



"OILERS" TOUR VIETNAM

See
Story
Page 2



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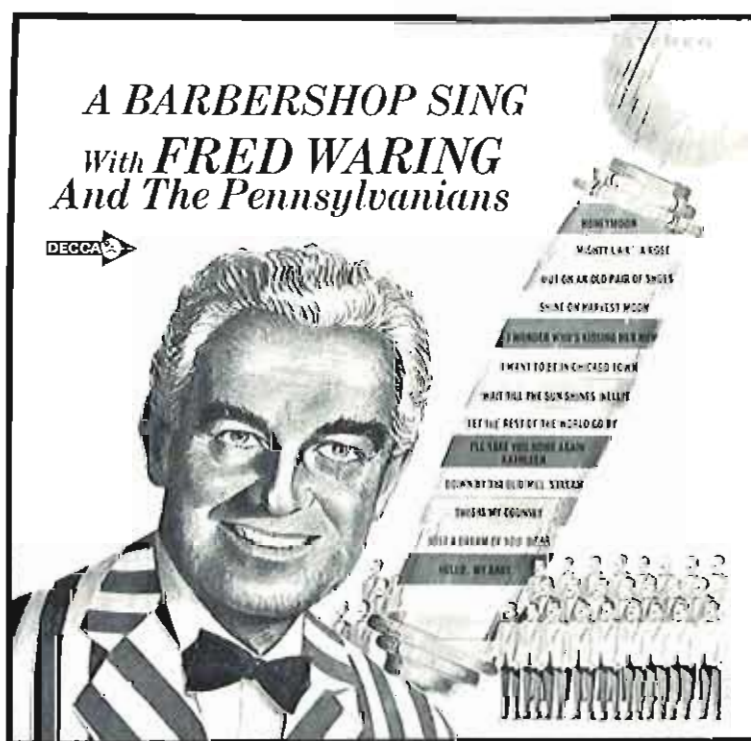
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Editor

LEO W. FOBART

International Office

6315 THIRD AVENUE

KENOSHA, WISCONSIN 53141

414-654-9111

Contributors

BOD BOHN WESLEY MEIER

DON CASSADY MIKE MICHEL

GEORGE DOHN DEAN SNYDER

JERRY ELLEFSON JIM STEEDMAN

TOM HINE LLOYD TUCKER

BOB JOHNSON GEORGE UNDERBRINK



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Harmony Beachhead Established in Vietnam

By Tom Hine, Contact, Midnight Oilers
236 S. Hale St., Palatine, Illinois 60067

"Hey Joe, who are those five guys in the clean clothes wandering around like they're lost?"

"Beats me, Sarg, but I'll check with the Chaplain."

The simple truth of the matter is that we were in fact lost and we go by the handle of "The Midnight Oilers—Plus One" (the old guy is Bob Johnson). Four of us hail from the Chicago, Illinois area and the funny looking one works for SPEBSQSA in Kenosha, Wisconsin. No, we're not members of the Combined Dumb-Dumb Protest League. We're Barbershoppers and we'd signed up with the Department of Defense for a three-week tour to entertain the troops in that cool, quiet, serene paradise sometimes referred to in a most unpleasant manner as South Vietnam.

While on tour the time passed rapidly and we're now re-adjusting to the rigors of a world that has considerable more meaning for us after an experience of such magnitude. Viewing the preparations for the trip in retrospect, I'm sure that each member of the group had his own preconceived ideas as to what we were about to encounter, but I can truthfully say that our combined experiences far surpassed our wildest expectations.



The stewardesses enjoyed impromptu singing sessions on the way over.

On February 13th we flew directly from Travis Air Force Base to Tan San Nhut in Saigon—by way of Anchorage, Alaska and Yakota, Japan—on a Pan American Clipper with 160 GI's and civilians. After spending a day in Saigon; meeting our tour escort officer, Capt. Jack Earl of the United States Air Force; taping a TV show, which was arranged by Frank LaPoint of the Mobile, Alabama Chapter (a civilian employee at Tan San Nhut) and doing a couple of live shows (for Maintenance and Supply Depot and 17th Field Hospital patients), we were flown to the 7th Fleet which was operating in the Gulf of Tonkin off the coast of North Vietnam. Our first real thrill came when we were "hooked" aboard the flight deck of the Bennington. This was an interesting experience to survive. It is also the kind of opportunity you can't buy on the open market. What a jolt!

We performed on the aircraft carriers Bennington, Ticonderoga and Enterprise (that's the nuclear aircraft carrier that has over 5,000 men aboard). We sang in hangar decks, in the mess halls, in state rooms, on closed circuit TV, in sick bays . . . yes,

we even rang a few chords in the head. And when we weren't singing, we were talking to the men in blue, observing take-offs and landings, flying from carrier to carrier by 'copter and forming our own impression of these men and the jobs they're doing.



We bid farewell to the U.S.S. Ticonderoga crew.

We had many surprising moments during our soiree, but the Enterprise gave us one which would qualify for Ripley's Believe It Or Not. Would you believe they have 20 to 25 officers and enlisted men trying to build sufficient enthusiasm and membership to charter the first sea-going Society Chapter?—How about that! This group is being spark-plugged by Chief Harlow Kirk, a member of the Aloha (Honolulu) Chapter.

After three days of soft living, we paid our compliments to the Navy, then a catapult shot and we were back to the mainland for the rough part of the tour. By now it's February 20th. We flew to Bien Hoa and gave a show for an aviation group. (There we met Capt. Ray Quilan of the El Paso Chapter.) After leaving Bien Hoa we flew to Vung Tau (by way of Saigon) and performed that night for an ammo group. It did not go well at all. The audience (54 men) were almost hostile. We had been billed as a rock n' roll group; the sound system didn't work well; it was outdoors; and there were no lights. It was disappointing to all. This was the only unsuccessful appearance of the tour. However, when the group returned to the hotel, we put on an impromptu show for a mixed audience of about 150.

On February 21st we rested. We went sight-seeing in the morning and swimming in the afternoon. The next day our transportation had failed so we hitch-hiked by air to Saigon. We were aboard a C123 carrying seven dead bodies. Understandably, the atmosphere changed completely, and we learned the hard facts of the war with which our military forces live on a daily basis. At Saigon, after a wait of several hours, we were finally found by our escorts. Then, by armed convoy, we went north to a group of the 199th Infantry for an afternoon show. About 375 men attended in a hut made into a club. While there we were joined by Capt. Curt Kimball (former tenor of the Western Continentals) who sang with us for about an

Former Western Continental Kurt Kimball, a Captain in the Medical Corps, tried a tag with the boys.





Third Marine Evacuation Hospital patients enjoyed the "singing" visit.

hour. We continued by convoy to Long Binh and that night we performed for about 1500 men at the 90th replacement headquarters. The next day (February 23rd) we flew to Da Nang, arriving just in time to do a show at the Naval Hospital where we performed for 75 patients.

Next we appeared at a SeaBee base near by and performed in a chapel for about 200. We were up early on February 24th for a trip to Chou Lai where we were taken to Hill 35 as guests of the 5th Marines. It was our only show that day and we had time to inspect the camp and visit the entire operation of Hill 35. We had a great outdoor show for a very enthusiastic audience of about 300 men. Because of the location, a constant watch was kept around camp at all times. We relaxed for about two hours with the officers and men after the show. They gave us jungle fatigues and jungle boots. We had been traveling in our performing outfits as well as performing in them. They were beginning to deteriorate.

Back at the main base at Chou Lai we were received by General Stiles of the Marines, who thanked us for our contribution to the morale of the troops.



Ray Henders guards the equipment.

On February 25th we headed for Phu Bai, north of Da Nang. (We had been scheduled to sing at Dung Ho, but this was cancelled because of heavy activity in that vicinity.) At Phu Bai, we sang for the 2nd Bn., 9th Marines. A large crowd received the show enthusiastically. After lunch we visited a Marine artillery outpost where we gave an impromptu show in the Officers' Club. We went on by convoy to a medical battalion. This was a field evacuation hospital near the airstrip at Phu Bai. We performed for about 100 patients and staff. It was here that a wounded marine on crutches thanked us for coming. He said it was nice to know that someone cared enough.

On February 26th we contacted the 362nd Army Signal Compound in Da Lat (central highlands) and they asked if we would be willing to go to an outpost on top of Long Bian Mountain that afternoon. We agreed and an armed convoy was arranged. This camp is right on top of a mountain that is 8500 feet high. It's the second largest communication base in South Vietnam. The men only get down one day a month for an overnight. The show was held inside a mess hall-club combination. We had to leave immediately so the armed convoy could get back up the mountain before dark. We were armed for the trip and had air protection both ways. It was the dustiest ride of the tour. That night we gave a performance for the 362nd Signal Compound.

And that's the way it went for the balance of the tour which took us, by any means of transportation available, to Banmeth-

out, Ca Mau, Soc Trang and Long Xuyen—I think we all began to feel like displaced persons. But one thing was consistent—we always found an eager, receptive and appreciative audience.

To the best of my knowledge, our itinerary was changed only twice because of heavy action in areas where we were scheduled to perform, but we were in constant ear shot of the sounds and sights of war.

When it's time to play, these men have an insatiable capacity for fun and song that is difficult to comprehend. But in the split second that it takes to sound an alert, that jovial, easy-going party attitude changes to the business at hand with the lines of concern and conviction engraved on every face. We saw this rapid transformation occur on several occasions, but never once did we hear a murmur of despair.

We were told of the high morale of the field troops but didn't realize how high it was until we talked to a few of those boys. Boys, I call them—18 and 19 year-old men who have the toughest job on the face of the earth, and don't let anybody tell you differently—they're doing it!

Then it was all over as quickly as it had begun, and we were back in Saigon for our phase-out interview with Special Services and General McGovern of General William Westmoreland's Office. Everyone was most anxious to get back home. The most amazing event that I can recall, although I still cannot fully comprehend the sight, was standing atop the Caravelle Hotel in downtown Saigon about 8:30 in the evening before we departed. As we looked out beyond Saigon, we could see the flash of howitzers and the flares and hear the thunder of war in the distance. A thousand pictures came to mind but it was an impossibility to transpose even one of them into meaningful words.

Three weeks, 32 appearances and a cumulative audience of 10,500. When you sum it up in just so many words, it doesn't seem like very much—but the "Oilers" wouldn't have missed this for the world. What did it mean for the Society? What did the Special Services and the Department of Defense think of our contribution? We think the two letters which follow contain the answers.

Dear Mr. Johnson:

We have heard nothing but good comments on your tour. The group's ability to entertain under the most difficult situations is indicative of their talent and desire to please the troops no matter what. You can be assured that any singing group sponsored by the SPEBSQSA will always be welcome in Vietnam.

My best to you and your fine organization

Sincerely,
M. L. Whiting
Major, AGC
Special Services Officer

Mr. Robert Johnson

... The tour report we received from Vietnam on the Mid-night Oilers advised "Group well received by troops, and were personable and appreciative. Recommend return tour to Vietnam in the future."

In regards to the above, the unit has been recommended for award of the Department of Defense Certificate of Esteem.

Best Regards,
MSGT Allen O. Kevari, USAF
Passport & Visa NCO, AFPEO

We posed with Colonel Draper of the 5th Marines.



SCHEDULE OF EVENTS - LOS ANGELES, CALIFORNIA

29th INTERNATIONAL CONVENTION AND CONTESTS

FUNCTION SCHEDULE*

MONDAY, JULY 3RD

Family Outing—All Day—Marineland, Los Angeles Harbor,
Luau at Reef Restaurant

TUESDAY, JULY 4TH

Executive Committee Meeting—9 A.M.—President's Suite
District Presidents' Conference—9 A.M.—Room #8
Registration Area Opens—9 A.M.—Main Galeria
Ladies Hospitality Room Opens—10 A.M.—Room #3
International President's Ball—9:30 P.M.—Ballroom

WEDNESDAY, JULY 5TH

International Board Meeting—9 A.M.—Music Room
Universal City Studio Tour—9 A.M., 11 A.M. and 1 P.M.
Barber-Teens Headquarters Opens—10 A.M.—Galeria Room
Tween-Teens Get-Acquainted Party 1 P.M.—Galeria Room
Barber-Teens Get-Acquainted Party—7:30 P.M.—Galeria Room
"All-Champions Show"—8 P.M.—Shrine Auditorium
Chorditorium Opens—11 P.M.—Biltmore Bowl

THURSDAY, JULY 6TH

Contest and Judging School—9 A.M.—Music Room
Barber-Teens All-Day Outing to Disneyland
Ladies Brunch—10 A.M.—Ballroom
Judges' Briefing Luncheon—11:30 A.M.—Rendezvous Room
Quarter Quarter-Finals #1—1:30 P.M.—Shrine Auditorium

Quarter Quarter-Finals #2—Shrine Auditorium
Quarter Jamboree—11 P.M.—Biltmore Bowl

FRIDAY, JULY 7TH

PROBE Conference—9 A.M.—Ballroom Foyer
Decre-Pets Meeting—10 A.M.—Room #2
Decrepits Meeting—10 A.M.—Room #8
Decre-Pets Luncheon—12 Noon—Room #2
Decrepits Luncheon—12 Noon—Room #1
Barber-Teens Swimming Trip
Tour to Farmer's Market and Sophia Greek Orthodox Church
Tour to Forest Lawn, Huntington Library, Lunch at Altadena
Country Club

AIC Dinner and Meeting—5 P.M.—Jonathon Club
Quarter Semi-Finals—8 P.M.—Shrine Auditorium
Barber-Teens Dance—8 P.M.—Galeria Room
Quarter Jamboree—11 P.M.—Biltmore Bowl

SATURDAY, JULY 8TH

Men's Brunch—10 A.M.—Renaissance Room
International Chorus Contest—1:30 P.M.—Shrine Auditorium
Quarter Finals—8 P.M.—Shrine Auditorium
Barber-Teens Afterglow—11 P.M.—Galeria Room

SUNDAY, JULY 9TH

Farewell Coffee—8 A.M. to Noon—Renaissance Room
Disneyland Tour—All Day

*All events in the Biltmore Hotel, unless otherwise indicated.

