of New York. Mr. Feist's organization seemingly specialized on the war theme and we find colorful copies of his "K-K-K-Katy!", "When We Wind Up The Watch On The Rhine!", "Goodbye Broadway, Hello France!", "Just a Baby's Prayer At Twilight" and others similar.

Nothing is more stale than yesterday's newspaper, we'll grant you, but take a newspaper of fifty years ago and the field is reversed! Nor many of us can resist a look back into "the past"! So it is with the backs of the sheet music of that era

which, from the point of view of "song news", matched the newspapers of those days. Here are a few publicity blurbs that you automatically received then when you bought your 15¢ copy of a catchy new song at the corner music emporium. . .

*Excerpt from a "Tribute to Feist Songs". . .*

"Major-General Wood says: It is just as essential that the soldiers know how to SING as it is that they carry rifles and know how to shoot them. There isn't ANYTHING in the world that will raise a soldier's spirits (Ed. Note: Or a Barbershopper's, General!) like a GOOD CATCHY TUNE"! A 1917 "plug" for "Darktown Strutters' Ball". . .

"Oh, Boy! Jazzer-up! This rollicking, riotous fox-trot song-tornado has got something on any Jazz song ever written. This weirdest, wildest, and "bluest" syncopation is making dance-land dance our both its shoes! IT'S THE GREATEST DANCE-TUNE OF THE YEAR! It's a top-notch vocal solo, too! It is winning thunderous applause for theatre-land's biggest vaudeville headliners. It is the feature hit of the SIX BROWN BROTHERS in FRED STONE'S new show "JACK O'LANTERN" and is sung by scores of vaudeville's most popular vocal stars. Get this song . . . sing and dance to its fascinating melody! Buy a copy of this Jazziest of all Jazz songs TODAY or get it for your talking-machine or player piano!" (Ed. Note: If the lad who penned that was working in 1966 he'd likely be selling detergent on T.V.!) Another 1917 "plug" . . . this time for "Over There!"

"Soldiers, sailors and citizens made it popular. They fight to it! They march to it! Sing it! Whistle it! Talk about it! That's why we (Leo Feist Inc.) paid \$25,000 to GEORGE M. COHAN who wrote it. (Ed. Note: The actual check payable to Cohan is reproduced full-size with this spiel.) It's the highest price EVER paid for a song, but "OVER THERE" is worth it! Don't imagine you know the words! Don't guess at the melody! Get a complete copy and know it from cover to cover!"

Well, so much for this time. Sort of fun looking back half a century to see how the songs we are dedicated to preserve were "talked up" when they first hit the music stands! See you "down the lane" again soon. . .



## Let's GROW in '66



## about QUARTETS



We were surprised and disappointed to learn of the *Impostors'* retirement effective April 1, 1966. A new job opportunity for Tenor Harry Klepsteen will require relocation in another state in the near future. Their departure from the field of top-notch quartets is almost as sudden as their entrance. Coming from virtually nowhere (that'll arouse the ire of our Illinois friends) to become 6th place Finalists in 1963, they were 5th place Medalists in 1964 and attained their highest ranking, 3rd place Medalists, in 1965. They have fast become one of the Society's most popular show quartets and will be missed by Barbershoppers everywhere.

\* \* \*

Two additional quartets can now be added to the long list of foursomes who have had an opportunity to appear in Meredith Willson's "Music Man". The *Westchesteraires* (Westchester Co., N.Y.) did six shows late in April for the Eastchester Town Players. Members of the quartet are Bob Van Wart, tenor; Ernie Marson, lead; Dave Samuels, bari and Walt Knorr, bass. In Phoenix, Arizona the *Clef-Links* played the school board roles in the famous Willson production. Bob Raymond, bari; Bob Ward, lead; Dar Willis, bass and Arr Vondrick, tenor, personnel of the "Clef-Links", were also

The "Renegades" made a smiling Harmony Hall entrance to a waiting assemblage of Kenosha dignitaries and music teachers at a reception honoring our champs on February 6, 1966. In a surprise presentation, the personable foursome turned over two checks totalling \$335.00 to the Illinois District Logopedics Fund, representing one of the many contributions made by them from proceeds of their record sales.

fortunate in landing a singing engagement for the Ford Motor Company at a recent National Automotive Dealers Association Convention in Las Vegas. The quartet scored and has been asked to make another appearance for Ford at a Miami Beach, Fla. meeting.

\* \* \*

We're sorry we missed the television appearance of the *Foothill Four* on the "Ozzie and Harriet Show" a short time ago. From all reports the Crescenta Valley boys had a prime spot on the show and sang two complete songs and part of two others. We're sorry we didn't learn of this appearance until just a short time ago. We wish quartets would cut us in on the information when important television shows are in the making. Members of the quartet are: Dean Pruitt, tenor; Bob Scott, lead; Vince Lascasella, bari and Norm Bone, bass.

\* \* \*

We understand the *Notables*, of the Reseda Valley, Calif. Chapter, are recording an album featuring the "Flintstones" which is to be released soon. More details will be forthcoming as we learn them.

\* \* \*

Job interference has forced the resignation of Dennis Taylor, tenor, from the Kansas City, Mo. *Merry Mugs*. After May 1st the "Mugs" will be singing with Ed Rooker filling the tenor spot.

Michael P. Hammond, former baritone of the 1953 3rd place Medalist *Singcopates* (Appleton, Wis.), is now assistant conductor of the Waukesha, Wis. symphony orchestra. Writing about his performance as guest conductor of the Milwaukee Civic Symphony a short time ago, a Milwaukee Journal reviewer wrote the following about Hammond: "He is a vigorous conductor who directs in the Bernstein manner, with athletic gestures and vocal exhortations, apparently trying to pull the sound he wants from the orchestra." Hammond is the son of Wauwatosa, Wis. Barbershopper Larry Hammond.

