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Convention Issue

JULY • AUGUST • 1966 • VOLUME XXVI • NUMBER 4

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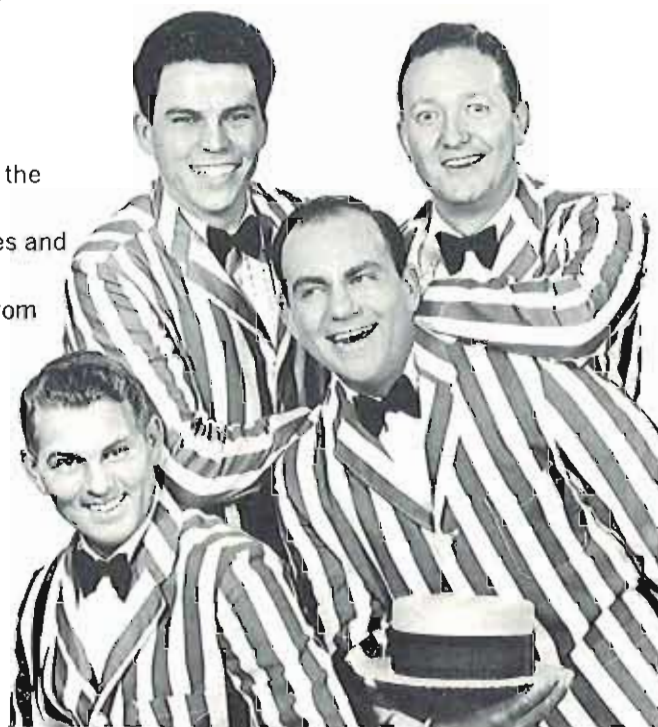
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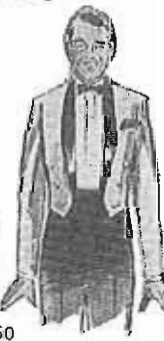
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DON'T BLAME YOUR MAILMAN

... if your July-August HARMONIZER arrived late. (After all, he may be a singer.) It's all our fault; we planned it that way. We wanted to cover as much of the Chicago Convention as possible and still get the issue to you during July.



This issue contains fifteen pages of convention coverage. We will have additional convention pictures and story material in the September-October issue, which we hope will be right on schedule.

PRINTED IN U.S.A.



Are You Part of the Problem or Part of the Solution?

By Reedle Wright, International President
Altadena, California

It is not my intention to try to write an article that someone would frame and hang on the wall. Instead, I'd like this to be over-the-backyard-fence talk with every Barbershopper in the Society—nothing fancy, just plain, down-to-earth words about how we can get new members, become better members, and therefore enhance and strengthen the position of our chapters; for after all, it is at the chapter level where we live or die, where much of our strength and many of our weaknesses lie.

Twenty-eight years have passed since that eventful night when O. C. Cash and Rupert Hall announced to the world the birth of our great hobby. The age of our Society is modest compared with the life span of many other organizations. However, these years are somewhat unusual because they encompass the rebirth and development of what was fast becoming a lost art, into the largest mens' singing organization in the world. We can point with pride to the many accomplishments of our Society; its musical excellence; its popularity and acceptance by the public; the altruistic work done by quartets, chapters and districts; and now, our unified service project, the Institute of Logopedics. Yes, we can all feel ten feet tall because of the progress our Society has made.

Yet we remain stymied at 30,000 members. Is this good or bad? Some say, "What do we need with more members?", or "Why all the emphasis on getting new members?" As a matter of fact, I had one chap suggest that we limit membership to 30,000 and lay off the membership drives, retention programs, etc. Although I respect his opinion, I fail to see how we could expect to maintain our existing membership without recruiting new members. We either grow or we decay; we either go forward or backward; we either progress or we retrogress; we either get better or we get worse—*We don't stand still!* No matter how proficient we are in our chosen work, the day we stop being proficient we're in trouble—and the day we stop recruiting new members is the day our Society starts going downhill.

Let's compare our Society to a business, with every member a part of the great sales force of that business. Think how easy it would be to double our membership if every member made just *one sale a year*. Sounds simple, doesn't it. And it's just as simple and easy as it sounds. Stop and ask yourself, "Have I really *tried* to get my friends, Joe, Jim, Charlie, Pete or Jack, to attend a chapter meeting with me?" "Am I really helping my chapter by bringing in new, responsible members, or am I just going along for the ride?" "Do I accept any responsibility that will help my chapter, or am I one of the 'Let-Joe-do-it guys?'" "Am I enthusiastic about my hobby—Do I tell others about it—Do I ask them to share it with me?" Try and recall in your own mind how many men you know who might enjoy being "a brother in harmony". Jot their names down; call them and extend the invitation. Do it *now, today*, not

tomorrow. I'll bet it will surprise you how many members you will recruit this way. The worst they could do is say "no"—and remember—there is no greater failure than the man who has never tried.

Good intentions are not enough. We must *act*—we must generate enthusiasm about our chapter and the Society. No one is born with it, it must be developed. If we are genuinely enthusiastic about our Society we can make people interested by sharing it with them. Your enthusiasm is infectious only if others are exposed to it.

Many programs and ideas have been inaugurated in an attempt to stimulate chapter officers to do that which will make and keep their chapters strong. Almost without exception, the chapters implementing these programs have shown marked progress in every phase of their operations. The "PAY-AS-YOU-GO", "HDMPS", "50 OR MORE", and the latest one, "GOYESBABAM" programs are not wild ideas dreamed up by someone needing something to do. They are designed to help your chapter increase and retain its members. However, the greatest plans or ideas in the world are absolutely worthless unless they are tried. It's disheartening to set up these programs, then attend district meetings and find that few, if any, of those present are aware that these programs exist.

Gentlemen, we could and should have a membership of 100,000. We could and should have from 1,500 to 2,000 chapters. Ambitious you say—not at all. As a matter of fact, if we had just retained those members and chapters which were once part of the Society, these figures would be a reality today.

Someone has aptly said there are only two kinds of people: those who are part of the problem, and those who are part of the solution. The people who treat our hobby like a slot machine, trying to put in as little as possible, always hoping to hit the jackpot, are part of the problem. Those who think of it as a solid, intelligent investment, from which they receive returns commensurate to their investment, are part of the solution. Tell me, friend, are you part of the problem or part of the solution?

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Meets E.T.V.

By Ray J. Schulte, Past President
Richmond, Virginia Chapter

Educational Television is an expanding and dynamic broadcast medium. It began in the early 50's, hasn't stopped growing and will continue to expand as long as there are people interested in something different and unique in their TV viewing diet. If you are interested in promoting your chapter and Society to your citizenry, then read on.

WHAT IS ETV?

ETV was created primarily to provide classroom teachers in public, private and parochial schools with supplemental in-school classroom material. Professional teachers are employed and provide instructional-type programs covering all subjects normally taught in the schools. They also provide teaching techniques via the TV studio which are not possible in the classroom. Since ETV is noncommercial and nonprofit it depends heavily on outside support. This comes largely from the Ford Foundation, local businesses, civic and educational groups as well as individual viewer donations.

Here in central Virginia, WCVE-TV, Channel 23 reaches approximately a quarter of a million children in a radius of Richmond of about 70 miles, reaching out in places as far as 150. ETV is broadcast on both VHF channels 2 through 13, and UHF channels 14 through 83.* Most all ETV stations are National Educational Television affiliates. N.E.T. is the parent organization of ETV and is headquartered in New York City. N.E.T. derives its major support from the Ford Foundation with an \$8.5 million a year grant plus supplementary support from other foundations.

There are 105 N.E.T. affiliate stations broadcasting in 40 states, Puerto Rico and Pago Pago. Their broadcast day includes in-school programming and, in most instances, evening and possibly weekend programming which generally appeals more to the adult viewer. These cover the gamut of cultural and informational programs on the arts, drama, public affairs, science and music to name a few. The programming is generally more sophisticated than commercial TV.

Much of this evening and weekend programming is provided by N.E.T. through a constantly expanding library of videotaped material which is produced, catalogued and distributed by N.E.T. on a loan basis to its affiliates throughout the country. These are professionally produced programs and documentaries

*If your television set was manufactured after May, 1964, it is equipped to receive UHF programs. For older sets, all that is required is the purchase of a UHF Converter which is small and can be placed on top of your set. A screwdriver is the only tool required to connect it. A good converter costs no more than \$15 to \$20.



The facilities of station WCVE-TV, shown above, were used by the Richmond, Va. Chapter when they produced their educational television show.

on the arts, science, government, international affairs, etc. It may be possible that we could reach audiences via N.E.T. programming. This holds a great potential. From 1962 through 1965 it was estimated that the actual number of ETV viewers had more than tripled. By 1970 ETV is expected to reach 95 to 98% of the American people. Presently the total population covered by ETV stations is approximately 127,425,000. That represents the number of people who can look at ETV programs if they so choose. Coverage includes nearly all metropolitan areas of the U.S. Surveys have indicated that most ETV viewers have at least a high school education and more than likely have attended college. With more and more cities considering the establishment of ETV stations, and presently operating stations expanding their coverage through increased power output and the building of relay facilities, you can appreciate the potential market it offers. Many people are presently finding ETV a refreshing oasis of commercial-free viewing enjoyment. A recent "Newsweek" article stated in part: "To most observers, the current television season is well on its way to being the most insipid of the decade. But for all the calamity howling, one organization is offering weary viewers a video choice not an echo. After more than ten years establishing itself as a major broadcasting entity, National Educational TV is fast becoming the Fourth Network."