Plan on attending the International President's Ball, one of the hits of last year's convention in Chicago. Meet our International President Jim and the Society's First Lady, Ada, as well as many of the Society's top administrators in a completely sociable atmosphere. Fine music, low cost, a must. The "All-Champions Show" on Wednesday evening will feature the "Four Renegades," "Sidewinders," "Gay Notes," "Schmitt Brothers," "Evans Quartet" and the "Auto Towners." Tickets may be ordered at any time from International Headquarters at \$3.00 each, reserved seats. Complete information for all events will be included with the convention registrations, to be mailed early in May.

THERE'S STILL TIME!

(BUT NOT MUCH)

If you hurry, there's still time to get in on the Los Angeles Convention Club's reduced rate group fares. The Club now holds space on flights from the cities listed below, with early afternoon arrivals in Los Angeles on Wednesday, July 5. (Normal excursion fares do not apply that day.)

The savings amount to about 25% in all cases, so it's well worth considering. If you're taking the family, it would be cheaper to use the family plan—but if it's just you, or you and the wife, come with us and save money! (Groups must go together, but can return at any time.)

Group flights will originate from: Chicago, Detroit, Kansas City, Minneapolis, Baltimore, Montreal, Boston, New York, Seattle, Philadelphia and Rochester, with an additional flight from Chicago on July 3.

Also, for the leisurely traveler, we have space booked aboard the Santa Fe El Capitan, one of the nation's finest all-coach trains, departing Chicago July 3 for arrival in Los Angeles the morning of July 5. No reduction in rate is available, but you'll be travelling with other Barbershoppers. Round trip: \$125.15 individual, \$202.55 couple.

ACT QUICKLY! All bookings must be made by May 22nd and must be forwarded to: Los Angeles Convention Club, Box 575, Kenosha, Wis. 53141.

INTERNATIONAL CONVENTION REGISTRATION ORDER BLANK

Date _____

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

Gentlemen:

Enclosed is check for \$_____ for which please issue _____ Adult Convention Registration at \$15.00 each and _____ Junior Convention Registration (age 18 and under) at \$5.00 each, for myself and my party for the Twenty-ninth Annual Convention and International Contests at Los Angeles, California on July 3-8, 1967. I understand that the registration fee includes reserved-seat tickets for the Quarter Finals No. 1 and 2, the Semi-Finals, the Chorus Contest and the Finals Contest; a registration badge and a souvenir program. I clearly understand that registrations are transferable but *not* redeemable.

NAME _____ PLEASE
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(City) (State or Province) (Zip Code)

Junior registrations cover _____ girls, ages _____
boys, ages _____

Make check Payable to "SPEBSQSA"

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

Disneyland and Marineland— Worth the L. A. Trip Alone

Seven major attractions from Walt Disney's creative genius, including a whole new \$20-million Tomorrowland and the long-awaited high adventure voyage with "Pirates of the Caribbean," will be completed for Summer '67 in Disneyland.

Visitors discover the magic of Disneyland the moment they pass the huge face of Mickey Mouse "painted" in flowers and walk onto Main Street U.S.A.

At compass points are four major lands of adventure and imagination.

Adventureland

Close to the skull-crossed entrance to Adventureland are jungle rivers where a Congo launch cruises down murky streams swarming with crocodiles, hippopotamus and bathing elephants. Along the way are hungry lions, jackals, giraffes, zebras and other beasts.

High above is the Swiss Family Treehouse re-creating a home for island castaways. Here, too, is a Tahitian glade where native hula dancers sway, plus oriental bazaars and a Safari Big Game Hunt.

Frontierland

Through the log gates of Davy Crockett's Fort, visitors discover the frontier world of 1850's—from the Plantation Landings of the Mississippi through the wilderness of the Wild West.

Down the slopes of Cascade Peak pour mighty waterfalls, emptying into the Rivers of America where a paddlewheel steamboat and the sailing ship "Columbia" sail beside the rafts, canoes and keel boats around Tom Sawyer's Island.

Around the bend in the river is Disneyland's new "land," New Orleans Square, where the French Quarter lives again as it was a hundred years ago, filled with colorful shops, romantic restaurants and exciting music.

Its winding streets, balconied buildings with lace-iron railings, romantic courtyards and Southern cuisine lie at the edge of the Blue Bayou and the land of the Caribbean Pirates.

High on the hill a stately Southern Mansion awaits its ghost-tenants of the future.

Tomorrowland

Ever changing to keep ahead of today's advancing technology, Tomorrowland gives a three-dimensional demonstration of fantastic things to come, where moon journeys, rocket trips and flying saucers become reality.

Guests may journey through liquid space aboard one of the

Disneyland-Alweg Monorail trains which carry guests to and from the Disneyland Hotel on an elevated concrete beamway.

Skyway cable cars travel high above this land, then pass through the icy caverns of Matterhorn Mountain on their way to Fantasyland.

Down the Mountain slopes come racing bobsleds for a thrilling adventure in speed.

Fantasyland

The medieval turrets and battlements of Sleeping Beauty's Castle mark the entrance to this happiest land of all.

A drawbridge crosses the castle moat. A portcullis lifts to admit visitors to a land of total imagination inspired by the world's favorite stories.

In the courtyard are King Arthur's Carousel, Snow-White and the Seven Dwarfs' Diamond Mine, Peter Pan's Flight over London, Mr. Toad's Wild Ride, Alice in Wonderland's journey, Captain Hook's Pirate Ship and Pinocchio's whale whose mammoth mouth provides an entrance for a canal boat cruise in Storybook Land.

Visitors can fly with Dumbo, ride with the Casey Jr. Circus Train or walk hand-in-hand with the Three Little Pigs and the Big Bad Wolf.

And now Disneyland guests can cruise to the far corners of the earth in Walt Disney's newest travel adventure, "It's a Small World."

Providing a new backdrop for all of Fantasyland is an around-the-world palace built of squares, circles and oblong shapes and dominated by the skyline of the world's most famous buildings—the Eiffel Tower, Leaning Tower of Pisa, Mohammed's Mosque and Taj Mahal.

Inside the "Small World" palace are the children of the world—animated figures dressed in the native costumes of more than 100 countries—singing and dancing as guests sail along the Seven Seaways in magic boats.

But even a "world tour" is only the beginning of a visit to Disneyland. There are concerts, parades, dancing, colorful stage shows and entertainment of every kind—and wherever visitors look, a profusion of happy sounds colorful flowers, and intricate design which creates a unique and magical atmosphere for happiness.

Teenagers will spend all day Thursday enjoying the wonders of this fantastic kingdom. Other convention-goers will have all day Sunday to relax in the world's most famous tourist attraction.

Marineland Complex—Marineland of the Pacific, the world's largest oceanarium, spreads out beneath viewer in the park's new Sky Tower. At left, is the 3,000-seat Sea Arena and toward the right, the main building housing the huge fish-bowl and Whale Show tank. The two tanks together contain nearly 1,200,000 gallons of filtered sea water. Early Convention arrivals will spend all day Monday taking in the wonders of this new tourist attraction.





Let's Return to Fun

By International President Jim Steedman,
616 Delaware Road, Kenmore, New York 14223

The Society can learn much from the reason men fail to renew in S.P.E.B.S.Q.S.A. That's why I read with interest the dropped member forms I receive. Recently I came across one which particularly caught my eye. The man had two basic complaints.

First, the uninvited "fifth man." It seems that this man's chapter was "blessed" with an oversupply of these misguided souls, and the chapter officers refused to take any steps to convert them. I certainly can understand this man's unhappiness with a situation which has spoiled a good "woodshed" session for many of us, but I wish he had tried other solutions short of dropping his membership. My suggestions would run along these lines: first, a polite request to cease and desist; second, a sharp elbow in the ribs; then, when all else fails, a gun. No jury would convict you. Let's keep emphasizing in the HARMONIZER and in our chapter and district publications that there are just *four* men in a quarter.

The second complaint our dropped member had struck me as being the more serious of the two. He suggested that we are putting too much emphasis on "work" and not enough on having fun: "work" for quarter competition, for chorus competition, for singouts, for the chapter show, for Logopedics, etc. He may have a point.

Have we, in our sincere efforts to improve our Society, allowed ourselves to forget that S.P.E.B.S.Q.S.A. was based on the premise that "barbershop harmony is fun?" Isn't there still room for the man who just wants to sing? Is it possible that we have gone just a little too far in our quest for perfection? We lost this member for just that reason. How many others?

Sure the chords may not be perfect all the time, but every once in a while you lock one in with three other guys. As Past International C&J Chairman Joe Jones used to say: "You sing one that sends your shirt tail curling up your back. When you hit that one you cheerfully paid your dues for the next year."

Don't get me wrong. The steps that have been taken over the years to improve our Society and upgrade our singing were most necessary. Without our contest system, active choruses, COTS and HEP schools, community service and Logopedics programs I doubt that our Society would have survived this long. Any organization which stands still will eventually fall backwards.

I'm certainly not suggesting that we curtail or discontinue any of these programs, but let's budget our efforts so that there is time for some fun.

May I request that every chapter set aside some time at every meeting for some plain old-fashioned woodshedding? Dig out Bob Johnson's "Woodshedding Gems," which should be in your chapter files. If you can't find these, drop Bob a line. Watch the expression of pure bliss on the faces of the foursome when they find and lock in that chord for the first time—and all on their own . . . without the benefit of any slick arrangement. Man, that's living. Then watch your chapter's retention improve.

We have made great strides in 29 years to improve the quality of our singing, our administration and our contests. I hope we will continue to do so—but can't we leave just a little spot for the man who just wants to have fun doing what he enjoys most: singing with three other guys, just for his own enjoyment?

Let's return to fun.

GOYESBABAM Contest Winners Announced

"Get Our Your Enthusiasm Sell Barbershopping and Be A Millionaire" was more than a slogan for Dick Mapes (San Francisco, Calif.), Stanley Jones (Rome, N.Y.) and Charles Keel (Sabine Area, Texas), winners of 1966 International President Reddie Wright's membership contest.

Far Western District President Bill Bennett (left) presented Jerry Orloff with the San Francisco "Barbershopper of the Year" trophy and the Society's "Big Ten Award."



Mapes, who won first prize but was unable to make the all-expense paid trip to Wichita, Kansas, is being replaced by Jerry Orloff, a ten-member recruiter who will be a weekend guest at the Institute of Logopedics. Orloff, San Francisco's 1966 Barbershopper of the Year, is convinced that getting the guest to attend a meeting is not nearly as important as how you treat him after he does attend. A former Sr. Paul radio announcer, Orloff hopes someday to coach his own family quartet (he has four boys).

Winner of the second place award (a portable General Electric television set) Stan Jones (no photo available), said the GOYESBABAM contest was just what the chapter needed to inspire their 22 men to "go out and get some singers." Jones points with pride to Chorus Director Frances O'Brien, whose enthusiasm and musical leadership contributed much to the chapter's growth to 44 members during 1966.



Charles Keel

A series of ten 30-minute indoctrination programs to properly acquaint prospective members with the Society from both a musical and service standpoint paid big dividends to the Sabine Area (Beaumont-Port Arthur-Orange), Texas Chapter, where Charles Keel won the portable typewriter, third place prize. "A well planned membership campaign, led by 1966 President Barry Purrington and his officer team, resulted in a 50% membership increase and an improved musical sound," Keel said. These Texans claim the GOYESBABAM contest gave them the necessary impetus to conduct a successful membership drive.

A Tribute to Geoffrey O'Hara

By International Historian Dean Snyder
1808 Hunting Cove Place
Alexandria, Virginia 22307

If there is barbershop harmony beyond the Great Horizon, we know who is up front leading the chorus. For to have Geoffrey O'Hara be a mere spectator where music abounds is unthinkable.

When the Boston Music Company published Geoff O'Hara's "A Little Close Harmony" in 1921—of which the first four measures are the familiar "Old Songs" theme that we sing so much—our Society was almost 20 years in the future. And yet O'Hara must have had a prophetic vision of SPEBSQSA for he added a footnote to the first page of the music which read: "This arrangement for men's voices is frankly intended to produce and preserve the quaint American invention known as the 'swipe' (barbershop harmony). . . ."

Yes, Geoffrey O'Hara was one of our pioneers. With his passing on February 1 at the age of 84 at his winter home in St. Petersburg, Florida, we have lost a man of musical stature and a great friend of the Society. Dr. Matthew Warpick, current president of the Manhattan Chapter (of which Geoff was a founder and the chapter's first president in 1945), reports that the New York group had planned to honor this great man and present him with a plaque as a token of esteem in early September of this year.