\* \* \*

Personnel of the recently reorganized *Four Chanticleers Quartet* now includes Bill Sharp, tenor; Harold Grimes, lead; Marvin VanAusdall, bari and Dick Beeson, bass. Dick Beeson is president of the Connersville, Ind. Chapter and the "Chanticleers" have been busy singing engagements for civic groups, church services and religious meetings. The quartet includes in its repertoire an unusual number of hymns sung in barbershop harmony.

\* \* \*

Nobody knows better than quartet men themselves the extra effort and time that



Modesto's (Calif.) "Chord Climbers" (left to right) Bill Wiltzke, bari; Terry Kline, tenor; Harold Erwin, lead and Don McLaren, bass, sang for "Miss Barbershop Harmony", Toni Seals, Modesto's recent scholarship winner.





Complying with an International Board decision that the name of Champion quartets must be retired when less than two of the original four are still members, the 1948 International Champion "Pittsburghers" became "The Pittsburgh Four" after original "Pittsburgher" baritone John "Jiggs" Ward retired. "The Pittsburgh Four", shown above from l to r, are: Tommy Palamone, tenor; (the remaining original "Pittsburgher") "Dutch" Miller, bass; Tom O'Malley, lead and Jack Elder (former "Town and Country Four" baritone).

goes into the making of a good quarter. With this in mind, we can readily appreciate how busy Bob Mulligan, renor of the 1964 Michigan District Champion *Trebleshooters*, has been. Bob was recently chosen as the "Young Man of the Year" by the Highland Park, Mich. Jay-Cees. Selected for the honor by a panel of three judges, Mulligan was cited for his outstanding contributions to the community and presented a "Distinguished Service Award" at the JayCees' 19th

annual "Bosses' Night" banquet. Congratulations Bob!

It's great news to hear that Don Gray, tenor of JAD's *Roaring 20's* (1965 District Champions), is back on the active list, and the quartet has pulled out all the stops in preparation for their International Preliminary. And George House, *Dukes of Harmony* lead who has been a hospital resident for some time, now has an artificial limb and is able to make appearances with the quartet.

Radio station WHTN in Huntington, W. Va. is appreciative of the fine job turned in by the *Four-Tu-Notes* of the Huntington Chapter for their work in support of the station's March of Dimes project. "Four-Tu-Notes" Tom Calfee, Tom Workman, Ernie Turner and Jack Moeller helped the station raise \$40,000 in support of the campaign.

A shake-up of Southwestern District quartets finds *Ascots* tenor John Wiggs taking over for Guy McShan of the *Doo Dads*. McShan has taken a new job in Beaumont, Texas. Also we find a new quartet in the Southwestern District calling themselves the *Double O Four*. Bass Gene Morford, bari Art Garrison, lead Tom Moore and tenor Keith Houts make up the Dallas, Tex. foursome.

And now let's take a look at the "Who's Who?" of the quartet registration department and find out where your favorite singers are now. (Editor's Note: We do not have nearly enough space to list all quartet personnel changes

Those appearing are use in the order they were received.) The Fargo-Moorhead, N. D. *Gate City Four* now have Ken Jordahl, singing lead in place of Irvin Williams. . . . Tenor Art Fallis has joined the *Yorktones*, Toronto, Ontario, filling the position held by Gord Worley. . . . The *B.M.A. Beaconaires* now have bass Alfred J. Moritz replacing Byron Werges in the Kansas City, Mo. foursome. . . . Two new *Noblemen* (Dallas Texas) are B. D. Patterson, baritone, and Bill West, bass, replacing Robert N. Brown and Lester S. Swanson. . . . The Riverside, Calif. *Road Agents* new baritone is Al Gray who has



The "Octogenarians" are shown above as they sang on a Marblehead, Mass. Chapter performance. Reading from left, the much loved NED foursome are: Zukie Winters, tenor (age 85); Ted Guthbert, lead (age 86); Ed Merrillfield, bari (age 85) and Al Nelson, bass (the "baby" of the group—in his 60's).

replaced Russ Hosier. . . . The new lead of the Staten Island, N. Y. *Crack-A-Tones* is Dan Masters who replaced Pete Hyland. . . . Deane Jewett is the new *Stratones* (Jefferson Co., Wis.) tenor replacing Karl Klug.

# FLASH!

"Four Renegades" to Appear on "Mike Douglas Show" (See Schedule Below)

(Consult your local newspaper for correct telecast time in your area.)