IT'S EASIER THAN YOU THINK

ETV is by definition noncommercial, nonprofit and educational. The Society is in exactly the same category. What better opportunity exists for us to spread the gospel of, and educate the public in, the work of our chapters and the meaning and purposes of our Society? The opportunity which awaits us immediately is by way of the increasing number of programs being produced and broadcast by your own local ETV station.

What appealed to me when I first started viewing our locally produced adult programs was the high caliber of their productions. I wondered if they would ever do a show about us. I discussed this one day with the Director of Public Service programming at one of our better commercial TV stations and on his recommendation I contacted Walter L. McGhee in charge of programming at WCVE-TV, Channel 23, our local TV station. I found to my surprise that they were quite eager to discuss doing not one but several shows. Already we have "in the can" an interview show entitled "A CONVERSATION WITH WILBUR D. SPARKS". (Wilbur is our Mid-Atlantic District President). I was very happy that he could arrange his schedule to come down from Washington, D.C. to talk

(Continued on next page)

S.P.E.B.S.Q.S.A. MEETS E.T.V.—(Continued from page 3)

barbershopping in a tasteful and interesting manner. Will Keys, the show's moderator, asks questions of a general nature. This gives the interviewee a chance to expand and expound on the question. He comes out of himself. He relaxes, becomes conversational and natural. The viewer not only learns something about the subject under discussion, but gains an appreciation of the subject, especially if the interviewee is interesting, sincere and informed. This first venture of ours was telecast at 7:30 PM, June 12, 1966 and repeated at 9:30 PM, July 6th. The station is anxious to do another "Conversation" very soon. We are also working on ideas for one or two shows using our own Tobaccoland Chorus. These will be done in a documentary style. We plan on using historical material on pre- and post-Society barbershopping with a sprinkling of music by our chorus. Kenosha has been very helpful with historical material. The music department of our public library has been invaluable as is the recently published "Melodies for Millions" (the 25-year history of the Society, available from Kenosha for only one dollar).



"A Conversation with Wilbur D. Sparks"—Wilbur (left), Mid-Atlantic District President, is interviewed by Will Keys of WCVE-TV. The program was one in the series entitled "Accent on the Arts in Virginia".

I hope that by now your interest and curiosity have been whetted. After all, it's our job to educate the public and infuse them with an appreciation and understanding of our unique music. I've heard more PR men say that they've given up trying to break down the resistance of their local (commercial) TV stations to try and get a barbershop show put together and aired. Commercial TV offers a great opportunity to reach a large audience and many chapters have been successful at this. But it isn't easy to find a sponsor willing to foot the bill nor is it easy for the station to schedule 30 minutes of public service time during desirable viewing periods. The time period after the "late, late show" or 7:00 A.M. Sunday are not the best times to sell barbershopping. If you are successful with commercial TV you must consider ASCAP clearances, and it must be sponsored properly or on public service time. Your TV, Radio and Recording performance rules will fill you in on those details. The beauty of ETV is that it is *noncommercial*, *nonprofit* and *is* educational, informational and entertaining.

WHERE TO START AND WHAT TO DO

Contact your ETV station Program Director. (He'll be a nice guy, incidentally.) Tell him about your chapter, the Society and what we stand for. Never assume that he already knows. Ask him about the possibility of doing some kind of a show. Let him do the thinking and suggesting. . . . Tell him what you have to work with—chorus, quartet(s), interesting members, etc. Give him some of your ideas. Together you should be able to come up with something workable. Try to keep the program content "general". Don't restrict it to your locality.

Avoid using dates or bringing up your championship record. Avoid seasonal themes such as a Thanksgiving or Easter tie-in, or summer or winter, etc. You may ask why, and your question is quite valid. Because of the close co-operation of the ETV network stations, tapes are shared with other stations throughout the country. These stations will be more anxious to use these tapes for their broadcast schedule if they are not localized or stereotyped. I'll touch on this shortly.

There are many approaches to a show format. You could do an interview show using a division, district or International officer, depending on his proximity to your station. Contest judges, discussing the whole contest system and the mechanics of the barbershop sound, make interesting subjects. A championship quartet would make a dandy round-robin discussion, and if there is a prominent city official or other celebrity in your chapter, put him on and just talk barbershopping. The Institute of Logopedics and the numerous schools (HEP, COTS, etc.) held during the year also make interesting conversation. It is important to have important people. This is what will attract and hold your viewer.

How about a singing show? This will require a little more work, planning and imagination. Your station will probably abide by the codes governing ETV programming in relation to program content and intent. This means that since it's Educational TV it must be educational and informational first, and entertaining second. You probably won't do just a singing show, or what is commercially called a "block" show. You'll have to make it informational. Exactly what this will be will be up to your ETV Director of Programming. We in the Richmond chapter are now working on a documentary-type show using our Tobaccoland Chorus. Later we may be able to do a demonstration/analysis type of program on the barbershop style of singing and how it differs from others. The Dundalk, Maryland chapter did a terrific job on a show in 1959 on commercial TV. Bob Johnson, then director at Dundalk, and Jim Ewin, one of our M. A. District judges, were prominent in this production.

There are other approaches to a good singing show. If you have any ideas or gimmicks discuss them with your ETV station. If it's workable you'll be surprised how co-operative they will be. Getting back to program content for a moment, there are two reasons why I've indicated that your program should be kept general and not localized. By using seasonal themes, dates, etc., your own station will be able to broadcast it but once. The advantage of ETV is that they schedule repeats of their tapes throughout the year. They can do this because they own the tape and don't have to find a sponsor to pay the bill. Frankly, commercial TV would be more inclined to do a dated or localized show. This is fine for their purposes because one play is about all that the program would get. I'm not being critical of commercial TV. It's just that ETV offers you maximum mileage out of your efforts.

The second reason is that other ETV stations will be more inclined to air your program tape if it's general and particularly if it's a good quality show. I don't want to say that there's anything wrong with making a local or dated show. There may be circumstances where it might be appropriate; this depends on what you want to do, and how you do it. You might be able to put together an excellent Christmas show but you must remember that it's only playable once a year. Just keep in mind when constructing your program, "will other chapters want to see it?" Use good judgement and go for maximum effect. Your station program director will be your guiding light.

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Now you have a nice show on video tape and want other chapters to get a chance to see it. To do this, the chapter desiring to see the tape requests its ETV station to contact your station and ask for a loan of the tape. This exchange will be transacted by the stations. The reverse works in the same way. If



Bryan Whitehead, Director of the Tobaccoland Chorus (left), and the author (right), discuss a documentary-type barbershop show with Walter L. McGhee (center), Program Director of WCVE-TV, Richmond, Va.

you want your community to see a tape which we here in Richmond have done it's up to you to have your ETV station request the tape from our station. Now let's say that you have

no ETV station and want tapes to be shown in your locality. By all means contact your commercial TV station(s). Often they will air ETV tapes. Here again check your Broadcast and Recording rules because now you're on commercial TV. These stations will often use ETV tapes as "fills" or public service programs, especially since they don't have any production expenses to pay. These are the ways in which you can not only contribute to the production of good, tasteful programs, but view shows in your locality which have been made by other chapters.

There's one more possibility and this would involve action on the part of the Society's ruling body. It is quite possible that the Society could create and under-write certain shows of its choice. They could be done at the chapter level by a chapter or groups, or on a larger scale at the District or International level. The tapes would be transferred to motion picture film and become the Society's property. The films could be made available on a loan basis for a variety of promotional uses. A rental fee would help pay for them. A final step in this program would be a cataloging of video tapes in Kenosha. Each program would be briefly described, chapter identified, subjects participating identified, length in minutes and the ETV station having the tape and possibly their catalogue reference. A listing of these tapes could be provided to each chapter PR man and could be regularly published in the HARMONIZER. This thing gives me G-7th. goose bumps just thinking of the potential it offers us. What a great boost it would offer many small struggling chapters now having trouble reaching their public. This will be no panacea if you're having promotional aches and pains, but it could sure help. It's certainly worth a try. I don't know how far we can go with ETV, but the opportunities are there waiting for us . . . just for the asking.

Matthew Warpick Wins Highest Membership Award

Dr. Matthew Warpick is the first man to be the proud owner of the Society's highest individual membership award—a diamond-studded note and a handsome display case for the numbered golden notes he has accumulated as a result of his continuing one-man membership campaign which added twenty new members to the Manhattan, N.Y. Chapter during the past eighteen months.

A man who believes strongly in the philosophy of repetition and continuity as a means of selling, Dr. Warpick has used the chapter bulletin, which he edits, and every public relations tool available to properly tell the story of our Society and the advantages of becoming a member.