What a man he was! Born in Chatham, Ontario on Ground Hog Day in 1882, he arrived in New York City at the age of 22 to work for a time in the Canadian Bank of Commerce. In a recent letter to your Historian, his son, Hamilton, recalls that his father "signed on as a quarter singer and arranger with Lew Dockstader Minstrels in Canada as a means of coming to the United States."

As a young man, song writing was what O'Hara really loved to do. He kept at it and hoped for recognition. Finally, in 1913, when the great tenor, Enrico Caruso, sang O'Hara's "Your Eyes Have Told Me" and when Al Jolson featured his popular tune "Tennessee," he was on the way to fame. To his credit are over 500 songs and 12 operettas published during his lifetime.

One of Geoff's best remembered early tunes is the rollicking "K-K-K-Katy," which made a million soldiers stutter during World War I. And who among our older members (baritone soloists) can forget "Give a Man a Horse He Can Ride" (words and music), "I Love a Little Cottage," "Sing Awhile Longer," "There is No Death" (sung every year at the Tomb of the Unknown Soldier) and many others. As early as 1922 college quartets were presenting his "3 Minute Harmonies." These included "The Side Show Minstrels," "Travesty on Comin' Thro' the Rye," "Talk About Jerusalem Mornin'" and the quarter skit based on "Way Down Yonder in the Cornfield."

O'Hara served his country with distinction. He was one of the Army's pioneer song leaders in World War I and spent two years during World War II as a USO music counselor in military

camp. Much earlier, "Teddy" Roosevelt appointed him to transcribe onto paper the complicated American Indian rhythms. To do this Geoff spent a year living with the Navajo tribe in the southwest.

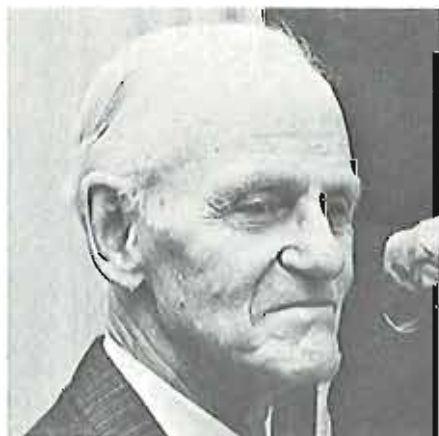
He was a founder of ASCAP (American Society Composers, Authors and Publishers) along with such men as Victor Herbert. He was also a musicologist and philosopher of music, as well as a composer. He lectured far and wide on the Chautauqua platform and before Rotary, Kiwanis, music educator and similar groups. In 1924-25 he was president of the International Lyceum and Chautauqua Association. Here is a quote from a press interview preceding a lecture: "My bent in song writing is not for the ultra popular song. I've known many men who had tremendously popular hits who are dead and their songs are dead with them." At another time he said, "I believe that every song should say something to the world." Of music he

said, "Its beauty can dispel ugliness: its magnificence can overwhelm physical deficiencies; and its very presence can chase away the loneliness we all know from time to time. Music reaches us to use our own power and strength. It does have charms—for all of us."

Last month O'Hara's good friend, Dr. Norman Vincent Peale, presided over a memorial service at Marble Collegiate Church in New York City. One sentence from Dr. Peale's eulogy stands out: "He had an irrepressible good humor and gay spirit . . . and he filled the world with melody, with joy and faith." Any Barbershopper would be proud to be so described.

Whenever our members sing the Society's theme, ". . . I love to hear those minor chords and good close harmony," we will be singing a tribute to Geoff O'Hara. For while his musical talents ranged from the minstrel song to the religious song to the operetta and to the concert hall, Geoff had a great love for the barbershop style. He proved it by what he did and wrote—and we will always remember him for it.

(Historian's Note: I am gratefully indebted to Matt Warpick and Hamilton O'Hara for help in compiling these notes.)



Geoffrey O'Hara

For the vacation of a lifetime following the
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Wesley R. Meier

"Get Off Our Backs"

By Wesley R. Meier, Chairman International Contest and Judging Committee
P.O. Box 9671, San Diego, California 92109

The purpose of all Society life is, as stated in the very name of the organization, to Preserve and Encourage. These are the ends, and all the specific details of activity are the means. When any one of the means becomes an end in itself, there arises a distortion that should be given our close attention. Thus, if show production, altruistic service, fellowship, education, or, indeed, competition comes to dominate the scene in any chapter, area or district, to the major exclusion of other activities, dissension and eventual collapse are likely to follow. The Contest and Judging Committee wants it clearly understood by one and all that it does not propose to dominate the large concept of Society life.

The purpose of any one contest is, obviously, to pick a winner or winners, and, alas, losers. The judging system we have does an excellent job of it. But if all the C&J program accomplished was to pick one champ per year, it wouldn't be worth all the trouble. The real purpose of competition generally is to stimulate and reward improvement for both quatters and choruses at every level. This, as a motive, we equate directly with the Preservation and Encouragement mentioned earlier.

Within the broad scope of competition, the work of the C&J Committee is just one part, along with the selecting (perhaps composing), and arranging of songs; the training of quatters, choruses and chorus directors in HEP and QWEP programs; the various levels of competition and clinics. All of these activities, taken together as a whole experience, are still no more than the means to the end of Preserving and Encouraging.

Contest judges, then, are trying to do exactly the same things as arrangers, directors, chapter officers and every rightly motivated member of the Society. Remember the judges in our Society don't make up what they're doing as they go along. There is no provision in the contest procedure for whim or caprice. A man must under go many years of learning, training and being tested before he is certified to judge. Certification means nothing more than that he has learned to proceed in accordance with a very strict set of rules and policies. These rules are to be found in the C&J Handbook, which is THE OFFICIAL WORD. This book, mandatory for judges, is a storehouse of information for anyone connected in any way with competition. It is available to all through the International Office.

The C&J Handbook, however, is not the only source of philosophy and policy formation. For such matters as chorus membership, recruitment, rehearsal schedules, even when related

directly to a contest appearance, each chapter must look into its own desires, its own circumstances and its own conscience. With respect to the manner of "picked" vs "unpicked" choruses, bear in mind again that the choice is *not* in the hands of the C&J Committee; this, too, is a matter for each chapter to decide for itself. Along these lines, we call attention to what Society Director of Musical Activities Bob Johnson had to say in the September-October issue of the HARMONIZER:

"The tragedy of the practice of selection is that it doesn't really select, it rejects. True, a man should be expected to make *some* effort if he sings in a chorus; but to classify him as "nor good enough" at some stage of his membership, is unfair and cowardly.

"The man who purs forth his very best effort while singing in a barbershop chorus has won all the marbles at that moment. What's so disgraceful about somebody or some group doing better? Winning first place is not as important as knowing you have sung the best you can."

With all of which, by the way, we heartily concur. Let one final thought be advanced here regarding the influence of the contest judges on over-all musical progress. Consider the things judges are listening and looking for. Consider their value, not just as point getters, but as singing improvers and personal satisfaction providers. These things are the contest categories: Arrangement, which deals with not only the arrangement itself but also the interpretation and presentation of it; Balance and Blend, which is concerned with the effectiveness of ensemble and individual tone qualities and volume quantities; Voice Expression, which checks on attacks, releases, diction and phrasing; Harmony Accuracy, which has to do with the very important matter of singing on pitch and Stage Presence, which looks out, literally, for neatness and uniformity of appearance, and all the other facets of visual song interpretation. Surely concern for any or all of these criteria of judgment is anything but alien to the *Preservation and Encouragement* of barbershop harmony.

So, we wind up with the undeniable fact that one of the inescapable characteristics of life is growth. Life in our Society is no exception. Through the years we have grown, certainly, in complexity—hopefully in quality. There are so many things a man may do now, so many activities in which he may engage—all of them demanding of time and talent—all of them related to Society life—that from time to time it becomes necessary to "back-off" a bit and take a longer look at things. We need to regain the longer-range perspective, to see what all is going on, and to realize that BARBERSHOPPING is, or CAN BE, a lot of fun if we all don't take ourselves too seriously.



Joe Wise

Good... Better... and the Best Is Yet To Come!

By Don Cassady, 116 Ridgeway Avenue,
Louisville, Kentucky 40207



Jim Miller

They say we literally shook the walls with sound at McCormick Place during the Chicago International last July. Well, we don't know about that, but we did hear six months later that the building collapsed.

Can you imagine what it will take to win at Los Angeles?

As long as the Society keeps asking for more you've got to give them more. If you don't, somebody else will. Life is that way. The four-minute mile is history. Someday it may be three minutes. Who knows?

But, what is the price you must pay to win? What does it take?

First, you need desire. You need a plan. You need help from a lot of people and from Above. And finally you need guts.

When that great Miami Chorus performance in Boston left us eight points behind, we learned something about desire. They wanted to win. So, after licking our wounds, we decided Chicago was to be ours. And we took inventory.

We had a 270-pound fireball of barbershop enthusiasm named Jim Miller, who knew how to organize and prepare for a supreme competitive effort. And we had a unique talent in Joe Wise, who could meticulously scrutinize every facet of the musical learning process. Both men were proven, successful directors. We also had a new face from Evansville, Indiana who could be as coldly objective about the practical orthodox barbershop style he loves so dearly as his stone grey haired appearance indicates: Arrangement Judge Ed Gentry, our chorus coach.

Besides that we had a core of seasoned competitors who were veterans of dozens of chorus and quartet contests. We also had an enthusiastic group of yearling Thoroughbreds rarin' to go. Finally, we had a lot of people in the Cardinal District (and outside it too) who offered their help.

The next step was to evaluate our image. We decided to change it. What could top our dress of formal black? Formal white. We also changed our musical image. What could top the "Smile Medley" or "Rampart Street Parade?" "The Mardi Gras March"; that was Joe's idea. And an extremely refined version of "Roses of Picardy"—that was Jim's.

But just changing the visual and musical image wasn't enough. It had to be tougher than that. And one man knew it more than any of us—(our jockey) Jim. It would take hundreds of man-hours from many people. There would be personality differences; chronic complaints about everything (rehearsals

too long, package shows too often, too many new show songs—15—to learn in a contest year); resistance to revision after revision necessary to perfect the mood of the song and the old recurring apathy that tired Barbershoppers show when they wonder—"why all the fuss?"

Well, the hundreds of man-hours from many people flew by and even then we didn't have enough time. The personality differences came about but in most cases served as an adhesive which bonded us together in a common cause. The complaints about everything exceeded our fondest expectations. But they were usually resolved amicably or squelched by a pep talk from Jim. The tired feeling never showed up in the group as a whole because individual fatigue was covered by Thoroughbred enthusiasm.

All the other problems came out in the wash—except one.

Enroute to Chicago on Saturday via rented truck went 72 white uniforms, hanging neatly from a metal rack. When the truck arrived at the Airt Crown Theatre entrance, Charlie Doll (Thoroughbred-of-the-year, trumpet player supreme, and chorus manager) opened the truck door to a pile of whites on the floor. A handful of wives (God bless them) with spot cleaner and hand irons restored the mess to radiant beauty in the nick of time. Our first thought was that the Livingston, N.J. Dapper Dans had tried to sabotage our effort. But we found out later that they really just came to Chicago to hear us sing. (This is our first and last attempt to answer their well executed publicity campaign.)

After the uniforms were saved we went through our ritual prior to going on stage, and our plan was complete. Now our guts were about to get the supreme test.

And then it was all over, and 72 men knew what it meant to be Thoroughbreds.

Since Chicago it has meant just as much every single time we have been before an audience—locally or on the road. It has been truly an emotionally exciting year for us.

And now the new champs are getting ready for Los Angeles. We can hardly wait to hear them, because the Society is going to be expecting more. And they are going to get more. (We just hope someone checks the walls and roof of the hall before they sing.)

Good luck to them and to you all.

May the Good Lord Bless and Keep You 'til we meet in Los Angeles.

The Louisville, Ky. Thoroughbreds, current Chorus Champions, prepare to fly to an engagement.



DOWN MEMORY LANE

By Lloyd Tucker
47 Haddington Avenue
Toronto 12, Ontario

Hete we go again a-wanderin' down the "lane" and a thank you indeed to those readers who've been good enough to send along words of encouragement and occasionally "correction" to this corner! In the latter vein a tip of the straw boater must go to Link Brooks of Cincinnati, Ohio, who points out that in our last ramble we had Hatry Owens co-penning the old hit, "Linger Awhile," along with Vincent Price . . . *Vincent Rose* was the gent intended, of course! Thanks for the note, Link!

This trip we haven't any photo reproductions for you due to "technical problems." However, we'll try via the good Queen's English to conjure up some more memories of the music sheets of those good ol' fabulous 20s.

Here's a tattered copy of "*Dirty Hands, Dirty Face*," Al Jolson's masterpiece from BOMBO, the musical review which played New York's Winter Garden in 1923. Al, in sweater and peaked cap, looks out at us from his photo adorning the front cover . . . young-looking enough to be the little "Tomboy" about whom the song was written. And here's a favorite of many Barbershoppers . . . "*Sweet Georgia Brown*," published in 1925 by "the ol' maestro" himself, Ben Bernie. Georgia must have been somethin', yowsah!

Fellers she can't get

Are fellers she ain't met!

Georgia claimed her . . . Georgia named her . . .

Sweet Georgia Brown!