<b>June 3, 1966</b>	<b>Channel</b>	Detroit, Mich. . . . .	2	San Antonio, Texas . . .	12	Denver, Colo. . . . .	9
Atlanta, Ga. . . . .	5	Jacksonville, Fla. . . .	4	Syracuse, N. Y. . . . .	9	Des Moines, Ia. . . . .	8
Baltimore, Md. . . . .	13	Los Angeles, Calif. . . .	7	St. Petersburg, Fla. . . .	13	Fort Wayne, Ind. . . . .	21
Boston, Mass. . . . .	4	Miami, Fla. . . . .	7	Tucson, Ariz. . . . .	13	New Orleans, La. . . . .	2
Chicago, Ill. . . . .	9	Milwaukee, Wis. . . . .	12	<b>June 24, 1966</b>	<b>Channel</b>	Portland, Ore. . . . .	2
Cleveland, Ohio . . . .	3	New York, N. Y. . . . .	9	Albany, N. Y. . . . .	13	Providence, R. I. . . . .	12
Columbus, Ohio . . . .	6	Seattle, Wash. . . . .	5	Albuquerque, N. M. . . .	13	Pueblo, Colo. . . . .	5
Pittsburgh, Pa. . . . .	2	Washington, D. C. . . .	7	Daytona, Fla. . . . .	2	Salt Lake City, Utah . . .	4
Sacramento, Calif. . . .	10	<b>June 17, 1966</b>	<b>Channel</b>	Green Bay, Wis. . . . .	11	Wilkes-Barre, Pa. . . . .	16
San Francisco, Calif. . .	5	Bellingham, Wash. . . .	12	Indianapolis, Ind. . . . .	4	Tallahassee, Fla. . . . .	6
Toledo, Ohio . . . . .	13	Charlotte, N. C. . . . .	3	Kansas City, Mo. . . . .	5	Wichita, Kansas . . . . .	12
Youngstown, Ohio . . .	33	Elkhart, Ind. . . . .	28	Portsmouth, Va. . . . .	10		
<b>June 10, 1966</b>	<b>Channel</b>	Memphis, Tenn. . . . .	5	Springfield, Mass. . . .	2	<b>July 8, 1966</b>	<b>Channel</b>
Buffalo, N. Y. . . . .	2	Omaha, Nebr. . . . .	6	St. Louis, Mo. . . . .	5	Reno, Nevada . . . . .	4
Cincinnati, Ohio . . . .	9	Phoenix, Ariz. . . . .	10	Tulsa, Okla. . . . .	6		
Dallas, Texas . . . . .	8	Portland, Me. . . . .	13	<b>July 1, 1966</b>	<b>Channel</b>	<b>July 22, 1966</b>	<b>Channel</b>
Dayton, Ohio . . . . .	2	Saginaw, Mich. . . . .	5	Asheville, N. C. . . . .	4	Honolulu, Hawaii . . . .	2



At last . . . your chance to be the 4th voice to complete a championship quartet . . .  
It's easy! So easy! It's . . .



# NICE 'N EASY BARBERSHOP

featuring the 4 Renegades the 1965  
International Champions  
of S.P.E.B.S.Q.S.A.



ROBERT D. JOHNSON  
Director of Musical Activities  
S.P.E.B.S.Q.S.A.

What Barbershopper hasn't dreamed at one time or another that he was a member of a championship quartet? Well, the NICE 'N EASY BARBERSHOP record series turns that

dream into a reality for every Barbershopper. Officially endorsed by S.P.E.B.S.Q.S.A. NICE 'N EASY BARBERSHOP provides you with the opportunity to learn two new songs and each *individual* part of both songs. And who are your teachers on this first record? None other than our International Champions . . . the Four Renegades!

But that isn't all. After you learn your part, NICE 'N EASY BARBERSHOP has purposely isolated the lead, tenor, baritone and bass part. Now, you can fill in and sing-a-long with three of the Four Renegades!

The idea is simple and has been professionally recorded at Universal Recording, Chicago, Ill. Printed arrangements for both songs are also included to add impetus to your learning.

In addition there are two bonus entertainment numbers (for being a good student) sung as only the Four Renegades can sing 'em.

I said the idea was simple. Here's how NICE 'N EASY BARBERSHOP works. Cut 1 is "That's What God Made Mothers For" as the Four Renegades would sing it in competition. Cut 2 isolates the lead part with just enough

fill of the other three voices to let you *hear* the quartet. Cut 3 isolates the tenor, Cut 4 the bari, Cut 5 the bass. Now you've learned your parts, so on to Cut 6 which finds three of the Renegades looking for a lead to fill in. Cut 7 a tenor, Cut 8 a bari, and Cut 9 a bass. Cut 10 is a *bonus* . . . "When The Midnight Choo Choo Leaves For Alabam." And that's only side 1. Flip the record and let the Champs teach you and your quartet "Save A Little Sunbeam For A Rainy, Rainy Day." The bonus number is the ever popular "My Gal Sal." Wow!

It was my privilege to be present at Universal when this material was recorded. I guess the part that really impressed me was hearing each voice individually and realizing once again that these four wonderful guys are just like you and me.

I'd like to make one or two suggestions to all Barbershoppers on how to best use this record. After listening to Cut 1, take the time to learn the lyrics before proceeding into the rest of the record. Also, after learning the words, stay with Cut 2 (the isolated lead) until you feel comfortable with the melody. *Then the fun . . . on to the harmony parts.*

From then on it's easy . . . in fact you'll say it's NICE 'N EASY BARBERSHOP! It's fun for one, it's more for four, and even a group can do it. I hope you enjoy this record as much as I did.

'Til the next NICE 'N EASY record . . .

Musically,

*Bob*



Jim, Ben, Tom and Buzz, a quartet made up of 4 guys who love to sing and who are pursuing their favorite hobby "Barbershopping." With their unbeatable combination of vocal ability and relaxed style, they become your first instructors on NICE 'N EASY BARBERSHOP!

**\$4.95**

POSTAGE  
PREPAID

(Specify record No. R-61 when ordering)

Send check or money order to:

**S.P.E.B.S.Q.S.A. Inc.,**

**P.O. Box 575,**

**Kenosha, Wisconsin 53141**



# I see from the bulletins...

By Leo Fobart, Editor



Pictured left is the music cabinet built as a memorial to the late Stirling Wilson by a fellow Daytona Beach, Fla. Barbershopper, Don Hollowell. Much of Wilson's barbershop memorabilia was given to the chapter by his wife, Betty. The material, consisting of 605 quartet arrangements, 38 song books and a 20-year collection of HARMONIZERS, was catalogued, placed in folders on separate shelves and card-indexed by Ralph Lougee. Lougee (left) and Hollowell are shown with their prized addition which also serves as a filing cabinet for the chapter.

