



LOS ANGELES

29th INTERNATIONAL CONVENTION
JULY 3-8, 1967 — (See page 2)



DEVOTED TO THE INTERESTS OF
BARBERSHOP QUARTET HARMONY

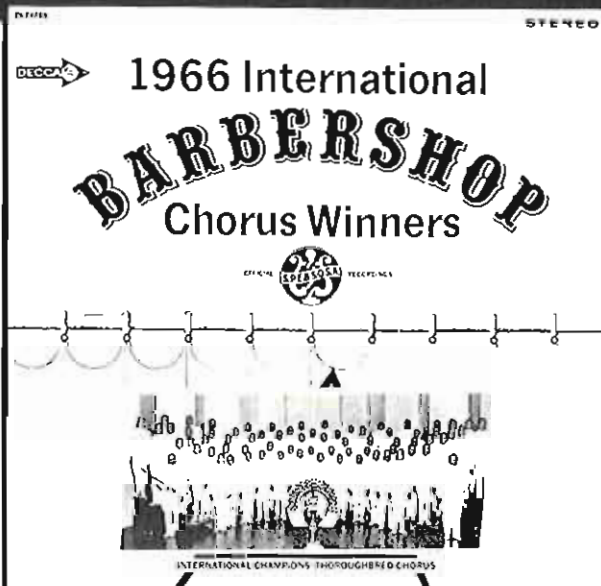
MARCH • APRIL • VOLUME XXVII • NUMBER 2

DECCA

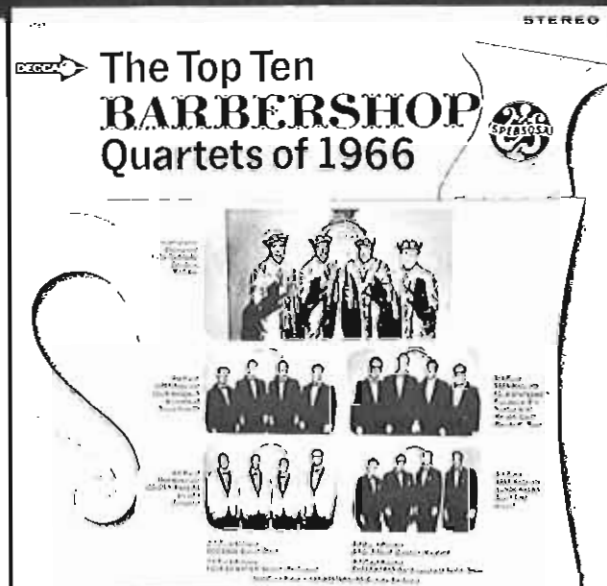
RECORDS

Presents

THE INTERNATIONAL CHAMPIONS FOR 1966

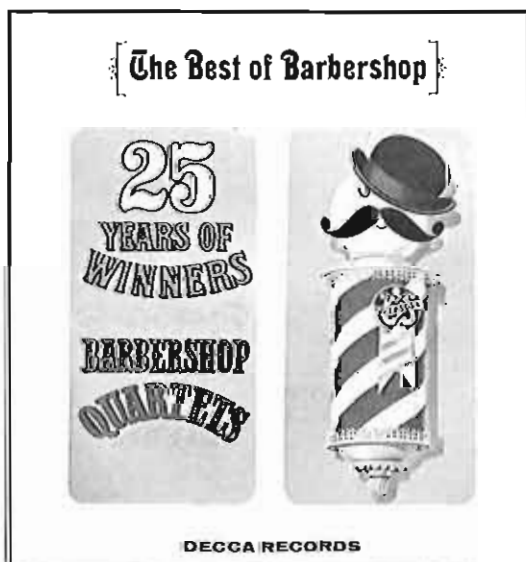


1966 International BARBERSHOP CHORUS WINNERS • Thoroughbred Chorus • Dapper Dans Of Harmony • Chordsmen • Coastmen • Sun Harbor Chorus
DL 4786(M) • DL 74786(S)



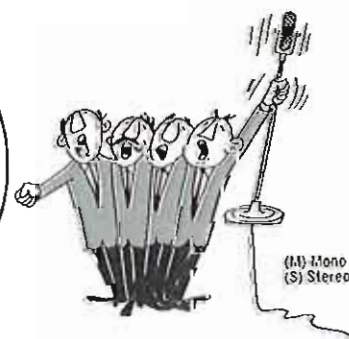
THE TOP TEN BARBERSHOP QUARTETS OF 1966 • Auto Towners • Four Rascals • Four Statesmen • Golden Staters • Sundowners • Doo-Dads • Four-Do-Matics • Oriole Four • Checkmarks • Far Westerners
DL 4787(M) • DL 74787(S)

The Definitive Barbershop Album You Must Own!



DECCA RECORDS

THE BEST OF BARBERSHOP • 25 YEARS OF WINNERS • Oakie Four • Bartlesville Barlies • Flat Fool Four • Chord Busters • Elastic Four • Four Harmonizers • Harmony Halls • Misfits • Garden State Quartet • Doctors Of Harmony • Pitts-burghers • Mid State Four • Buffalo Bills • Schmitt Brothers • Four Teens • Vikings • Orphans • Four Hearsemen • Confederates • Lads Of Enchantment • Gay Notes • Four Pitchikers • Evans Quartet • Sun Tones • Gala Lads • Town and Country Four
DXB-180(M)



All Decca Barbershop records may be purchased from: Your local record dealer or by contacting S.P.E.B.S.Q.S.A. Incorporated, 6315 Third Avenue, Kenosha, Wisconsin 53141.

International Board of Directors

International Officers

President, James Steedman, 616 Delaware Road, Kenosha, New York 14223
 Immediate Past President, Reddie Wright, Arden Farms Co., 1900 W. Slauson, Los Angeles, California 90047
 1st Vice President, Fred C. Seegert, Jr., 135 West Wells Street, Milwaukee, Wisconsin 53203
 Vice President, Robert Gall, 12106 Mar-Bec Trail, Independence, Missouri 64052
 Vice President, Wesley R. Meier, P.O. Box 9671, San Diego, California 92109
 Vice President, Sam Stahl, 304 Prospect Street, Berea, Kentucky 40403
 Treasurer, Harold Schultz, 310 Crown View Drive, Alexandria, Virginia 22314
 Executive Director, Barrie Best, 6315 Third Avenue, Kenosha, Wisconsin 53141

Board Members

Cardinal, William Terry, P.O. Box 103, Logansport, Indiana 46947
 Central States, C. V. "Pete" Peterson, 6112 Lamar, Mission, Kansas 66222
 Dixie, Melvin J. Harris, 3901 Ashton Drive, Charlotte, North Carolina 28210
 Evergreen, William Tobassen, 5005 Brookside Drive, Milwaukee, Oregon 97206
 Far Western, John Currin, 21815 Providencia, Woodland Hills, California 91364
 Illinois, R. H. "Sev" Sevrance, 714 Carleton, Wheaton, Illinois 60187
 Johnny Appleseed, Charles A. Lemkuhl, Jr., 300 - 27th Street, S.E., Charleston, West Virginia 25304
 Land O'Lakes, Frank Hermesen, Jr., 527 Cleveland Avenue, Little Chute, Wisconsin 54140
 Michigan, Al Burgess, 535 Robbins Road, Grand Haven, Michigan 49417
 Mid-Atlantic, Leon Avakian, 700 Mattison Avenue, P.O. Box 254, Asbury Park, New Jersey 07713
 Northeastern, Richard Hawes, 120 Fairview Road, Needham, Massachusetts 02192
 Ontario, Sidney Pyper, 470 Elwood Road, Burlington, Ontario
 Seneca Land, Harold Carlson, 207 Monroe Street, Warren, Pennsylvania 16365
 Southwestern, Charles Abernethy, 300 East Grand, Ponca City, Oklahoma 74601
 Sunshine, Robert Dollison, 338 1/2 Vitoria Avenue, Winter Park, Florida 32789

And Past International Presidents

Executive Director

BARRIE BEST

Administrative Assistant

D. WILLIAM FITZGERALD

Director of Public Relations

HUGH A. INGRAHAM

Director of Musical Activities

ROBERT D. JOHNSON

Administrative Field Representatives

CHESTER N. FOX

LLOYD B. STINKAMP

Manager of Membership Records

ROBERT J. MEYER

Office Manager

FRED SORDAHL

Manager of Special Events

CHARLES A. SNYDER

Editor

LEO W. FOBART

International Office

6315 THIRD AVENUE
 KENOSHA, WISCONSIN 53141
 414-654-9111

Contributors

JIM BEETHAM DON KIDD
 BARRIE BEST HOWARD MESECHER
 GEORGE DOHN DEAN SNYDER
 PHIL FOSTER SAM STAHL
 BOB JOHNSON



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.

FEATURES

Movie Studio Tour—A Convention Highlight.....	2
The Walls Are Tumbling Down	4
Barbershop Harmony Week—April 9-15.....	5
"Mastery of Technique" Article Hits Bare Nerves.....	6
The Death of A Shibboleth	8
Quorum, Quorum, Who's Got a Quorum?	12
Northeastern District Wins 1966 Membership Award	22
Photo Highlights—Lincoln, Nebr. Chapter Officers Training School	24

COMMENT

A Look at Quartet Fees.....	10
The Way I See It.....	14

DEPARTMENTS

Share The Wealth.....	16
News About Quartets.....	18
Historian's Chair.....	20
From The Podium.....	26
Mail Call From Harmony Hall.....	28

MISCELLANEOUS

Presque Isle, Maine Offers Plans for Shell.....	11
Logopedics Contributions	11
1967 International Preliminary Contest Schedule.....	23
Our New Chapters.....	25
Century Club.....	25
Coming Events	27

(Cover Art Courtesy American Airlines)

ARE YOU MOVING?

Please send us the address label from this issue before you move.

Name.....

New Address.....

City.....

State (or Prov.)..... Zip.....

Mail To: The HARMONIZER
 6315 Third Ave., Kenosha, Wis. 53141

PRINTED IN U.S.A.

Change your address in advance and make sure you receive every issue of the HARMONIZER.

Attach present address label here
 or on reverse side.

Movie Studio Tour— A Convention Highlight

By Kermit Holt
(Reprinted courtesy of the Chicago Tribune)



Tram takes visitors through the streets of "Medicine Bow, Wyoming," hometown of the "Virginian." One of the many storied sets to be seen on the Universal City Studio Tour.



HOLLYWOOD 'SNOW JOB'—Youngsters learn how snow storms are made Hollywood-style when they visit the new Universal Studio Center. Plastic snow flakes, plaster trees and movie backdrops provide authenticity—even in July.



Tram stops for a moment to give visitors a camera's-eye view of the house and motel from the Alfred Hitchcock thriller, "Psycho."

We don't suppose they're lying awake nights worrying about it at Disneyland, but there's a new tourist attraction out here in southern California that is packing 'em in by the thousands every day.

The new attraction—a movie studio tour, a 1½-hour peek behind the scenes of Hollywood, a chance to see the filming of such television programs as *The Virginian* or *Run For Your Life*, or the making of a full-length feature film, and a chance to dine with the stars in the studio commissary—isn't a rival for Disneyland, which is bigger and better than ever, and may ring up seven million visitors this year. But together with Disneyland, it now offers what well may be the world's greatest one-two punch in tourist attractions.

Now with the Universal Studio Tour bringing tourists behind the false fronts at the studio lots and letting them see how movies are made, letting them see the inside of dressing rooms of the famous, letting them take pictures and make home movies—starting Johnny and Mary and Uncle Fred—of the wondrous things that go on in Hollywood—well, Los Angeles is going to be hard put to put up the throngs that are going to make their way out here.

These days Universal not only beckons you to come knocking on its studio door but urges you to bring your camera—either still or movie—as well. And if you haven't got one with you, the studio will rent you one. The 1½-hour tour of the studio includes a stay-as-long-as-you-like visit to the Studio Entertainment Center, a two million dollar complex designed to show the movie fan how special effects are created for movie and television productions (go ahead, make your own Hollywood production).

The tour begins at the reception center (with acres of parking) atop a hill on the 41-acre Universal City Studio lot, tucked between the San Fernando Valley and the Hollywood Hills. Here you board one of the 18 three-car, red, open-air surrey-topped candy-striped-roofed Glamor-Trams for an unobstructed view (keep your cameras at the ready) of whatever goes on before your very eyes in an honest-to-goodness Hollywood studio. The women next to us are literally trembling with excitement. Your guide, dressed in red, is such a lovely, charming creature that the girls on the tram give up any idea of asking for a screen test. No chance for a late-comer.

The tram takes a winding road down the hill, past the "stone" tower erected for "The War Lord," ranch buildings that look familiar, stockaded Fort Apache over there on the hilltop; down to the front lot and its big buildings that house make-up, wardrobe, construction, music and editing, props, the studio commissary; past Universal City Plaza, a multi-million dollar building project of ultramodern buildings including 14-story MCA tower containing executive offices, the big black Technicolor building; and on to structures housing the studio's 36 sound stages.

The tram squeezes its way through the aisles inside the property storage department (five million props!) where production sets, including walls, floors, ceilings, fireplaces, stairways, furniture, everything you can think of, are filed away like books in a library. Then the tram pulls up beside a sound stage. You go inside and see close up, then walk through, the

outdoor set built inside for the current Alfred Hitchcock production, "Torn Curtain," or for some other movie now in production.

Then there's a short walk across the street for a visit to a star's dressing room. "I don't think I can stand it," a woman's voice cries as the group files into a bungalow with a sign on it—"Leslie Caron." Leslie isn't here, but her perfume lingers on. Here are her cosmetics on her dressing table, her racks of clothes, her personal belongings, her hi-fi set, her movie scripts, her books, her bathroom, her chaise longue. There's a bowl of personalized books of matches with her handwriting on the cover—Leslie Caron. Everybody surreptitiously snatches a few and quickly hides them as they file out. "Leslie Caron's matches!" says the voice. "If my husband ever uses them, I'll kill him!"

The tour is only beginning. The tram rolls slowly past props stored outside—miniature automobiles (tiny so as to give proper perspective in faked long-distance scenes), a London bus, army tanks, fleets of taxicabs, carts, castle "walls," fireplaces, "marble" statuary, you name it—into the back lot to inspect the famed outdoor sets, the famous streets where so many famous movies have been made. And what's behind these impressive facades? What's behind the home and building fronts. The visitor finds out: nothing. Nothing at all.



Visitors at Universal City Studios invade the basement of CBS-TV's "The Munsters" and create their own Herman Munster with the flip of a switch.

But it's still a thrill to drive down curving Colonial Street where you see Beaver's (of "Leave It To Beaver") house; the residence of "Bachelor Father," the run-down old mansion where a peculiar family known as "The Munsters" lived last year; Circle Drive, a quiet street where "Bye, Bye, Birdie" was filmed; Tower Park, a modern business area which was the scene of the zany human-slingshot finale of "It's a Mad, Mad, Mad, Mad, World;" Courthouse square and the jailhouse where Gregory Peck held off an angry lynch mob in "To Kill a Mockingbird."

Right here on European Street is where Lon Chaney shuffled along in 1923 in "The Hunchback of Notre Dame," the winding cobblestone roads where Frankenstein's monster and Dracula roamed, where scores of other movies were made. Here on New York Street is not only a subway entrance but also San Francisco's Chinatown. There's a big water tank with thick glass side windows where underwater scenes are shot; see the miniature submarines.

Halfway through the tour, the tram makes a rest stop at Prop Plaza, but if you're carrying a camera you'll do little rest-

ing. This is a paradise for the camera fan. Get out the movie camera and take home movies of the kids riding in an ancient Model T; the car doesn't move forward but it jounces madly while the moving background races past giving the hilarious illusion of speed. Let little Richard put on the strong-arm act by lifting that huge boulder made of foam rubber. Photograph Billy piloting a fighter plane, Grandpa and Grandma heading west in a covered wagon, Betty driving a fire truck. Let the whole family move a mountain while you record it for unbelieving friends.