The above ditty was described as having a "Charleston swing" to it . . . but the song-writers of the 20s came up with their share of "tear-jerkers," too. For example: "*It Made You Happy When You Made Me Cry*," a 1926 effort of one Walter Donaldson. From a sombre black and red cover a tearful gal gazes liquidly into the distance and sings . . .

By all the stars above you,

I'd hate to hate you like I love you . . .

I thought I was yours, and you were mine,

But you were someone else's all the time . . .

One tends to get lost in the pronouns first time over, but we guess the sentiment's sincere!

By the way, that was a FEIST song! The good people at Leo Feist Inc. kept turning the handle in those years and the songs (for better, for worse) kept a-pourin' out! On the flip side of the last-mentioned sheer are a list of the "pops" of 1926 . . . "*My Girl Has 'Eye' Trouble*" (I want this and I want that), "*In A Little Spanish Town*" (still heard now 'n then—and still mighty pleasing to the ear), "*Hello, Aloha*" (Hawaii was regularly featured in the "pops" of the 'teens and twenties) . . . and a dozen others. . . . Yep, those were the years when you picked up a copy of your favorite song's sheet music at the corner music store and took it home . . . for almost every house had a piano! And if you were lucky enough to own a "talking machine," and had an extra bean or two in your jeans, you'd ask the clerk for a disk of your favorite number . . . and she'd hand it to you, as we recall, in a brown paper envelope (a far cry from the shiny, colorful album cover of today) . . . and it wouldn't be a super-duper-triple-upside-down-side-sterolab masterpiece either! . . . But enough of the yesterday-yearning for now . . . we'll see you "down the lane" again soon. *Editor's Note: We notice Lloyd's strolls "down memory lane" seem to be getting shorter. We expect his April 29th marriage may have had something to do with this. We wish the newly-weds the best of everything and will be looking forward to "longer walks" from Editor Tucker in future HARMONIZERS.*

SUMMER COMING, SUMMER NOT COMING, SUMMER IN TROUBLE!

By Mike Michel, Vice President, Central States District
9001 Bellevue, Kansas City, Missouri

Your map of the plains states may or may not show Viborg, South Dakota, where the Tri-Valley Chapter thrives year-in-year-out in a county of eleven thousand. Then there's Bethany, Missouri, where a very good Grand River "Basinaites" Chorus looks like Indians from May to October, and Concordia, Kansas, with a dozen postoffices represented on the roster, and good singing activity all through the summer.

These chapters are like many others in the area, in the 30s and solid. And they've learned a lesson from the experiences of dozens of other small-town chapters: *You can't disband temporarily!*

There are any number of ex-chapters whose leadership saw a slack summer around the corner. So they declared, or railroaded, or permitted, a summer moratorium. And they made the farmer the scapegoat.

Now there is no doubt that farmer Barbershoppers can be mighty busy during the growing season. But it's an insult to their devotion, and a poor picture of their pursuit of happiness, to say they will not attend summer meetings.

They're just like the bricklayer, the physician and the elevator starter. The good members make it to meetings whenever they possibly can; the poor members make it whenever they want to.

But each Spring some chapters, particularly those in rural areas, will decide to disprove the truism and embark on a summer of nothing, convinced that their nothing will be better than something.

And what happens? Suddenly a tenor's wife finds that he's available for backporch bridge on Monday nights. And our tenor really enjoys bridge. When September rolls around, and the chapter leaders cry, "Come back," he doesn't. He's traded bugs.

A baritone, who's wanted new furniture for the living room, takes an evening job sacking groceries to make the furniture payments. Come September, he's added payments on an air conditioner and a nifty new shotgun. Much as he'd like, he can't leave the part-time job now.

And Tom, Dick and Harry rejoice in the fact that a certain lead is now able to complete their after-work foursome at the club. And the foursome continues right up to the first snowfall.

Then there's our bass, he of the fine resonant voice developed over several years by a patient chorus director. The church choir needs basses and when he joins he finds he's the darling of the group. The ladies are quite impressed by his occasional low E-flat, and the director lets him sing as he wants. There's no talk of balance, attacks, releases or parts rehearsals. Him we have lost forever.

Summer will always be a problem for the officers of a barber-shop chapter. It takes real effort to keep attendance up and those who succeed deserve all the appreciation they get. Fortunately, most of our chapters are endowed with such men, men with a dogged determination to see their group grow in number and in nature.

So, if someone in your chapter suggests that you knock it off for July and August, tell him there are very few colds and less car trouble in the summer, and practically no snowbound roads. The supply of babysitters picks up immeasurably. And young men's fancies have lightly turned to thoughts about which many a beautiful ballad had been written, ballads that have no respect for a calendar.

Each of us has just so many seasons of activity between the collarbone and the cranium. How can any Barbershopper consider forfeiting any of them?

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

A Quartet Man's Thoughts on Time, Profit and Moral Obligation

By Bob Bohn, Baritone, "Easternaires"
7 Holly Boulevard, Hamptons Lake
Vincentown, New Jersey

In my seventeen years as a member of quartets of International rating I have heard many opinions about the subject of quartet fees, especially regarding the profit aspect. These opinions seem to centralize themselves into three attitudes: 1) Society members give a "lot" of time without remuneration; 2) Some quartets are charging "too" much above expenses; and 3) Quartets have a moral obligation to the Society because it is the reason for their existence. This article will deal with information and opinions related to these three areas only.

First, let's consider the inference in point #1 which equates Society members of one sort or another with a quartet member. We need only list some figures about time consumption to clarify this erroneous type of reasoning. The figures in the following chart are based on these averages:

42 rehearsals 2½ hours each	126 hours
10 sing-outs and other functions	30 hours
1 District Convention	48 hours
204 hours or 25½ work days	

Personal time for correspondence and the like has not been included due to the fact that Society members and quartet members alike utilize many hours in this area. The time consumed in a quartet's activities can be broken down as follows:

50 rehearsals 2½ hours each	125 hours
15 unpaid performances at ladies nights, chapter functions, benefits, etc. @ 5 hours each	75 hours
8 local bookings app. @ 7 hours each (leave 6:00 P.M., return 3:00 A.M.)	56 hours
17 overnight bookings @ 28 hours each (leave 1:00 P.M. Saturday return 5:00 P.M. Sunday)	475 hours
District Convention	24 hours
International Preliminaries	48 hours
International Convention	96 hours
900 hours or 112 work days	

Even though these figures are approximate averages there can be little doubt that a man who participates in an active quartet is involved with something more than a convenient, one-night-a-week hobby. But, "Hold on," one who advocates point #2 of the opening paragraph might say, "A quartet man gets paid for much of his time: \$25, \$50, \$75 or more for each concert."

In answer to this I'd like to provide you with a breakdown of a quartet's basic expenses so that you will have some insight into its net (if any) "take home" pay or profit. But before proceeding, a few points of clarification need to be mentioned:

1. The cost of getting to rehearsals and the point of departure for bookings (represented by "R") is based on the total

round-trip mileage travelled by the Easternaires, 190 miles. It is my opinion that the "average" quartet's members do not live within close proximity of each other. Thus, for lack of any statistics which are more well grounded than these real figures, I feel they are valid for this discussion.

2. Lodging rates are for single rooms. Again, experience has shown that quartets have enough things on which they can disagree without adding personal idiosyncrasies to the list.
 3. We have also discovered that the quickest way to ruin one's car is to load it with four passengers and an overabundance of luggage every weekend. Thus, the fee for a car rental is used for overnight trips, except conventions.
 4. Auto expenses for all activities are computed at ten cents per mile—a standard, accepted figure in any business.
 5. Of course, convention locations and the distances to engagements are based on averages.
- \$1,050—50 rehearsals to and from point "R" (190 miles @ 10¢ each plus \$2 tolls equals \$21 per rehearsal).
375—15 unpaid appearances as listed previously (\$21 expenses to point "R" plus 40 miles round-trip to location of appearance equals \$25 each).
170—District Convention for one night (\$90 rooms and food, \$80 cost of two autos).
260—International Preliminaries for two nights (\$180 rooms and food, \$80 cost of two autos).
800—International Convention (average location Chicago: \$360 room and food for four nights, \$400 plane, \$40 auto expense.)
500—Uniforms (actual average cost over 12 years).
240—Phone (\$20 per month).
105—Photos, business cards, mailing, stationery, misc.

\$3,500 per year

The foregoing total is an approximation of the basic expense a quartet has BEFORE IT ADDS THE EXPENSE OF THE ACTUAL ENGAGEMENT. This amount may be a startling one to many people and, if I can predict their first reaction, I would say that they would question the omission of non-barbershop income in this article. In answer to this I can only say that if I were to defend my opinion that this income is insignificant I would have to write an additional article of this length. Therefore, let us herein concern ourselves with our Society and the complaint of "high" fees. If we divide \$3,500 by the 25 paid concerts as mentioned before we find that the basic expense of maintaining a quartet—before they depart for an

engagement—is \$140. Now let's find out what a quartet must charge a chapter before anything which even remotely resembles a profit can be realized.

Local concert—\$160 (\$140 base plus \$20 cost of two autos)

Overnight concert—\$300 (\$140 base, \$90 room and food, \$70 car rental based on 400 mi.)

Plane trip concert—\$260 (\$140 base, \$90 room and food, \$30 auto expense to and from airport).

But there still seems to be some doubt regarding the very word: "profit."

Should a quartet make a profit? I offer a most emphatic "Yes," whether it be a \$1 or \$10,000 profit per year. In support of this attitude, permit me to refer you back to the time involvement of an active quartet and remind you that inherent in this commitment are thirty weekends which are totally void of adult family and social life, weekends during which the average Barbershopper is working around the house, socializing during the evening, attending church with his family on Sunday morning or simply at leisure to do as he pleases. Also, I doubt that many people realize not only the pressure of performance but also the intense obligation to fulfill a booking. Except for laryngitis and acts of God such as blizzards and the death of a loved one (and I even know of quartet men who have sung under this unfortunate circumstance), a quartet *must* appear. And the tales are many of the extraordinary efforts made by quartets in their attempts to keep a chapter and its audience from being disappointed. Add to these factors of time consumption and obligation the simple concept of supply and demand.

Quartets spend a great deal of time perfecting their art. They do this not only for the aesthetic satisfaction which is derived from quartet singing but also to develop the market value of their art. In this respect, the fees charged by most quartets are usually raised from year to year until a plateau has been reached, and quartets which are interested in a long life do not determine this figure arbitrarily by deciding they want to make "X" dollars of profit for the year, but they consider many factors. Their effort, expenses, achievements, and experience, are only a few of the things they keep in mind before they determine a price which they consider not only to be acceptable to the majority of chapters desiring to book them, but also which will cover their expenses and provide them with some material reward (over and above the countless other satisfactions of quartet singing). However, in spite of the sincere efforts which quartets make to quote prices which will be fair to both them and the chapters desiring their services, some prices may be out of line. If this be the case, and a show chairman is of the opinion that a fee is not in line with a quartet's contribution to his program, he need only to decline from booking it.

Thus, a quartet who continually finds refusals in its mail box will either have to become more proficient at its art, lower its price, or accept fewer bookings. It's as simple as that. According to my reasoning the term "high," or "unrealistic," fee is surely a misnomer because a chapter, once it accepts a quartet's fee, has no ethical right to complain about it.

Finally, we can consider the attitude on the part of some people that a quartet has a kind of moral duty to the Society. Simply form a good group and automatically inherit an obligation to traipse all over the country, relinquish a major portion of your private life, accept all the problems and obligations inherent in an organized quartet and do it all for "expenses only." The attitude that a quartet should not make a profit certainly falls into the category of being "unrealistic." (I also doubt that fortunes are made on 25 concerts a year.) This term "unrealistic" can be applied to quartets and chapters alike.

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It fits either party which does not consider the problems of the other. As indicated herein, quartets sacrifice much, and have many problems and expenses; the chapter which complains about quartet fees is certainly "unrealistic."

However, chapters too have their problems: ticket prices, seating capacities, maintenance and uniform costs and the need of (free) guest appearances by quartets at chapter meetings, special events and charitable functions. Therefore, I can also say that the quartet which does not consider this in their philosophy is also "unrealistic."

Our Society is truly a "two-way street." As now structured it would be non-existent without quartets; and without the Society and its chapters, quartets would soon regress to their pre-1939 status. Let's keep this "two-way street" open.



from the PODIUM

OR

It's What's Up Front That Counts

When a person experiences a pleasant thrill he cannot resist telling it to others; this is why I'm using my HARMONIZER column to pass on to you the details of a thrilling experience which took place when I was asked to be an Advisory Consultant during the recording of "A Barbershop Sing With Fred Waring and the Pennsylvanians," an album which contains authentic Society published arrangements attuned to the full rich quality of the famous Waring sound.



The Pennsylvanians get a lesson in barbershop style.

Fred Waring, of course, is a long-time member of the Society, and has been a leading exponent of this style of singing since the beginning of his career in show business over 50 years ago. The famed Waring Glee Club stemmed from the original quartet which won many awards in the early days of the Waring legend. Fred is a member of the Institute of Logopedics' Board of Directors, a veteran member of the Sheboygan, Wisconsin Chapter and a close friend of Past International President O. H. "King" Cole.