We've received excellent cooperation from bulletin editors throughout the Society who have cut down their Harmony Hall mailing list to one instead of mailing a bulletin to each headquarters staff member. This lessens handling on both ends and cuts postage costs. When bulletins contain articles involving staff members we arrange to pass them on to the man concerned. We hope those bulletin editors who do not have Harmony Hall on their mailing list will include us in the future. Almost all of the material used in this department is taken from bulletins; they are also the source of much of our feature material.

\* \* \*

You'll note this department doesn't usually contain any poetry, even though we receive a great many poetic contributions. Perhaps our inability to separate the good from the bad is the reason we generally stay clear of all poems. Now we're letting down the bars. A poem which we think carries a poignant message has been making the rounds of chapter bulletins. We took it from Toronto, Ont. editor Al Cushing's "Key Note".

## I'M A NEW MEMBER

I see you at the meetings—but you

never say "Hello".

You're busy all the time you're there—  
with everyone you know.

I sit down with the fellows—but  
I'm still a lonesome guy;

The new fish are as strange as I—  
you old ones pass us by.

But, darn it, you guys asked us in  
and you talked of fellowship.

You could just step across the room—  
but you've never made the trip.

Why can't you nod and say "Hello"—  
or stop and shake my hand . . .

Then go and sit among your friends—  
Now that I'd understand.

I'll be at your next meeting—  
a pleasant hour to spend;

Why don't you introduce yourself?  
I want to be a friend.

\* \* \*

Anyone who accuses Barbershoppers of being self-centered or of not being community-minded can look to the New Lisbon, Wis. Chapter as an example of men who are not only active in their singing hobby, but have virtually taken over the revitalized New Lisbon Community Business and Professional Organization. When the officers were chosen for the new organization, which is replacing the Chamber of Commerce, all

the men came from the New Lisbon Chapter. President Herb Juneau, Treasurer George Hare, Directors Art Marrin and Rober Weiland are the new singing officers. Secretary of the group is Jeanette Trausch, whose husband, Art, and son, Jerry, are also chapter members.

\* \* \*

Longmont, Colo. Barbershoppers are justifiably proud of the fact that one of their former scholarship winners, David C. Nelson, won the annual regional auditions of the Metropolitan Opera National Council in Seattle, Wash. a short time ago. Nelson, as a senior at Longmont High, was the winner of the annual Longmont Barbershoppers Vocal Contest and the recipient of a music scholarship. The Longmont Chapter has been carrying on this worthwhile project, as have many other chapters in our Society, for several years. This is the second Longmont scholarship winner to become successful in the field of music. G. Allan Wagner also made the "big time" as a bass vocalist in the Broadway play, "The Pajama Game". Anyone interested in learning the details of their successful scholarship program may contact Hi Boersma, 923 Pratt, Longmont, Colo. 80501.

\* \* \*

The newly organized Greater St. Paul Area Chapter held their annual summer picnic on January 16th! Their Winter Wonderland Family Party, complete with toboggans, sleds, skating and a nice warm fire, must have been a swinging affair. Chorus Director Fred Street has a broken leg suffered while tobogganing to prove it!

\* \* \*

James Smart, columnist for the Philadelphia "Evening Bulletin", was so impressed by efforts of the Bryn Mawr, Pa. "Main Liners" to find a barber who sings barbershop harmony in their area, he devoted his entire "In Our Town" department to their cause. While making a written plea to the barbers in the area, Mr. Smart did an excellent job of telling the Society's story. It can be chalked up as another fine piece of publicity work on the part of the Bryn Mawr Chapter and serves to point up the fact that it might not be a bad idea for every chapter to make a special effort to have at least one barber in their ranks. If every chapter in the Society used a recruitment plan

(Continued on next page)



Here they are—the six father-son combinations in the Bloomington, Ill. Chapter which we think (hopefully) will end the numerous challenges we've seen concerning chapters with the greatest number of father-son members. From l to r, with their sons standing directly behind them, are: Aubrey Johnson (Aubrey Jr.), Bernie Gummerman (Kurt), Forest Stahley (sons, John and Jim), Hugh Henry (Hugh Jr.), Glen Vawter (Wayne), and William Von Drehle (William Jr.).

## I SEE FROM THE BULLETINS—

(Continued from page 23)

as clever as the "Main Liners" they would not only gain new members, but would enrich their public relations as well. So, let's all go out and see if we can find a singing barber.

We take off our Yankee hat in a salute to Ralph Moore, Knoxville, Tenn., for the fine job he's doing as editor of Dixie's "Rebel Rouser". We like his light, easy-going style and the interesting way he weaves people into his writing. We were especially interested in the department devoted to WOBS (Wives Of Barbershoppers) and the letter it contained from a Barbershopper's wife. We wish space permitted reprinting the entire article. Some very good points were made for a barbershop wives' organization.

We'll admit it's late to be reporting chapter activities which took place during the Christmas Holidays but we believe the appearance of the Waltham, Mass. Chapter at a special midnight mass celebrated at St. Nicholas Roman Catholic church, which is located at the Metropolitan State Hospital in Waltham, worthy of reporting even at this late date.

