



IN GRATEFUL APPRECIATION TO  
THE SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT  
OF BARBER SHOP QUARTET SINGING IN AMERICA—  
"MEN WHO SING SO THAT SILENT CHILDREN  
MAY LEARN TO SPEAK."



DEVOTED TO THE INTERESTS OF  
BARBERSHOP QUARTET HARMONY

NOVEMBER • DECEMBER 1967 • VOLUME XXVII • NUMBER 6



DECCA



PRESENTS

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VOL. XXVII

1967

No. 6

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

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## ON OUR COVER

The Dr. Martin F. Palmer Humanitarian Award, presented to the Society at our Los Angeles Convention, is a treasured possession prominently displayed at our International Headquarters in Kenosha, Wisconsin.

Our cover photo, a reproduction of the handsome bronze plaque, is a visual "thank you" from the Institute for the contributions we have made through song. (see letter, page 2).

PRINTED IN U.S.A.



# INSTITUTE of LOGOPEDICS

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MARTIN F. PALMER  
1905-1965  
FOUNDER

CHARLES W. WURTH  
EXECUTIVE DIRECTOR

Society for the Preservation and Encouragement of  
Barber Shop Quartet Singing in America  
c/o James Steedman, International President  
6315 Third Avenue  
Kenosha, Wisconsin

Dear Barbershoppers:

Not so very long ago I was discussing a problem with a staff member as we walked to the door of my office, unaware that a little boy, a football helmet protecting his head, and braces supporting his little legs, was listening close by, until a child's voice entered the discussion. "My, you DO have a problem, don't you?" he said seriously. "But don't worry. The Barbershoppers will help you fix it!"

In the short time since June of 1964 when you joined the Battle Against Silence you 30,000 men have demonstrated a unified, enthusiastic, determined, interested and dedicated team effort for the communicatively handicapped struggling for their rightful heritage. Little Benny spoke for all the children, for their parents, for the 350 staff members of the Institute of Logopedics, and for the members of the Board of Trustees, when he expressed his feeling of security that the men who "Sing . . . That They Shall Speak" can "fix" almost anything. It is a great privilege for me to have the opportunity to tell you how profoundly grateful we all are to have you on OUR team.

There is no way to equate your tremendous philanthropy in mere dollars and cents, although \$222,744.59 in three short years (June of 1964 through July 31, 1967) is a good solid, statistical figure of which you may be tremendously proud. This past year—June 30, 1966 thru July 31, 1967—your voices raised \$96,939.06. These dollars helped specific children receive the training they need to become communicative citizens; supported the professional training program so that help may be found closer to home for the communicatively and multiply handicapped who now come to the Institute from coast to coast, Canada and many other countries; and your Memorial gifts to your loved ones who have joined THE GREAT CHORUS have provided the means for the purchase of costly clinical training, testing and research equipment.

Important as all of these projects are (and money has to be forthcoming for these material necessities), your philanthropy has included service which cannot be purchased with any amount of money. You have carried on a nation-wide educational campaign to alert parents as to where help can be found for their children. You have alerted the public to this tremendously grave social program, what needs to be done about it, and how this staggering waste of human life and potential can be saved. You have encouraged your communities to understand and accept the handicapped back into your society when they have completed their training and return home. All of the training in the world will be for naught if the business community is not prepared to give these children and adults their chance for economic independence. Most importantly, you have aroused and interested thousands of apathetic persons to join you in your UNIFIED SERVICE PROJECT through your leadership in using your God-given talents for the good of mankind.

It came as no surprise that the National Board of Trustees presented to you this year the Dr. Martin F. Palmer HUMANITARIAN AWARD "in grateful appreciation to the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America—men who sing, so that silent children may learn to speak." They, too, agreed with Benny, and joined all of the children and the staff in grateful thanks for the Blessings of Barbershopping which you have bestowed upon your UNIFIED SERVICE PROJECT this past year.

Gratefully yours

Charles W. Wurth  
Executive Director

CWW/Wg  
cc: Harmony Foundation, Inc.





# Triumph Over Adversity

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

The above caption was taken from an article covering the life and death of "Red" Masters by Duane H. Mosier, Michigan District Co-Historian. The passing of "Red" Masters was noted in the July issue of the HARMONIZER but space did not permit covering the full story. I feel this story should be told to every Barbershopper and can think of no better way to do it than by letting you read the following article by Duane, slightly condensed due to space limitations:

"How can any man lying prone, completely immobilized, except for his hands, for over forty years become a dedicated Barbershopper?