When Decca Artist and Repertoire man Milt Gabler, who is responsible for all Waring Decca recordings, first suggested the possibility of an all-barbershop album by the Pennsylvanians, I quite honestly didn't believe it would ever materialize. However, we promised our co-operation and submitted around 60 Society publications from which they could select those to be recorded. As time pass-

ed we began to think the idea had probably died and we had all but given up hope for the album. On January 23, 1967, things started to happen. The Pennsylvanians were going to be in Hollywood on January 27th and Milt Gabler called to ask if I could be present for a recording session. Naturally, we were quite elated over the prospects, and several previous commitments were postponed so that we could give top priority to the project.

I didn't realize until I reached Hollywood that I was expected to make the final selection of songs to be sung on the album. In addition, it was my privilege to be present, along with Val Hicks, renowned Society arranger, while the album was being recorded.



Val Hicks and Hawley Ades, Waring's arranger, discuss a swipe.

The Pennsylvanians, of course, are all professionals, and it was interesting to see them react to our style of harmonization. Only two of the men had ever sung barbershop before. As we expected, they responded very well and soon learned to sing swipes, "milk" certain chords and lock in to the lead. What's more they seemed to enjoy the recording session, and before the weekend was over, held the Society and its music in high regard.

There was a two-fold purpose for producing the album: to retain the famous Waring sound, but sing in the barbershop style of expression. This proved to be a great combination. While the Penn-

sylvanians didn't produce the sound typically sung by Barbershoppers, they did produce a rich, full sound in the barbershop medium of interpretation. No group surpasses Waring's Pennsylvanians in inventiveness and vocal quality.

The Society is indeed fortunate to be recognized by a man with the musical stature of Fred Waring. We feel certain the new album, to be released May 15th (see Decca ad, inside front cover), will help gain many new friends for both Waring and the Society. We will be given credit on the album jacket for our contribution and we'll be looking forward to the fine exposure the Society will get as a result of the Waring tie-in.

The songs span almost a century of American popular music, with such tried and true favorites as *Wait Till The Sun Shines Nellie*, *I'll Take You Home Again*, *Kathleen* and *Mighty Lak' a Rose*. From the sentimental strains of *I Wonder Who's Kissing Her Now* to the stirring, patriotic fervor of *This Is My Country*, this album is nostalgia personified. (Pictures courtesy Burt Staffen, Pasadena, Calif. Chapter member.)



Listening to playbacks was an important part of the session.

Don't forget the post-convention tour to Hawaii starting July 9

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

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35 to 39	9.15	10.00	12.07
40 to 44	13.00	16.00	17.19
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50 to 54	30.00	37.00	38.98
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SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA

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1. Print Full Name First _____ Middle _____ Last _____

2. Home Address Street _____ City _____ State _____

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

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

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

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

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

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

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

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

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

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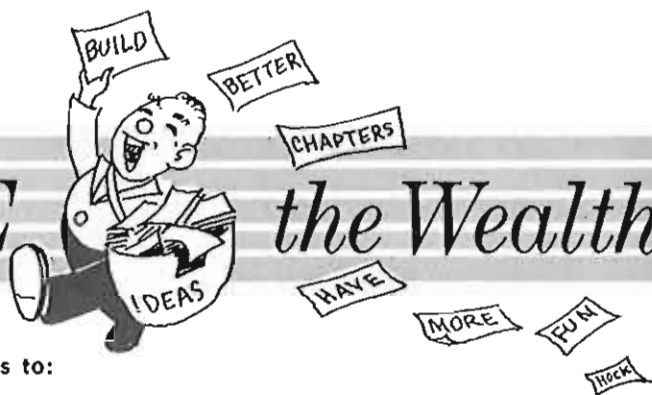
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SHARE the Wealth



By George Dohn
Send your ideas and pictures to:
3520 Domich Way,
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WHAT A PLEASURE IT IS to visit with old friends—and that's the feeling we have as we read the many bulletins we receive from all over our great Society. We find ourselves anxious to know how that new bari, Joe, is working out in the quarter; how the sing-engagement at the hospital was received; how the membership drive is working; if Dave has recovered from his accident; what name was chosen by the new quarter and a hundred other things including all kinds of news about men we actually know only as names, but feel that we know in person through reading about them. If a total stranger feels this way, how much greater the impact of a good bulletin must be on your members and their families; and on the educational and civic leaders and the news media who receive it in your community. A good bulletin is an investment for a chapter instead of an expense. We are with PROBE (Public Relations Officers and Bulletin Editors) 100% in urging every chapter to have the best bulletin possible and to include those men in their locality who should be influenced in your favor. (Be sure to include Share the Wealth too!)

THE WEST COVINA, CALIF. CHAPTER SAYS: "The nicest thing that you can put into a guest's hand is another hand." This is a part of the reason they are known as the Friendship Chapter, and that they are growing.

"WE SURE WERE BUSY ENTERTAINERS IN 1966," writes James Madison in the Alexandria, Va. ECHO. A year-end count showed they had 272 names in their chapter guest book. Many of these were BROUGHT to their meetings by members. Many others came as a result of the numerous appearances of their quartets and chorus and the invitations they gave to men in their audiences. Results? You know it! They were able to count 113 members at the end of the year and plan on continuing to entertain their audiences and their guests at their meetings hoping to build their membership to a new high in 1967. There's an old saying that you have to make calls if you want to make sales. Alexandria is selling our singing hobby. How are YOU doing?

"THE MONTHLY DINNER MEETINGS, of course, are designed to attract new members. Use the opportunity! Bring a guest. We didn't have *you* in mind when we planned the dinners. We have you! We need that friend of yours, the one that sings tenor. Sure, we know that he doesn't sing too well, but we can teach him that. We want him because he's a great guy—he'd be an asset to the chapter. That other guy, the one who sings so beautifully but doesn't know how to behave? We're not interested. *That* we can't teach!" The preceding paragraph is an exact quote from the Hamptons Chapter (Sag Harbor, N. Y.) WHALER, an excellent bulletin—and an excellent way to bring in guests and expose them to our harmony. Besides, to a man who knows nothing of our hobby, what greater temptation can you offer than a good meal? **PRE-PLANNING PAYS** off in well-run events, and Calgary, Alberta, in their February 19 NOTE-ATOR, announced the

start of their planning for their New Year's Party 10½ months in advance. They also (in the same issue) announced plans for their May 6 meeting—a "Come As You Are Party." Between now and that date, a member of their Social Committee will call at the home of each member, unannounced—and however that member is found dressed *at that time* is the way he is to come to the party. (Is it OK to shave?)

THERE ARE "FUN" WAYS OF PUTTING OUR LADIES TO WORK and San Gabriel, Calif. came up with one of the best. With the chapter furnishing the materials, they had a dress-and-hat-making contest with each competing lady using her husband as a model. Though Dior and others of his profession showed no interest, those who participated or watched the contest declared the outcome to be entertaining with everyone having fun galore.

YOU'VE READ ABOUT "MALE CALL" in the HARMONIZER. The Long Beach, Calif. (they call themselves the Song Beach Chapter) has found another good use for these books of barbershop harmony. They gave copies to the Choralaires (glee club) of the Westminster High School and they report excellent results. Those high school lads really liked the songs.

WHY NOT A BARBERSHOPPER OF THE WEEK? Pasadena, Calif. thought it a good idea and devised a way to pick one (your chapter could do the same) and at the NEXT WEEK'S meeting this man has a throne for a seat; picks his own quarter and sings his part in a number of his own choice; gives a five-minute story of his life; leads the line at coffee break and directs the chorus in "Keep America Singing" along with several other goodies. Remember, RECOGNITION is one of the basic needs of every man—including YOUR members.

DO YOU KNOW YOUR FELLOW MEMBERS BY NAME? By their first name? Maybe 90% of them? No? Think how much harder it must be for a new member to learn and remember your name! Presque Isle, Maine has a very effective solution—at least for those attending their meetings. They appoint their newest members as "Keeper Of The Badges" with the responsibility of seeing that every member is wearing his badge. Makes learning names almost automatic.

"GET ME OFF THE HOOK" is the sign worn by the newest member of the Riverside, Calif. Chapter—and he wears it at all meetings until he, or some other member, brings in another new member. This constant reminder is just one of the many ways they bring in new members.

A NEW AND EXCLUSIVE GROUP has been formed in the Reseda, Calif. "Valleyaires" Chapter—the POPs. This has nothing to do with parenthood, but stands for Pooped Our Presidents, the past presidents of their chapter. The purpose of this group is to keep them active in the affairs of the chapter and one of their projects is to plan and put on regular Ladies' Nights.

"OUR MAIN OBJECTIVE FOR THE COMING YEAR WILL BE TO BUILD ENTHUSIASM to a new high in the Binghamton-Johnson City Chapter." That was not the exact wording,

but it was the plan upon which their chapter worked during 1966, and they did it. With plenty of enthusiasm there is no limit to what any person, or chapter, can accomplish. They accomplished plenty, and those terrific new members they added are ample proof. If any chapter is going to adopt one objective they could make no better choice. As Administrative Field Representative Lloyd Steinkamp loudly proclaims, "Man, AM I ENTHUSIASTIC!" Are you?

NAME BADGES COVERED WITH BLACK — don't exactly mean that the Sabine Area, Texas Chapter is in mourning—just that to get his name back in sight on his badge a member has to sell three program ads for their annual parade. The selling of ads one and two are rewarded with partial removal of this black crepe paper. When number three is sold the member may then proudly display both his name and the fact that he had done his part in this important job for his chapter. Oh! Ad number four brings an extra reward—a sucker and the right to lick it. This idea would be good for ricket sales or any of many other projects.

THE POLICE ESCORTS for the Yankee Clippers of Islip, N. Y. were explained when their mystery bus trip wound up with a visit to the Jersey City Chapter—which has five of the local police force as members. As "Yankee Clippings" reported it . . . "Can't you just see some cop coming up to you and saying: 'Ya know you were speeding, but I'll forget it if you come down to our chapter meeting next week!' Now, effective as this method might prove, we do have doubts that Jersey City uses it to recruit new members. An alternate method is to provide your members with so many exciting activities they just naturally want to share it with all of their friends. Activities such as the mystery bus trip by the Yankee Clippers and the hosting of the visit by Jersey City are excellent examples of methods any chapter can put to good use.

BARBERSHOPPING IS FULL OF SWIPES. Some of the musical ones send the thrills and chills chasing up and down the spine like a window shade. And swiping from another bulletin, giving due credit, is an excellent method of keeping your members better informed. But, ol' chappies, when you swipe a masterpiece of writing (either from in or out of the Society), copy it word for word and then have the gall to sign it with your own name . . . that just isn't cricket you know! Yet we have two examples before us in chapter bulletins. 'Nuff said!

WHAT REALLY IS THE VALUE OF SINGOUTS? This, paraphrased, was the question that editor Paul Kelley of the Orange County, Calif. CITRUS SQUEEZINGS bulletin, asked of Chapter Secretary John Browne. John, a well-known physical therapist, is well qualified to answer. He said that the value cannot be estimated and cited two examples from his experience with patients who had been exposed to the Orange County harmony. One patient with a hopeless outlook and suicidal tendencies took a dramatic turn for the better. Another spoke for the first time in six months. No one could guarantee that any one or all of your community service appearances would bring such results. However, there's a chance that one might—and there's an iron-clad guarantee that appearances will bring pleasure both to the audience and to the singers.

THE FEE FOR THIS SINGOUT, stipulated the TONE-SHAVERS of the Allentown-Bethlehem, Pa. Chapter, is that between numbers we are allowed to tell our PTA audience about our Society and our chapter. As a result of this a local paper gave them four news releases with a pic; the chapter was contacted for a package show; two men of the PTA showed up for the next chapter meeting; three more came as a result of the stories in the paper; the quartet got two more jobs and the PTA president guaranteed the sales of at least 20 tickets for the chapter's annual show. As PR Director Guy Christmas

wrote, "A chapter member can't miss if he gives a little."

ARE YOU A FOUR STAR BARBERSHOPPER? If you belong to the Southwest Suburban (Chicago area) Chapter anyone can tell by the badge you are wearing—and you'd better wear it if you don't want to be fined. The badge can be "won" only by a member singing his own part in THE OLD SONGS with a quartet of the program director's choosing. The basic idea is to have every member able to sing THE OLD SONGS plus twelve other songs represented by the numbers on the badge. Members can qualify for the bar through the song number (only in sequence and only one at a meeting) by singing his part with three others at the meeting. When he successfully completes a column representing three songs he may be challenged to sing any one of the three with a quartet and, if the other members vote that he held up his part, he is awarded a star to be displayed above that column on his badge. Four columns, representing the twelve songs, and he is a Four Star Barbershopper. There are a few other stipulations, such as: no member may qualify on a new song until members who wish to do so at that time have had an opportunity to qualify on previous songs; no member may qualify on another part until he has become a Four Star Barbershopper in his own part AND it is not necessary that a member sing a song note for note to qualify. The program is meant to increase the ability to woodshed a part with three others as much as to have the members memorize the part to these songs. Jack Baird was the Barbershopper who dreamed up this excellent plan, and we thank Bob Vahl for sending us the details. This, or an adaptation of it, could be a good thing to create enthusiasm and increase harmonizing talent in any chapter.