Twenty-two members of the Waltham Chapter, of whom only seven are of the Catholic faith, answered the call of Father John Dunne, Waltham Chapter member and a resident priest at the hospital for nine years, to take part in their special Christmas Eve midnight mass. "We Wish You A Merry Christmas", "Silent Night", "Jesus, My Lord, My God, My All", "Angels We Have Heard On High" and "Angels From The Realms of Glory", all Society arrangements, were sung before, during and at the close of the mass by the Waltham Chorus under the direction of Lou Perry. Waltham's Vice President James H. McElroy said, "The experience gave everyone a tremendous lift and 'after glow', and we found it a beautiful way

to spend Christmas Eve. We hope that this will inspire other Barbershoppers to take part in similar religious programs in the future".

Robert Cumming, Editor of the "Music Journal", one of this country's finest music publications, is most recent among the notables to become a member of our Society. Mr. Cumming joined the Manhattan, N. Y. Chapter and the ink was hardly dry on his membership card before

Another float (see On Our Cover, page 1), this one built by the Santa Barbara, Calif. Chapter, took second prize in the annual Santa Barbara Christmas Parade. Tape-recorded carols were so well "sung" by the men on the float that spectators thought the singing was live.



he commissioned Dr. Matthew Warpick to do a story on the Society for his magazine. Dr. Warpick, who is perhaps one of the busiest busy men we know, prepared an excellent article, entitled "Keep America Singing", which appeared in the February, 1966 issue.

Just leave it to our scheming Canadian friends to think of some devious means of getting inexpensive transportation to our Chicago Convention. Scarborough, Ontario's "Quoter-Note" editor Jim Beerham came up with the following formula for making the Chicago trip at half-price: "After we sing on stage down there, we immediately rush to the nearest FBI office and report in as undesirable aliens! We are then deported home!" Jim, let's hope they don't hear of your idea before you get to Chicago. You just might not make it.

Don't sell our ladies short. The "Delcornyan" told of a \$300 check presentation for the chapter's Logopedics Fund. The money came from the proceeds of a candy sale put on by the ladies of the Delco, Pa. Chapter. We are seeing more evidence of increasing interest by wives of Barbershoppers in our Service Project.

We were sorry to read in the Cleveland's "Barberpost" of the death of artist George Scarbo. George will be remembered by many for his numerous artistic contributions to the Society, many of which appeared as HARMONIZER covers.

We're receiving fine response to our plea for old sheer music to become a part of our "Old Songs Library". Almost as a direct result of the story which appeared in the January-February issue (You Too Can Be A FOSL!) and the ads which we've been running, we've received a stack of music almost four feet high. One of the donors, Al Gerichten, of the Livingston, N. J. Chapter, sent us some of the duplicates he has from his collec-

tion of 15,000 copies. Incidentally, if anyone is looking for a song (his collection dates between 1850 and 1940) which we may not have on file they may write to Al Gerichten, 23 Waldo Avenue, Bloomfield, N.J. He has offered to loan our any music he might have.

We were glad to find Charlie Lesswing, former Seneca Land "Smoke Signals" editor and possessor of one of the "funniest" typewriters in the business, back in print. Looks like Charlie has taken over the editorship of the Buffalo, N. Y. "Buffalo Billboard", and has been reporting news in what he calls (and we're sure this word is a Lesswing special) "chordillogical" order. We approached Charlie some time ago about doing something special for the HARMONIZER. The offer still stands, Charlie. (Maybe this public challenge will shake him loose.)





Shown left are the "Gavel-Aires", the Past Presidents Club of the Peoria, Ill. Chapter. The group has its own officers, conducts monthly business meetings and offers its service to the chapter. From l to r, top row, are: Leo Blaschek, Jerry McDonough, Loyd Page, Walt Applegate, Don Summers (Illinois International Board Member), George Davison, Bill Engel and Don Jones. l to r, bottom row, are: Dan Wells, Herb Baumgartner, Courtland Collins, C. Murray Collins and Rollie M. Myers.

We're indebted to Al Zimmerman, Hazleton, Pa., for providing us with the format for conducting a memorial service. The brief but impressive ceremony is contained in a booklet entitled "Barbershoppers Memorial Service" and will be available at Harmony Hall upon request.

\* \* \*

"Musical Article Guide", a quarterly ten-category reference guide to signed articles in the nation's music periodicals, is now including signed feature articles appearing in the HARMONIZER. We are proud to learn that many of the feature articles used in the HARMONIZER will take their place in this quarterly reference guide alongside those of the finest music periodicals.

\* \* \*

We can now add the El Paso, Texas "Border Chorders" to the list of chapters which have experienced unusual success with a joint symphony-barbershop concert. Proof positive is this review in the "El Paso Times". The reviewer, the Director of Choral Music for Texas Western College, has not been charitable towards our style of singing in the past. The following is part of his review: "Barbershopping will go down in music history as a strictly American phenomenon. In its own International Champion

Border Chorders, El Paso is privileged to hear one of the very finest groups of its kind in the world. Harmonies getting so close they fairly hurt, then melting magically into delightful consonances, steals, swipes; all the "tricks of the trade" were employed in the varied program under the direction of Laurel. (Past International President Lou Laurel is director of the Border Chorders.)

"Their first group was presented under Barera's (the El Paso Symphony Director) baton to cleverly arranged orchestrations by Ken Hopkins. Their second group without accompaniment displayed the full masculine virility of the ensemble.

"Under Laurel's magnetic control these men of all ages, with trained and untrained voices, were blended by that mysterious alchemy which produces sometimes unbelievably beautiful effects.