There's still much to see. Here's Six Points, the western town that has been a movie set since the days of Hoot Gibson, Buck Jones, and Tom Mix, more recently in TV's "Wagon Train," "Tales of Wells Fargo," and "The Virginian." They're filming an episode for "The Virginian" up there in the canyon. See how the camera truck, photographers grinding away, keeps ahead of the galloping horsemen.

The huge studio lot still has large primitive areas of brush and woodland and the tram winds up into the hills. See the portable trees and boulders in that canyon, the adjustable, push-button waterfall which pours into one of seven small lakes, the man-made, hydraulic quicksand for scenes of melodrama. And up there on a hill is the motel and above it the eerie, gabled house used by Alfred Hitchcock in "Psycho." The tour ends with a closeup of Forr Apache. That big patch in the "log" stockade fence was made after an Indian poked his knee through the paper-thin wall while climbing over the top.

The 1½-hour tour is over and the tram drops its passengers at the Studio Entertainment Center. Guests break into spontaneous applause. The ride is over, but there is still the *second* stage of your visit to come, the Studio Entertainment Center, which in the summer stays open until 7:30 P.M. Get out your cameras and stick around awhile. You've toured the studio and seen the sets; now see *how* special effects and illusions are created.

Take snapshots or make movies of your family in manufactured rain, snow, and fog; watch demonstrations of battles by miniature warships (a destroyer's big gun fires and an explosion, created by a vacuum, spouts the water in front of a submarine); see the stunt show, the use of breakway props, handling the Australian bullwhip, the staging of fights, and the most sensational stunt of all, the high-fall; see live fashion shows with models displaying historic, original movie costumes; watch live make-up demonstrations in which studio make-up artists select a woman from the audience and give her a complete glamour treatment; see the "War Lord" tower, Jack Benny's Maxwell, and the Cecil B. DeMille courtyard, a replica of an ancient Roman courtyard in which chariots and other props used by the great producer-director are displayed amid statuary; watch animals being trained in the outdoor amphitheater for movie and television roles.

Photograph your youngsters walking in a swamp. Great patches of fog swirl in; then out of the fog appears that movie monster, "The Creature from the Black Lagoon."

Photograph your family in Grandpa Munster's workshop. Push a button and watch Frankenstein's monster-like Herman Munster come to life and rise from his bed-table while his pet bat, Igor, flies 'round.

Line up your summer-weather-clad family in the sunshine and take pictures as they walk into a swirling snowstorm of plastic flakes—"Doggonit, Billy! Start shivering! You're in shorts and this is a snowstorm. Look cold!"

Whether or not you get to see any famous stars—chances are you'll find Universal City a land of pure delight. And it'll all happen to you on Wednesday during the week of our 29th Annual International Convention in Los Angeles (July 4-8).

The Walls Are Tumbling Down!

A number of years ago an aphasoid (inability to associate words with meaning) boy was brought to the Institute of Logopedics for examination. His mother was a fine musician and music teacher, his father a professor of drama. He was placed in training, and the family moved to Wichita to be with their son. The mother became interested in Logopedics and began study in the department. The father obtained an appointment to the faculty of the university.

It soon became apparent that the boy approached musical genius. He had perfect pitch, the ability to transpose into any key, to play any given piece of music backwards or upside down. His mother worked with him constantly, learning more and more as she went along about the effect music could have upon her child. It was not long before she noted other children were attracted by the music as well. From this combination—a child genius who needed only an outlet for his genius, a mother trained in both music and Logopedics, and a desire for a planned program—evolved a new degree, Master in Music-Logopedics, granted by Wichita State University, and a new program at the Institute—Special Education Music within the Special Education Department for ALL children in training.

Through this program music is taken into each Special Education classroom on a regular schedule, and each child benefits. In young adult classrooms, History of Music is being taught through the lives of composers. They study such composers as Bach and Handel and the instruments of that time—the harpsichord and organ and the Fugue Form. They learn that Bach loved children. They begin to understand the meaning of "time" when discussing composers of the 1700's. When these young people return to their communities, their lives will be enriched through appreciation of good music, and they will be able to enjoy their community's cultural programs.

The Institute's Special Music Program also promotes group activities such as Spring Music Festivals, Christmas Carolling and Christmas Music programs; one group progressed so far that they were able to cut a tape played at the Fred Waring Fiftieth Anniversary Dinner.

The physically handicapped who cannot participate actively in the winding of the Maypole or other such group activities have been formed into a group of bell-ringers who accompany such programs. This group is becoming quite accomplished. The training in co-ordination needed for this activity is an added dividend resulting from the program.

The ringing of these bells, the mellow tones of the ancient recorder, the beat of bongos and drums in the halls of the Special Education department, all have their place. To each

child each sound, each rhythm has a special meaning and becomes a special instrument with which to blast into rubble his particular wall of silence.

It's fitting that such should be the case as music has always played a large part in the Institute's program. Dr. Martin F. Palmer, himself a fine musician and composer, knew the value of music since the early days of his work with the communicatively handicapped. It all started one afternoon when in order to quiet a hyperactive little girl with a communication problem he began to play the piano. Almost magically, this child, who heretofore had resisted every attempt and technique for control of any kind, quieted, then slipped across the room and sat down upon the piano bench. From that day, progress with this child was possible; and from that day, music has been used at the Institute of Logopedics to reach the spirit locked in silence.



Barbershopper Fred Waring, a member of the Institute's National Board of Trustees, visits a Special Education Music session and joins the children in making music.

Music, the universal language. Music which brings joy alike to the Barbershopper and the little child at the Institute. Music, which means so much to both organizations, ours and theirs. What a wonderful wedding it has been as WE SING . . . THAT THEY SHALL SPEAK.

P.S. What ever happened to the little boy whose musical genius led to the establishment of a music program for all children in training at the Institute? Why he's attending public school and doing just fine in the sixth grade.

The pictures below show some of the musical activities provided at the Institute of Logopedics. The Children's Choir is shown (left) as they entertained at a Christmas Music program. Spring brings a Spring Music Festival to the Institute. One of the three women holding a Special Music Education-Logopedics M.A. degree directs a rehearsal session (center). Winding the Maypole is a part of the Special Education Music Spring Festival. The entire student body takes part in this event in his or her own way (right).



APRIL 9-15, 1967

Barbershop Harmony Week

In Wilkes-Barre, Pennsylvania, the sound of good harmony awaited the Honorable Mayor Frank Slattery upon his return from lunch. In return for the tune, the Mayor presented a signed and sealed proclamation declaring "Barbershop Harmony Week." . . . Los Angeles, California's Mayor Sam Yorty took time from a busy schedule to appear with a quartet and made a proclamation. . . . Governor Jack Campbell of New Mexico made a special television appearance with officers of the Carlsbad Chapter. . . . Hazelton, Pennsylvania Barbershoppers used every day of the birthday week to conduct special activities celebrating the founding of our great Society. . . .

These are excerpts of some of the special affairs that have been a part of Barbershop Harmony Week since it was first celebrated in April of 1960. Last year's celebration was especially significant as it was the first "go-around" for the "O. C. Cash Memorial Fund," to which thousands of Barbershoppers contributed a total of \$3,374.72! In addition to the 125 chapters which had special activities, thousands of words were printed and spoken, hundreds of songs sung, a countless number of the American and Canadian public were treated to our wonderful harmony. *And we have hardly scratched the surface* of our tremendous potential for Society growth and awareness which lies dormant in over 1,000 cities across our continent.

What will "Barbershop Harmony Week" mean to us in our 29th year? What if we should multiply all Harmony Week efforts since 1960 by ten . . . WOW! For one solid week the entire United States and Canada would become aware of our great singing fraternity and its wonderful service project, The Institute of Logopedics. Millions would thrill to our songs—learn that "We Sing . . . That They Shall Speak"—find out about our tremendous contests—our terrific enthusiasm, good humor, camaraderie—and the great musical contribution our Society is giving America.

Society Co-Founder Rupert Hall, who instigated the "O. C. Cash Memorial Fund" as a special Harmony Week function last year, has put his thoughts regarding this year's celebration in a letter to all members:

February, 1967

Dear Brother Barbershoppers,

Last year at this time I wrote all your chapters about an idea I had for Harmony Week. The idea was simply this: generate a fund during Harmony Week to be known as the O. C. Cash Memorial Fund, the money from which would go to the Interactive Musiatrics Program at the Institute of Logopedics.

The response from some chapters was very heartening; from others, I'm sorry to say, nothing.

Please—don't feel that I'm trying to force you into contributing to this fund. But I do know that Owen would have

been thrilled beyond words if he could see the work the Society is doing for the Institute, and what better way to allow him to participate than with a fund in his name.

I feel so strongly about this that I would like to propose again this year that the Logopedics Mug (or hat, or box, or anything you wish) be presented to each of your chapter members during your regular Harmony Week meeting. All money collected should be sent to the O. C. Cash Memorial Fund, S.P.E.B.S.Q.S.A., Box 575, Kenosha, Wisc. 53141.

Do you realize that a dollar from each of our members would sustain the Institute's musical therapy program for over a year? What a wonderful thing that would be for the Society and for Owen. If the response were great enough, maybe we could do it every year.

I know personally the good such a fund could achieve. On December 1st, 1966, I went to Wichita to present an Owen C. Cash Memorial Award to Charles Shute, a very fine young man who is a talented musician and is now studying at the Institute. While there, Interactive Musiatrics was demonstrated to me and I can assure you it is a worthwhile effort on our part to carry this memorial on.

Thank you.

Sincerely,
Rupert Hall
Co-Founder and First
International President

There, gentlemen, is a challenge from our Co-Founder which we feel will be appropriately met during the week of April 9-15. How will we go about doing this? Every chapter president has received a "Barbershop Harmony Week Kit" filled with many ideas, news releases, radio scripts, special package show material . . . literally, every tool needed to do an enthusiastic job of celebrating the Society's birthday. He, along with PROBE members in your chapter, will be spearheading the chapter's participation in this annual affair. Ask what you can do to help. And, be sure your president is aware of the special "dime-a-week" mug collection during this week and of its importance to our SERVICE PROJECT.

What will be the results? *We guarantee:* (1) a warm glow of pride among all members; (2) a new feeling of brotherhood with 30,000 members, all supporting our UNIFIED SERVICE PROJECT in fond memory of our beloved Founder; (3) greatly increased prestige in your community; (4) an active, enthusiastic chapter wanting to be an important entity within the Society.

Yes, men, we're anxious for the big week. We're sure our 29th birthday celebration is going to be the best to date. We'll be waiting to hear of your activity during the 1967 version of "Barbershop Harmony Week," April 9-15, 1967!

"Mastery of Technique" Article Hits Bare Nerves

As we expected, Burlington, Ontario Barbershopper Melville B. Johnson's article in the January issue (see page 7) raised the hair of some of our singing brethren. We've printed the first five letters received to give you an idea of how others feel about our Society and its future. The HARMONIZER welcomes your well-stated opinions at all times.

304 Prespect St.
Berea, Ky. 40403
January 20, 1967

Is devotion to the "Mastery of Technique" ruining our Society, or at least holding it back? I have to agree with Mel's friend, Jennings, that one quartet sounds pretty much like another at International contests. Do Mel and Jen know why? Because so many of them have failed in the "Mastery of Technique." They all make the same kind of technical errors.

Did the Renegades sound just like all the rest? No. Because they *had* achieved a "Mastery of Technique." Same with the Louisville Chorus. When a performance brings a Barbershopper out of his seat with pleasure, enthusiasm, and pride in his Society, it is because the performer has mastered technique.

Mel deplors the passers-by, the nibblers, and the drop-outs. So do the rest of us. But if he'd look at the problem a little more intelligently he'd see that the healthy chapters are the ones with a good chorus director, a few good quartets, and a bunch of Barbershoppers sincerely trying to sing better—in short, a group well on its way to the "Mastery of Technique." He would also see the chapters that can't get back up to twenty-five members are usually composed of Mitch Miller fans, with the basses singing melody an octave low.

Mel seems to advocate a Mastery of Mediocrity—an ideal the world could very well get along without in A.D. 1967. If he really yearns to belong to a society of 500,000 mediocre non-entities, I respectfully suggest that he become a barbershop drop-out forthwith and join the millions of Mitch Miller fans. For I begin to wonder if 30,000 isn't already too many, since it seems that quite a few Mitch Miller fans lost their way and stumbled into a barbershop meeting.

I joined SPEBSQSA because I thought the Society was devoted to the preservation and encouragement—and *improvement*—of a great indigenous form of American music. Now that I read Mel's article (culminating the experience of having met a number of Mels in person in my barbershop life) I seriously think it might be a good idea to start cutting back from our 30,000 until we have a nucleus of real Barbershoppers from which to start building—but carefully, selectively.

Personally, I don't want to belong to a big organization. I want to belong to a good one. I'm happiest in association with Masters of Technique, and I just hope they'll continue to let me hang around, as long as I promise not to let my aging voice interfere.

Sam Stahl

* * *

6520 Randy Drive
Charlotte, N. C.
January 30, 1967

I would not take too violent exception to Mr. Johnson's article if he had not said, "Why not give the people what they want: not the addicts, nor the fans who rarely fill an auditorium, but the people outside who simply want to sing and listen to the old songs." To my mind, adherence to this policy already, by many, many chapters, is the cause of one of the biggest problems the Society faces today . . . poor retention of members.

In the first place this Society was not formed to sing "old songs." It was founded to preserve and propagate the barbershop quartet, and four-part unaccompanied harmony. This is the reason I joined the Society. *I DID NOT JOIN TO BECOME A PUBLIC ENTERTAINER!* If the public happens to like barbershop harmony, then I welcome them to our shows. If they don't like barbershop harmony, then they are welcome to tune in Mitch Miller and listen to the old songs, with accompaniment, or at least doubling. I have no axe to grind with Mitch Miller. I like him and listen to him. BUT, I don't confuse what his group does with barbershop harmony.

I feel that the Society has a mandate to remain an oasis for those of us who like barbershop, and those of us who are, indeed, addicted to barbershop! If there is an educational job to be done it is on the public, like, say, convincing them that we're not a bunch of drunks singing around a bar or a lamp post.

Professionalism is, to me, a good word, and to say that someone has done a professional piece of work or art is to commend him to the highest degree. And this is a natural thing to do. How many people are willing to pay to see a clumsy juggler? Or a magician whose hand isn't quicker than the eye? Not too many, I'm afraid.

No, I believe that this grand Society must remain just as it was founded, the savior of barbershop singing. And it has the right to demand that its members present barbershop at a high degree of perfection.

I would guess that we have about 600 weak chapters in this Society who account for most of the loss of members each year. And I think that President James Sreedman's PROTECTION is aimed primarily at these weak sisters. I've visited many of these chapters over the years, and I can vouch for the lack of good programming in most. The "Mastery of Technique" in inter-chapter relations, community service, Logopedics, chapter meetings, programs, public relations, chapter communications, meeting and welcoming guests, involving new members in chapter work, woodshedding, work plans and SINGING is disorganized, or missing entirely. President Steedman's PROTECTION is designed to bring all these parts of the over-all chapter program into proper focus, to help bring "Mastery of Technique" to chapter effort, and through the results insure an even higher degree of retention of members by making them happy, working, SINGING members. This program I buy 100%.

It may be that Melville B. Johnson is pulling my leg. I don't know if Jennings really exists. But I do know that I am not "stuffing this thing called M. of T. down the throats of potential members." I am simply following the dictates of my hobby, barbershop harmony. And, brother, I want it to sound good! I've nearly worn "Ya' Gotta Know How To Love," by the "Border Chorders" off my '64 chorus album, and "Roses of Picardy" by the "Thoroughbred Chorus" may go just as fast. GOOD BARBERSHOP, MAN, JUST AS GOOD AS IT CAN BE SUNG! That's for me!

But, aside from the basic reason for the existence of the Society, there is another side in presenting barbershop from a Society member's viewpoint. Challenge has always appealed to man. But, the challenge must be attainable. In a chapter which

has already attained President Steedman's PROTECTION program to a high degree, by "Mastery of Technique" in programming and singing, he will find an attainable challenge. The chapter which has embraced the "Mastery of Mediocrity" will present no challenge other than boredom, or a possible fight with complacent members who may not (ha!) appreciate a newcomer taking exception to the way their chapter is run.