Though a member for only nine years, Dr. Warpick recalls barbershopping as a youth, and hearing quartets blast the lusty chords of "Coney Island Baby" right on the beach at Coney Island. Barbershop quartets, even in those early days, held a peculiar fascination for him. He recalls vividly the barbershop ballad contests at Central Park when the Society was still in the embryo stage. Those many years of silent admiration for quartetting and the Society finally reached a boiling point in 1957, when he joined the Manhattan Chapter. Since then he has served on the Board of Directors for several years and



became chapter president in 1961—a post he has held every other year since then. In addition, he has been editor of Manhattan's bulletin for the past two years. The "Manhattan Skyline" has been distributed regularly to many key Barbershoppers in this country and Canada and to about forty fellow-bulletin editors throughout the Society.

He has made frequent appearances on behalf of the Society on radio and television—either with his quartet ("The Skyliners") or by himself. He has had interviews published in newspapers, and one interview for a syndicate of Scandinavian papers resulted in inquiries from people interested in forming chapters in Europe. His article, "Keep America Singing", appeared in the *Music Journal*, one of the country's finest music publications. (*Music Journal* editor Robert Cumming was one of Dr. Warpick's new singing recruits.)

Lest you get the idea that this song-loving doctor devotes all his time to barbershopping, please be advised to the contrary. A General Practitioner with an active practice, his medical day runs from 6 AM to 6 PM weekdays and a half-day on Saturday. Dr. Warpick employs a large office staff, one of whom devotes almost all her time to typing, setting up, collating, addressing, and mailing his monthly bulletin, doing Society and chapter correspondence and issuing publicity releases.

When asked if reaching the 20-man goal would mean the end of his recruiting efforts, Dr. Warpick was quick to reply, "Barbershopping has become a way of life for me. I feel sure this is only the beginning".

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See page 14, May-June, 1966 HARMONIZER for table showing some of the reduced rates available; then order a Los Angeles Convention Club brochure (send in the coupon shown below) which includes the complete details.

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International Service Program (Institute of Logopedics)

District	April & May Contributions	Total 1966 Contributions	Grand Total Since July 1, 1964
CARDINAL	\$ 87.42	\$ 963.00	\$ 4,708.35
CENTRAL STATES	436.00	1,836.00	7,455.75
DIXIE	832.70	857.43	1,937.43
EVERGREEN	430.00	1,307.55	2,994.62
FAR WESTERN	1,423.79	1,797.59	8,245.44
ILLINOIS	1,133.76	2,914.07	11,697.14
JOHNNY APPLESEED	261.00	1,307.80	4,891.48
LAND O'LAKES	1,071.00	1,717.35	7,321.72
MICHIGAN	545.87	705.87	4,392.70
MID-ATLANTIC	1,699.14	8,460.42	16,362.15
NORTHEASTERN	326.84	897.90	5,180.54
ONTARIO	885.10	1,745.10	5,355.06
SENECA LAND	907.43	1,467.53	4,985.35
SOUTHWESTERN	—	350.00	2,175.00
SUNSHINE	36.00	731.97	3,673.18
HARMONY FOUNDATION	330.60	826.60	8,718.52
OTHER RECEIPTS	266.35	783.48	4,396.52
O. C. CASH MEMORIAL	3,274.72	3,274.72	3,274.72
TOTALS	\$14,772.76	\$31,944.38	\$107,765.67



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Members: _____



From l to r, International President Reedie Wright, niece Debbie Haep and wife Dede are greeted on their arrival at the Palmer House by Executive Director Barrie Best, wife Mary Anne, Immediate International Past President Al Smith and Convention officials Carl Mayer, Bill Evaritt and Harry Kennard.



A representative from the Chicago Convention Bureau was on hand to help President Wright (center) change famous State Street to Harmony Lane as Convention Chairman Carl Mayer (right) looked on.



Among the early woodshredders we caught, from l to r, Arthur LeMolne, Manchester, N.H.; Roger Fitch, Wichita, Kansas; Ed Fleenan, Kansas City, Mo. and Bill DeNucci, Boston, Mass.

MONDAY



Showboat Sari-S entertainment included our 1965 Champs, the "Four Renegades", who posed for this one.

CHICAGO SPIRIT OF 66



The "Sundowners" enjoyed corned beef and cabbage before entertaining on the Showboat Sari-S.



Many celebrated the July 4th holiday by having dinner on the Showboat Sari-S, a riverboat nightclub.

Administrative Assistant Bill Fitzgerald struggles with the biggest check of the Convention.



While they waited to dine, the Sari-S crowd found the camera.

The Convention office (Little Kenosha) was a beehive of activity, even on Monday.



The "Midnight Offers" waited to sing for the Showboat Sari-S crowd.



Attending his first convention as a former employee, Bill Otto (left) helped new Office Manager Fred Jordehl with a cash register problem.



A hard-working crew of Illinois women started on Tuesday to register a crowd which reached over 5,000.



Los Angeles reservations went on sale at 12 noon and Ken Williams (Livingston, N.J.) and Dr. Robert Sommer (Grove City, Ohio) were at the head of the long waiting line.



From l to r, Mrs. Norman Rathert, Special Events Manager Chuck Snyder, Past International President Dr. Norman Rathert and daughter Patricia were caught by the camera in the registration area.



The Ladies Hospitality room was pressed into service early on Tuesday.



The Executive Committee spent most of Tuesday preparing for Wednesday's Board Meeting.



Administrative Field Representative Lloyd Steinkamp "danced all day and danced all night" with Administrative Field Representative Chet Fox's wife.



We caught those great 1965 Champs, the "Four Renegades", in a very gay mood as they entertained at the President's Ball.



The President's Ball, a convention innovation, was a huge success.



Two boats were needed to accommodate Barbershoppers on the scenic moonlight cruise.



International Treasurer Hugh Palmer (standing, right) addressed the Board during their meeting on Wednesday.



A check for the Institute of Logopedics was presented by International President Reedie Wright (left) to Immediate Past International President Al Smith, who accepted in behalf of the Society's SERVICE PROJECT Committee.



The photo display and bulletin board were popular spots in the registration area.



Publicity for the Chicago Convention was excellent. In this example Society PR Director Hugh Ingraham (right, in background) watched as a camera crew prepared to film a quartet in rehearsal.



Through the tireless efforts of our retiring Champion "Four Renegades", who posed for polaroid pictures with their numerous barbershop friends, the Institute of Logopedics received two hundred dollars.



Golly, are they going to sing all the time!



Chicago's fine police facilities were inspected by touring Barbershoppers.



A final session of the Chicago Steering Committee was attended by (from l to r, standing) Frank Hultgren, Jud Harris, Bill Everitt, Tom Watts and Dick Robbins; seated, Burt Moyer, Secretary; Carl Mayer, Chairman, Harry Kennard, Co-Chairman and Frank Vechiola, Treasurer.



All-Champions Show MC Bob Lindley and the "Confederates", 1956 Champs.



The Schmitt family waited to go on.



The "Mid-States Four", popular 1949 Champions, backed into camera view during the All-Champions Show.

A surprise hit of the All-Champion Show, the "Schmitt Brothers", 1951 Champions, appeared with 36 members of their families.



"Mid-States" tenor Bob Mack—just a bundle of nerves before their performance.



Claimed by many as the finest show to date, the All-Champions Show finale brought all the performers on stage.



Forry Haynes and Marty Mendro clowned in typical "Mid-States" fashion during their last official quartet appearance.



Among the eight star attractions on the All-Champions Show were the "Gaynotes", 1958 Champs,



Special recognition on behalf of the Society was paid the "Mid-States Four" by International President Reedle Wright on the occasion of their retirement.

... and the 1960 Champion "Evans Quartet".



1966 International



FOUR CLOSURES (Onondaga, N.Y.—Seneca Land District)
Bill Billingham, baritone; Lee McKusick, lead; Tim Taggart, bass; Phil Lambrinos, tenor
Contact: Dr. W. A. Billingham, 1827 James Street, Syracuse, N.Y. 13206



CITATIONS (Louisville, Ky.—Cardinal District)
Bob Netherton, tenor; Jim Miller, lead; Bob Burnett, bass; Ken Buckner, baritone
Contact: Jim Miller, 1103 Broad Fields Dr., Louisville, Ky. 40207



WESTERN CONTINENTALS (Phoenix, Arizona—Far Western District)
Ted Bradshaw, lead; Al Mau, tenor; Terry Diedrich, bass; Paul Graham (kneeling), baritone
Contact: Terry Diedrich, 1322 E. Georgia, Phoenix, Arizona 85014



EVERGREEN MOONLIGHTERS (Lake Washington, Wash.—Evergreen District)
Jack Rider, tenor; Jim Almond, lead; Larry Adolfson, bass; Dan Woolsey, baritone
Contact: Jack D. Rider, 7047 122nd Ave. S.E., Renton, Wash. 98055



FANFARES (Waukesha, Wis.—Land O'Lakes District)
John Gibson, tenor; Dr. R. N. Burch, lead; Joe Masotti, baritone; Tom Offerdahl, bass
Contact: Joseph A. Masotti, 901 Lynne Dr., Waukesha, Wis. 53186

Picture position does not designate contest rank.

Quarter Finalists



ROGUES FOUR (Poughkeepsie, N.Y.—Northeastern District)
Aubrey Light, tenor; Fritz Jones, bass; Art Burns, baritone; Bill James, lead
Contact: Arthur Burns, 56 Robert Lane, Wappingers Falls, N.Y. 12590



ROCKET TONES (Livingston, N.J.—Mid-Atlantic District)
Don Woods, bass; Don Intveld, baritone; Frank Szente, lead; Burt Lumley, tenor
Contact: Frank Szente, 346 Florence Ave., Hillside, N.J. 07205

See scoring summary, next issue.