"These men sang with a glorious enjoyment of what they were doing, and they did such a grand job of it they were rewarded first with a breathless hush of their audience and then thunderous applause as they closed with 'America, The Beautiful' and 'This Is My Country' with the interpolated Pledge to the Flag which listeners silently repeated with them." If this is an example (and what more could one ask for) of

what a joint concert can do for your chapter, you'll surely want to give it serious consideration if there's a symphony orchestra in your location. This can be a tremendous opportunity to move barbershopping to new heights in your community. The barbershop-symphony score is available at headquarters for a nominal rental fee. Write Bob Johnson for further details.

\* \* \*

It's a grand year for the Jamaica, N. Y. Chapter which is celebrating its 20th anniversary on May 6th. Sponsored by the Jersey City Chapter in 1946, Jamaica now boasts a membership of 50. We extend the Society's congratulations on their 20th birthday and especially want to recognize Herman Hickman, Joe Clark, Bill Murphy, Bill Patton, Jr. and John Haig, all past presidents who are still active members.

\* \* \*

It wasn't difficult for Paterson, N. J. members to put on a sterling show for a District Lions Meeting on February 9th. It was the first time out for their new chorus director, Paul Jones, and he put everything he had into this performance as payment to the Lions for the wonderful work they have done to assist his boy, who is blind.

Barbershopping in Nebraska got a big lift during Harmony Week with the production of an hour long show over KUON-TV, the University of Nebraska television station in Lincoln. Other educational TV stations in Nebraska also carried the program. Some segments of the show were pre-recorded, including the portion shown right which was done during the Chapter Officers Training School in Lincoln, January 22-23. The gentleman interviewing the Society's Director of Musical Activities Bob Johnson (left) and Public Relations Director Hugh Ingraham (center) is Scheff Pierce of KUON-TV. Thanks go to Lincoln Barbershopper Bill Raecke, of the KUON-TV staff, for arranging and producing the show.



In accordance with the by-laws of the Society, our accounts have been audited by DREW & HOUSTON, Certified Public Accountants, 625 - 57th Street, Kenosha, Wisconsin, for the year ended December 31, 1965.

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

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT  
OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED  
CONDENSED BALANCE SHEET  
DECEMBER 31, 1965

ASSETS

Current Assets:	
Cash on hand and in banks .....	\$134,360.65
Accounts receivable, less reserve for doubtful accounts .....	94,086.99
Inventory of music and supplies, at cost .....	55,622.14
Total current assets .....	\$284,069.78
Investment in U.S. Government Securities .....	752.90
Fixed assets, at cost, less accumulated depreciation .....	59,360.38
Prepaid expense and deferred charges .....	16,268.57
Total assets .....	<u>\$360,451.63</u>

LIABILITIES, RESERVES AND MEMBERS EQUITY

Current liabilities including accounts payable and accrued liabilities.....	\$ 10,086.20
Reserves and deferred income .....	129,171.55
Members equity .....	221,193.88
Total liabilities, reserves and members' equity .....	<u>\$360,451.63</u>

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT  
OF BARBER SHOP QUARTET SINGING IN AMERICA, INCORPORATED  
CONDENSED STATEMENT OF INCOME AND EXPENSE  
FOR THE YEAR ENDED DECEMBER 31, 1965

Income:	
Dues and fees .....	\$226,245.75
Convention income, net of deferred portion.....	30,000.00
Subscription and advertising income—The Harmonizer .....	50,158.34
Proceeds from sale of music and supplies .....	21,194.31
Royalties and other income .....	12,969.31
Total income .....	\$340,567.71
Expense:	
Payroll expense .....	\$166,556.92
General and administrative expense .....	43,405.73
Professional service .....	1,414.99
Travel expense .....	16,661.72
Membership promotion expense .....	15,563.09
Special educational activities .....	9,770.26
Harmonizer expense .....	25,460.98
International Officer and Committee meetings, forums and related expense .....	20,293.32
Rent and property maintenance expense .....	29,577.32
Other expense .....	3,600.00
Total expense .....	\$332,304.33
Excess of income over expense for the year ended December 31, 1965 .....	<u>\$ 8,263.38</u>

HARMONY FOUNDATION, INC.  
CONDENSED BALANCE SHEET  
DECEMBER 31, 1965

ASSETS

Current assets including cash in banks and accounts receivable .....	\$ 65,154.76
Fixed assets less accumulated depreciation .....	67,035.46
Total assets .....	<u>\$132,190.22</u>

LIABILITIES AND NET WORTH

Current liabilities including accrued real estate taxes payable and district and chapter suspense accounts for the Institute of Logopedics .....	\$ 51,060.80
Net Worth .....	81,129.42
Total liabilities and net worth .....	<u>\$132,190.22</u>

HARMONY FOUNDATION, INC.  
CONDENSED STATEMENT OF INCOME AND EXPENSE  
FOR THE YEAR ENDED DECEMBER 31, 1965

Income:	
Rent received .....	\$ 6,000.00
Interest received .....	756.87
Total income .....	\$ 6,756.87
Operating expense including real estate taxes, insurance, depreciation, etc. ....	5,565.05
Excess of income over expense for the year ended December 31, 1965 .....	<u>\$ 1,191.82</u>

HARMONY FOUNDATION, INC.  
CONDENSED STATEMENT OF CONTRIBUTIONS  
FOR THE YEAR ENDED DECEMBER 31, 1965

Contributions Received:	
General .....	\$ 4,430.24
Designated .....	11,267.04
Total contributions received .....	\$ 15,697.28
Contributions Disbursed:	
General .....	\$ 8,091.92
Designated .....	11,267.04
Total contributions disbursed .....	\$ 19,358.96
Excess of contributions disbursed over contributions received for the year ended December 31, 1965 .....	<u>\$ 3,661.68</u>



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

(All events are concerts unless otherwise specified. Persons planning to attend these events should reconfirm dates with the sponsoring chapter or district. This list includes only those events reported by District Secretaries as of April 1st, 1966.)