DID YOU KNOW that the Gretna, La. Chapter says, "In our unique organization every man is equally important; his presence equally necessary for the continued success and growth of our chapter." . . . The combined New Year's resolutions that we've read in so many bulletins, if followed completely, would build us to a ten-million-member Society. . . . Alexandria, Va. announces their Ladies' Night with the invitation for the gals to bring their guys along. . . . The wheels of progress are not turned by cranks. . . . When the Feather River, Calif. Chapter has a guest night it's bring a guest or else; or else put a .50¢ donation in the pot for Logopedics. . . . We make a living by what we get, but we make a life by what we give. . . . Frank J. LaPoint (DAFC, 7AF, Box 3265, c/oAPO San Francisco, Calif. 96307) sends thanks to Ray Schulte of the Richmond, Va. Chapter for the tape he sent, and hopes others will do the same. That tape now is being heard all over Viet Nam. . . . Dallas, Texas tells us a Barbershopper is like an iron bell. When he sings, he rings. When he rests, he rusts—so keep singing. . . . You can win a free afterglow ticket at Presque Isle, Maine by being the lucky one to shake the hand of a certain guest BEFORE the business meeting. . . . "The best executive is the one who has sense enough to pick good men to do what he wants done, and self-restraint enough to keep from meddling with them while they do it." (Theodore Roosevelt). . . . It's "THINK WEEK" in Yuma, Arizona, with the thinking aimed at getting a meeting of potential members at THINK WEEK GUEST NIGHT. . . . The Alexandria, Va. Chapter puts out two (2) chapter telephone directories each year, just so they can get in touch with each other more easily. . . . Salt Lake City, Utah says that one of their many moments of glory was when they were featured on the March of Dimes Telethon. . . . You are short changing yourself just as surely as if you paid \$5 for a \$3 item if you yak during chorus rehearsal. Even worse, the Housatonic-Derby, Conn. Chapter says, you are causing the director, the chapter and certainly every potential member to be short-changed at the same time. . . . DID YOU KNOW?

Our Wives Aren't Widows; They're Part of the Act

By Jerry Ellefson, 631 S. Christine Street
Appleton, Wisconsin 54911

There have been several well known and accomplished "brothers" quartets, but the ELLEFSON BROTHERS feel they are unique—and fortunate, too. They have four attractive wives who not only support and encourage the quartet, but also participate in barbershop harmony with them and make this truly a very close family quartet plus four.

The wives, like many other Barbershoppers' wives, spend more than their share of time as "barbershop widows" but, whenever possible, they are an active part of this quartet and as the boys say, "always a big part mentally." They have attended all the district conventions with their husbands and have all been along on most of the shows in which the brothers have performed. They share very closely the joys and disappointments involved in barbershopping and are an inseparable part of this group. Although the wives do not perform with the quartet on shows, they often will help out with a song or two at the afterglow.

The ELLEFSON BROTHERS include Nyles, Jerry, David and Larry, the only children of Mildred and Lyndon Ellefson of Ridgeland, Wisconsin. Ridgeland is a little farming community of about 250 people located 50 miles northwest of Eau Claire.

Lyndon, proud Norwegian father, is manager of the Ridgeland Farmers Union Cooperative and is a good singer himself. In fact, he is a member of the newly chartered Barron County Chapter (Land O'Lakes District). Mildred, also of Norwegian descent, helps with the bookkeeping at the Farmers Union and on Sunday plays the organ for the Pine Creek Lutheran Church. Both parents love music, so it was only natural that their four boys should enjoy music also. The parents, as might be expected, are very avid "fans" and rarely miss a performance at which their boys are singing, sometimes driving many miles to be a part of the musical evening.

Nyles, who sings lead and is the senior member of the quartet, lives at Barron, Wisconsin. A graduate of the University of Minnesota and a C.P.A., he is now Vice-President of Jerome Foods, a large turkey processing industry in Barron. Nyles' contribution to the feminine quartet is Ruth Wahlstrom, formerly of Superior, Wisconsin. Ruth is a graduate of the State University of Superior and teaches piano at her home in Barron.

She sings the baritone part when the girls use the barbershop style. Ruth is "Swede" and there are many good natured ribbing exchanges between her and the "Norske's." Nyles and Ruth have three children.

Jerry, who blends in the baritone, is the only true Scandinavian of the quartet since he is the only one with blond hair. When asked why he doesn't have dark hair like the rest he answers "I didn't have much to do with it." Jerry is a graduate of the University of Wisconsin, a registered Professional Engineer and is the Assistant Chief Engineer with the Wisconsin Michigan Power Company of Appleton, Wisconsin. Margie is the "better half" of this family and sings a sweet tenor when called upon for four-part harmony. Margie, formerly Schuster, is from River Falls, Wisconsin. Jerry and Marge also have three children.

David, the nightingale, lives on the other side of the state, 250 miles from Jerry, next to the St. Croix River in Hudson, Wisconsin. A graduate of Wisconsin State University, Superior, he is now employed as Quality Control Coordinator at Minnesota Mining & Manufacturing in St. Paul, Minnesota. The boys feel fortunate that Dave's voice developed into a high tenor since it doesn't seem to be a family characteristic. Dave is married to Lou Ann Kirkman of Barron, Wisconsin. Lou Ann, another "Swede," sings bass with the girls and really gets a kick out of ringing a good tag. Lou Ann and Dave have two children, both boys.

Larry, the youngest and smallest, has the deepest voice and really booms out the bottom of the chord. Larry lives in Wisconsin Rapids, about the center of the state, and is Recruiting Representative for Consolidated Papers, Inc. He outranks the other members of the quartet in education, holding a Master of Science degree from Stout State University of Menomonie, Wisconsin. There he met and won the heart of Kathy Ramaker of Prairie du Sac, Wisconsin, who sings lead with the ladies. Kathy and Larry have one child, an eight-month old boy. The quartet usually practices at Kathy and Larry's since it is centrally located.

You probably have realized by now that this quartet has problems due to the distances between their homes. A weekly

The Ellefson Brothers, popular high-ranking Land O'Lakes District quartet, are shown right during a typical Sunday afternoon rehearsal which finds their wives passing time playing bridge. The "Brothers" from l to r are: Dave, Nyles, Larry and Jerry. Wives from l to r are: Marge, Ruth, Lou Ann and Kathy.





KEY WEST CHAPTER JOINS "GITMO" HARMONY INVASION. Some 20 members of the Key West, Fla. Chapter are navy personnel, and when they learned that three Society quartets were making an entertainment tour of the Guantanamo Bay naval base in Cuba in early March they flew down so they could participate in three of the performances. Shown are the Key West Barbershoppers, Society Public Relations Director Hugh Ingraham, who was in charge of the tour; and members of the three quartets: the "Four Nubblins" from Spencer, Iowa; the "Four Blits of Harmony" from Los Angeles; and the "Four Statosmen," current 3rd place medallists. The week long tour included a total of 12 formal performances, including one aboard the U.S.S. Forrestal.

rehearsal, at Larry's, involves driving a total of over 800 man-miles. Although Nyles and Dave can ride together part of the way, this means a lot of individual driving in one year. These rehearsals are usually strictly business, starting promptly and continuing for six or seven solid hours with time out only for a delicious meal, which Kathy takes pride in preparing.

However, once in a while rehearsal is a family affair. A visit to one of these would go something like this: As you open the door you hear four young men (relatively) working hard and enjoying every minute of some good barbershop harmony. In the kitchen four young women are scurrying about preparing a meal for a musical crew. In the family or recreation room is the next generation of musicians, and all very much a part of this closely knit family. In the living room sits a proud mother, perhaps knitting, and prouder yet, Dad, probably reading a paper, but both listening intently to the boys they love to hear sing. On weekends such as this the boys often sing for church services. Hymns are done in barbershop style, of course.

The girls joined the act a couple of years ago when they did "Lida Rose" with the boys at an afterglow. They had been doing it for some time just for kicks, when someone suggested they try it on the public. The response was so good that they decided to learn another song to supplement the first. Jerry then arranged "Honeycomb" to suit their voices and added the guitar accompaniment. The result was again rewarding so the group is now working on a third number to introduce to some surprised audience at an afterglow.

The boys are quick to credit their lovely wives with much of their popularity, and admit they are "real lucky" to have chosen four wives who can enjoy and be a part of their avocation. In the boys' own words: "Because of their talent, devotion and complete understanding, they make this a harmonious group in all ways, including the barbershop chord."

International Service Project (Institute of Logopedics)

District	January-February Contributions	Since July 1, 1964
CARDINAL	\$ 1,239.00	\$ 7,423.86
CENTRAL STATES	1,377.05	10,624.37
DIXIE	459.70	3,412.41
EVERGREEN	123.86	5,189.47
FAR WESTERN	1,255.82	17,397.24
ILLINOIS	2,334.92	19,005.54
JOHNNY APPLESEED	802.38	10,813.48
LAND O'LAKES	1,098.80	13,072.52
MICHIGAN	128.77	6,973.03
MID-ATLANTIC	1,438.08	20,910.33
NORTHEASTERN	58.00	9,713.68
ONTARIO	692.47	8,421.84
SENECA LAND	175.66	10,128.45
SOUTHWESTERN	100.00	2,936.00
SUNSHINE	1,541.38	7,144.39
HARMONY FOUNDATION	323.79	10,197.55
OTHER RECEIPTS	—	13,637.92
O. C. CASH MEMORIAL	65.00	7,063.49
TOTAL	\$13,214.68	\$184,065.57



about QUARTETS

The word is out, and it's official: The 1950 International Champion *Buffalo Bills*, those great stars of "Music Man," will officially retire after fulfilling their May show dates. Word received from Al Shea, lead, told of their decision to bring to an end a great era in barber-shopping after over 20 years of strenuous activity which ended in a successful professional career. Tenor Vern Reed has gone into the motel business in St. Louis, Mo.; we haven't heard what Al Shea and Scotty Ward have in mind as of this writing. Bass Jimmy Jones, who substituted for Bill Spangenberg upon his death, is joining the *Easternaires* replacing Bill Annichiarico. An official farewell to one of the Society's outstanding quartets will appear as a feature story in the September-October HARMONIZER.

Because Ralph Anderson, bass of the 1963 International Champion *Town and Country Four*, must "slow down" due to health reasons, the quartet has had to call a halt to their singing activity. Tenor Leo Sisk, along with bari Pete Boyle and lead Art Lazar, have gotten together with bass Larry Brown to form the *Point Four*. Original *Town and Country Four* lead Larry Autenteith is singing with the *Travelers* quartet and bari Jack Elder is with the *Pittsburgh Four*. Ralph's decision officially retires the *Town and Country Four* name.

The "Tradition-Aires," from the Netcong and Parsippany-Troy Hills, N.J. Chapters, are pictured below in costumes they wore for one of their 25 performances in "Music Man." From left to right, they are: Joseph Klockner, bass; Kurt Walther, baritone; John Bellis, lead and Charles Carson, tenor.



The "Auto-Towners," current International Champions, nearly missed their curtain call when they drove onto the Pasadena Civic's stage and met actress Olga Kaya during the chapter's recent "A Salute to Broadway" show. Miss Kaya is appearing with Elvis Presley in "Clambake," a Levy-Gardner-Laven Production for United Artist release.



Although we've never received official word, we understand the 1961 International Champion *Sun Tones* are no longer accepting engagements because Bill Cain, bass, has gone into the airline piloting business.

* * *

It is with great sadness that we report the death of Jim Ringland, bass of the current Northeastern District Champion *Adventurers* (Nashua, N.H.), who passed away following a heart attack. Jim's spot in the quartet has been taken over by John Daly from Beverly, Mass.

* * *

A great friend to many Sunshine District quartets, "Chuck" Taylor, was killed in a tragic plane crash in Bogota, Colombia, South America late in 1966. We understand Chuck was the man who solved many of the quartet travel problems in and around Miami and had countless friends throughout the Society. The Miami Chapter has named their annual achievement award after Taylor.

And now a note on the bright side! Bill Busby, contact man of the 1956 International Champion *Confederates*, has asked us to do anything we can to dispel the rumor regarding this great quartet. "Everywhere we go we hear that the *Confederates* are breaking up," Buz says. For the record, the *Confederates* are to continue spreading their rebel currency all over the country at least through 1969. In spite of the fact that this popular foursome is widely separated geographically (Memphis, Tenn.; Atlanta, Ga.; Clarks-ville, Tenn. and St. Petersburg, Fla.) the *Confederates* are reported to be "singing better than ever." Incidentally, lead Dave LaBonte is now president of the Memphis,

Don't forget the post-convention tour to Hawaii starting July 9

Tenn. Chapter. And as if Wally Singleton didn't get enough singing with the *Confederates*, he is holding down the bass spot in the Sunshine District Champion "Ringmasters." "Confederate" contact man Bill Busby can be reached at: 415 E. Coy Circle, Clarksville, Tenn. 37040.

The *Yankee Clippers* (Islip, N.Y.) can be proud indeed of the enviable record they have made in support of the Society's Service Program. The quartet continues to turn over proceeds from their appearances to the Institute and have contributed an amazing total of \$415 in the past year!

When word got out that the *Mid-States Four*, 1949 International Champions, were planning a Sunshine District reunion, it didn't take long to line up shows



Shown left as they "brush" up on their chords are the Albuquerque, N.M. "Chord Painters." From left to right, they are: Joe Morgan, tenor; Charles Jackson, bar; "Chuck" Vertrees, lead and Bob Harley, bass.

in Orlando, Jacksonville, Winter Haven and several other Florida cities. The famous foursome also found time to entertain a great friend of theirs, Past International President Jerry Beeler, who accompanied them to Korea in 1952. Word received from the *Mid-States* indicates that both Helen and Jerry were in excellent spirits even though Jerry has had some serious health problems of late.