To sum up . . . let's go, go, go for good old barbershop harmony! Endorse PROTECTION to the fullest in your chapter if you want to grow and prosper. And when you have the program outlined and understand just where you're going, then apply the "MASTERY OF TECHNIQUE" to achieve the results we all want . . . MORE AND BETTER BARBERSHOPPING IN 1967!

Ralph Perry
Charlotte, N. C. Chapter

* * *

22 Leewood Circle
Easrchester, N.Y. 10707
January 26, 1967

Many thanks for publishing Melville Johnson's thought-provoking article, "Mastery of Technique," in the January-February issue. However, I disagree with the writer's basic premise: namely, that we should want to sacrifice high quality music in order to attract large numbers of new members.

I believe that the better musical product a chapter produces, the more popularity it enjoys in its community. A chapter whose chorus and quartets are poor and don't care to improve aren't doing much to encourage barbershop harmony. Furthermore, it was quite wisely decided in the earliest days of our Society that competition was the real means through which barbershop harmony could be most effectively preserved. A plant that is not watered, in this case by "mastery of technique," soon dies.

What seems to be at stake here is a basic motivation of man: the desire to do something better tomorrow than today. This certainly holds true in almost any sort of worthwhile hobby you can name, not to mention work and home. Weaken the opportunity for "mastery of technique" and you remove any hope of future growth. Certainly even the author's friend Jennings has a pastime of some kind which enjoys his dedication, although it would appear that barbershopping isn't it.

Let us look elsewhere for reasons why our Society has remained rather constant in number in the past fifteen years. Let us not accept any evaluation which labels the performances of our top quartets as "the same old blah." And finally, let us never, ever just "subtly" sell barbershop.

Sincerely,
Robert R. Van Wart
Westchester County, N. Y. Chapter

* * *

Oak Lawn, Illinois
10445 S. Kostner
January 27, 1967

I've paid my membership 18 times—it could have been more, but I had to be sure this wasn't another "Sing Along With Mitch" booze lodge with no desire except to meet with other inadequates under the guise of "singing" occasional two-part stuff.

Why aren't we growing in size? Maybe it's because we have a few standards. Maybe we don't want to associate with those to whom Mitch Miller is the pinnacle of musical expression. In our recruiting we aim, unconsciously, at the 25-45 age group. If a guy is not a singer by that time—who needs him in a singing society? If he is a singer—he can get more kicks from our Society than from many to which he might be introduced. I believe most of the drop-outs are either non-singers—or better singers than the group they've joined. The non-singer has

nothing to hold him—and only "Mastery of Technique" could hold the good singer.

As to the sameness of a radio broadcast of the top five at the last contest. This is true—also of the top five bowling teams, golf teams, etc.—wherever you have trained judges and a set of rules. But, Mr. "Fringe-area Barbershopper," the 45 quartets—chosen from over 600 at the regionals, sang 150 top-notch contest songs. And there was a definite difference between the bottom ten, the middle ten and the top ten.

Competition is not for the unwashed public! We improve the breed by constantly trying to master and improve our techniques. Listen to the 25-year album and see what I mean. Frank Thorne said when MC-ing a contest in the early 50s that the *Elastic Four* could never qualify then. Joe Schmitt said the same in the late 50s, and Moe Rector echoed the same during the 1965 HEP schools. Still, *Bright Was the Night* is as many kicks today as when O. C. and the OKIE FOUR sang it.

To really grow in membership—first, we need to be singers! Listeners can be bought a few times a year for \$2.00 a head. Second, we gotta' enjoy singing with three other guys—for no other reason than the physical thrill of being a full one-fourth of a few good chords. Then, we should take every opportunity to know more, do more, and be more of our hobby—part of the world's largest all-male singing Society—until the day six guys (the other three of our quartet and three relatives) carry us away to that big gang-sing in the sky!

Jack Baird
Southwest Suburban, Ill. Chapter

* * *

8407 Barstow
Clovis, California
February 1, 1967

After reading "Mastery of Technique" in the January-February issue, I am motivated to express my views on the basic appeal of barbershopping to men of good will.

My Dad was a barbershop tenor, vintage of 1905 AD, who just "sang 'em like he heard 'em." From him I learned to harmonize "by ear" before I was old enough to go to school.

He passed on many years ago, but if he were among us today I know that he would thrill mightily to the professional quality performances presented at any current SPEBSQSA show or competition.

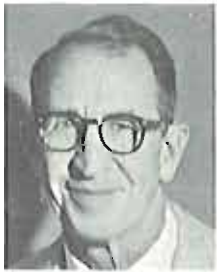
And yet, in those days before the Society was even created, he and I, and other men of like mind, often climbed that plateau of pure bliss known only to those who hear their voice "locked in" with three others in a chord. Techniques were primitive; few singers even knew the rudiments of music theory. But never mind, fellows, just keep groping, and every once in a while a soul-satisfying blend would occur!

And, friends, here is the tragedy. Everyone is afraid to be caught groping anymore. In these days when sight-reading is commonplace, unlimited repertoires are at our fingertips; we rub shoulders every meeting night with other gent's whose prime motive for being there is to raise their voice in song.

Many men who love to sing have departed our Society simply because it didn't offer them an occasional opportunity to hear their voice blend in a chord. Nor "on stage," but off in a corner, seeking no audience larger than the four involved.

If our wonderful Society should disintegrate, it would be because it no longer encouraged four fellows—any four fellows—to grope for a chord. Don't let it happen, gang. Woodshed with that lonely looking guy out on the fringe. Make him a woodshedder instead of a spectator. To see him come alive will be balm for the bruises that the occasional discord may inflict on your sensitive soul.

Lee E. Smith
Fresno Chapter



Sam Stahl

The Death of A Shibboleth

By Howard Mesecher, Voice Expression Category Specialist

Sam Stahl, Arrangement Category Specialist



Howard Mesecher

At nearly every clinic following a contest there is misunderstanding and confusion about the subject of *phrasing*. Questions about it are usually directed to, and the answers (generally unsatisfactory) are received from, the Voice Expression and Arrangement category judges, although the International Contest & Judging Committee Chairman has also been drawn into the discussion and correspondence on a number of occasions.

Consequently Wesley Meier, International C&J Chairman, set up what he termed a "Meeting-of-the-Minds" meeting for the Voice Expression and Arrangement Category Specialists with the object of resolving the problem. Early in December these two people spent a Friday evening, a long Saturday and a Sunday morning in a Chicago hotel room arguing, consulting a small library of music textbooks, and finally agreeing on some changes that should be made in the category commentaries in the C&J Handbook and the Official Quarter and Chorus Contest Rules.

WHAT IS "PHRASING"

The discussion at this meeting centered around the terms *lyrical phrasing*, *musical phrasing* and *shading*. The first conclusion was to eliminate the terms *lyrical phrasing* and *musical phrasing*, and in their place use the simple term *phrasing*. Lyrical phrasing is presumed to mean the phrasing of a literary composition, such as a poem that becomes the "lyrics" of a song. Good lyrical phrasing would then be such as would be performed by a skillful elocutionist. Musical phrasing is presumed to mean the type of phrasing a musician would apply to a piece of *instrumental* music, being guided by the number of measures (a phrase usually consisting of 4 to 8 measures, but sometimes 2 in slow tempos, or 16 in fast tempos), the contour of the melody (rising or falling), the rhythmic pattern and the occurrence of harmonic changes.

But in a *song* words and music are inseparably combined, and each type of phrasing must sacrifice something to the other. Joseph Machlis, Associate Professor of Music at Queens College, New York, has a lucid way of expressing this idea in his book *The Enjoyment of Music/An Introduction to Perceptive Listening*. He says, "A great poem is complete in itself and needs nothing more to enhance it. It has a music of its own, a delicate arrangement of consonants and vowels that is wiped out as soon as music is added. Actually the music imposes a new set of values on the poem; the musical rhythm distorts the word rhythm, the musical harmony destroys the word harmony, the musical melody overwhelms the word melody. In short, music overpowers everything it is brought in contact with. . . . A melody, too, is a thing complete in itself. It is shaped by laws and procedures having nothing to do with literature. Its meaning as a musical pattern has no specific connection with the meaning of particular words. . . . A song, then, is composed of two independent entities that have to be reconciled."

PROPER PHRASING CHALLENGE

When a performer has achieved good song phrasing he has made this reconciliation. The words are paramount in his

decision on the grouping and emphasis of the melodic notes and other phrasing considerations; that is, these things must be decided according to the sense or meaning of the lyrics. But even so, he has had to make changes from what would be considered ideal lyric phrasing in order to fit the rhythmic structure of the music. And at the same time, ideal musical phrasing has had to yield to the demands of the words.

When the Voice Expression Judge is asked to appraise only lyrical phrasing and the Arrangement Judge only musical phrasing, each is being asked to do the impossible. They are both hearing a *song*—words *and* music together. There is no longer any lyrical phrasing or musical phrasing *per se*—only song phrasing. And if it were possible for one judge to blot out the music from his consciousness and the other judge the words, then both lyrical phrasing and musical phrasing would necessarily receive a low score. By eliminating the adjectives *lyrical* and *musical* and using simply the term *phrasing*, we are eliminating an unrealistic, artificially imposed, imaginary distinction. Quartets and choruses work on one thing—song phrasing—and this one thing is what listeners (including judges) hear.

"SHADING" GOING DOWN THE TUBES

The next term nominated for oblivion is *shading*. Whatever it means, it has about as much currency in the world of music (outside of barbershop) as the term *barbershop seventh*. And what it means seems to be a matter of considerable doubt. In the original Voice Expression section of the C&J Handbook *shading* is defined as "interpretive dynamics" or the variation in volume between soft and loud to provide contrast, emphasis and climax. *Interpretive dynamics* seems to be a thoroughly understandable term that needs no esoteric synonym. In the addendum to the Voice Expression commentary, *shading* acquires the further meanings of "tonal changes" and "word emphasis." Thus, the term is indefinite as it is now covered in the commentary; and furthermore, the meanings ascribed to it all have bearing on the handling of phrasing. Therefore these meanings should all be incorporated in a comprehensive definition of *phrasing*.

There are several specific ways to enhance interpretation of a song phrase or improve communication between the performer and the audience. And it is recommended that all these items be covered by the term *phrasing* because, whether one or all are used in a phrase, their use is dictated by the contestant's consideration of *phrasing*. The devices available for the manipulation of phrases are: grouping words, ideas and phrases as far as possible in a conversational manner—the way a sincere, convincing orator or a good actor might do it; the use of logical, meaningful changes in dynamic level to make the message and mood of the song more effective; changing the value of the printed notes (rhythmic pattern) in order to give more time and stress to important words and syllables and less to unimportant ones; and the use of changes in tempo when doing so will better convey meaning, mood and emotional impact.

At least one, and often several, of these devices can profitably be applied to every song phrase. And when this is done, the

phrase must be judged *in toto*. It would be ridiculous to try to separate these devices and dole them out as the particular business of particular categories. The result might easily be that the Voice Expression Judge would give a high score for good word grouping and the Arrangement Judge a low score for poor manipulation of tempo change—both for the same phrase. Whatever the contestant does with the phrase, the listeners (including the judges) hear it as a total performance. It is quite likely that because of their different orientations, the Voice Expression and Arrangement Judges will be paying particular attention to certain different aspects of the phrasing. This is all to the good, for the contestant, because so complicated a matter as phrasing is likely to get a more equitable score if it is appraised by more than one judge, each with a somewhat different viewpoint. But each judge is affected by the total performance. He scores that way—regardless of what the C&J Handbook says. So it would be better for the C&J Handbook to face the fact realistically.

WHO SAYS CATEGORIES DON'T OVERLAP

To push this point a little further, the C&J Handbook, in the Arrangement category, forbids the Arrangement Judge to be affected by *shading*. It says, "Phrasing and Shading must be related, must operate together to bring interpretation to maximum effectiveness. But of the two means of expression, only Phrasing is evaluated by the Arrangement Judge; Shading is the concern of the Voice Expression category entirely." On the next page, however, the Arrangement Judge is charged with determining whether the contestant created the mood of the song for the listener. Can you imagine a contestant that jumps back and forth abruptly from fortissimo to pianissimo with no rhyme or reason (as a good many do) creating *any* mood except irritation?

The gobbledegook just quoted was there for a purpose. It was a valiant if vain attempt to convey the impression that categories do not really interrelate or "overlap." It was there as if to say, "Look, we each stick to our own categories." It is high time, at our present point in the evolution of the C&J system, for contestants to recognize, and for judges to stop apologizing for, the fact that *all five categories are interrelated*. It is true that specific points in a performance directly affect one category and only indirectly affect others. But this is of little practical importance. In other words, if one error cost a contestant two points in this or that category, or both categories, it makes little difference whether he lost them directly or indirectly.

LET'S END OLD WIVES' TALE

The idea of losing points in more than one category for the same error or weakness (multiple penalties) is probably what keeps the stick-in-your-category shibboleth alive. Contestants forget that the same system that dishes out multiple penalties also dishes out multiple rewards for something good. Nevertheless, for those who still yearn for airtight compartments for each category, a brief explanation of why interrelation is not only necessary (because it is inevitable) but also desirable might ease the blow. A musical performance is a complex made up of many elements and many nuances. But they must all stand together as a total performance—a single musical experience—and the purpose of scoring is to place the contestants as accurately as possible in the order of excellence of this *total* performance. The elements that make up this performance cannot be mutually exclusive; excellence in one depends upon excellence in another. The result is that a judge in any one category is being affected by elements that are under the special scrutiny of judges in other categories. If this were not true—if there were no interrelation—it would be possible for a contestant to score, for example, 95 in Arrangement, 60 in Balance & Blend, and 20 in Harmony Accuracy, which would



THE SEA TONES

outfits were custom-designed and custom-made at

CARL SHAPIRO & CO. LTD.

We specialize in singles, quartets and choruses. We carry a large selection of fabrics both in stock or custom-made to your specifications at factory prices.

Please contact us by phone or mail for further information and our free catalogue.

Carl Shapiro & Co. Manufacturers of Custom Hand-Tailored Men's Clothing

42 South Paca Street • Baltimore, Maryland 21201 • 727-0675

be preposterous. If it were not for interrelation the judging panel could not be as accurate as it now is in the placement of the contestants.

The fact of interrelation does not in any way diminish the importance of having the separate categories. The very complexity of a musical performance makes it essential to have men trained in specific elements or related groups of elements. But this does not mean they should be deaf to the other elements. Their specialization is of even greater importance at the clinic than in the judging pit; for in talking with the contestants it enables them to point out ways and means of correcting weaknesses in the performance.

C&J HANDBOOK TO INCLUDE NEW COMMENTS

To return to results of the "Meeting-of-the-Minds" meeting, the interrelation between Voice Expression and Arrangement will be emphasized in the new commentaries on these two categories in the C&J Handbook by having a note headed PHRASING appear verbatim in both commentaries. This was considered desirable because *phrasing* (at least *some* sort of phrasing) has been in each of these categories for a long time, and because *phrasing* as now defined (replacing the old terms lyrical phrasing, musical phrasing and shading) is the most important interpretive tool available to the performer. The revised pages will be sent automatically to those who already own a C&J Handbook and have placed themselves on the Handbook mailing list. For those without a Handbook, a copy is available from International Headquarters for \$2.50.

There will probably still be arguments and differences of opinion on the subject of phrasing. The C&J procedure has been evolving all through the first 20 years in the history of the Society and it will undoubtedly continue to evolve. But it is hoped that the changes agreed upon at the "Meeting-of-the-Minds" meeting will be a step in the right direction.

A Look At Quartet Fees

By Don Kidd

Editor, "Tune-Type"

Livingston, New Jersey Chapter

Editor's Note: This article, one of several to appear this year, was written at the request of PROBE (Public Relations Officers & Bulletin Editors) President Don Donahue in an effort to stimulate thinking on some of the controversial matters prevalent within the Society. Let's hear from you if you have any comments.

It's high time somebody made the observation that in some cases the approach to what fee a quartet should ask for its performances has gone astray. Not all—some. There's no question that a good quartet is entitled to a fee, considering the costs of uniforms and other expenses. We all know the pocker-book can be bent to where it smarts considerably at times; but the amount of the fee should be a bit more realistic in some cases.