## MAY 16-31

- 20-21—Allentown, Pennsylvania
- 20-21—Salinas, California
- 21—Berlin, New Hampshire
- 21—Cleveland, Ohio
- 21—Dallas, Texas
- 21—Greensboro, North Carolina
- 21—Haverhill, Massachusetts
- 21—LaSalle (Illinois Valley), Illinois
- 21—New Bethlehem, Pennsylvania
- 21—Olympia, Washington
- 21—Penns Grove, New Jersey—(East Central Section Competitions)

## BARBERSHOPPERS BARGAIN BASEMENT

**WANTED**—40 used chorus uniforms. Please send description and price to: Ronald Thomley, 2619 Adams St., Two Rivers, Wis. 54241

**FOR SALE**—60 to 65 red jackets with black shawl collar and gold buttons. Left in excellent condition by high ranking Central States District Chorus, The "Chordbusters" of Davenport, Iowa Chapter. Low price of \$6.00 per jacket. We will assume shipping costs. Pictures furnished upon request. Contact: Del Menke, Secretary, 1907 Grand Ave., Davenport, Iowa 52803

**FOR SALE**—50 chorus jackets, shawl collars, assorted sizes, red with plaid lapels. Contact: Walter B. Walters, 2208 Jeffcott St., Ft. Myers, Fla. 33901—Phone 813—332-6551.

**The BARBERSHARPS**—remind their Woodshedding buddies to return their motel reservations cards at once to: Jack Baird, 10445 S. Kostner, Oak Lawn, Ill. 60453.

- 21—Rockaway River, New Jersey
- 21—Rockville, Connecticut
- 21—Santa Monica (Westside), California
- 21—Tracy, Minnesota
- 21—Versailles, Kentucky
- 21—Warsaw, New York
- 27—Montgomery County, Indiana
- 28—Beloit, Wisconsin
- 28—Ridgewood, New Jersey
- JUNE 1-30**
- 3-4—Honolulu (Aloha), Hawaii
- 4—Wayne Valley, New Jersey
- 4—Montreal, Quebec

## Century Club

(As of February 28, 1966)

1. Skokie Valley, Illinois .....157  
*Illinois*
2. Dundalk, Maryland .....147  
*Mid-Atlantic*
3. Minneapolis, Minnesota .....134  
*Land O'Lakes*
4. Pittsburgh, Pennsylvania .....119  
*Johnny Appleseed*
5. Miami, Florida .....115  
*Sunshine*
6. Tell City, Indiana .....113  
*Cardinal*
7. Delco, Pennsylvania .....110  
*Mid-Atlantic*
8. Kansas City, Missouri .....105  
*Central States*
9. Fairfax, Virginia .....105  
*Mid-Atlantic*

**"WORLD'S GREATEST BASS"**—(Continued from page 3) Houston, which each year has filed a letter with the Society commending him on his outstanding work.

As Bill ends his lengthy tenure, he'll take with him a treasury of memories that few in the Society can match. Through his involvement in official activities during most of the Society's 28 years he has experienced numerous thrills and disappointments, joys and sorrows, good and bad chords. If one could devise a means of extracting just the bits of historical data he has recorded mentally, much of our total history could then become a matter of record.

Bill has little difficulty recalling the many stepping stones that have brought us from a casually organized group of 7,000 singers searching for something, to the 31,000-man Society we know today, with its definite aims, purposes and responsibilities.

When Bill Otto walked into the Detroit Headquarters back in 1946, he claimed he was the "world's greatest bass, fast approaching middle-age, seeking a job and a new career"; on April 29th, when Bill heads for the Harmony Hall parking lot after completing a twenty-year career as a Society employee, he'll still be claiming "he's the world's greatest bass, fast approaching middle-age (in spite of the fact that he'll be 72 years old on May 1st), seeking a job and a new career". And if you don't believe another word of this story, please believe that he's as serious when he makes that statement today as he was twenty years ago. And he has both the mental and physical capabilities to back it up.

As Bill and Hazel (Bill's tolerant and understanding wife) begin a motor trip to points unknown, the good wishes of the Society go with them. We know that he will always be among friends; for no one has ever said an unkind word about Bill Otto; we feel sure no one ever will.

**THE YANKEE GODFATHER**—(Continued from page 12) attained top honors as best in the entire area. While his CYO Chorus was capturing every award around, he was also working with several liturgical choirs and making many appearances at most of the important diocesan functions.

Then came the fateful day. Father Govern attended a "Newsday" (local newspaper) Quartet Competition in the area and became acquainted with Dick Pohl and Tom McElraevy who persuaded him (believe me, they did not have to twist his arm) to attend a meeting of the Mid-Island (New York) Chapter. From that time on he was "hooked". He spent the first few meetings sitting back with his mouth agape in wonder and ecstasy and finally succumbed to the magic of the "Old Songs", rendered only as our boys can.

His new friends, noting the man's enthusiasm and dedication, finally suggested to him the idea of filling with a new chapter in the Islip area the sixty-mile gap between Westbury, where the Mid-Island Chapter is located, and the Sag Harbor area, home of the Hampden Chapter. Father Bill became immediately enthused and the wheels began grinding.