Does anybody remember hearing the *Desmond Brothers* quartet? Dan F. Desmond, a member of the Society since 1961, has passed on some information about this quartet in which he appeared back in the days of the 1st World War. The quartet made many appearances on the bandstand in New York City Hall park, selling liberty bonds and war savings stamps for which they received a commendation from then President Woodrow Wilson. Desmond recalls singing the popular barbershop hit of the day, "Shine" or "Roll Dem Bones." In later years the brothers sang together under other names such as the "Empire City Four" and the "Knickerbocker Four." We're happy to hear this former quartet man has returned to one of his early loves and hope that he spends many years in the Kingston, N.Y. Chapter.

The Scranton, Pa. *Traveltones* have sent in a check for \$30.00 which they earned in a unique way. The quartet provided the music for a Sunday evening service of their local Presbyterian Church and were rewarded with a donation to the Society's International Service Project, the Institute of Logopedics.

From those districts which have already held their Regional Preliminary Contest we have learned that the following quartets will be competing at Los Angeles in July: Representing the Cardinal District will be the *Citations* (Louisville No. 1, Ky.) and the *Fun-Tonics* (Muncie, Ind.) with the *Club House Four* (Louisville No. 1, Ky.) as alternates. The Dixie District will be represented



Pictured in the 1922 Model T Ford (which belongs to Sunshine District Vice President Dave Wright), is the West Palm Beach, Fla. "Rutherford B. Hayes Memorial Four." Seated rear, l to r, are: "Bud" Harvey and Dan Eichenberger. Seated front, l to r, are: Dick Little and Al Woodard. The billboard space, used for 30 days in two choice locations, was donated by a local advertising company.

Bay, Calif.) will be alternates. The *Vigortones* (Cedar Rapids, Iowa) and the *Foremen* (Fort Dodge, Iowa) will represent Central States District with the *Astro-Naughts* (Mason City, Iowa) as alternates. Johnny Appleseed District will be represented by the *Four Encoves* (Elyria, Ohio), *Chalkdusters* (Canton, Ohio), *Travelers* (Pittsburgh, Pa.), and the *Roaring 20's* ("Western Hills" Cincinnati, Ohio); the *Single Swingers* ("Western Hills" Cincinnati, Ohio) will be alternates. Representing Evergreen will be the *Squires Four* (Portland, Ore.), *Model T Four* (Vancouver and Royal City, B.C.) and the *Bay Shore Four* (Coos Bay, Ore.); alternates will be the *Moonlighters* (Lake Washington, Wash.). Michigan will send the *Sharplifters* (Detroit #1 and Wayne, Mich.) and the *Close Chorders* (Oakland County, Detroit #1, Redford Area and Milford, Mich.); alternates are the *Kasual D's* (Muskegon, Mich.).

by the *Dignitaries* (Knoxville-Smokyland, Tenn.) and the *Southern Aristocrats* (Greensboro, N.C.) and will be backed up by the *Chord Crackers* (Atlanta, Ga.), alternates. The *Far Westerners* (Downey, Calif.), *Golden Staters* (Arcadia, Calif.), *Thermal-Aires* (Bakersfield, Calif.) and the *Western Continentals* (Phoenix, Ariz.) will represent the Far Western District while the *Bumster Freely Quartet* (South

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for myself and my party for the 30th Annual Convention and International Contests at Pittsburgh, Pennsylvania on June 24-29, 1968. I understand that the registration fee includes admission to official events; a reserved seat at Quarter-Finals No. 1 and 2, the Semi-Finals, the Chorus Contest and the Finals Contest; a registration badge and a souvenir program. I clearly understand that registrations are transferable but not redeemable.

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DO NOT MAIL UNTIL JULY 3rd — DO NOT MAIL UNTIL JULY 3rd — DO NOT MAIL UNTIL JULY 3rd

Texans Receive Warm Welcome at Institute

By George Underbrink, Editor, TOWN NORTH NOTES,
7030 Casa Loma, Dallas, Texas 75314

Speech Town, USA will always be a special place to the Town North, Texas barbershop family after 30 men and fifteen of their sugar and spice (that's children and wives) made a pre-dawn April first trip from Dallas to Wichita, Kansas—home of the Institute of Logopedics.

Highlights of the memorable weekend were the chapter's tour of the Institute campus and presentation of \$1,000 to the Institute. The traveling Texans had the soul-filling privilege to see children as they moved forward in their determined step-by-step growth in life—such as the two-year old crippled boy eating chocolate pudding by himself; or the little blind boy composing rhythmic patterns in a music class; or the sixteen-year old girl with cerebral palsy doing a creative modern dance with her instructor.



Wichita Chapter President and Kansas Highway Patrolman Jim Hatfield presented a ticket (?) to Mitch Jones, caravan trail boss.

The Speech Town journey was conceived as a mystery trip in February by Chapter President Jim Law and chapter board members. But as enthusiasm grew the tour could no longer be kept secret. Plans to make a contribution to the Institute from Spring Show program advertising spurred the gang to the greatest ad sales effort in their nine-year history. Sales more than tripled any previous year, making it possible for the chapter's \$1,000 contribution to the Institute.

The 800-mile trek by auto caravan included a stopover in Oklahoma City, Oklahoma for Southwestern District President Harbert Newton, and then as we entered Kansas we were met by Highway Patrolman Jim Hatfield, also president of the Wichita Chapter. The ten-car caravan of singers was escorted into Wichita, where they were welcomed by several Wichita Barbershoppers; Lew Malcom, Executive Vice President of the Wichita Chamber of Commerce, and Mayor John Stevens who presented the keys to the city and then joined in a song. Mayor Stevens was then made honorary deputy of Dallas by trip trail boss Mitch Jones who presented him with a white

Town North, Texas Barbershoppers are shown below as their Rambler caravan arrived at the Institute. Dallas and Garland, Texas Rambler dealers furnished courtesy cars, and fuel for the 800-mile round-trip was provided by the Mobil Oil Company.



"Chuck" Wurth, Institute Executive Director (left), receives \$1,000 check from Town North Treasurer Gil Rogers (center) and President Jim Law.



Sretson hat befitting his new office. Wichita Barbershopper Gil Merritt, Institute Public Relations man, planned arrangements for the complete visit including half-price meals and lodging.

The main activity of the weekend centered around a well coordinated tour of the Institute by Chuck Wurth, Institute Executive Director (a Barbershopper of two months), and members of the teaching staff and included programs presented by the children. That evening the Wichita Chapter hosted a splendid get-acquainted party for their Texas guests. Yes, Wichita really gave the Texans the red-carpet treatment!

The Town North Trail was covered by TV newscasts at Dallas, Wichita and Oklahoma City. The return trip included a singing stopover with the "OK" City Chapter at the Cowboy Hall of Fame on Sunday afternoon. The ten-car Rambler caravan pulled back into home camp at dusk Sunday, all safe

Texas Barbershoppers George Underbrink (left) and Henry Brown talk to a young patient.



and hoarse but with a small piece of heart left in a wind-blown plains town at the trail's far end . . . Yes SIR! That was the Town North Trip that was! And it was well summed up by one Barbershopper who exemplified everyone's enthusiasm when he sang out to his travel-weary, harmonizing buddies: "When are we going to Kenosha?" (Photos by Town North member, Bill Wheat.)

Part of the visiting group assembled in the Institute chapel to hear the Speech Town story.



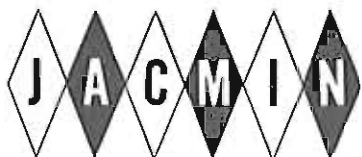


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I see from the bulletins...

By Leo Fobart, Editor

Although we're sure there'll be many more, we congratulate Dick Van Dyke, Program Vice President of the Oakland County (Mich.) Chapter, who was first to report activity during Barbershop Harmony Week. According to Van Dyke a formal proclamation by Michigan Governor George Romney was presented to Michigan District President Eric Schultz during a meeting of the Oakland County Chapter on April 7th. Copies of the proclamation were then sent to A.P., U.P.I. and several local newspapers. Additional activities included a television appearance of the Oakland County "Barbery Host" Chorus along with District President Schultz on Monday, April 10th, in connection with the beginning of Harmony Week.

"Barbershop Hall of Harmony" is the radio program that hits the air waves from station WBIC every Sunday morning at 11 A.M. in Islip, New York. Understand the program is getting fine reaction and M.C. Joe Roberts, who was responsible for the promotion of the program, is receiving many cards from listeners expressing their appreciation for the fine all-barbershop harmony show.

Also have word of barbershop via the air waves coming out of Toledo, Ohio and station WCWA. Here Garry Miller, the station's program director, is presenting a show titled "Best of Barbershop." We're sure Barbershoppers in both areas will want to show their appreciation by sending cards to the stations involved. Your messages will keep our harmony on radio for many years to come.

Ever hear of the "Neanderthal Notables?" Understand they have a fine recording, truly a fun bit, which can be obtained for only \$2.00. The quartet did the singing on an album called "The Flintstones in S.A.S.F.A.T.P.O.G.O.B.S.Q.A.L.T." (Stone Age Society for Aiding the Preservation of Good Old Barber Shop Quartets . . . and Like That). And get a load of this! All proceeds from record sales are being donated to the Institute of Logopedics. There are only 300 records left and you can obtain yours by sending a check or cash for \$2.00 to: "Neanderthal Notables," 3095 Hollyridge Drive, Hollywood, Calif. 90028. You'll get a big kick out of this good natured spoof and the kids will love it! At the same time you'll be helping the Institute.

The Austin, Texas Chapter is mighty proud of member Joe Picciandra if the account appearing in "The Austin Re-chorder" is any indication. In addition to bringing seven new members into the chapter during 1966, Joe was top ad salesman and ticket salesman for their annual show. The report further stated that if every member of the Austin Chapter (40) had duplicated Joe's effort, their show program would have been at least 215 pages, proceeds from sales of tickets would have been \$32,800 and they would have had a chorus of 320 voices!

Our thanks to Deac Martin who provided information regarding Russell A. Cole, longtime harmony fan and compiler



The Allentown-Bethlehem, Pa. Chapter got their 1967 membership campaign off to a flying start by recruiting Richard W. GROW as their first new member of the year. He is shown above (right) with Chapter President Dan Charney.

of "Songs Father Sang" (1961), who died January 27th in Eureka Springs, Ark. A letter from Cole appeared in the "Mail Call" department in our January-February issue.

We're curious about the appearance of ukulele chord symbols in the "Chordsman," San Antonio, Texas Chapter bulletin. If we weren't so well acquainted with the ingenuity of many of the guys in that great chapter, we'd wonder. It appears that the entire chapter is learning to play ukes for their annual "Night in Old San Antonio" programs. Member Jim Grim is providing the correspondence course ukulele lessons. We'd be interested in learning how this venture turns out. Sounds like a great idea for change-of-pace show material.

A note found in the Spokane, Washington "Pages of Harmony" announces their forthcoming annual show which this year is to be a combined concert of the

Don Bosco students are shown right as they give a sample of what "Young Men In Harmony," a high school barbershop project engineered by Alhambra, California's Abe Gould, will do when the program moves into full swing in their community. We're sorry we can't devote more space to this great undertaking by Gould which is bringing barbershopping to six high schools in the San Gabriel Valley area. From left are: Rev. Jack Glacomini, choir director; Abe Gould, "Young Men In Harmony" founder; Rev. Thomas Prendeville, principal; Dan Gree; Joe Ammann; Fred Lang and John Violante.



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Spokane Symphony Orchestra, "Pages of Harmony" Chorus and the "Four-Do-Matics" from Seattle. We've had nothing but good reports from chapters which have used the symphony score, and frankly, we're disappointed that more chapters have not taken advantage of this wonderful opportunity for prestige exposure. The score is available from headquarters and additional information can be ob-

tained by writing Bob Johnson, here at Harmony Hall.

* * *

Every now and then someone comes up with a good bit on the many reasons why we should be wearing our lapel pins. The Topeka, Kansas "Monthly Moanin' Gazette" carried the following piece written by their president, Jerry Goacher: "I'm proud to be a Barbershopper! I am proud

because I am associated with men that have pride. I am also sad because I am unable, sometimes, to recognize these men of distinction. Why? Because I don't know all 30,000 of us. I could get acquainted, except for one thing. Something is being neglected, the badge of distinction. It's a little lapel pin that represents something good—good enough for me to be a part. In fact, I can't think of one person who I don't want to tell of the great pleasure I derive from singing and associating with this great group of guys; a group which has found a way to satisfy a fundamental human need to be creative; a group which is unselfish enough to SING . . . THAT THEY SHALL SPEAK. A lapel pin (any lapel pin) impresses me. When I see one, I recognize the wearer as a person who has something a little special and he wants people to know it. Make our emblem a part of your "dress up" grooming. It only takes a second. Advertise with your badge of distinction." Sound advice for all of us.

* * *

We think it's great that editors are exchanging bulletins with fellow bulletin editors. When one gets to read from 40 to 50 bulletins a day, he becomes aware that material is often "picked" from one bulletin and used in another. The follow-

(Continued on next page)



Mayor Sam Yorty handed a proclamation to Fred Flintstone, host of Harmony Week In Los Angeles, which proclaimed April 9 to 15 as Harmony Week in honor of the Society's 29th anniversary. The Mayor was also presented with a proclamation designating him as an Honorary Barbershopper. Mayor Yorty will be on hand to greet Barbershoppers when they visit his City this July for the 29th Annual International Convention and Contests.