The writer has had experience on both sides of this fence—singing in quartets and engaging quartets to sing—and is therefore able to see both sides. Certainly it's an ideal situation if a quartet can make its hobby self-sustaining financially and may be even have a little left over for a few beers, or what have you, after the show. It is NOT ideal, however, for a quartet to have a "how much can we make" approach. We didn't join the Society with a financial goal in mind—or did we? The quartet that approaches singing with a money-making approach will inevitably, at some time, do a disservice to the Society.

Each of us who shares in the pleasures and privileges of the Society owes a moral obligation to perpetuate it through both external and internal good will. We are not professionals and shouldn't try to be, but fees occasionally exceed even that of professionals (union scale). Quartets have been known to bid a show high because they were very busy and didn't especially want the job, but figured if it were worth their while they'd take it. Wouldn't it be far better to decline and avoid a "who do they think they are" reaction? Others have placed high in competition and immediately raised the ante, feeling they were in a position to get it. Fortunately, these are the exceptions, not the rule; but it seems to be a subject that will bear careful examination.

SEVERAL CONSIDERATIONS BEFORE SETTING FEE

What should the fee be? How should it be determined? Certainly there is no set schedule or formula that can be used, but we can outline what considerations should be made as follows:

- I. Type of performance
 - A. Society or non-Society
 - B. Function involved
 1. Profit-making or non-profit?
 2. Extent of performance
- II. Proficiency or ranking of quartet

And it seems to me the reasoning of the quartet should be somewhat as follows:

Before considering anything else, are we available for the date and do we want to accept it if all other aspects are agree-

able? Assuming this is affirmative, for whom is the performance?

Let's consider first the non-Society performance. Basically we owe nothing to any organization outside the Society except courtesy and tact in handling the subject. If the date is for a well-heeled group at a profit-making function and we feel we can deliver a satisfying performance, let's not be bashful. We're entitled to be compensated for our talents and efforts on a par with any entertaining group. Our only other obligation is to remember that a segment of the public will go home that evening with a mental image of what SPEBSQSA stands for. Let's be sure it's a pleasant image for both the audience and the committee that engaged us.

WHAT ABOUT A SOCIETY SHOW

If the group involved is a Society chapter, I think our approach should be a bit different. Again, let's establish that we are available and want to accept the date. Then let's start our considerations with the fact that we are dealing with a chapter of the Society which is responsible for our quartet's existence and proceed as follows:

First, we're entitled to receive all expenses for travel, hotel, meals and incidentals. Beyond that we ask: 1. Is it a fund raising show for an established chapter (not a charter night)? 2. How much do we need per show to pay for three conventions a year (including the cost of uniforms, etc.) and exist financially as a quartet—and are we good enough to ask for that amount? 3. Are we really entitled to ask for any more than our expenses plus that base cost which will allow our hobby to be self-sustaining? I don't think so. Unless we want to add the price of the afterglow. And that's it. We have no right to add a profit to this fee; after all, this is our hobby. If we try to make a big profit from the Society which is responsible for our being, we're asking for our cake after we eat it. Those of us who have been so blessed that we have the ability to hold down a slot in a good quartet, and have been fortunate enough to find three other guys with like ability, time and motivation, should be grateful for this blessing and happily accept it as its own reward, rather than ask for whipped cream on top of the cake's frosting!

Choruses, too, might do well to study this subject objectively and be darn sure their approach is entirely ethical and proper. Extra green stuff is awfully easy to accept, but let's not kill the goose.

These comments are not intended to point fingers in any specific direction, but if they offend you, Clyde, take a look at your foot. Maybe the shoe fits so well you didn't know you were wearing it.

Presque Isle, Maine Offers Plans For Shell

By Phil Foster, NED Area Counselor

Like so many other chapters within our Society, ours here in Northern Maine has had its share of troubles and tribulations with a shell. After some 12 years of blissful parades employing a make-shift shell, the point was brought home to us that at every show there were portions of the audience that were being robbed of the very sound they had paid to hear. Out of necessity we undertook to rectify the situation.

The project was a collective sort of venture employing at different times the talents of virtually every member in the chapter. Members Jack Downing and Walter Holder were primarily responsible for its design, and both acted in the capacity as overseers on the project. What this group of would-be carpenters came up with in the end is undoubtedly the nearest thing to an acoustically perfect shell that there is in the Society. What's more, it isn't lacking in beauty either. These claims are backed up by raves from every quarter that has ever had the pleasure of performing in it.

Our current 3rd place Medalists, the "Four Statesmen" said, and I quote, "the Four Statesmen agreed after their performance in Presque Isle that your shell was the greatest they had ever seen for the natural sound production of a barbershop quartet. The only place that ever topped it was a little spot in New York City called Carnegie Hall." . . . And from Al Maino, Northeastern District's Immediate Past President, who happens to sing with the "Neptuners," . . . "we can attest that it was the most acoustically perfect shell we have ever sung in, besides being beautiful. Chapters would do well to have one like it." . . .

The shell was designed and built to represent $\frac{1}{4}$ the area of a 28 ft. sphere. Accordingly it measures 28 ft. across the front, 14 ft. high at the center and 14 ft. deep. It is composed of 10 equal, curved, wedge-shaped sections that, when bolted together, form a completely self-supporting unit.

The frame-work is made of $\frac{1}{2}$ inch knot-free spruce spliced and laminated together to make a rugged 2 inch by 2 inch backing for the covering of $\frac{1}{8}$ inch tempered hardboard (Masonite). Each of the 10 sections is 4 ft. across the bottom and 16 ft. long, following the curve. Total cost of the shell was approximately \$250.



The shell is easily transportable and an experienced crew can erect it in about two hours.

The PINE TREE STATESMEN of Presque Isle, Maine have workable plans that are available to any chapter desiring them at a nominal charge of \$10.00 per set. All proceeds from the sale of these sketches go to the Institute of Logopedics.

International Service Project (Institute of Logopedics)

District	December Contributions	Total 1966 Contributions	Since July 1, 1964
CARDINAL	\$ 634.53	\$ 2,439.51	\$ 6,184.86
CENTRAL STATES	1,241.00	3,627.57	9,247.32
DIXIE	98.00	1,872.68	2,952.71
EVERGREEN	155.00	3,378.54	5,065.61
FAR WESTERN	1,720.34	9,693.57	16,141.42
ILLINOIS	741.74	7,887.55	16,670.62
JOHNNY APPLESEED	2,340.87	6,427.42	10,011.10
LAND O' LAKES	326.91	6,369.35	11,973.72
MICHIGAN	655.85	3,157.43	6,844.26
MID-ATLANTIC	1,374.17	11,570.52	19,472.25
NORTHEASTERN	871.78	5,373.04	9,655.68
ONTARIO	469.75	4,119.41	7,729.37
SENECA LAND	3,016.19	6,434.97	9,952.79
SOUTHWESTERN	336.00	1,011.00	2,836.00
SUNSHINE	5.00	2,661.80	5,603.01
HARMONY FOUNDATION	164.32	1,981.84	9,873.76
OTHER RECEIPTS	7,419.11	10,024.88	13,637.92
O. C. CASH MEMORIAL	50.00	6,998.49	6,998.49
TOTAL	\$21,620.56	\$95,029.57	\$170,850.89

It's New!

It's Live in Stereo!

It's the Thoroughbreds!

1966 International Chorus Champions
Proudly Present

Thoroughbreds on

BROADWAY

HIT SONGS DONE IN BARBERSHOP
(Kentucky Style)

Includes all-time
song hits from
everyone's favorite
Broadway Show
• Wildcat • My
Fair Lady • Hello
Dolly • South Pacific
• Carousel • Annie
Get Your Gun •
• Sound of Music
• Music Man and
many others . . .

Also featuring

• The Downmen
• Four Dimensions
• The Citations
• Club House Four

\$425

Postage Prepaid

Send Check or
Money Order to:

Robert Netherton
211 South Fifth St.
Louisville, Kentucky
(40202)

Quorum, Quorum, Who's Got a Quorum?

By Society Executive Director Barrie Best



Executive Director Best (left) and International President Jim Steedman spent many anxious moments making phone calls to stranded Board Members trying to round up a quorum for the Mid-Winter Assembly of the International Board.

As the International Executive Committee convened at 9 P.M. Wednesday evening, January 25th, it had been a pleasant day in many parts of the country. In Kenosha, in particular, it had been a very mild, enjoyable winter day with very little snow on the ground. In fact, during the prior week the temperatures had been as high as 60 above, almost spring-like.

By nine o'clock the next evening, Thursday, January 26th, you would have never recognized the place! Kenosha was in the throes of a thirteen-inch snowfall while neighboring Chicago to the south and O'Hare Airport, where all the International Board Members were supposed to be arriving, were being belted with a 23½-inch snowstorm.

Although a quorum was established by 4 P.M. Friday afternoon, a few more Board Members managed to make it before the meeting ended at five on Saturday afternoon to give a final count of 19 of our 29 Board Members.

Past International President Dr. Norman Rathert got to the south end of Chicago and no farther, while Past International President Rowland Davis was snowbound in Lake Village, Indiana.

Cardinal District Board Member Bill Terry spent Thursday evening, January 26th, sleeping in a movie theatre with other stranded motorists, and Friday evening, the 27th, with some good Samaritans who took him into their home. He finally arrived in Kenosha, bushed but unbowed, Saturday afternoon with enough strength left to present International President Jim Steedman with charters from Kokomo and Elkhart, Indiana as well as a \$1,000 check for Logopedics from the Muncie, Indiana Chapter.

Past International President Wayne Foor managed to get in by train about 10 A.M. Saturday morning and also presented International President Jim with a charter, this one from Ithaca, New York.

Past International President Joe Lewis got as far as St. Louis, Missouri but no farther, and to make matters worse, he couldn't get a flight back to Dallas!

Last we heard from newly elected Far Western District Board Member John Currin—TWA pilot—was that he was coming in from Pittsburgh; but he never made it. We're

wondering if he's still circling in the "stack" over Chicago or if he just flew on to Los Angeles.

Parliamentarian Wilbur Sparks, Past International President John Cullen and Board Members Hawes, Avakian and Tobiasen never even got off the ground.

THREE NEW BOARD MEMBERS ELECTED

First order of business for the International Board was the election of three Board Members and John Currin of Far Western District, C. V. "Pete" Peterson of the Central States District and R. H. "Sev" Severance from Illinois were unanimously elected to the Board and immediately seated to take part in the rest of the meeting.

ADMINISTRATIVE MATTERS

Upon reviewing a report covering the progress being made by our chapters to incorporate, amend their incorporation documents and adopt the amended Standard Chapter By-Laws as requested in the Fall of 1965 thus making the Society eligible for a non-profit, charitable and educational exemption from the Internal Revenue Service, the Board was concerned to learn that many chapters in every district have not yet fully complied with these requirements. An earnest plea is being made to the president of each chapter to review this matter with his chapter board at the earliest possible opportunity and ascertain just exactly how his chapter stands in this regard. Should there be any questions in respect to completing this work, chapters involved are asked to write International Headquarters immediately. International Headquarters was instructed to initiate action with every district and all recalcitrant chapters to have this matter cleared up by June 30th, 1967.

In response to requests from district presidents, the licenses of thirteen chapters were extended and 23 associate status chapters granted additional extensions to increase their efforts to regain active status.

The Board regretfully revoked the charters of eleven chapters unable to comply with Society organizational regulations.

Board action approved the offering of a voluntary accidental death and dismemberment policy to all Society registered quarrels.

CONTEST AND JUDGING

Upon the recommendation of the International Contest and Judging Committee, sixteen new judges were certified as follows: Sam Aramian (Far Western), VE; John Baker (Dixie), VE; Roger Craig (Michigan), ARR; John Cullen (Mid-Atlantic),



You can well imagine the subject under discussion by Society Special Events Manager Chuck Snyder (left) and Immediate Past International President Reedie Wright.



Dick Sturgis' original artwork for the first HARMONIZER cover received close examination by International Historian Dean Snyder.



Cardinal Board Member Bill Terry (left) presents President Steedman with a \$1,000 check for the Institute of Logopedics in behalf of the Muncie, Indiana Chapter.

S-T; Frank Farley (Sunshine), SP; Ray Glynn (Mid-Atlantic), SP; Jack Hermesen (Land O'Lakes), SP; Malcolm Huff (Cardinal), ARR; Hugh Ingraham (Land O'Lakes), VE; George Kabacy (Far Western), B&B; Dick Leighton, (Central States), SP; John Peterson (Mid-Atlantic), ARR; Russ Schneider (Far Western), VE; Wayne Thompson (Land O'Lakes), VE; Ed Weber (Johnny Appleseed), SP; Don Clause (Mid-Atlantic), HA.

A change to Article VI of the Quartet Contest Rules now provides that quattets containing members belonging to two or more chapters in different districts must specify on their registration form the district in which they wish to compete, and quattets whose members are members of chapters located entirely within one district must compete in that district's contests.

To give more clarity to the type of songs that may be sung in contests with respect to the definition of patriotic or religious songs, Article XIII of the official Quartet Contest Rules and Article XI of the official Chorus Contest Rules were revised to read: "Songs. Any song or medley that is in good taste, (with the exception of ones that are either religious or patriotic in their intended emotional impact) and which lends itself to barbershop style, shall be considered appropriate for barbershop quartet contests."

POLICY

In answer to a request from District Presidents last year, the International Board approved a special membership renewal policy which states that servicemen may be allowed to renew (late) or reinstate their membership in the Society within 90 days of discharge without payment of the usual service charge with the provision that discharge date is supplied to the chapter secretary.

SELECTED CHORUS POLICY

After much discussion on this subject and the change in policy made by the International Board last July in search of a definition for the term "Picked Chorus," the International Executive Committee recommended to the International Board, with the Board giving its approval, revising Section X (h) of the International Statements of Policy to read: "While recognizing the technical right of chapters of the Society to select the singers to represent them in chorus contests, the International Board of Directors believes that such elective process is contrary to the best interests of the Society and records its disapproval of such methods as a matter of International Policy."

MID-WINTER CONVENTIONS—LIFE MEMBERSHIPS

The International Board approved a policy whereby the Society will return to the practice of holding Mid-Winter Conventions starting in 1969. When the mechanics of bidding and hosting Mid-Winter Conventions has been approved by the International Executive Committee in May of this year bids

will be solicited. In returning to Mid-Winter Conventions it is the intent of the Society to place these conventions in areas of the country where either hotel accommodations or auditorium facilities would not allow the placing of an International Convention.

Acting upon a Long Range Planning Committee minority report, the International Board approved the creation of a life membership in the Society. For the sum of \$200 a life membership will be issued covering International dues only, with district and chapter dues still having to be paid to the life member's own chapter and district. Full details on such a membership will be published in the future.

RE-DISTRICTING

Again based on a Long Range Planning Committee minority report, the Board recommended a policy: That, the International Board of Directors refrain from taking the initiative toward re-districting the Society. It is the Board's desire that such request be initiated by the districts.

Due to the inclement weather, an address by Dr. Arthur F. Ward of the Lincoln, Nebraska Center for Continuing Education, had to be cancelled.

Other special visitors to the Board Meeting who managed to brave the elements and reached Kenosha were International Historian Dean Snyder of Washington, D. C. and Past International Board Member and current International Service Committee Chairman Ed Fahnestock of Wichita, Kansas. Accompanying Service Committee Chairman Fahnestock was John Kincheloe, Coordinator of Public Relations for the Institute of Logopedics, who addressed the Board and reviewed accomplishments during the past two and a half years of Society-Institute affiliation.

Newly elected Board Member "Sev" Severance was commissioned by International President Jim Steedman to serve as seargeant-at-arms. His dedication to duty resulted in fines totaling \$60.00 for the Logopedics International fund.

From l. to r. are Past International President Wayne Foor, International Service Committee Chairman Ed Fahnestock, International President Steedman, International First Vice President Fred Seegert, Jr. and Past International President Dan Waselchuk as they sang through "We Sing . . . That They Shall Speak."