Both Mid-Island and Hampton Chapters played midwife to the birth of the "Yankees". Amid plenty of drumbeating and publicity, the first exploratory meeting was held on November 19, 1964. The doleful fact is that guests outnumbered potential members of the new chapter about ten to one. On December 3rd the initial formal meeting of the new chapter was held with approximately 30 members present. How did this happen? Some sly rumors have been circulated that Father Bill visited the school the next day and went through all the classrooms applying whar has become known as a bit of "benevolent blackmail". Wherever his method, . . . it worked, and on April 26, 1965 we received our charter.



# MAIL CALL

This department of the HARMONIZER is reserved for you, our readers. It contains written expressions regarding your magazine or any other segment of the 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.

## ADDS TO STORY

P.O. Box 3,000

Halifax, Nova Scotia

I was very interested to read the article written by the "Four Statesmen" in a recent issue. However, there were a few things I feel should perhaps be mentioned and in which there would be general interest. The program on which the "Statesmen" appeared was Gazette, a regional hour of "magazine" programming on the air each weekday from six to seven o'clock. The staff of the program fondly remember the visit of the Fifth Place Medalists and hereby extend to them an invitation to return to our program at their convenience.

A few pertinent details concerning the local chapter would probably be in order at this point. The Halifax-Dartmouth Chapter began just September last with a small nucleus of enthusiastic Barbershoppers and as you mentioned in your Editor's note appearing with the story, almost immediately rose to 39 in number and submitted an application for license. That license was formally presented to us by Jim Gillespie of NED and Area Counselor Woody Woodman on January 24th, 1966. Charter night for the chapter is scheduled for May 14th, 1966. Personally, I am astounded at the phenomenal growth of the chapter (enrollment now stands at 47) and the enthusiasm of each individual in the chapter, all of which only goes to indicate the place that singing holds in each of our hearts.

Our chapter is growing and will continue to do so, not necessarily in numbers, but certainly in appreciation of the men we sing with and the songs we sing.

Yours Truly,  
K. B. Clark  
Chapter President

## SONGS FOR VIETNAM

Laconia Chapter SPEBSQSA  
Laconia, N. H.

The Christmas season this year proved really satisfying for us. We sang out at all the institutions in town, both city and private, and enjoyed a rewarding and most fulfilling experience. An interesting sidelight to our efforts this year: we made a tape of Christmas carols, sprinkled with

a few good old barbershop tunes and verbal greetings from our President, Shel Harris, and mailed the whole thing to South Vietnam. We addressed it to the First Cavalry Division where we found it would reach the most New Hampshire men. We indicated our address in the tape and hope to hear from someone there as to where the tape might travel. We were doubly rewarded at the time because one of our local radio stations asked for a copy of the tape and used it on their Christmas programs. A real boost to our publicity department. Our local newspaper also gave us fine coverage on our various activities during the season.

Well, here's for more and bigger barbershopping in 1966.

Yours very truly,  
Bob Ewens

\* \* \*

## MORE SONS OF SONG

Dearborn, Mich. 48124

In the November-December, 1965 issue of the HARMONIZER you included a claim by the Mason City, Iowa Chapter that they have the greatest number of father-son combinations within their membership. Representing the Dearborn, Michigan Chapter, I'd like to dispute that "record" since we have five such father-son combinations: Cecil & Roger Craig; Norm & Don Touzeau; Arne & Tom Oolkenen; Joe & Bob Leonard; Lee Knapp, Sr. & Jr. (And we'll have six should the son of Lee, Jr. desire to join us!)

We call ourselves the "Chapter of Champions" . . . please set the "record" straight. . . .

Sing-cerely,  
Nick Kiptyk

Editor's Note: See "I See From The Bulletins" (page 24). What's that you said about records?

\* \* \*

## HIGH PRAISE FOR CHAMPS

183 Forest Avenue  
Paramus, New Jersey

We are writing this letter to pass on some information we think is worthy of more than just mere mentioning.

This humble quartet (the "Hallmarks") has just recently had the opportunity to do two weekends consecutively on chapter shows with our current International Champions, the "Four Renegades". We have had the privilege of being on the same stage with them and also sharing some relaxing moments. We would like to go on record as saying that these four fellows are the greatest example of what an International barber-

## OTTO'S REPLACEMENT NAMED

Fred Sordahl, 49, has been employed to fill the vacancy on the headquarters staff created by the retirement of W. L. (Bill) Otto.

Sordahl, though not a Barbershopper, was employed by the Boy Scouts of America for thirteen years, and therefore is experienced in association work. He is also experienced both as an office manager and accountant.

A resident of Kenosha, he assumed the duties of his new position on May 1st.

shop quartet champ should be. Nor only for the fact that they offered their help to us unselfishly, but these are truly gentlemen, truly good Barbershoppers, and truly great singers.

Let it be known that our Society has as its representatives four of the greatest guys going. What more can we say, than it's moments like we just shared that make us happy to be Barbershoppers.

Yours in Harmony  
Bart Plescia/for  
The HALLMARKS

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Barbershopper Frank Sutton  
211 Garden Street  
Pawtucket, Rhode Island 02860



Our thanks to the Knoxville (Smokyland), Tenn. Chapter, one of the first to take advantage of the Society's new chapter show advertising service, for sending us the picture shown above.

These outdoor posters (in five striking colors) are available at three for \$45.00 or five for \$65.00. Miniatures, which can be used as window display cards, are available at 25 for \$28.00, or 50 for \$48.00. For further information and order forms, write: S.P.E.B.S.Q.S.A., Public Relations Department, P.O. Box 575, Kenosha, Wisconsin 53141.



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**NO. 2**



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