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VARIETIES ("Q" Suburban & Kishwaukee Valley, Ill.—Illinois District)
Dick Johnson, baritone; Bob Menter, lead; Otto Karbuslicky, bass; Clair DeFrew, tenor
Contact: Clair J. DeFrew, 14556 S. Keating Ave., Midlothian, Ill. 60445



PAR 4 (Etobicoke, Ont.—Ontario District)
Ronald Dorney, tenor; Ross Colquhoun, lead; Peter Hay, bass; Howard Wallace, baritone
Contact: Ronald Dorney, 345 Prince Edward Dr., Toronto 18, Ont.



GLADESMEN (Miami, Fla.—Sunshine District)
Rik Ogden, tenor; Lee Plaskoff, lead; Bob Boemler, bass; Steve Keiss, baritone
Contact: Bob Boemler, 1385 W. 5th Court, Hialeah, Fla. 33010

(Continued on next page)



ADVENTURERS (Nashua, N.H.—Northeastern District)
Edward J. Chacos, tenor; James Ringland, bass; Ronald H. Menard, lead;
Joseph J. Kopka, Jr., baritone
Contact: Edward J. Chacos, 58 Lock St., Nashua, N.H. 03060



ROADRUNNERS (Gary & Michigan City, Ind.—Cardinal District)
Don Willis, tenor; Mike Draves, lead; Jerry Kissinger, baritone; Slat
Ramer, bass
Contact: Jerry Kissinger, R.R. 1, Box 38, Mill Creek, Ind. 46365



4-FITS (Grosse Pointe, Mich.—Michigan District)
John Wearing, tenor; Russ Seely, lead; Ray McCalpin, baritone; Marv
Burke, bass
Contact: Russ Seely, 15563 Chestnut, East Detroit, Michigan 48021

1966 Quarter Finalists

(Continued from page 13)



CONTINENTAL FOUR (Ablington & Philadelphia, Pa.—Mid-Atlantic District)
Roger Blackburn, baritone; Phil Steel, Jr., tenor; Kirk Roose, lead; Joe
Schmid, bass
Contact: Phil Steel, Jr., 7601 West Ave., Elkins Park, Pa. 19117



SUNSHINE 4 (Miami, Fla.—Sunshine District)
Jesse Dean, baritone; Don Davis, bass; Edward McAvoy, lead; Bob Robar,
tenor
Contact: Bob Robar, 8995 S.W. 52nd St., Miami, Fla. 33165



BAY SHORE FOUR (Coos Bay, Oregon—Evergreen District)
 Jerry Harrison, lead; Gary Larson, tenor; John Anderson, baritone; Ray Greaves, bass
 Contact: John Anderson, 625 S. 9th, Coos Bay, Oregon 97420



JUBILAIRES (Bloomington, Minn.—Land O'Lakes District)
 Stan Gilbertson, tenor; Harry Tichner, baritone; Bob Rainey, lead; John Charn, bass
 Contact: Stan Gilbertson, 10448 York Ave., Bloomington, Minn. 55431

Picture position does not designate contest rank.
 See scoring summary, next issue.

NOTICE

All pictures appearing in this issue can be obtained by contacting Marshall Studio, 6625 - 27th Ave., Kenosha, Wis. 53140.



ASTRO-NAUGHTS (River City, Iowa—Central States District)
 Gene Gallogly, lead; Phil Hunget, tenor; LeVern Robeoltman, baritone; Ron Phillips, bass
 Contact: Ron Phillips, 313 Danbury Dr., Charles City, Iowa 50616



FOUR ENCORES (Elyria, Ohio—Johnny Appleseed District)
 Glenn Gibson, tenor; Ray Nelkirk, lead; Ray Dever, baritone; Roger Blodgett, bass
 Contact: Ray Dever, R. D. #3, Box 96, Ashland, Ohio 44805



MIDTOWN-AIRES (Rochester #1, N.Y.—Seneca Land District)
 Keith Clark, tenor; Don Damaschke, lead; Ray Grape, baritone; Richard Whitehouse, bass
 Contact: Don Damaschke, 25 Armstrong Rd., Rochester, N.Y. 14616

(Continued on next page)



1966 Quarter Finalists

(Continued from page 15)

FOREMEN (Fort Dodge, Iowa—Central States District)
Garland Westernman, bass; Curtis B. Kerns, lead; John W. Nielsen, baritone; Perry W. Johnson, tenor
Contact: Perry W. Johnson, Box 263, Rolfe, Iowa 50581



BARBERSHARPS (Southwest Suburban & Southtown, Ill.—Illinois District)
Tony Fileccla, lead; Rudy Siklor, tenor; Jack Balrd, baritone; Jim Beck, bass
Contact: Jack Balrd, 10445 S. Kostner, Oak Lawn, Illinois 60453



CIRCLE W FOUR (Pittsburgh, Pa.—Johnny Appleseed District)
Walter Eibeck, lead; John Power, bass; William E. Sabina, baritone; In front, Alvin Headrick, tenor
Contact: Harry W. Smith, P.O. Box 2278, Pittsburgh, Pa. 15230



WOODSMEN (Racine, Wis.—Land O'Lakes District)
Jim Garrity, bass; Richard Warner, lead; Gary Jensen, tenor; Roger Thomas, baritone
Contact: Richard Warner, 216 Indiana St., Racine, Wis. 53404



VIGORTONES (Cedar Rapids, Iowa—Central States District)
Bob Nance, bass; Dick Leighton, tenor; Len Bjella, baritone; Ken Vogel, lead
Contact: Len Bjella, 1555 Park Ave., S.E., Cedar Rapids, Iowa 52403

Picture position does not designate contest rank.
See scoring summary, next issue.

A through-the-door shot of the DECREPITS' luncheon.



DECREPETS (Wives of Past IBM's) were entertained by the 1961 Champion "Sun Tones".



The terrace at McCormick Place was a popular gathering place between contest sessions as conventioners sought the refreshing Lake Michigan breezes during the week of record-breaking hot weather.



Impromptu chorus concerts provided occasional pleasant interruptions of Palmer House lobby traffic.



Headquarters staff-men Chet Fox, left, and Bill FitzGerald spent many hours behind the counter in the Barbershoppers' Shop.



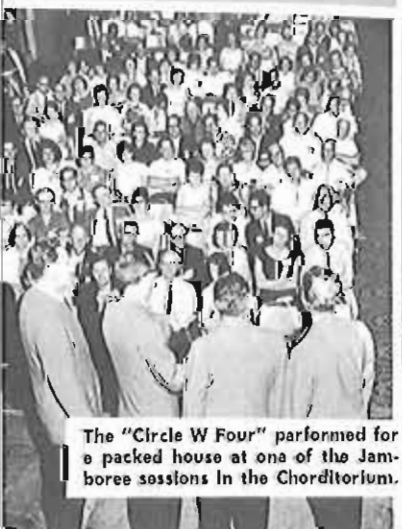
Speechmaking was held to a minimum at this year's DECREPITS' (Past Int'l. Bd. Members) meeting by gun-toting Puny Blevins, far right. Here he gives Past International President Wayne Four his turn.



Georgia McCaslin, 1939 Champion "Bartlesville Barflies" tenor (left), presented Old Songs Librarian Bob Brooks with a supply of "Flying 'L' Quartet" albums for the Society's archives as Society elder statesman Deac Martin (center) looked on.



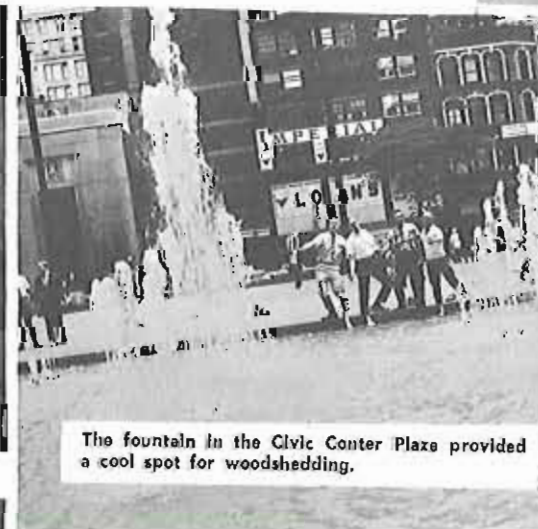
PR Director Hugh Ingraham presented Bill Terry, Cardinal District International Board Member, with one of the Society's Public Relation awards for his outstanding work on Cardinal's publication. PROBE President-elect Don Donahue is looking on.



The "Circle W Four" performed for a packed house at one of the Jamboree sessions in the Chorditorium.



Ferry Haynes had the floor at the Judges' Luncheon.



The fountain in the Civic Center Plaza provided a cool spot for woodshedding.