By Jim Beetham,
65 Natal Avenue,
Scarborough, Ontario

THE WAY I SEE IT

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

Do you know what my beef is, brother? It needs no tag, so let's call it the "Unsympathetic Ears Syndrome!" This particular "syndrome" seems to have a snide way of manifesting itself, turning up regularly wherever any given number of Barbershoppers gather together in *public places*! Don't misunderstand me now—I am not referring to *all* our casual public appearances! Certainly, singing on the city hall steps of various cities and towns or in the lobbies of hotels while conventioning, seems to me to have been one of our greatest, most effective methods of advertising and furthering our great barbershop hobby with the public! After all, those of the great unwashed who do not *like* barbershop singing need not stand in their civic square or their hotel lobbies and listen. Not being a captive audience *per se*, they are entitled to slip softly away into the sunset—unwept, unhonored and most assuredly *unsung*! We hold no grudge with them! Nay, brethren, these are not the breeding grounds of our infamous "syndrome." Let us seek it out where it lives!

How often have you, in company with other Barbershoppers (perhaps a shade better—or the worse—from messin' with the grape), entered a restaurant or night spot in some convention town, seared yourself, speared a menu, choked up a little as you read the prices (undoubtedly, I often think, raised in anticipation of the arrival of just such as we!) and—before you could mutter "O. C. Cash!"—some beanhead nudged you in the short ribs with a well-placed elbow and in a loud stage whisper said, "Let's sing 'em a song!" No preamble, mind you—no thought of whether all four barbershop parts are adequately represented—no asking if all Barbershoppers presently involved (maybe from the four corners of North America) would be able to get together on, and adequately render, even *one* barbershop song *well*—and most important, would the patrons gathered in the particular establishment *desire* to listen to our particular type of singing, however well or poorly sung! Nope! Just—"Let's sing 'em a song!"

Meanwhile, back at the other tables, folks from every walk of life are quietly partaking of their chosen fare, all unknowing the forces that are about to be released for their special benefit! On the first loud chord, may I direct your attention to the faces of the surprised listeners? I have made a special study of this facet, brethren, and, for your future education and edification, can I suggest that *you* look around next time? The emotions mirrored in the faces of the non-Barbershoppers will run the emotional gamut from amused interest (but not very!) through sickly smiles (but very!) to downright disgust (but decidedly!). The polite smattering of applause sometimes gleaned from these extemporaneous exhibitions seems to say, "We had better clap a little or those rowdies might cause trouble, but don't clap too long or too exuberantly or they may take it as a sign of success and sing another song!"

Do you realize that these "share-the-wealth" saps are selling our fine hobby right down the river? If anything can bring back the "four drunks singing around the lamp-post" stigma

to our Society, this can! Let's attempt to draw some possible parallels to this idiocy. Picture a piper, dropping in for a bite after a parade, puffing his pigskin full and blasting forth for the assembled; or imagine a bassoon player, after the symphony rehearsal, rising in a bar and playing several selections unrequested; or a flutist fluting his flute; or a karate man chopping his table in half while screaming his "ki-ya" at the top of his range; or feature Bubbles Latour getting up from a sandwich and peeling to the basic! Why not? It's *their* talent! It's what they are best at! But do *they* do it? In a pig's eye they do! Barbershoppers are the only people I have ever encountered who seem to feel that they have a musical mission to carry out and wild horses are not about to prevent them! Nor, brother, am I, provided that the *time* and *locale* are right!

When will we learn that, though *we* know that a well-sung barbershop song can be a thing of great beauty, there *are* some who don't share our love and enthusiasm for it! Unasked-for songs are like a dose of the mumps; you don't want 'em but you're stuck with 'em!

Just so that I don't sound too one-sided, may I hasten to state that I have been with a barbershop gang in a restaurant where the diners, recognizing us as belonging to "that barbershop convention," have put forward what seemed to be a *unanimous* request for us to sing for them! If, and I repeat, *if* the general public wants us to sing our distinctive harmony for them then I say, "Let's!" But let us be very sure before we leap! Reluctance to sing in public places (restaurants, clubs, bars and street corners) should be our watchword and must certainly endear us to poor, old John Q. Public! For the eternal love of all barbershopping stands for, let's put a top premium on our ability to render four-part barbershop harmony better than anyone else in the world! Let us be miserly in the dispensation of our songs, not only "leaving 'em wanting more" but making it difficult for them to talk us into the *first* one, in these public places at least! And should, as rarely happens, the patrons of some establishment *convince* us that they express the *unanimous* wish of all present to hear some barbershop singing, let us still be wise enough to refuse if, while "backing and filling," we find that there are not sufficient parts present so as to show off our wonderful harmony in its best light!

In conclusion, if, in the future, while on convention, you should enter an eating-spor and see me sitting *under* a table, don't misunderstand! I'm just sitting *out* a barbershop *sing-in*! If you seek me out at a bar and can't recognize me, it will be because I was lucky enough to sniff out a coming unrequested assault upon the patrons' ears, have hastily removed my barbershop convention badge and am trying desperately not to be known as a Barbershopper (Lord, Lord—that it should come to this!). Or, if you should see a Barbershopper, lying face-up on a restaurant floor with a pitch-pipe imbedded in his forehead, you will know that I have been there and gone and that his (the man lying on the floor) last words were—"Let's sing 'em a song!"

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.

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

SIGN FOR LOGOPEDICS! No, that's not a typographical error. The idea of the Sebring, Ohio Chapter was like killing two birds with one stone, and then getting the stone back. The first "bird" is the design for their printed program for their annual "Evening of Barbershop Harmony" show, and the second was raising an additional \$75.00 for Logopedics. Starting their plan well ahead of time, they took a Society letterhead (imprinted for their chapter) to the Johnny Appleseed District Convention and sold the right to sign this sheet for \$1.00 per signature with all the money going to Logopedics. At show time it only was necessary for the printer to put the program title information above the letterhead and an explanation below it for a most interesting cover for their program.

DOING THINGS TOGETHER AS A CHAPTER is the best way whether it be singing at a regular meeting, putting on a show, holding a picnic or a golf tournament or almost anything else, but the Greater Alton, Illinois Chapter came up with a new reason for being together. They visited Greenville and took in a Band Concert—only the band didn't show up so the chorus took over and put on a program for a highly pleased audience. This bears out what we've advocated before: always be ready to sing with the quality that will bring credit to your chapter and to the Society.

FOUR DOZEN DIFFERENT CHORUS SONGS IN ONE MEETING and only time kept them from trying for double that number. One chorus? No! Four choruses in a CHORUS MARATHON that was the brain-child of the Riverside, Calif. Program Vice President Jimmy Jones. Riverside invited Pomona, Orange and Fullerton Chapters for the big event that started with the showing of the International Contest film. Each chorus then took its place at one of the four sides of the room with guests and the judges (The Hi Desertaires from Victorville) in the center of the room. By tosses of a coin the order of singing was established with the rules that no chorus could sing a song that already had been sung during the evening; a declared woodshed number, acceptably presented, could bring an extra five points; and the use of a chorus competition number could bring a ten point penalty. Sing? Wow! Though Pomona took top prize, all four choruses were having so much fun that they refused to stop for refreshments.

PAY-AS-YOU-GO apparently is gaining more converts and more ingenious methods of promoting and putting it to use. Phoenix, Arizona even has set up one for the International "MOHISS" Convention this summer. MOHISS? That's More Of Heaven in Sixty-Seven! Their chorus, under the direction of Past International President Lou Laurel, won the FWD Chorus Championship and will compete at Los Angeles this July. They have an extra reason for pushing the "Pay-As-You-Go" plans. **SO DOES YOUR CHAPTER**, for there is no better way to get your members renewed painlessly. Your officers have the information on this plan—make it work for you. **BUT**, be

sure some enthusiastic member is in charge of making it work. **REAL GOOD MIGHT BE EVEN BETTER!** We have in mind the many fine bulletins that we receive that do not have the printed masthead (bulletin head) that they so richly deserve. We wonder if you know how little extra it would cost to doll up your bulletin with a bulletin head of which you could be proud. So (if International approves and prints this) we are going to make you an offer. If you would like a new masthead for your chapter bulletin we'll try to help, providing you're willing to help Logopedics. First, you'll have to gamble one dollar (\$1.00) which you'll send to us along with information such as name of bulletin, name of chapter, city and state, whether editor is or is not a member of PROBE, anything special you want included or "theme" to be used . . . and please type or print this info. The dollar is for supplies and postage. Oh! Also tell us whether you want the design to be printed in one or two colors, and give us your return address. In due process of time (we have to earn a living, too) the masthead will be returned to you, camera ready for offset printing. It now becomes your decision as to whether or not to use it—and if you do you are pledged to send a minimum of ten dollars (\$10.00) to the Logopedics fund at our International Headquarters. Interested? Send your information or questions to us (see address at the head of this article).

"THE WEEKLY CHAPTER MEETING IS THE MOST VITAL LINK in the chain of the barbershopping," so writes Val Hicks in "Ledger Lines," and we continue the quote: "It is here that the Society thrives or withers. Some chapter meetings die a quiet, natural death each week. Since I feel so strongly about this subject, I have ventured to record some thoughts on the topic. . . . The most successful chapters start at the **APPOINTED TIME**. . . . They start by **SINGING**—not by talking. . . . They spend some time in gang singing (informal chorus singing). This warms up the spirit and the voice, and teaches newer guys the oldies. . . . They have a balanced meeting: gang singing, chorus rehearsal, brief, concise business meetings, plenty of woodshedding and quartetting, and lots of mingling of kindred souls. . . . The most successful chapters keep **BUSY** with many worthwhile projects: visitations, shows, charity appearances, contests, conventions, etc. . . . The boys like to feel they gained something for having attended. I don't mean just a good time. I mean we all like to see **PROGRESS** and **ACHIEVEMENT** in a chapter and its singing groups. . . . A chapter meeting should close on a note of fellowship, fun, and yes, even a touch of inspiration so that every man walks out of there saying to himself, 'This is the greatest!'" (Ye ed agrees—how does **YOUR** chapter measure up?)

"IT'S JUST A WAY TO GIVE A BIT EXTRA to the community that supports us in the regal way to which we have become accustomed" is the way Director Jerry Fairchild of the Riverside, Calif. Citrus Belters Chorus tells of the plans of the

35 members who have volunteered to help the Riverside Opera Association produce the opera, "Aida." These men, including Jerry, are meeting an hour early each meeting night to prepare their part in the production, and at the time of the big event, full credit is to be given to them and their chapter for their part in it. What a wonderful way to present themselves to a whole new segment of their community! We'll bet and give odds that MANY communities have similar musical events coming up that would welcome (and be eternally grateful for) the cooperation of the voices of our Barbershoppers.

COME SING WITH US has been the invitation extended countless times by the members of our Society. The Men's Group of the First Baptist Church of Worcester, Mass. invited the men of the local chapter to come spend the evening and sing with them on one of their regular meeting nights. Set up by one of the chapter members, it proved to be a rewarding evening, fully enjoyed by everyone, and gave each group a better understanding of the other. These Barbershoppers, incidentally, are using a plan that isn't new but is GOOD and is available to most of our chapters. They have had an article printed telling of their chapter and its activities and these are being distributed for them by the local Welcome Wagon.

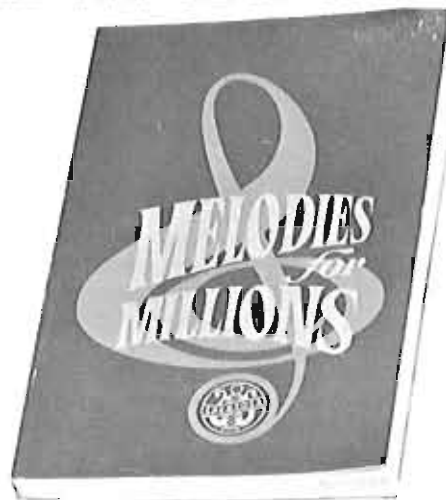
HOW LONG UNTIL MARCH 31? Not very long, but still time to make contact again as needed with those members whose memberships expire on that date and to get them paid up for another year. Then, remember, you have June 30, September 30 and December 31 coming up with the same problems with different members. PAY-AS-YOU-GO certainly would look good if you'd been pushing it for the past year, wouldn't it?!

WE'VE SEEN A LOT OF GOOD IDEAS that have come out of the Dundalk, Maryland Chapter and here's another winner. They are establishing a set of "basic stage presence movements" and developing them so that all chorus members are proficient in these basic moves—no matter what song the chorus is singing. These basic moves can be elaborated upon for a particular song. . . . We wonder how many readers had our reaction to that—"Wunnafull! Why didn't I think of that myself?"

DID YOU KNOW that there are many kinds of crabs? There's the kind that crabs if the chorus works too long on one song; the crab that crabs that the program time at meetings isn't necessary, the ones that crab that the chorus rehearsal is too long (or not long enough), the who crabs that the meetings start too late, or too early and, worst of all, the crab who crabs just to be crabbing. The Gretna, La. Chapter, Larry Moran writes in DRIFTWOOD from RIVERSIDE, is warning all crabs to BEWARE, for they are planning a "CRAB-BOIL" in the near future. . . . How do you know that the newspaper won't send a reporter and a photographer to one of your special meetings? Long Beach, Calif. is one that has found out that an honestly told story of their chapter and of our Society and its aims IS of interest to an editor, and the reporter and photographer DID come and they received some fine publicity for their show. . . . Put your best foot FORWARD—not in your mouth! . . . Charlie Wilcox, editor of the Illinois District "Attacks and Releases," is one of the grand old men of the WORKING Barbershoppers. When he says something we like to listen, for we learn. The next three items are from him, and all of us can learn from them. . . . Last year one of our best shows was followed by a frank letter from a customer complaining of eternal yak yak by quartets and MCs. The writer stated that it was far better to hear a quartet that was not 100% than have to listen to some chaps attempt to be comedians. . . . Find something NEW for your shows. Do give them some variety. Use many new songs and sing them well. Recall that your show is NOT a contest. It is ENTERTAINMENT for which the public PAYS. Just standing there and singing the songs you like isn't the idea. . . . Here and

there we find a quartet or an MC that still does not believe the idea of "Keep It Clean." Perhaps the offender's own chapter won't give him "the knife" BUT THERE ARE PLENTY OF VISITORS WHO WILL. NO CHAPTER CAN AFFORD THIS! . . . More Chapters are finding a descriptive name for their choruses. Though the chapter name must tell where it is located, there is no such limitation on a chorus name and we read of some excellent ones. . . . Berkeley, Calif. announced the first of December that the first braille typewriter, "bought" with General Mills coupons has been turned over to the school, the second is "just around the corner" and they, Berkeley, are still going strong in their desire to provide the needs of the blind students. . . . Oz Newgard, Alexandria, has a new game for the members to play. It's called, "Follow the Director." Oh yes—Oz IS the Director. . . . Al Shields of East York, Ontario says, ". . . but I'd like all of you to think back and ask yourselves if you are satisfied with the effort you put forth this past year." . . . You can't always tell what makes a man tick until you meet his wife. She may be the works. . . . Napa, Calif. and the Cub Scouts are working together, or were before Christmas. The Barbershoppers were making Christmas trees and the Cub Scouts were selling them so fast that the chapter was having to hold special tree making parties to keep up with the demand. . . . We are indebted to the "Right Pitch" of the Greater Atlantic City Chapter and Luke Heath for: A source close to the president has just revealed that the "Great Society" is in reality the Society of Barbershoppers. . . . and . . . A man once made the statement, "Why should I not stand up straight? I bow my head to neither God nor man." It's evident he never looked at a field of grain. Only the empty heads stand up; those that are full bow low. . . . DID YOU KNOW?

HAVE YOU READ THIS BOOK?



Every Barbershopper should . . .
it's the 25-year history of the
Society, complete with pictures of
International chorus and quartet champions
. . . 122 interesting and fact-filled pages.