I SEE FROM THE BULLETINS—
(Continued from page 25)



No, it's not a quartet . . . Just the good looking office staff of Dr. Matthew Warpick, 1966 International Bulletin Editor of the Year Award winner, who recently "broke" our Man of Note Award bank by bringing in his 30th member! Besides doing the routine work found in a busy medical practice, these gals are the staff for Warpick's chapter publication, "Manhattan Skyline." They are (top row, l to r) Haydee Nieves, Melba Figuero (bottom, l to r), Lydia Fuentes and Margie Gonzales.

ing bir has really been making the rounds: "Webster says a Yak is a large wild or domesticated ox. Barbershoppers know it's a large, wild BORE. Chorus directors will tell you that their biggest obstacle in getting anything done is the YAK. The minute they stop, the yak starts—Death to the Yak!" Because this item was reprinted so many times, we're sure the "Yak" problem exists generally in all chapters. Maybe it's time we do something about it!

* * *

In the Muncie, Indiana "Chord-O-Gram" Editor David A. Ruble admits he swiped the following article which we think has a thought-provoking lesson: "Last week I voted to close the chapter, not maliciously or intentionally, but thoughtlessly, lazily, indifferently. I voted to close its doors that the singing should

The Westchester County (N.Y.) Chapter's second annual sing 'n ski weekend was a huge success despite gale force winds, 25 below zero temperatures and a noticeable shortage of basses. Nearly 60 New York area Barbershoppers and their families fell head-over-heels for the fun and fellowship of a weekend of skiing and song. Headquarters for the festivities was beautiful Kass' Inn in Margaretville, N.Y., and most of the ski activity took place at Catskill Ski Center, although some of the participants sampled neighboring mountains. Only casualty of the trip was a nasty fall for Betty Finkbliner, wife of Past-President John Finkbliner, who sustained a broken ankle.

stop. I voted to get rid of the fellowship that is abundant at our meetings. I voted to still all the voices of the past, present and future. I voted against all that for which our officers have diligently worked. In effect, I said, to heck with the whole thing. You see, I could have gone to the chapter meeting last week, and I should have gone, but I didn't. I stayed away, and by my laziness and indifference I voted to close the chapter."

* * *

Don't forget the post-convention tour to Hawaii starting July 9

Barbershoppers will be anxious to learn that individual contributions of clothing, school supplies and household items are welcome at the Institute of Logopedics. Les Merkle, Area Counselor from Danville, Ill., was the first member to make a contribution of this type to the Institute. Household items and clothing not immediately needed in the residential department are given to the Bargain Center which is staffed and operated by members of the Logopedics Parent-Staff Organization (LPSO). Profits from the Bargain Center are used to purchase equipment for the various departments of training. This is a new facet of the Service Program that Barbershoppers can develop in addition to monetary contributions from fund-raising shows.

* * *

Meet the newest in ladies auxiliaries, the "Pick-A-Little-Talk-A-Little-Set" of the Oakland County, Mich. Chapter. The gals got off to a fine start by hosting a St. Patrick's Day dance (The Leprechaun Leap) and are planning additional activities involving Barbershoppers' wives in their city. Another auxiliary movement is under way in the Austin, Texas Chapter



We don't know what they're up to, but Livingston, N.J. has something in the wind for another of their International public relations stunts which we expect will be unfolding in Los Angeles. The cheer leaders, from left to right, are: Betty Kirberger, Jeanne Floersheimer, Betty Keller, Marge Dederbeck, Myrna Donahue, Arlene Mittlestadt, Ruth Osborne and Dobbie Royce.

where they have learned of the great assistance they can be to the chapter.

* * *

The Society continues to benefit from publicity received by way of news stories and pictures appearing from time to time in many house organs. An article and picture appeared in the "Visiting Fireman" (national publication) telling of activities of Marin, Calif. Barbershoppers; in Baltimore, Md. "Folks, News and Views" (Baltimore Gas and Electric Company publication) carried a complete account of barbershop activities of members from both the Dundalk and Catonsville Chapters.

* * *

The St. Louis, Mo. (#1) Chapter used great discretion when they chose their 1967 Chapter Treasurer. The "Battling Irishman" was the title Treasurer Jim Fenelon was known by during his professional boxing career. Additional information gleaned from the "Fanfare" indicates that Jim fought professionally from 1919 to 1936 and during that time had 149 fights—lost seven decisions—won nine decisions and knocked out his opponents in the other 133 fights!





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

(All events are concerts unless otherwise specified. Persons planning to attend these events should reconfirm dates with the sponsoring chapter or district. This list includes only those events reported by District Secretaries as of April 1st, 1967.)

MAY 16-31

20—Lubbock, Texas
20—Ponca City, Oklahoma
20—Fox River Valley, Illinois
20—Richmond, Virginia
20—Arlington, Texas
20—Kenosha, Wisconsin
20—San Francisco, California
20—Appleton, Wisconsin
20—New Orleans, Louisiana

20—Haverhill, Massachusetts
20—Lebanon, New Hampshire
20—Cleveland, Ohio
20—New Bethlehem, Pennsylvania
20—Plattsburgh, New York
20—Ravena, New York
20—Brunswick, Maine
20—San Diego, California
20—Greensboro, North Carolina
21—Burlington, Iowa
26—London, Ontario
26-27—Oak Park, Illinois
27—Pittsburgh, Pennsylvania
27—Ridgewood, New Jersey
27—Fort Smith, Arkansas
27—Nashville, Tennessee
27—Wetaskiwin, Alberta
27—Fullerton, California
27—Medford, Oregon
27—Berlin, New Hampshire
27—Springfield, Illinois

JUNE 1-30

3—Medicine Hat, Alberta
10—Indianapolis, Indiana
10—Louisville, Kentucky
17—St. Louis, Missouri
23-25—Kennebunk, Maine

JULY 1-15

4-8—LOS ANGELES, CALIFORNIA
INTERNATIONAL
CONVENTION

Century Club

(As of February 28, 1967)

1. Dundalk, Maryland164
Mid-Atlantic
2. Skokie Valley, Illinois141
Illinois
3. Fairfax, Virginia116
Mid-Atlantic
4. Minneapolis, Minnesota116
Land O'Lakes
5. Pittsburgh, Pennsylvania115
Johnny Appleseed
6. Kansas City Missouri114
Central States
7. Tell City, Indiana113
Cardinal
8. Alexandria, Virginia106
Mid-Atlantic
9. Delco, Pennsylvania105
Mid-Atlantic
10. Detroit, Michigan104
Michigan
11. Miami, Florida103
Sunshine
12. South Bay, California100
Far Western



RAVENA - COEYMANS - SELKIRK - GLENMONT-CEDAR HILL, NEW YORK
... Northeastern District ... Chartered February 21, 1967 ... Sponsored by Albany and Schenectady, New York ... 36 members ... Thomas O'Neill, 10 Ridge Road, Ravena, New York 12143, Secretary ... George Bleezarde, 8 Madison Avenue, Ravena, New York 12143, President.

NEENAH-MENASHA, WISCONSIN...
Land O'Lakes District ... Chartered March 16, 1967 ... Sponsored by Appleton, Wisconsin ... 35 members ... Robert G. Murray, 1809 S. Commercial, Neenah, Wisconsin 54956, Secretary ... David L. Verhagen, 395 Naymur Street, Menasha, Wisconsin 54952, President.

BROWN COUNTY, MINNESOTA ... Land O' Lakes District ... Chartered March 27, 1967 ... Sponsored by Lake Crystal, Minnesota ... 36 members ... Charles Pladsen, Hanska, Minnesota 56041, Secretary ... Orris Sletta, Hanska, Minnesota 58041, President.

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BIRMINGHAM EASTWOOD, ALABAMA ... Dixie District ... Chartered April 1, 1967 ... Sponsored by Huntsville, Alabama ... 52 members ... David Head, 1935 Third Place N.E., Birmingham, Alabama 35215, Secretary ... Lyle Cormack, 919 Bank For Savings Bldg., Birmingham, Alabama 35203, President.

ARDMORE, OKLAHOMA ... Southwestern District ... Chartered April 6, 1967 ... Sponsored by Oklahoma City, Oklahoma ... 38 members ... Jim Sollers, 327 "G" S.W., Ardmore, Oklahoma, Secretary ... Gordon Demerson, 911 Ash, Ardmore, Oklahoma, President.

CARSON CITY, NEVADA ... Far Western District ... Chartered April 6, 1967 ... Sponsored by Reno, Nevada ... 42 members ... Richard Griffin, 2308 Richard Drive, Carson City, Nevada, Secretary ... Bryan Harris, 1201 West Patton, Carson City, Nevada, President.



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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.

LET'S GET MEL JOHNSON OFF THE HOOK

1225 Northshore Blvd.
Burlington, Ontario
March 31st, 1967

In view of all the controversy that has arisen, it is most unfortunate that some one on the editorial staff of the HARMONIZER left the word NOT out of my "Mastery of Technique" story (Jan.-Feb., '67, page 7). The absence of this one word put me in a bad light, and nullifies many of the comments of those who have taken the trouble to write in. After all, when you turn a negative into a positive, you are in trouble.

The error occurs at the start of the second to last paragraph which should read, "While I could NOT go along with all Jennings had said." A check reveals that this was transcribed to read, "While I could go along with ALL Jennings had said."

Whether the character Jennings really exists is unimportant. What matters is that I had him say a lot of things, only to disagree with him by the use of the word "NOT." Having disagreed, I merely proceeded to ask a lot of "why not?" in order to give my readers something to think about. In view of the fact that my readers have, through an editorial error, been placed in the absurd position of NOT being able to properly appraise my article, I cannot be too concerned with the wave of opposition from some quarters.

While it is not my intention to delve into the fine art of writing, it might be apropos to explain just a little about the story. As has been said, "You can write anything you want, but you can't make people read it." Except for those vitally interested in a subject, few people bother with dry statistical reading, hence the style and setting of "Mastery of Technique." The idea is to, "Trap the customer first, then sneak the message in."

Personally, I'm standing by Owen C.

Cash and his original idea of fun with barbershop. It seems to me that the man who is bored with FUN, should be big enough to relinquish a portion of chapter meetings to those who are not.

Sorry about that word you left out. It sure put me on the spot, and brought about a lot of hasty comments that may never have been written.

Sincerely,
Melville B. Johnson

(Editor's note: We're sorry too, Mel. Color our faces red! The typographical omission of the word "not" was missed completely by our proof-readers, an unfortunate mistake indeed.)

SUGGESTS "FREE RIDE" FOR SERVICEMEN

Whittier, Calif.
March 25, 1967

The new policy, enabling military service-men to re-instate their membership without financial penalty after discharge from the service, is a step in the right direction. These are the Barbershoppers of the future—we need this young blood in order to perpetuate the Society.

Why should these young men be dropped from the rolls at all? Why not continue them on the mailing list for the HARMONIZER, district and chapter publications? The out-of-pocket expense for such a "military membership" would certainly be a first-class investment in the Society's future. We now have two such Barbershoppers on "military leave" in our chapter, and our members would be happy to kick in for whatever actual expense is involved in keeping these lads on the rolls. Let's not brush them off. What say?

Bob Bradley

ARE QUARTET FEES REALLY TOO HIGH?

Cherry Hill, N.J.
March 23, 1967

A thought came to mind when reading Don Kidd's article questioning quartet fees. If the leading quartets in the country charged only nominal fees, would not every Show Chairman want to book only leading quartets? Such a practice would intensify the activities of a limited number and would give less opportunity for the new and upcoming quartets to perform. It would seem to me that no chapter is "forced" to engage expensive

quartets and can always find groups whose fees will fit their show budget.

Without question most of the leading quartets perform at numerous affairs without compensation. Also, many sacrifices are made at home and for business in order that all four men can perform; so the least they can do is bring home some money for the little women. In economics, I believe in the open marketplace and likewise where ANY fees are concerned, quartets (and, for that matter, choruses too) should charge what their talent can command and the traffic will bear.

Sincerely,
Ernest A. Fischer

SACRAMENTO PREFERS SLOBS TO SNOBS

4947 Marconi Ave. #23
Carmichael, Calif.

That thing from "Prospective Member" in the Jan.-Feb. issue, criticizing the dressing habits of our membership at chapter meetings, was too much.

In the first place, anyone with a gripe to publish sure ought to feel responsible enough to sign his name. (In fact that blurb at the top of your column states that you won't publish any unsigned letters.) (Editor's note: Actually his letter was signed. He did, however, request to remain anonymous if his letter was published. We complied with his request.)

Second, it sure seems strange to hear this sort of complaint from the L. A. area. Ain't that the home of relaxed living, such as sweaters and tennis shoes???

Now I really can't argue that being unshaved and wearing dirty boots should be uniform of the day for say—Ladies Night, but the rest of that jazz about the above form of dress (sweaters, tennis shoes, etc.) reflecting an improper attitude of dignity, has just got to be some sort of joke.

At our chapter we're grateful if we get guys that can sing. Shucks, we've even neglected to put anything about tuxedos on our guest form.

If any of you slobs get run out of town, come on to Sacramento. We'll put you to work.

Very truly yours,
Dick Oury

P.S. Just slobs—not snobs!

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