F R I D A Y



HALLMARKS (Teaneck, N.J.—Mid-Atlantic District)
 Frank Tortorelli, tenor; Roger Ruhren, lead; Bart Plescia, baritone; Art Dolt, Jr., bass
 Contact: Bart Plescia, 183 Forest Ave., Paramus, N.J. 07652



SOUTHERN ARISTOCRATS (Greensboro, N.C.—Dixie District)
 Al Connell, tenor; Baxter Westmoreland, lead; Gil Sechrest, baritone; Don Moore, bass
 Contact: Baxter Westmoreland, 1205 Westridge Rd., Greensboro, N.C. 27410



RHYTHM-COUNTS (Toronto & London, Ont.—Ontario District)
 Jim Turner, lead; Gareth Evans, baritone (standing); Ed Morgan, tenor; Jeff Pritchard, bass
 Contact: Gareth Evans, 33 Erskine Ave., Apt. 303, Toronto 12, Ont.

1966 International



MAIN STREET FOUR (Livingston, N.J.—Mid-Atlantic District)
 Mint Terhune, lead; Dick Floersheimer, bass; Bob Royce, baritone; Fred Klrberger, tenor
 Contact: Robert F. Royce, 15 Lakeview Ave., Florham Park, N.J. 07932



ROARING 20'S (Cincinnati "Western Hills", Ohio—Johnny Appleseed District)
 Don Gray, tenor; Ron Riegler, baritone; Mike Connelly, lead; Tom Schliskert, bass
 Contact: Mike Connelly, 2725 Hill Vista Lane, Apt. 2, Cincinnati, Ohio 45239



EASTERNAIRES (Jersey City & Union City, N.J.—Mid-Atlantic District)
Robert J. Bohn, baritone; William Annichiarico, bass; Daniel H. Heyburn, lead; Edward Ryan, tenor
Contact: Daniel H. Heyburn, Box 82, Crenford, N.J. 07016



WAYFARERS (Columbus "Buckeye" & Newark, Ohio—Johnny Appleseed District)
Frank Martln, tenor; Berry Porter, lead; Tom Ewald, bass; Paul Shannon, baritone
Contact: Frank L. Martln, 612 Morning St., Worthington, Ohio 43085.

HUT FOUR (Minneapolis, Minn.—Land O'Lakes District)
John Hansen, bass; Dan Howard, baritone; Bob Dykstra, lead; Bob Spong, tenor
Contact: Bob Spong, 1202 Pike Lake Dr., New Brighton, Minn. 55112



Semi-Finalists

DIGNITARIES (Knoxville, Tenn.—Dixie District)
John Ribble, lead; Gil Oxendine, tenor; Bill Templeton, bass; Dr. Tom Prince, Jr., baritone (seated)
Contact: Bill Templeton, 208 Scott Lane, Kingston, Tenn. 37763



PACESETTERS (Downey, Calif.—Far Western District)
Ed James, tenor; Jesse Rush, lead; Bill Wilson, baritone; Joe Palmquist, bass
Contact: Joe Palmquist, 6412 Dos Rios Rd., Downey, Calif. 90240





The Scarborough, Ont. "Chorus of the Bluffs" was caught during their contest performance by our zoom lens with available light.



We caught PROBE President Charlie Wilcox the way he often photographs everyone else, unaware.



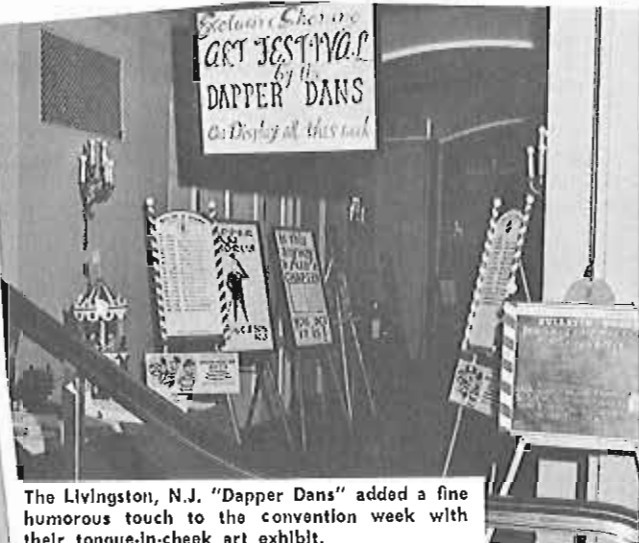
Southwestern District President Ralph Ribble holds one of the prizes auctioned off by International President Reedle Wright during the Men's Roundhouse Luncheon. The auction netted over \$1,200 for the Institute of Logopedics.



No, he's not one of the Society's official contest timers. Maybe you could call him the watchman for Livingston's "Dapper Dans".



Community singing, led by Society Director of Musical Activities Bob Johnson (left) obviously delighted ASCAP representatives James Rule and Sammy Fain, special convention guests. An appearance on Friday night by famed composer Fain was a convention highlight.



The Livingston, N.J. "Dapper Dans" added a fine humorous touch to the convention week with their tongue-in-cheek art exhibit.



Miami's presentation of a fake trophy, which smashed to bits when it was "accidentally" dropped, shocked everyone.



We took our camera into the "Sundowners" dressing room just before their Saturday appearance.

A special command performance of "Mardi Gras March" was presented by the Louisville "Thoroughbreds" for song writer Sammy Fain, who composed the song.



The casually attired Champion "Thoroughbreds" chorus waited to record for Decca. (Both 1966 Chorus and Quartet albums will be available early in September.)



Louisville, Ky. Chapter President Ned Melzner accepted the ASCAP (American Society of Composers, Authors and Publishers) trophy from ASCAP Coordinator of Public Affairs James Rule and famous songwriter Sammy Fain.



A backstage warmup by the "Fords" on Saturday night.



The "Auto Towners", new champs from Dearborn, Mich., sang their reprise and officially closed the contest activities.





SIXTH PLACE

DOO-DADS (Dallas, Texas—Southwestern District)

John Piercy, baritone; Dick Johnson, bass; Phil Winston, lead; John Wiggs, tenor

Contact: Dr. John Piercy, 4414 Lemmon Ave., Dallas, Texas 75219

SEVENTH PLACE

FOUR-DO-MATICS (Seattle, Wash.—Evergreen District)

Jim Iddings, lead; Clayton Lacey, tenor; Merv Clements, baritone; Del Green, bass

Contact: Merv Clements, 320 Naden Ave., Kent, Wash. 98031



EIGHTH PLACE

ORIOLE FOUR (Dundalk, Md.—Mid-Atlantic District)

Bob Welzenbach, tenor; Jim Grant, lead; Don Stratton, bass; Fred King, baritone

Contact: Jim Grant, 501 Luther Rd., Glen Burnie, Md. 21061



1966 Finalists

NINTH PLACE

CHECKMARKS (San Antonio & Austin, Texas—Southwestern District)

Ray Anthony, lead; Milton Zaiontz, tenor; Mike McCord, bass; Jimmy Gause, baritone

Contact: Milton Zaiontz, 214 Glentower, San Antonio, Texas 78213



TENTH PLACE

FAR WESTERNERS (Downey, Calif.—Far Western District)

Jim Asolas, tenor; Jim Meehan, lead; Earl Moon, baritone; Bill Merry, bass

Contact: Jim Meehan, 751 Chesham Ave., La Habra, Calif. 90631



SECOND PLACE

FOUR RASCALS (Marblehead, Mass.—Northeastern District)

Don Dobson, tenor; Tom Spirito, lead; Jim Vienneau, baritone; Dick Vienneau, bass

Contact: Don Dobson, One A Street, Saugus, Mass. 01906

THIRD PLACE

FOUR STATESMEN (Providence, R.I.; Nashua, N.H.; Meriden, Conn. and Worcester, Mass.—Northeastern District)

Richard Chacos, lead; Don Belnema, bass; Dr. Richard Sause, baritone; Frank Lanza, tenor

Contact: Frank Lanza, 549 Broad St., Providence, R.I. 02907



1966 International Medalists



FOURTH PLACE

GOLDEN STATERS (Arcadia, Calif.—Far Western District)

Gary Harding, tenor; Ken Ludwick, lead; Jack Harding, baritone; Mike Senter, bass

Contact: Jack Harding, 1234 Greenfield Ave., Arcadia, Calif. 91006

FIFTH PLACE

SUNDOWNERS (South Cook, Ill.—Illinois District)

Larry Wright, lead; Doug Miller, baritone; Dave Brady, bass; Greg Wright, tenor

Contact: Douglas A. Miller, 441 Indianwood, Park Forest, Ill. 60466



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

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35 to 39	9.15	10.00	12.07
40 to 44	13.00	16.00	17.19
45 to 49	19.50	23.00	25.66
50 to 54	30.00	37.00	38.98
55 to 60	47.00	58.00	59.95
*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

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

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

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

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

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

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

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

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

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

Date _____

Signature _____

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

THE GAME—



THE AIM And YOU, MR. BARBERSHOPPER

By Doug Archer, Area Counselor, Northeastern District

With the completion of their 1966 Chapter Parade, which was held in March, the Lakeshore (Quebec) Chapter completed a year of dedication to a project which is in keeping with the highest principles of Barbershop Community Service. At the expected cost of considerable self-sacrifice and hard work, the men of this chapter undertook to help support the General Hospital in their area and pledged themselves to raise the sum of \$2,500 for the hospital as a community service.