Send one dollar (\$1.00) to: S.P.E.B.S.Q.S.A. Inc.
P.O. Box 575,
Kenosha, Wisconsin 53141

ORDER YOUR COPY NOW



NEWS about QUARTETS



"We are going to fatten up the whole chapter to start our 20th year"—exclaims newly elected President Phil Winston of the Big-D (Dallas, Texas) Chapter as he feeds a mighty wedge of birthday cake to skinny Barry Solomon, while Program Vice President Bill Cockrell looks on with approval. Phil, the three-hundred pound plus lead of the "Doo-Dads," 1966 International 6th place finalists, recently cut the cake that marked the start of the 20th year of the Big-D Chapter.

As the dates for Regional Preliminary contests draw near, we're starting to hear more rumors about who's going to be in what quartet, who's not going to compete, etc. Unfortunately, much of the information we receive is via the "grapevine" and we wouldn't dare print it. If you quartet men would give us official notice of your plans, we'd be most happy to include the information in this department. We feel this is what the department is for and urge you to let us in on your "secrets." We'd be more than willing to pass them on to the rest of the Society once we know the news is authentic.

Now here's a bit of official information, though hardly news any longer. The *Nighthawks*, many time Society Medalists from London, Ont., are back in the "sing" of things. Official word from John Sutton, the man who does all the paper work for the quartet (he resides at R. R. #1,

London, Ont.), gave us information that the quartet has been rehearsing, is ready for shows and planning to compete this spring. We join their many friends in welcoming the *Nighthawks* back and will be looking forward to hearing their exciting sound again.

Baritone Bob Royce, of the past Mid-Atlantic District Champion *Main*

One of the relatively new East Coast quartets, the "Village Four" (Ridge-wood, N.J.), has been doing lots of entertaining in preparation for the Spring contest. From l to r are: Connie White, Hank Voorman, Craig Kennedy and Bob Rouffa in an unusual shot.



Street Four (Livingston, N. J.), has moved from New Jersey to Chicago leaving a big slot to fill in this quarter. A great break for Illinois, however, for this guy is not only a fine singer, but was doing a big job as District Vice President.

* * *

The best known of all our quartets, the 1950 International Champion *Buffalo Bills* of "Music Man" fame, are losing their original tenor, Vern Reed. Vern is leaving the quartet as of May, 1967 to go into business. As of this date the remaining three have not made up their minds as to whether or not to continue. Al Shea, of course, is now the only man left of the original foursome. What a great job they have done for the Society!

* * *

Current Ontario District Champions, the *Bards of Harmony*, have lost their baritone. Morgan Lewis has accepted a promotion to supervisor of all branches of the Royal Bank of Canada in the Bahama Islands; Morgan began his new duties December 1, 1966. John Moore, formerly bari in the *Falcons* and *Emeraldaires*, has joined the "Bards" and the quartet was back in business in January.

* * *

Official word from Don Dobson, contact for the *Four Rascals*, current 2nd place Medalists (Marblehead, Mass.), should put an end to many of the rumors we've been hearing since the Chicago Convention. Tom Spirito, seven-year veteran "Rascal" lead, has left the quartet. Tom has been replaced by Dick Knapp, a Barbershopper who hails originally from the Cleveland area. We understand the



The "Forefathers" (Fairfax, Va.) sing along with entertainer Mark Russell during his TV show. From l to r are: Dale Clark, Russell, Jim Charnley, Russ Johnson and Dick Buxton. The quartet has been busier the past six months than anytime during their twelve years together.

quartet is already doing shows with Dick in the lead slot and we'll be anxious to learn whether they will be competing this year.

* * *

The *Western Continentals*, top Inter-national contenders from the Far Western District (Phoenix, Ariz.), have lost Terry Diedrich who had to drop from the quartet because of business reasons. He's been replaced with Phil Foote, who formerly sang with the *Chaparrals* and was a member of the El Paso, Texas Chapter. The "Continentials" have a new contact man: Theodore P. Bradshaw, 115 W. Fairmont Dr., Tempe, Ariz. 85281, phone 967-3104.

We were happy to receive information regarding ex-"Continental" Dr. Curtis Kimball, a former Phoenix physician who is now serving as Captain in South Viet Nam. A fine story and picture concerning the Doctor's war-time duties appeared in a recent issue of the "Phoenix Gazette." He is quoted in the article as saying that he "misses four-part harmony very much" and intends to remedy the loss by drafting likely prospects from the 10-man church choir he is presently directing.

* * *

Our congratulations to the Scarborough, Ont. *Wanderers* (see picture), who have two major projects running conjointly. First of all, they have launched what they feel to be a Logopedics "first." They are boasting the fact that they have launched the largest and most beneficial missile ever in the Society. The "Wanderer" is four feet tall from launch pad to nose-cone and eight inches in diameter, and it is used to collect donations for Logopedics, promote interchapter visits on a quarter level, focus the public eye on our service project and help to promote quartets.

The rules are few and simple. The "selling" quartet must witness the placing of \$4.00 in the missile by the "buying" quartet. The money, by the way, is inserted in the missile through a small hole in the nose-cone (which, oddly enough, will only take paper money!) For their \$4.00, the "buying" quartet receives the missile and a portfolio labeled "firing data," containing a set of rules, a felt

pen, a log book and a generous supply of pre-stamped, pre-addressed postal cards, as well as the satisfaction of helping a child speak. They must then "sell" the missile within two weeks after purchase, drop one of the missile post-cards in the mail notifying the *Wanderers* of the new owners and affix their own quartet name to the labels on the body of the missile. The *Wanderers* have suggested that the "selling" quartet try to make the resale of the missile coincide with a chapter show, sing-out, ladies night or public appearance of some sort so that public interest may be aroused.

Secondly, a quartet is not allowed to resell the missile to a quartet in their own chapter; this tends to make for more interchapter visits and should a chapter not boast a quartet of its own, they may just form one in order to be eligible to receive the missile.

The plans call for the missile to be brought back by the quartet in one year's time and its cargo will then be presented to the District Logopedics Chairman at the Fall Convention at Ottawa on behalf of the registered quartets of the Ontario District.

And that's not all. Project number two has the *Wanderers* engaged in what they call "operation handshake." In this one they have set a goal to visit every chapter

in the district (or as many as may prove to be possible). James Beetham (see his "The Way I See It" article on page 14 in this issue) concluded his informative article by saying: "They don't call us the *Wanderers* for nothing!" And we believe every word of it.

* * *

So that you might know the names of some of the strange faces you'll be seeing in your favorite quartets, we're going to pass on some personnel changes. We do not have room to report all of them; we report the following changes in the order that they were received: Mid-Atlantic District Champions, the *Continental Four*, now have Bill Clipman singing lead replacing Kirk Roose, and Les Moyer, former bari in the quartet, has returned to take over that spot held by Roger Blackburn. . . The *Harmadukes*, from the Bakersfield and Ventura, Calif. Chapters, now have Jim Garner singing bass instead of Lee Holt and Ernie Milleur in the lead spot formerly held by Russ Ott. . . Bass Joe Henderson is now singing with the St. Mary's County, Maryland *Bay Flats* replacing Philip Davenport. . . New lead of the Alexandria, Va. *Harmoni-Chords* is Clark Norcross, who has taken over in place of Thomas Lettington. . . In a name and personnel change, the former "Food City Harmony Hounds" (Battle Creek, Mich.) have shortened their name to the "*Harmony Hounds*" and have Dick Spear singing tenor replacing Richard Pancost. . . Fred Dieckmeyer, former *Hoosier Staters* tenor, has replaced Jim Salts giver as lead, and in turn his tenor spot was filled by James Hunnicutt who took over for Jim Ray. The quartet hails from Houston, Texas. . . Replacing the late Bob Oliver, who passed away on November 20, 1966, is Bill Woodall as tenor with the Macon, Ga. *Show Boats*.

Leave it to our Ingenious Canadian friends to come up with a dandy! This time it's an Inter-Chapter Logopedics Missile (see pic below left) which was designed by the Scarborough, Ont. "*Wanderers*." The missile was ceremoniously launched at East York, Ont. when it was presented to the current Ontario District Champion "*Bards of Harmony*." The "*Wanderers*" (in sweaters) from l to r are: Jim Beetham, Ralph Chaytor, Jim Ramsey and Abe Crossley. From the left, the "*Bards*" are: Bill Sexton, Bill Hofstetter, Morgan Lewis and Bob Sockett. (See additional details above).



THE HISTORIAN'S CHAIR



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

Technique and Training

The history of all sports and hobbies leads inevitably to an emphasis on technique and training. Some participants are naturally more adept than others; some participants learn their lessons and improve the hard way—by trial and error; while others observe and copy the best features of what they see and hear. Eventually the level of performance is upgraded. A record is made of what works well and what doesn't. Those who have skill demonstrate it. Those who are articulate compile, discuss, write and teach. Those who are inventive and innovative propose and test new schemes and methods and publicize the results.

This is the road we have travelled in SPEBSQSA. It is a common pattern in similar organizations. In developing and recording our special techniques we were initially dependent upon our magazine and on bulletins from Society headquarters—and of course by word-of-mouth as members visited other chapters or exchanged ideas by correspondence. The Reagan clock system, for example, was a kind of musical "Esperanto" whereby "Molly" Reagan and Frank Thorne (who were boyhood musical chums) could exchange ideas on song arrangements in later years between Pittsburgh and Chicago. The Reagan technique predated the Society's beginning, but found many uses among arrangers after SPEBSQSA became a reality.

An early effort at improvement was in the area of song arrangement. There were many, however, who scoffed at "putting spots on paper"—preferring to rely entirely on improvisation and the "woodshed" technique. Nevertheless, a Committee on Song Arrangements was appointed in 1942 (Embury, Reagan, Martin and Thorne) with a mandate to furnish each chapter a printed arrangement in barbershop style of two old songs each month with an explanatory bulletin. A year later (May 1943) Sigmund Spaeth wrote in our magazine: "I would not have our harmonizers turn into an army of slavish note-readers, but I believe that the tricks of harmony can best be communicated from one quartet to another by the good old system of musical notation. Anyone who objects to written music had better get a horse and carry his ideas in Paul Revere style, for he is definitely behind the times."

Subsequently the Society has published hundreds of barbershop quartet arrangements. There are twelve volumes of "Songs for Men" including original compositions, public domain songs and copyright releases. There is a volume of songs for the chorus, and one of hymns. Many commercial folios have been issued, with arrangements by Society members. Among many single numbers, there are at present 58 public domain singles

in the Harmony Heritage Series (an idea initiated by Past International Vice President Jean Boardman, during the administration of Past International President Arthur Merrill) and 60 copyright titles in the "Songs For Men" series.

For some years during the 1950's there was a prestigious senior leadership group within the Society known as the "College of Arrangers." More recently arranging has been taught as a subject in the HEP schools, using material prepared in manual form in 1961 by Bill Diekema and "Molly" Reagan plus further teaching materials prepared by Val Hicks and others.

Other Early Examples

Many examples of instructive guidance for the improvement of our hobby and for a better understanding of the barbershop style are to be found in the HARMONIZER during the early 1940's. A landmark series of eight articles began in December 1942 under the title, "The Mechanics of Barbershop Harmony." Most of the content was developed by Vice President Reagan, with Deac Martin as collaborator and editor. For several years Treasurer Joe Stern, of Kansas City, conducted a question and answer column in each HARMONIZER. Typical question: How can we tell where to pitch a song when the key is unknown?

Frank Thorne was another frequent contributor of good advice to aspiring barbershop quartets (he was the bass of the *Elastic Four*, champions of 1942). In the convention issue of 1944 he wrote on "How To Win a Gold Medal," and again in November 1944 on "How the Elastics Rehearse." The November 1945 HARMONIZER contains a "Guide To Proper Behavior When Listening to Quartets." This half serious, half humorous piece was the work of Welsh Pierce, well known at that time as Past President of the Chicago No. 1 Chapter.

More to Come

There isn't space this time to cover all early examples of technique and training. In later months, your Historian will touch on other examples, such as the beginning of judge training, quartet clinics, barbershop craft, chapter guidance, leadership training, etc. We are so well organized today, with such sophisticated training and guidance opportunities, that many of our younger members may not know of the trial and developmental efforts which preceded the present state of the barbershop art as practiced in our Society. It is probably a valid assumption to say that had it not been for these efforts we might have withered on the vine as an organization after the initial aspects of fun and frolic had begun to subside.



Award Winning JACMIN Outfits



Your chorus will score when it counts the most . . . with Jacmin outfits. Better looking, better fitting, because they're designed better, tailored better. Write for our new, comprehensive 1967 catalog.

JACMIN CLOTHES
149 FIFTH AVENUE, N.Y.C. 10010 / 212 OR 3-4800



Clothes

149 FIFTH AVENUE
NEW YORK, N.Y. 10010

Please send full information about your Music Outfits for Quartets and Choruses to:

Name _____

Address _____

City _____ State _____ Zip _____

Check one:

☐ Quartet

☐ Chorus

Approx. No. of
Members: _____

Northeastern District Wins Membership Award

Serving his second year as District President, Al Maino led the Northeastern District to the top honor spot in membership achievement as NED became the Society's 1966 Banner Award winner.

After points were awarded for membership retention, percentage of membership increase, newly chartered chapters and licensed groups (and penalty points deducted for suspended and associate chapters), Northeastern was solidly in first place over the Dixie District, which won the second place "Honor Gavel" award. Dixie, a newcomer to the winners' circle (they were in eighth place at the end of 1965), moved into second place by virtue of their fine retention record.

The Mid-Atlantic District claimed the "Distinguished Plaque" award for attaining the third highest position in membership achievement during last year. The Society's largest district had won the top award three consecutive years prior to 1965. The loss of three chapters during the year caused them to lose points, even though they attained a new membership high of 5,022 members during last year.

The final point tabulations for all districts are shown at the bottom of the page.

The 1966 Champion Chapter Award was won by San Francisco, California, which recruited 23 members during the year (.7 members per each one member as of December 31, 1965). Their "how-we-did-it" story will appear in a future HARMONIZER.

Following is a list of top chapters (those with the highest combined percentage increase—member retention and increase percentage totalled) in each district:

BANNER CHAPTERS

(first place district winners)

Longmont, Colorado
Asheville, North Carolina
North Vancouver, British Columbia
San Francisco, California
Alton, Illinois
Gary, Indiana
Newark, Ohio
Menominee Falls, Wisconsin
Ann Arbor, Michigan
Linden, New Jersey

Beverly, Massachusetts
Chatham, Ontario
Rome, New York
Port Neches, Texas
Greater Canaveral, Florida

HONOR CHAPTERS

(second place district winners)

Lincoln, Nebraska
Raleigh, North Carolina
Lethbridge, Alberta
Santa Rosa, California
County Line, Illinois
Connersville, Indiana
Chippewa Valley, Ohio
Rochester, Minnesota
Holly Fenton, Michigan
Lewistown, Pennsylvania
Montreal, Quebec
London, Ontario

Syracuse, New York
Crescent City, Louisiana
St. Petersburg, Florida

DISTINGUISHED CHAPTERS

(third place district winners)

Columbia, Missouri
Charlotte, North Carolina
Wetaskiwin, Alberta
Napa Valley, California
Southwest Suburban, Illinois
Paducah, Kentucky
Grove City, Pennsylvania
Wisconsin Rapids, Wisconsin
Detroit #1, Michigan
Jamaica, New York
Kingston, New York
Burlington, Ontario
Painted Post, New York
Tulsa, Oklahoma
Daytona Beach, Florida

CHAPTERS WHOSE OFFICERS RECEIVE MONEY CLIPS FOR 100% RETENTION OF MEMBERS. THIS INCLUDES ONLY CHAPTERS CHARTERED BEFORE OCTOBER 1, 1965 AND CHAPTERS IN GOOD STANDING (25 MEMBERS OR MORE) ON DECEMBER 31, 1966, AND EXCLUDES MERGED CHAPTERS.