With careful planning and enthusiastic application to their project, the members of this chapter worked steadily toward their goal and at the end of their year were able to look back on a highly commendable community project successfully completed. Here is an excellent example of determination and dedication which many chapters could emulate and all men in the barbershop community raise their hats in salute to the members of the Lakeshore Chapter for a fine job well done.

Think this is the end of the story? Not on your life. The Lakeshore Chapter has just received an award for retaining over 90% of their membership over the past year. You can bet your bottom dollar that the chapter's devotion to projects in support of their community has helped to weld this energetic group into a happy, purposeful band who fully appreciate the value of barbershopping as a community service.

How does all this affect you and your chapter? Just think about it for a moment. People who set themselves realistic and worthwhile goals become filled with purpose. This is particularly so when the project selected has a selfless motif such as dedication to community or charitable works. If a project is worthwhile, and if the chapter executive is inventive in finding ways and means to further the project, even phlegmatic members become rabid supporters and any chapter will develop into a close-knit group, willing and eager to share in joyous work which brings fulfillment and the rewarding sense of accomplishment which all men need.

So where do we go from here? Well—why not begin by taking a look at what your chapter has set as goals and evaluate them against what you could be doing. If you find that

the objectives are worthwhile and everybody knows what they are, your chapter is probably making progress and it is ten to one you've got a vigorous, busy group who are happy and want to belong. If, however, your chapter is one of those which has no particular goals and is only drifting along, you will probably begin to lose members and everyone will wonder what happened to the good old days. If this sounds a bit like your chapter, you'd better take another quick look and get busy at something worthwhile because if you don't, your chapter has every chance of withering on the vine and blowing away.

Gentlemen—it takes planning and dedication to stay alive in this Society and every chapter needs men with intestinal fortitude to help the chapter drive toward worthwhile goals; but first—goals must be set and even more important, they *must* be worthwhile. Take the example set by the men of the Lakeshore Chapter. They have established themselves as being solidly behind their community and receive just public recognition for their efforts. Far more important, however, they have also established themselves as being supporters of their chapter and its membership, and their rewards come in the warmth of improved fellowship and the personal satisfaction of accomplishment.

Now what about you, Mr. Barbershopper? Are you content to sit and have your chapter let the world go by until you get so fed up with just going to an occasional practice that you finally disappear from the Society, or have you the intestinal fortitude to do something about helping set some worthwhile goals which will make every member of your chapter feel that he wants to belong to a good outfit? Someone else's problem? Not on your life, mister! This is your problem and you'd better make sure you're doing your part because if you are not, we stand a chance of losing your chapter, and we can't afford to lose anybody.

Don't just sit there—get out and push. You'll be amazed what a wonderful feeling it is to have everyone working toward a common goal, and look man, where else can you find so much fun while helping build a force of good in your community.



THIS FINE FILM OF THE 1966
QUARTET AND CHORUS FINALS WILL
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By G. Brandon (Don) Donahue
65 Mountain Avenue, Cedar Knolls, New Jersey
(Member, Livingston, N.J. Chapter)

You don't sing? You can't write? Yet you want to contribute to the Society.

Problem solved! At least here's what I did. I read a book.

Well, it's not quite as simple as that. Actually it had to do with a rummage sale, a lady who liked a piece of music, and the book.

Over the years I've been quietly amassing a collection of old music, and some of the pieces date back to 1850. I haunt rummage sales, old book shops, Good Will Missions, Salvation Army second-hand stores and other places where you can pick up old music. Guided by Al Gerichren, who has one of the finest collections of sheet music, old Edison records, gramophones, Edison cylinder records and the like, I also added records in an attempt to match song with record. Al, who is retired and a member of our Livingston Chapter, actually has an "old song" business which he runs from his home. He is recognized as one of the leading authorities here in the east.

On with the story: I have a display of music in a local book store which keeps a continual "barbershop ad" in the public eye. One of my clients admired a song called "Annie Lisle" because of its beautiful calligraphy (which really means "pretty handwriting"). I had the piece appropriately framed to match her Early American living room and she hung the music over the piano. On the spur of the moment I told her I'd check out the history of the song, write something about it, and she could paste this on the back of the piece.

This goes back about a year or so, and at that time I wrote the Library of Congress for books that would help me research the song (publication date, 1860). I got back a list of five or six authors and compilations among whom was the late Sigmund Spaeth (former Manhattan, N. Y. Chapter member; see March-April HARMONIZER). Well, sir—it was like the shades had been lifted and sunlight flooded the room!

On page 143 of Spaeth's "History of Popular Music in America" I found the magic words indicating I'd discovered a real piece of Americana. The year 1860 saw Stephen Foster write "Old Black Joe". Another composer named H. S. Thompson was making the hit parade with such songs as *Annie Lisle* and *Lilly Dale*. "Lisle" was so popular that someone took the tune and called it "Amici". The "Abridged Academy Song Book" of 1895 lists all the verses of "Amici", and the tune. And in a short paragraph above are new words for a college that had adopted it as its Alma Mater. Its new title was "Far Above Cayuga's Waters"; I tell you that I felt as though I'd discovered gold—and I had. *Annie Lisle* is now the focal point of this woman's living room and you can imagine that on numerous occasions the Society is a topic of conversation in her home.

The next logical step was to buy a few more books to add to the music. And now when our chorus and quartets step out to do a show, we have interesting parter about the composer, song, and the era instead of a few stale, well-worn jokes. We no longer have to compete with a professional master of ceremonies, and our audiences enjoy it.

Think of the hit you'd make if your quartet was doing a bit for an audience composed of members of the local symphony orchestra and you announced, "We'd like to do a barbershop tune based on a Chopin Nocturne". Then you hit them with

"Oh, How I Miss You Tonight". While they're still gasping at your erudition, you follow it up with new lyrics for Beethoven's "Minuet in G". And out comes "Rose of No Man's Land". Immediately you become knowledgeable musicians and all you did was check pages 122-23 of Sig Spaeth's "Facts of Life in Popular Song".

In a 30,000-member organization there must be song and book collectors from whom we haven't heard. At the moment some of the most prominent are Bob Brooks, our volunteer librarian; Lloyd Tucker, PROBEMOTER Editor and HARMONIZER "Down Memory Lane" contributor; Deac Martin, who has a fantastic reference library; and Al Gerichren. If there are others we'd like to have your names so that we can develop this facet of our hobby.

Now, what can you do to help us collect music, help your chapter, and develop your own potential as a music researcher?

1. Start *actively* looking for old music. Look for the pieces that are illustrated instead of the black and whites. However, the black and whites dated before 1920 could be originals. Check for the pieces that might be signed by composer, publisher, lyricist, or a prominent personality. Look for publisher's copyright songs. This fact will be noted on the front cover. Enlist the aid of your friends and you might even publicize your search in a local paper. You'll find local organizations that run book sales willing to solicit music also. The pieces that you're willing to donate to the Society should have your name on them. Don't mar the music if possible, but put your name on the back. Without being morbid we might suggest that you make some provisions in your will to leave any music or music book collections to the Society.

2. For the man who wants to become a chapter music researcher you'll need a few books. Start with Sig Spaeth's "History of Popular Music in America" from Random House. (It's in its ninth printing.) If you're lucky enough to have "Early American Sheet Music, Its Lure and Its Lore", by Shapiro and Dichter, it will help in determining the authenticity of your sheet music. Bob Haring, Editor in Chief of Shapiro and Bernstein Music Publishers, recommends James J. Fuld's "Book of World Famous Music," a 1966 publication by Crown and Co. of New York. With these background books you can then add to your collection by picking up old song books at book sales.

3. Strangely enough our library of books on old songs at Kenosha is not as extensive as we would wish. We have 23 books including "Occupational Shaving Mugs" and "Practical and Scientific Barbering" (probably slipped into the bookcase by someone with a "Mo" Rector sense of humor). If you want to donate song and reference books over and above what you need for your research, inscribe your name in the flyleaf and send them out.

Incidentally, if you see anything published by Oliver Ditson, grab it. It's the oldest publishing house in the country and currently operates under the name of Theodore Presser. As you read through your books you'll be better able to spot what's worthwhile. Someday when your son or daughter is using the Old Songs Library for their thesis on American music you will remember back when you helped start it. The history of America has been measured by its music. Why don't you become part of it?

WHAT IS SO RARE?

(A glance into the life of a housemother at the Institute of Logopedics)

"I don't know how I went so far above my food budget this month", a grandmotherly-appearing woman explained to the Residential Program Director at our SERVICE PROJECT, "I only baked eleven pies and fourteen cakes for the children's Fun Night!"

This epitomizes the service "above and beyond" performed by the housemothers at the Institute of Logopedics. These unusual women have an almost unbelievable combination of abilities: a heart big enough to encompass many children; an emotional maturity to love them, do for them, fight for them, then let them go; understanding and intelligence to act as a vital part of the clinical team to provide carryover training from clinic to home; and then, of course, a fine mixture of kindness, permissiveness, basted with discipline, and the usual homemaking abilities.

Almost all of the 95 housemothers are women who have successfully reared their own families, have lost their companions and still feel they have a contribution to make to man-



Housemothers hear their children's nightly prayers of thankfulness.

kind. For a normal child, entrance into kindergarten, just a few blocks from home, many times can be a traumatic experience. For a silent child, who cannot even ask for a drink of water, who has traveled many hundreds of miles from home, this experience can be devastating—but seldom is, for such is the nature of the housemothers that even the first meeting takes on the air of "going to visit grandmother".