Connersville, Indiana
Paducah, Kentucky
Longmont, Colorado
Cloud County, Kansas
Lincoln, Nebraska
Raleigh, North Carolina

North Vancouver, British Columbia
Wetaskiwin, Alberta
Escanaba, Michigan
Yorkton, Saskatchewan
Tracy, Minnesota
Menominee Falls, Wisconsin
Holly Fenton, Michigan
Ann Arbor, Michigan
Wilmington, Delaware
Linden, New Jersey
Cherry Hill, New Jersey
Jamaica, New York
Cumberland County, New Jersey
Lynchburg, Virginia
North Queens, New York
Beverly, Massachusetts
Saratoga Springs, New York
Chatham, Ontario
Niagara Falls, New York
Crescent City, Louisiana

CHAPTERS RECEIVING CERTIFICATES FOR 90% (OR MORE) RETENTION OF MEMBERS

CARDINAL

Greater Indianapolis, Indiana
Franklin, Indiana
Gary, Indiana
Louisville, Kentucky

CENTRAL STATES

Denver, Colorado
Buena Vista, Iowa
Columbia, Missouri
Kirkwood, Missouri
Kansas City, Missouri
Switzerland of Iowa, Iowa
Fort Dodge, Iowa

DIXIE

Jackson, Mississippi
Asheville, North Carolina
Charlotte, North Carolina
Macon, Georgia

EVERGREEN

Royal City, British Columbia
Sno King, Washington
Abbotsford, British Columbia
Olympia, Washington

FAR WESTERN

Phoenix, Arizona
Arcadia, California
South Bay, California
Pomona, California
San Francisco, California
San Jose, California
Palomar Pacific, California

MEMBERSHIP ACHIEVEMENT POINTS AWARDED DISTRICTS AFTER PENALTY DEDUCTIONS

District	Total Points	District	Total Points	District	Total Points
NORTHEASTERN	2196	LAND O'LAKES	789	CARDINAL	92
DIXIE	1947	SUNSHINE	610	FAR WESTERN	- 70
MID-ATLANTIC	1532	CENTRAL STATES	412	SOUTHWESTERN	- 107
ILLINOIS	1079	JOHNNY APPLESEED	293	SENECA LAND	-1172
MICHIGAN	902	EVERGREEN	247	ONTARIO	-1236

1967 International Preliminary Contest Schedule

<i>District</i>	<i>Location</i>	<i>Dates</i>	<i>Chairmen</i>
CARDINAL	Lafayette, Indiana	March 31-April 2	Robert O'Brien, RR 5, Box 252, Lafayette, Indiana 47905
CENTRAL STATES	Sioux Falls, South Dakota	April 7-9	Bram McKenzie, 2212 S. Main Ave., Sioux Falls, South Dakota 57105
DIXIE	Macon, Georgia	March 31-April 2	Steve Solomon IV, 4227 Wood Forest, Macon, Georgia 31204
EVERGREEN	Calgary, Alberta	April 14-16	Alan Fraser, 5 Glenwood Crescent S.W., Calgary, Alberta
FAR WESTERN	Bakersfield, California	March 31-April 2	Darrell Schnitzius, 3407 Harvard Dr., Bakersfield, California 93306
ILLINOIS	Springfield, Illinois	April 21-23	Walt Conavay, 2056 Marland, Springfield, Illinois 62702
JOHNNY APPLESEED	Canton, Ohio	April 7-9	Dave Johnson, 710 Hazlett Ave., Canton, Ohio 44708
LAND O'LAKES	Green Bay, Wisconsin	May 5-7	Patrick J. McCormick, 817 Neufeld, Green Bay, Wisconsin
MICHIGAN	Jackson, Michigan	April 14-16	Dan LeBumbard, 1012 Wayne St., Jackson, Michigan 49202
MID-ATLANTIC	White Plains, New York	March 10-12	Ernest Matson, Jr., Kramer Lane, Georgetown, Connecticut 06829
NORTHEASTERN	New London, Connecticut	April 28-30	Dr. Edward Wiseman, Box 19-S, RFD #1, Oakdale, Connecticut 06270
ONTARIO	Kitchener, Ontario	April 14-16	Barry Fox, 25 Springdale Dr., Kitchener, Ontario
SENECA LAND	Syracuse, New York	April 21-23	William Weller, Suite 711, Midtown Plaza, Syracuse, New York 13210
SOUTHWESTERN	Austin, Texas	May 5-7	Don Haragan, 3912 Jefferson, Austin, Texas
SUNSHINE	Clearwater, Florida	April 14-16	Paul McElveen, P. O. Box 427, Safety Harbor, Florida

Crescenta Valley, California
 Reseda Valleyaires, California
 Napa Valley, California
 Feather River, California

ILLINOIS

Alton, Illinois
 Arlington Heights, Illinois
 County Line, Illinois
 Southwest Suburban, Illinois
 Peoria, Illinois

Illinois Valley, Illinois

JOHNNY APPLESEED

Oakland, Maryland
 Cambridge, Ohio
 Xenia, Ohio
 Euclid, Ohio
 Newark, Ohio

West Unity, Ohio

Gem City, Ohio

LAND O'LAKES

Waseca, Minnesota
 Beaver Dam, Wisconsin
 Eau Claire, Wisconsin
 Fond du Lac, Wisconsin
 Green Bay, Wisconsin
 Madison, Wisconsin
 Manitowoc, Wisconsin
 New Lisbon, Wisconsin
 Sheboygan, Wisconsin
 Sparta, Wisconsin
 Stevens Point, Wisconsin
 Wisconsin Rapids, Wisconsin
 Port Washington, Wisconsin
 Chisago Lakes, Minnesota

Lake Crystal, Minnesota
 Ripon, Wisconsin
 Rochester, Minnesota
 Neepawa, Manitoba

MICHIGAN

Detroit #1, Michigan
 Grosse Pointe, Michigan
 Hudson, Michigan
 Muskegon, Michigan
 Redford, Michigan

Flint, Michigan

Sault Ste. Marie, Ontario

MID-ATLANTIC

Bloomfield, New Jersey
 Teaneck, New Jersey
 Westfield, New Jersey
 Nassau County, New York
 Staten Island, New York
 Westchester County, New York
 Allentown, Pennsylvania
 Harrisburg, Pennsylvania
 Red Rose, Pennsylvania
 Mahanoy City, Pennsylvania
 Alexandria, Virginia
 Richmond, Virginia
 Asbury Park, New Jersey
 Delco, Pennsylvania
 Livingston, New Jersey
 Greater Atlantic City, New Jersey
 Dundalk, Maryland
 Norfolk, Virginia
 Lewistown, Pennsylvania
 Iselin, New Jersey
 Salisbury, Maryland

Abington, Pennsylvania

NORTHEASTERN

Norwich, Connecticut
 Rockville, Connecticut
 Brockton, Massachusetts
 Worcester, Massachusetts
 Laconia, New Hampshire
 Montreal, Quebec
 Burlington, Vermont
 Haverhill, Massachusetts
 Arlington, Massachusetts
 Berlin, New Hampshire

ONTARIO

Etobicoke, Ontario
 Metro, Ontario
 London, Ontario
 East York, Ontario

SENECA LAND

Geneva, New York
 Painted Post, New York
 Rochester, New York
 Syracuse, New York

SOUTHWESTERN

Carlsbad, New Mexico
 Enid, Oklahoma
 Tulsa, Oklahoma
 Big D, Texas
 San Antonio, Texas
 Arlington, Texas
 Port Neches, Texas
 Texas City, Texas

SUNSHINE

St. Petersburg, Florida
 Greater Canaveral, Florida



A newspaper reporter interviewed, from left to right, Central States District President Pierce Brane, (standing) Society Administrative Field Representative Lloyd Steinkamp and Lincoln Chorus Director Don Little, the men responsible for the school.



Vice President Harvey Parker opened the District Board Meeting with "The Old Songs."



The Lincoln Center for Continuing Education provided excellent facilities for the 225 students. Registration began early Saturday morning.



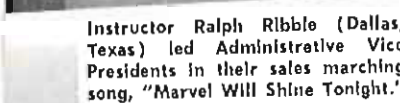
PHOTO Highlights



General assembly and song sessions were held in the auditorium.



International Vice President Bob Gall (Kansas City, Mo.) got a point across to Chapter Presidents—(by standing on one leg?).



Instructor Ralph Ribble (Dallas, Texas) led Administrative Vice Presidents in their sales marching song, "Marvel Will Shine Tonight."



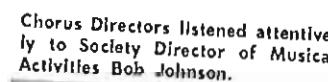
LINCOLN NEBRASKA CHAPTER OFFICERS TRAINING SCHOOL



Bill Hofstetter (East York, Ont.) explained the 1967 PROTECTION program to Program Vice Presidents.



AFR Lloyd Steinkamp, Dean of the School, spent many hours with Area Counselors and District Officers.



Chorus Directors listened attentively to Society Director of Musical Activities Bob Johnson.



Part of Saturday evening's entertainment was provided by the Lincoln Chorus.



Chapter Treasurers had many questions for Southwestern District Treasurer Wayne Adair, a CPA from Plainview, Texas.



"Sev" Soverance (Wheaton, Ill.) made sure Chapter Secretaries were headed in the right direction.

We caught a Bob Johnson song session from the balcony.





GUYMON, OKLAHOMA . . . Southwestern District . . . Chartered December 12, 1966 . . . Sponsored by Hooker, Oklahoma . . . 37 members . . . Harold Duvall, 1321 North Elm Street, Guymon, Okla. 73942, Secretary . . . Michael D. Svoboda, 605 East 17th Street, Guymon, Okla. 73942, President.

WATERTOWN, NEW YORK . . . Seneca Land District . . . Chartered December 22, 1966 . . . Sponsored by Onondaga, New York . . . 37 members . . . T. R. Hugo, 228 Mullin Street, Watertown, New York 13601, Secretary . . . Ralph R. Dschuden, 406 Moffett Street, Watertown, New York 13601, President.

GALESBURG, ILLINOIS . . . Illinois District . . . Chartered January 11, 1967 . . . Sponsored by Peoria, Illinois . . . 38 members . . . Don Brown, 782 Monroe Street, Galesburg, Illinois 61401, Secretary . . . Dean Mathews, 107 W. Grove Street, Knoxville, Illinois 61448, President.

KOKOMO, INDIANA . . . Cardinal District . . . Chartered January 31, 1967 . . . Sponsored by Lafayette, Indiana . . . 40 members . . . Walther G. Kretzmann, 1028 South Union Street, Kokomo, Indiana 46901, Secretary . . . Raman C. Briggs, 2316 West King Street, Kokomo, Indiana 46901, President.

ITHACA, NEW YORK . . . Seneca Land District . . . Chartered January 31, 1967 . . . Sponsored by Mark Twain, New York . . . 35 members . . . Archie B. Cornelius, 1006 Dryden Road, Ithaca, New York 14850, Secretary . . . Ralph Kingsley, Jr., 216 Highgate Road, Ithaca, New York 14850, President.

ELKHART, INDIANA . . . Cardinal District . . . Chartered January 31, 1967 . . . Sponsored by Mishawaka, Indiana . . . 35 members . . . C. F. Stover, 1602 Victoria Drive, Elkhart, Indiana 46514, Secretary . . . Gerald Perron, 228 Goshen Avenue, Elkhart, Indiana 46514, President.

ESTEVAN, SASKATCHEWAN . . . Land O'Lakes District . . . Chartered February 6, 1967 . . . Sponsored by Regina, Saskatchewan . . . 37 members . . . David Keegan, M.D., #21, 1302 B 13th Avenue, Estevan, Saskatchewan, Secretary . . . George Nielsen, 1217-2nd Street, Estevan, Saskatchewan, President.

SPRINGFIELD, OHIO . . . Johnny Appleseed District . . . Chartered December 27, 1966 . . . Sponsored by Dayton

Century Club

(As of December 31, 1966)

1. Dundalk, Maryland172
Mid-Atlantic
2. Skokie Valley, Illinois147
Illinois
3. Minneapolis, Minnesota130
Land O'Lakes
4. Tell City, Indiana120
Cardinal
5. Miami, Florida118
Sunshine
6. Pittsburgh, Pennsylvania118
Johnny Appleseed
7. Fairfax, Virginia116
Mid-Atlantic
8. Kansas City, Missouri113
Central States
9. Alexandria, Virginia111
Mid-Atlantic
10. Delco, Pennsylvania111
Mid-Atlantic
11. Manhattan, New York107
Mid-Atlantic
12. Detroit, Michigan103
Michigan
13. South Bay, California103
Far Western

Suburban, Ohio . . . 36 members . . . Joe Kimball, 1414 N. Lowry, Springfield, Ohio 45504, Secretary . . . Donald Emmell, 447 Zeller, Springfield, Ohio 44503, President.

THE EYES HAVE IT!



BLAZER

SOLIDS 20.50
PLAIDS 20.50
STRIPES 21.00
FLANNELS 20.50



CARDIGAN

SOLIDS 20.50
PLAIDS 20.50
STRIPES 21.00
FLANNELS 20.50



ETON

SOLIDS 20.50
PLAIDS 20.50
STRIPES 21.00
FLANNELS 20.50

SOLID COLORS: red, pink, powder lime, maroon, grey, tan, yellow, royal
PLAIDS: red, green, blue, grey.

CANDY STRIPES

What meets the eye is an important factor in any form of show business . . . and we're experts when it comes to the "right look."
Write us now for sample materials and additional information on jackets.

BRADLEIGH CLOTHES

100 FIFTH AVENUE. N. Y. 11, N. Y. (DEPT. H) WAtkins 9-7575



SHAWL COLLAR JACKETS

SOLIDS 20.50
PLAIDS 20.50
STRIPES 21.00
FLANNELS 20.50

TUXEDO TROUSERS \$10.75

CONTRASTING TROUSERS 11.75

SATISFACTION GUARANTEED

- Factory priced
- Additional discounts for groups.
- Immediate attention given to all orders.
- Send for Brochure.



from the PODIUM

OR

It's What's Up Front That Counts

If you are a Barbershopper in one of the following districts, you can have the time of your life by attending a HEP school in 1967: Dixie, Evergreen, Far Western, Illinois, Johnny Appleseed, Michigan and Seneca Land. There will be three schools in each of these districts—chorus directors', fifth man training school, and arrangers'. Except for the arrangers' school, anyone can attend and should if at all possible.

The Fifth Man Training School is really a school to improve a Barbershopper's singing. It covers posture, breathing, tone production, dynamic control, vocal range, pronunciation, musicianship and how to build a better quartet sound. It is hoped that the men attending this school will assimilate enough learning to, in turn, help improve quartet activity at the chapter level. The Society needs men who can "coach" and assist quartets in the formative stage. This school is for quartets, coaches, judges, directors and all men who are interested in improving the level of performance of barbershop singing.

These subjects are very ably taught by Gene McNish, Earle Auge, and "Mo" Rector. Gene and Earle are music educators and have a great amount of know-how to pass on to Barbershoppers. "Mo" has the experience of having gone "all the way" in a quartet (member, 1958 International Champion "Gaynotes"). All three of these men have developed a high level of communication at these schools. You'd have to be a statue in order not to learn.

Calling All Chorus Directors

The Chorus Directors' School is naturally geared to the director and assistants. However, the material covered will be of value to all Barbershoppers. Some of the topics covered are: philosophy of a director, history of barbershop music, show biz, problems of voicing, problems of the amateur singer, conducting, teaching methods and rehearsal techniques.

Meet Don Webb

Don is the newest member of the HEP faculty. He is replacing Dave Stevens on the Chorus Directors' faculty. He is the director of the "Heart of America" Chapter chorus, Kansas City, Missouri. Don is 47 years old and with his wife, Lorraine, has two children (a boy, Doug, and a girl, Dawn). He is an extremely personable young man with a great enthusiasm for barbershopping. He is a great believer in the Harmony Education Program and we are happy to welcome him to the faculty.

Arrangers' School Part of '67 Curricula

The Arrangers' Schools are actually week-end workshops in barbershop arranging. Considerable time is devoted to vocabulary and a study of past arrangements. An opportunity is provided in class to solve many of the knotty problems of harmonization and voicing. The class also gets a chance

to try their talents on a new arrangement. Many of the Society's better arrangements are a product of these schools. This particular school is the only one that requires a prerequisite of some knowledge and experience. The instructor is Val Hicks from California. He is well qualified for this class and a week-end with Val is a most inspiring experience.

The seven districts involved in 1967 are busy selecting sites for the schools. Chapters are urged to help those attending by assisting with expenses. There is a registration fee of \$3.00 per man at all of the schools. Other expenses cover room, board and transportation.