This happy meeting of personalities and hearts is not just happenstance. In some cases it has taken the staff of the Institute some time to carefully select just the right housemother and housemate for a new child. Each housemother has her own set of special abilities most suited to caring for boys, or for girls, as the case may be; she may have an unusual empathy and ability to work with the hard of hearing, or to cope with the behavioral patterns of an aphasic child; or she may be most successful with a certain age group of children. All of these abilities are carefully considered by the clinical team when choosing just the right housemother for a new child. After this choice is made, it may necessitate moving a child to another housemother, but this process is never hurried as no child's training and progress is disrupted even to make room for that next "special" new child.

A majority of children make the adjustment to their new

homes within a short period of time. The housemother has been carefully briefed by the Residential Director as to the child's likes and dislikes, what food the child likes and may have, and any small idiosyncrasies which the mother has passed on to help the housemother give the child a feeling of security and continuity. She has conferred with the clinical team and has been told of the child's problem and advised how best to cope with the technical aspects. She has been told what behavioral patterns to expect. She does not need to be told to give the child love, tender and concerned care, for this is a job she does well, by natural instinct.

From the time her new child arrives she sees that she has the proper diet (these remarkable women served 194,910 carefully planned meals to the children last year, which included 14,000 gallons of milk); sees that clothes are clean and mended; lets down hems when a little girl shoots up inches in a few months; takes her to her own personal physician for regular check-ups; gets her haircut; takes her to dental appointments, shopping on weekends, and all the other homey tasks performed for any child by her mother. Beyond this, you may see her standing outside the speech training room, the special education classroom, the physical therapy, occupational therapy, and creative art departments, watching through the mirror windows to keep informed as to what is being done for her child in the 24-hour total habilitative program and how she is progressing. Infrequently she can be heard "talking in earnest" to a member of the staff—just as any mother does when she feels a situation may be improved. Quite often she can be heard bragging to another housemother, "Beth can dress herself now! How is your Suzy doing?"

Housemothers keep in touch with their large family of children as evidenced by the picture of a young man taken almost 20 years ago who recently wrote: "Without the training received from the Institute of Logopedics I would never have been able to obtain the position I now have as a teacher and coach."

Hard work, long hours, discouraging moments? Yes, housemothers have them all, but they also have the greatest of all rewards and it is all worth the effort when a successful man or woman says to her, "You helped me do it, Mother."

When a Housemother gives a backyard barbecue, neighboring children gather to share the treat.





SHARE

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



the Wealth

THE ANCIENT AND VENERABLE CHINESE, it has often been reported, said that one picture is worth ten thousand words. You will note that this is the second issue in a row in which we have had to use a lot of words to try to make up for the lack of pictures. Whazzamadder? Don't take pictures any more? Oh, you do? Then how about sending some of them to us so that we can share them with other Barbershoppers? We can't promise to use any and every pic, but YOUR CHAPTER cannot be so honored unless you try—with a story AND picture to tell something that could inspire other chapters to do as you have done.

EAT YOUR WAY TO EXCELLENT PUBLIC RELATIONS is the by-line of the Berkeley, California Chapter these days. There is one elementary school near them which is attended by all the blind children in their district. These unfortunate children attend along with those having normal vision; the only difference is that the text books for the blind are either taped by volunteer workers or transcribed into braille. When the Berkeley Chapter learned they could get a transcribing machine by saving coupons from General Mills products, they were quick to come to the assistance of the afflicted children. What about such a project for your chapter?

REQUIRED READING normally is not a part of our Society, but we certainly feel that every Barbershopper would benefit from a close study of the "Breathe Right—and Stay Well" article which appeared in the February, 1966 *Reader's Digest*. It contains information that could help YOU polish your almost-perfect singing voice as well as those in your chorus or quartet. And, we DO want you to stay well and keep on singing with us for many years to come.

HISTORY IS THE FOUNDATION UPON WHICH THE FUTURE BUILDS, and the San Gabriel, California Chapter believes that both their current and prospective members will be better Barbershoppers if they know the history of our Society and their chapter. They are presenting the history as an interesting continued story during their meetings. Are you telling your members how proud they have a right to be as a part of OUR Society and of YOUR chapter? You should!

HOW OUR LADIES FEEL ABOUT BARBERSHOPPING is just about as important as how our members feel about our chapters. Elmer Burke's "Sea Chords" (Seattle, Wash.) gets right to the heart of the matter with solicited columns from the wives of members, and the word we get is that in addition to the feeling of being a part of things, their ladies have also suggested some mighty good points for improving the chapter. Sometimes we live so close to the forest that we can't see the trees—and another viewpoint, even though it's a feminine one, can be valuable.

WE'LL BET EVERY MEMBER WITH A FEW YEARS of harmony with our Society is proud of his continuous membership. Green Bay, Wisconsin found a new, to us, and excellent way to recognize these men. At their annual chapter banquet, carnations with streamers showing the number of years each had been a member were provided for each man. Larry Jolicoeur and Basil Milhiser tied for the longevity award at 22 years

each. They also have formed a club within their chapter—a Master of Ceremonies Club, with ten charter members. This tops any talking talent we've ever had of in one chapter. **DON'T LET YOUR HOME BE A FIRE TRAP** might have been the theme of the East York (Ont.) Chapter as they got each and every member working to clean out attics, closets and garages to find items for a huge rummage sale. When possibilities at their own homes were exhausted, they started asking the support of their friends and neighbors. As a result they gathered so many fine items they held a "Pre-Sale" (by invitation, with a 25¢ admittance fee) on the night before the advertised sale. Events like this can provide just what the doctor ordered for an anemic treasury.

THE ALEXANDRIA, VIRGINIA CHAPTER IS ON A SAFARI, or at least they're searching for men who qualify for the "Tiger-of-the-Quarter" award (striped socks). This man must be a shining example of what a Barbershopper should be. Then, though he cannot succeed himself, he has to keep producing to have a chance to win the "Tiger-of-the-Half" title . . . and so on through the year. This is not a popularity contest but is set up on a definite point basis. M-AD President Wilbur Sparks, a member of the Alexandria Chapter, set a fine example by claiming the title during the first quarter.

WE CAN ALL FOLLOW THE ADVICE of Tim Tyler in the Stockton, California "Chapter Chatter": "If you tell just one person each day how glad you are to be a Barbershopper, and how nice it is to know your singing hobby is helping build a new world for speechless youngsters, your chapter will be proud of you . . . and you'll feel pretty good, too!"

DID YOU KNOW that bringing a guest to a meeting exposes him to our hobby once, but bringing him to three consecutive meetings will help to establish a habit pattern of singing with you. . . . Many chapters find that an "after-glimmer" following each meeting promotes good fellowship and harmony, and that an excellent place to hold this informal get-together may be the dining room of a local restaurant (they're usually vacant that late at night). . . . The Binghamton-Johnson City (N. Y.) Chapter has formed a Logopedics Club among their members—men join by contributing to this most worthy cause. They also have a member, Bill Rightmire, who told the Logopedics story to his YMCA Church Bowling League who promptly came up with a contribution of \$100.00! Don't YOU belong to some organization with a heart almost as big as the Society's? . . . Palomar-Pacific member Ken Sexey, Vista, California, believes in encouraging quartets—by giving any singing quartet in the chapter a bargain price of \$6.00 for haircuts. . . . A bulletin we saw recently claimed the chapter's P.R. man " . . . is responsible for our public image". Don't you believe it! Your chapter's public image proudly glows with the reflection of the actions of every member, and can be completely tarnished by the actions of any member who forgets himself for just one moment. . . . You ate breaking Federal laws by duplicating music or printing word song sheets. Tsk! Tsk! Is it REALLY worth the risk? . . . Scarborough, Ontario has instituted a monthly joke contest with one stipulation; they must be clean. . . . **DID YOU KNOW?**



WEST CHESTER, PENNSYLVANIA . . . Mid-Atlantic District . . . Chartered March 26, 1966 . . . Sponsored by Bryn Mawr, Pennsylvania . . . 35 members . . . Fred H. Lukens, R. D. 1, Box 14, West Chester, Pennsylvania 19380, Secretary . . . Donald Smith, 116 Ellis Lane, West Chester, Pennsylvania 19380, President.

LE ROY, MINNESOTA . . . Land O'Lakes District . . . Chartered April 5, 1966 . . . Sponsored by Rochester, Minnesota . . . 38 members . . . Norman Hanson, LeRoy, Minnesota, Secretary . . . Orvis Satre, LeRoy, Minnesota 55951, President.

MIDDLETOWN, CONNECTICUT . . . Northeastern District . . . Chartered April 6, 1966 . . . Sponsored by Meriden, Con-

necticut . . . 38 members . . . Joe Brown, 39 Evergreen Avenue, Middletown, Connecticut, Secretary . . . James M. Kilmartin, Jr., 80 Lakeside Avenue, Middletown, Connecticut, President.

WESTARK (FT. SMITH-VAN BUREN), ARKANSAS . . . Dixie District . . . Chartered April 14, 1966 . . . Sponsored by Tulsa, Oklahoma . . . 35 members . . . W. F. Griffen, 2017 S. "R" St., Ft. Smith, Arkansas, Secretary . . . Theophilus M. Carroll, P.O. Box 525, Van Buren, Arkansas 72956, President.

FREDERICTON, NEW BRUNSWICK . . . Northeastern District . . . Chartered May 10, 1966 . . . Sponsored by Sr. Croix Valley, Maine . . . 45 members . . . Darrell Horncastle, R. R. #6, Fredericton, New Brunswick, Secretary . . . Hubert A. Atkinson, 150 Woodstock Road, Fredericton, New Brunswick, President.

HALIFAX-DARTMOUTH, NOVA SCOTIA . . . Northeastern District . . . Chartered May 10, 1966 . . . Sponsored by Kentville, Nova Scotia . . . 43 members . . . Ian M. Campbell, 1501 Embassy Towers, Spring Garden Road, Halifax, Nova Scotia, Secretary . . . Kenneth B. Clark, 47 Swanton Drive, Dartmouth, Nova Scotia, President.

LACHUTE, QUEBEC . . . Northeastern District . . . Chartered May 10, 1966 . . . Sponsored by Montreal, Quebec . . . 36 members . . . Royal Carriere, 514 Stuart St., Lachute, Quebec, Secretary . . . George Witham, R. R. #1, Brownsburg, Quebec, President.

BRUNSWICK, MAINE . . . Northeastern District . . . Chartered May 10, 1966 . . . Sponsored by Portland, Maine . . . 37 members . . . Clark E. Scammon, Star Route #3, Bath, Maine 04530, Secretary . . . Robert G. Turner, 23 Williams Drive, Topsham, Maine 04086, President.

FLORENCE, SOUTH CAROLINA . . . Dixie District . . . Chartered May 19, 1966 . . . Sponsored by Columbia, South Carolina . . . 35 members . . . W. C. Witmer, 2004 Longwood Drive, Florence, South Carolina, Secretary . . . T. E. Duncan, 1552 Woods Drive, Florence, South Carolina 29501, President.

LANGENBURG, SASKATCHEWAN . . . Land O' Lakes District . . . Chartered May 23, 1966 . . . Sponsored by Yorkton, Saskatchewan . . . 35 members . . . Ed Heiduk, Box 548, Langenburg, Saskatchewan, Secretary . . . Roman Hilderbrandt, Box 185, Langenburg, Saskatchewan, President.



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 June 1st, 1966.)

JULY 16-31

24—Anacortes, Washington
29-31—Tampa, Florida (HEP Chorus Directors' School)
29-31—Kitchener, Ontario (HEP 5th Man Training School)

AUGUST 1-31

12-14—Des Moines, Iowa (HEP Arrangers' School)
20—Asheville, North Carolina
19-21—Cocoa Beach, Florida (HEP 5th Man Training School)

Century Club

(As of April 30, 1966)

1. Dundalk, Maryland	156
<i>Mid-Atlantic</i>	
2. Skokie Valley, Illinois	154
<i>Illinois</i>	
3. Minneapolis, Minnesota	136
<i>Land O'Lakes</i>	
4. Pittsburgh, Pennsylvania	125
<i>Johnny Appleseed</i>	
5. Miami, Florida	115
<i>Sunshine</i>	
6. Tell City, Indiana	114
<i>Cardinal</i>	
7. Kansas City, Missouri	108
<i>Central States</i>	
8. Fairfax, Virginia	107
<i>Mid-Atlantic</i>	
9. Delco, Pennsylvania	106
<i>Mid-Atlantic</i>	

19-21—Newark, Delaware (M-AD Show Production Workshop)

26-28—Jacksonville, Florida (HEP Arrangers' School)

SEPTEMBER 1-15

3—Cascade, Oregon
9-11—Waco, Texas (HEP 5th Man Training School)

9-11—Indianapolis, Indiana (HEP Chorus Directors' School)

10—Ventura County, California
10—Cincinnati (Western Hills), Ohio
10—Idaho Falls, Idaho



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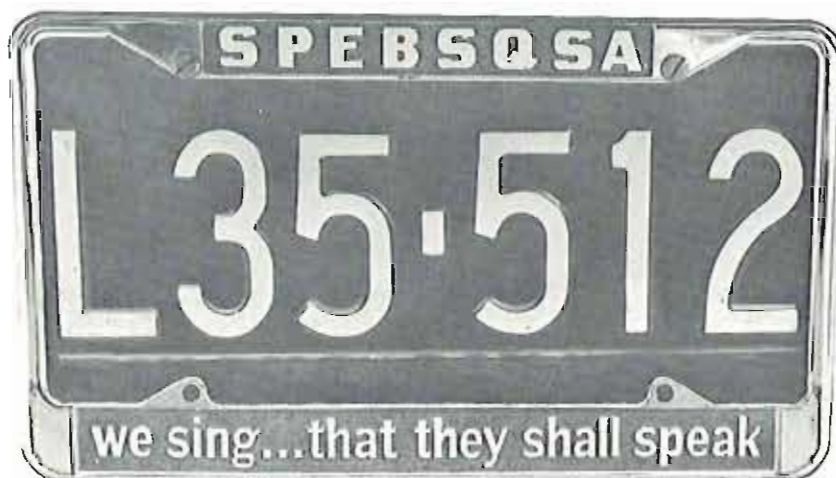
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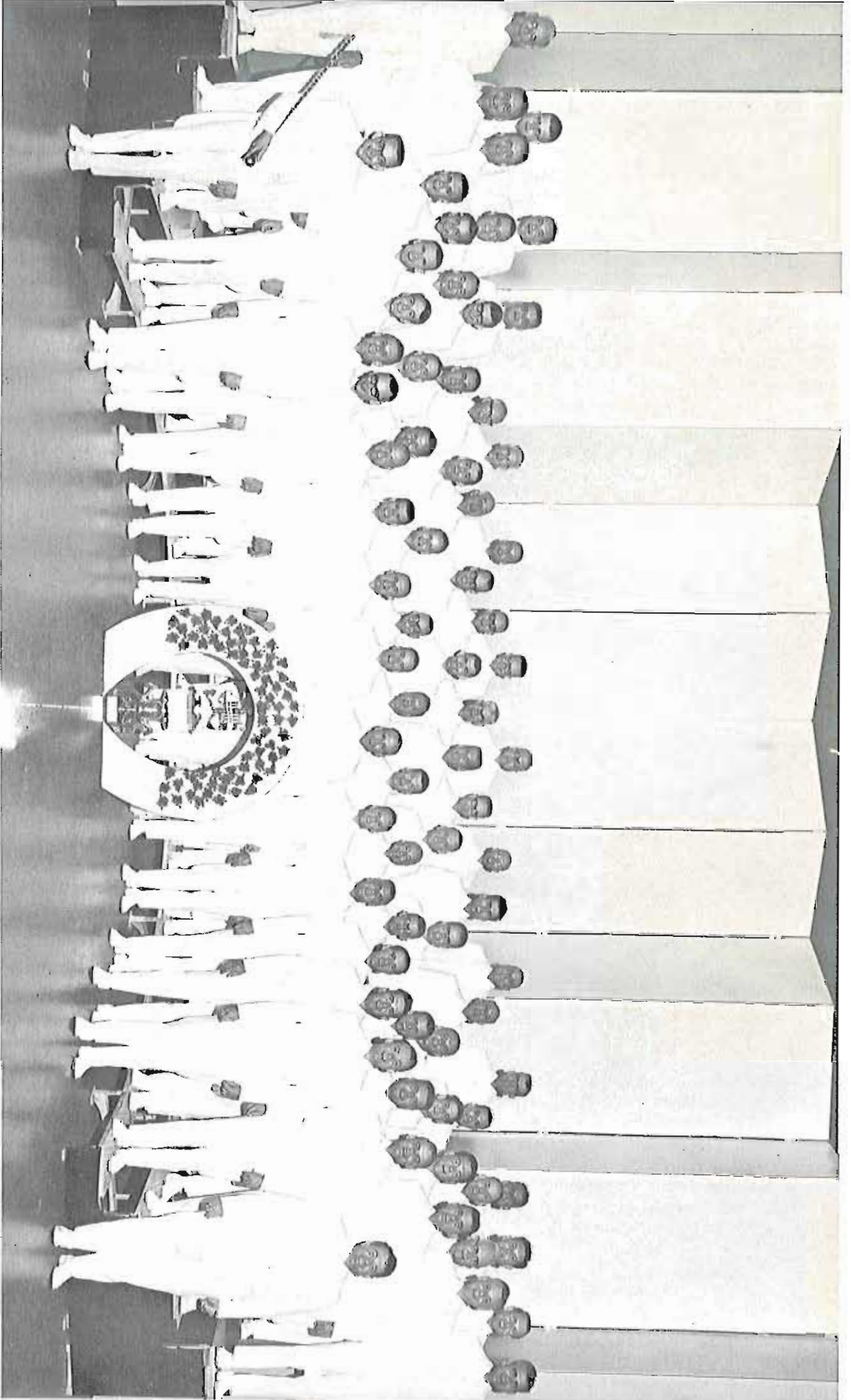
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