Dates for the schools and known locations are:

HEP School for Chorus Directors

(Don Webb and Bob Johnson, instructors)

Dixie—April 28-30—Atlanta, Georgia
 Evergreen—June 9-11—Salem, Oregon
 Far Western—September 22-24—Los Angeles, California
 Illinois—November 3-5—LaSalle, Illinois
 Johnny Appleseed—August 4-6—(site unknown)
 Michigan—September 8-10—(site unknown)
 Seneca Land—May 26-28—(site unknown)

HEP Arrangers' Schools

(Val Hicks, instructor)

Dixie—August 25-27—Knoxville, Tennessee
 Evergreen—September 15-17—(site unknown)
 Far Western—April 21-23—Los Angeles, California
 Illinois (includes Cardinal)—July 21-23—Kankakee, Illinois
 Johnny Appleseed—October 6-8—(site unknown)
 Michigan—August 11-13—(site unknown)
 Seneca Land—June 9-11—(site unknown)

Fifth Man Training Schools

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

Dixie—September 22-24—Spartanburg, South Carolina
 Evergreen—July 28-30—Anacortes, Washington
 Illinois—June 2-4—Peoria, Illinois
 Johnny Appleseed—June 16-18—(site unknown)
 Michigan—May 12-14—Saginaw, Michigan
 Seneca Land—August 25-27—(site unknown)



Don Webb

— FOR SALE —

40 CHORUS JACKETS

Gold sport jackets in good condition. Society emblem on left breast pocket.

\$7.50 each

Contact: C. R. Bower

1121 - 19th St. S.W., Largo Fla. 33540



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 February 1st, 1967.)

MARCH 16-31, 1967

- 17—Alton, Illinois
- 17—Ft. Myers, Florida
- 17—Orlando, Florida
- 18—Brooklyn, New York
- 18—Jacksonville, Florida
- 18—Key West, Florida
- 18—Longview, Washington
- 18—Murray, Utah
- 18-19—Sarasota, Florida
- 18—Texas City, Texas
- 25—Ottawa, Ontario
- 31—Ft. Dodge, Iowa

APRIL 1-30, 1967

- 1—Honolulu (Aloha), Hawaii
- 1—Amityville, New York
- 1—Bakersfield, California
- 1—Beloit, Wisconsin
- 1—Bridgeport, Connecticut
- 1—Cambridge, Pennsylvania
- 1—Cedar Rapids, Iowa
- 1—Elyria, Ohio
- 1—Faribault, Minnesota
- 1—Gretna-Riverside, Louisiana
- 1—Lawton, Oklahoma
- 1—Lerhbridge, Alberta
- 1—Muskegon, Michigan
- 1—Neepawa, Manitoba
- 1—Niagara Falls, New York
- 1—Rimbey, Alberta
- 1—St. Joseph, Missouri
- 1—Sterling-Rock Falls, Illinois
- 1—Stratford, Ontario
- 1—Viroqua, Wisconsin
- 1—Watertown, New York
- 1-2—West Towns, Illinois
- 7-8—Berkeley, California
- 7—Saratoga Springs, New York
- 8—Abbottsford, British Columbia
- 8—Arlington, Massachusetts
- 8—Birmingham-Eastwood, Alabama
- 8—Dallas "Big D", Texas
- 8—Elgin, Illinois
- 8—Ephrata (Columbia Basin), Washington
- 8—Flint, Michigan
- 8—Fresno, California
- 8—Geneva, New York
- 8—Georgetown, Ontario
- 8—Grand Rapids, Michigan (Great Lakes Invitational)
- 8—Hagerstown, Maryland
- 8—Kankakee, Illinois

- 8—Kingston, New York
- 8—Lebanon, Oregon
- 8—Lebanon, Pennsylvania
- 8—Manitowoc, Wisconsin
- 8—Minnetonka, Minnesota
- 8—Owen Sound, Ontario
- 8—Stanford Area, Connecticut
- 8-9—Wilmington, Delaware
- 12—Greater Lawrence, Massachusetts
- 13—Yakima, Washington
- 14—Montreal, Quebec
- 14-15—Livingston, New Jersey
- 15—Anne Arundel, Maryland
- 15—Arlington Heights, Illinois
- 15—Charleston, West Virginia
- 15—Cloud County, Kansas
- 15—Coshocton, Ohio
- 15—El Cajon, California
- 15—Florence, South Carolina
- 15—Ft. Collins, Colorado
- 15—Fullerton, California
- 15—Greenville, Rhode Island
- 15—Jackson, Mississippi
- 15—La Crosse, Wisconsin
- 15—Lexington, Kentucky
- 15—Mason City, Iowa
- 15—Medford Lakes, New Jersey
- 15—Mt. Ascutney, Vermont
- 15—Nassau County, New York
- 15—New Castle, Pennsylvania
- 15—Pittsburgh, Pennsylvania
- 15—Preble County, Ohio
- 15—Raleigh, North Carolina
- 15—Redding, Massachusetts
- 15—Regina, Saskatchewan
- 15—Salt Lake City, Utah
- 15—Scranton, Pennsylvania
- 15—Taunton-Fall River, Massachusetts
- 15—Terre Haute, Indiana
- 15—Wausau, Wisconsin
- 15—Willoughby (Tri-County), Ohio
- 15-16—Alexandria, Virginia
- 16—Columbus, Ohio
- 21-22—Houston, Texas
- 22—Albany, New York
- 22—Amarillo, Texas
- 22—Billings, Montana
- 22—Clermont County, Ohio
- 22—Cleveland (Southwest), Ohio
- 22—Des Moines, Iowa
- 22—Emporia (Flint Hills), Kansas
- 22—Fostoria, Ohio
- 22—Ironwood, Michigan
- 22—Merrill, Wisconsin
- 22—Michigan City, Indiana
- 22—New Bedford, Massachusetts
- 22—Omaha, Nebraska
- 22—Shamokin, Pennsylvania
- 22—So. Burnaby (Royal City), British Columbia
- 22—Sparta, Wisconsin
- 22—Spartanburg, South Carolina
- 22—Stockton, California
- 22—Waseca, Minnesota
- 22—Whittier, California
- 23—Marion, Indiana
- 23—West Unity, Ohio
- 28—Etobicoke, Ontario
- 28-29—El Paso, Texas
- 28-29—York, Pennsylvania
- 29—Algoma, Iowa
- 29—Antigo, Wisconsin
- 29—Appleton, Wisconsin
- 29—Battle Creek, Michigan
- 29—Bayonne, New Jersey
- 29—Cherry Hill, New Jersey
- 29—Chisago Lakes, Minnesota
- 29—Columbia, South Carolina
- 29—Fredericksburg, Virginia
- 29—Klamath Falls, Oregon
- 29—Lake Crystal, Minnesota
- 29—Lansdale, Pennsylvania
- 29—LeRoy, Minnesota
- 29—Medicine Hat, Alberta
- 29—Modesto, California
- 29—Mt. Baker (Bellingham), Washington
- 29—Newark, Ohio
- 29—No. Olmsted, Ohio
- 29—Ocean County (Lakewood), New Jersey
- 29—Portland (Mt. Hood), Oregon
- 29—Punxsutawney, Pennsylvania
- 29—Rochester, New York
- 29—Rockland County, New York
- 29—San Fernando Valley, California
- 29—S. W. Suburban, Illinois
- 29—Woodstock, Ontario

MAY 1-15, 1967

- 5—Burlington, Ontario
- 5-6—Manhattan Beach, California
- 5-6—Sacramento, California
- 6—Boyne City, Michigan
- 6—Dundalk, Maryland
- 6—Everett, Washington
- 6—Huntington (Tri-State), West Virginia
- 6—Keene, New Hampshire
- 6—Niles-Buchanan, Michigan
- 6—Philadelphia, Pennsylvania
- 6—Ridgewood, New Jersey
- 6—Rock Island, Illinois
- 6—St. Catharines, Ontario
- 6—State College, Pennsylvania
- 6—Wetaskiwin, Washington
- 12—Dallas (Town North), Texas
- 12-13—Allentown-Bethlehem, Pennsylvania
- 12-13—Kent (Green River), Washington
- 13—Baton Rouge, Louisiana
- 13—Burlington, Vermont
- 13—Camrose, Alberta
- 13—Cincinnati, Ohio
- 13—Chippewa Valley, Ohio
- 13—Coos Bay (Bay Cities), Oregon
- 13—Dayton (Suburban), Ohio
- 13—Monroe (Green County), Wisconsin
- 13—North Queens, New York
- 13—Providence, Rhode Island
- 13—Seattle, Washington
- 13—Summerside, Prince Edward Island
- 13—Wauwatosa, Wisconsin
- 14—Portage la Prairie, Manitoba

MAIL CALL



from harmony hall

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.

COMPOSER HAPPY

26 Thomas St.
Oshawa, Ont.
Dec. 31, 1966

Since my song "We Sing That They Shall Speak," has been published I have had so many letters of appreciation (14 to date) that it is becoming very difficult to find time to answer them all. I want to use this means to thank all those who so kindly took time to drop me a line. I have been amazed at the impact my little number seems to have had on so many members of the Society and all these letters are extremely gratifying.

Sing-cerely,
Clarence M. Burgess

CANADIAN IN DISTRESS

422 Connaught Drive
Medicine Hat, Alberta
11 January, 1967

I would like to use your "Mail Call" section for a "HELP NEEDED" from Canadian Chapters. We have a Centennial Show coming up this Spring and could really use some arrangements of Canadian numbers, both patriotic and otherwise. Being a fairly young chapter we have no arrangers in the group. Arrangements of French-Canadian songs would also be very welcome.

Sincerely,
W. L. Scott

BELIEVE IT OR NOT!

34824 Chestnut St.
Wayne, Mich. 48184
January 23, 1967

It sounds stranger than fiction . . . but I swear to the Lord that it's true! !

Scene: I was making a delivery in downtown Detroit and I found it necessary to block the alley with my truck. I was in the store about 10 minutes when I walked a burley truck driver mumbling and grumbling about his truck that was blocking the alley. Dialogue went like this:

TRUCK DRIVER: "Sure wish that

SINGER SEWING MACHINE MAN would move his truck so I could get through."

MEEK LITTLE ME: "What makes you think that's a Singer Sewing Machine Truck?"

TRUCK DRIVER: "Well, he has a sign across the back of it that says 'KEEP AMERICA SINGING.'"

Yours in ac-chord,
Mike Mudgett, President
Wayne, Michigan Chapter

DEFENDS OUR CASUAL ATTIRE

110 Ellington St.
East Orange, N. J.
January 18, 1967

Let me pass on a few thoughts to the "prospective member" whose letter regarding our "lack of dignity" appeared in the January issue.

Regular barbershop meeting nights are chiefly for rehearsals where we are endeavoring to learn and sing the best possible.

Performers generally attend their rehearsals dressed casually. However, I do agree with you; the wearing of dirty cowboy boots is out of order.

When show time comes around the same sorry looking fellows you saw at the meeting will appear on stage in full dress attire and you'll see a fine picture of handsome American men.

In closing, I believe this prospective member is an honest, helpful, sincere person; we need him. Let's hope he'll give us another try.

Sam Zasa
Sincerely,

SERVICEMAN SENDS SOS

January 29, 1967

Be advised Barbershoppers in Uncle Sam's Service, a new chapter is being born at Clary Air Base, Philippines. All who find themselves enroute to SEA must plan on attending meetings held at the Silver Wings Service Club each Wednesday, 1930 hours (7:30 P.M. to you civilians). Bring nothing but your intense desire to ring as many barbershop chords as possible. The red carpet, and three other voices, with whom to harmonize, will be promptly rolled out for you. The same invitation of course is extended to any Barbershopper coming over here.

As impatient site of this embryonic "Bartionones" Chapter, I am requesting any help, reassurance, letters of encouragement and music your chapter no longer sings, be mailed to Capt. R. F. Goodman, Hq. 13AF (SGAM) Box 16, APO, San Francisco, Calif. 96274. This will soothe the severe labor pains greatly. With your help and any luck we will be officially "borne" by 1 March 1967.

For valuable help to me, I wish to publicly thank Bill FitzGerald (the song kits are great) Keith Axline, President Evergreen District, my old chapter in Great Falls, Montana and the Honolulu "Aloha" Chapter, especially John Craft. I hope I shall always receive as prompt and sincere assistance as I have from these five men. It makes one realize there are no finer men anywhere than in barbershopping, and makes me wonder how long it will be before our harmonious hobby is truly international. Something tells me it won't be long.

Robyn F. Goodman

SAYS DIGNITY NOT LACKING

February 2, 1967
Macon, Ga.

In the last issue of the HARMONIZER the Society was accused of lacking dignity because of the appearance of some of its members at chapter meetings. I think it unfortunate that the prospective member who wrote that letter, and perhaps many more like him, missed the whole point of barbershopping.

Barbershopping is a *hobby*, and a doubly rich hobby because it is shared with others who enjoy its narcotic effects equally. When a fellow is locking a seventh chord with three others, he isn't noticing what they're wearing—he's listening for that ring.

In the fraternal atmosphere of a chapter meeting, shined shoes and silk suits are perfectly acceptable, but tennis shoes and denim trousers are equally as acceptable because the other men *know* that the casually dressed man is not a bum.

Adherence to the ideals and aims of the Society is what gives us our dignity—not our manner of dress at chapter meetings.

Sincerely,
Boyd Ellison

S I D E W I N D E R S

ALBUM No. 3 SUNRISE-SUNSET

INCLUDES

She's In Love With A Wonderful Guy
When It's Nighttime In Dixieland
Chattanooga Shoe Shine Boy
Little Captain Of My Heart
Music Maestro, Please
Try To Remember
All-American Girl
This Is All I Ask
Sunrise - Sunset
Yes, Indeed
Danny Boy
Because

12 inch Long Play 33-1/3
Monaural Only
\$4.25 Post Paid
ORDER FROM:
Sidewinders
751 So. Magnolia
Rialto, California 92376

STILL AVAILABLE

Sidewinders' First Two Albums:

1. Here's Barbershop and Then Some
 2. The Sidewinders
- Any Two — **\$8.00**
All Three — **\$11.50**
Post Paid



Highest rated
in the
United States

The Books
"SONGS FOR MEN"
as well as the loose leaf
arrangements published
by the Society, are
engraved and printed
by

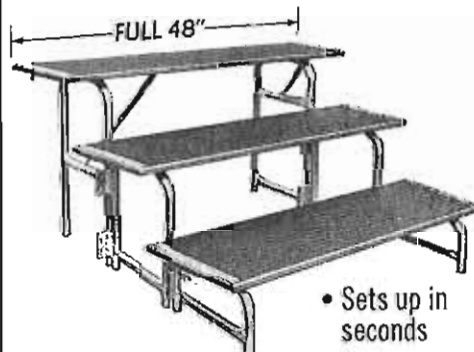
Rayner
DALHEIM & CO

2801 W. 47TH ST. • CHICAGO 32, ILLINOIS

new!

- LIGHTER
- STRONGER
- QUIETER

CHORAL RISERS



- Sets up in
seconds

COMPARE BEFORE YOU BUY

CALL OR
WRITE

Wenger
CORPORATION

23J WENGER BUILDING
OWATONNA, MINN. 55060
507-451-3010



- Weighs
only 43
pounds

- Compact for travel
and storage



*United flies
more S.P.E.B.S.Q.S.A. members
than any other airline*



"... and thanks for making it official."

We're delighted that the S.P.E.B.S.Q.S.A. appointed us official airline for your convention in Los Angeles, July 3-8.

Of course, you knew exactly what you were doing.

Year after year, United flies more conventioners to and from more conventions than any other airline. We're the conventional choice because our "extra care" adds up to unconventionally better service.

United offers you better schedules and connections, the widest choice of service and fares. And if you want to go on a holiday after the convention, United can fly you to more U.S. vacation areas than any other airline.

We hope you're planning to attend the convention. Call United Air Lines or your Travel Agent for reservations now; you'll find out how friendly the skies can be.

fly the friendly skies of United.



"Then we're going to the
post-convention tour in Hawaii."