"The answer to this intriguing question is found in the life of Thurlo (Red) Masters who died on May 7, 1967 while hospitalized, at the age of sixty-five. His life reads like fiction, hard to believe.

"He was born January 16, 1902 at Milan, Michigan. While the Ford Motor Company was still turning out Model T's and A's young Masters seized the opportunity of becoming employed by this industrial giant. After a few years at the Rouge plant he was taken into the Labor Relations Department, which in those days was a battleground in more ways than one. Out on the assembly line, it was discovered, was a man the FBI and police had on their most wanted list of criminals. He was called in and questioned by Masters. His identity being established, Masters directed a secretary to call the police. Instead of moving out of earshot the crook overheard her and started to run down a long corridor with Masters in hot pursuit. In the scuffle which ensued he fell on his back, rupturing certain nerves causing a complete paralysis, except for mobility in his forearms. The next eight years were spent in the University of Michigan and Henry Ford Hospitals.

"The company made a substantial cash settlement with him, the proceeds from which were used to purchase a lovely home where he spent the rest of his life among his many visitors.

"A nurse at the hospital was a certain young woman by the name of Nellie Carroll who became acquainted with Red and gave him sympathetic attention and assisted him in many ways over and beyond the routine services of the nursing staff. In time her sympathetic attention ripened into mutual love and (you guessed it) on January 13, 1934 they were married there in the hospital.

"At his insistence he was transferred to his new home where for the past 33 years he and Nellie have lived in perfect happiness. 'Never during all those years,' she says, 'was he ever downhearted, never gloomy, never feeling sorry for himself,

always greeting me in the morning with (hello, honey), cheerful all day long.'

"Determined to live a useful life instead of being just a household care he ordered a special kind of bed and wheelchair and had two telephones, one on each side of his bed within reach of his hands. For over thirty years he carried on a very lucrative business representing seventeen insurance companies, with Nellie as his faithful secretary.

"What has this to do with barbershopping?

"Red Masters loved music and could sing a good lead with any threesome. Soon after the Detroit Chapter was organized in July, 1939, relates Carroll P. Adams, former International President and later secretary of the Society, Adams joined the chapter and two months later Red joined. 'Red was an avid Barbershopper,' says Adams, 'loved to sing, traveled to many International Conventions, had a specially constructed automobile in which his bed and chair could be easily moved in and out, and once was driven all the way from Detroit to Oklahoma City for an International Convention. He seldom missed a chapter meeting, come rain or shine, and frequently joked about his condition.

"Red and Nellie attended all the Michigan District Conventions and in 1944-45 he was a member of the International Board and for many years was an officer of the DBCREPTS (Past International Board Members). Up until last year he attended all the Detroit Chapter parades in the Ford Auditorium, thoroughly absorbed in the offerings of the many quartets and choruses.

"His basement rumpus room was fitted out with a rack full of shaving mugs and a barber's chair which he gave to the International when the headquarters was moved to Kenosha, where they now repose with appropriate recognition.

"This grand personality is now in the afterglow of a life full of happiness and harmony; a life which exemplified the highest in courageous living; a life of triumph over adversity. For over forty years he carried a cross, a very heavy cross, but on May 7, 1967 he exchanged it for a crown."

There is nothing I can add to the above except to ask you to re-read this article everytime you find yourself making a flimsy excuse for not attending a chapter meeting, chorus rehearsal, District Convention or what have you. Red Masters did a great deal for barbershopping, but it was obvious that barbershopping did a great deal for Red Masters. It can do a great deal for you if you will give it a chance. The old cliché says that you'll get out of it only what you put into it. What have you put into it lately?

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(TOP 7)

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## "Four Statesmen"—NED's First International Champs

American pioneers from New England's stern and rock-bound coast a century and a half ago started the trek: first into the Ohio Valley, then across the Mississippi and southwestward, some of them to cross the Rockies and venture into fertile and gold-veined California.

They labored and they sweat; they endured great hardship; they were persistent, patient, not to be denied, keen eyes ever on their goal. And they finally won through.

That description of what, from the earliest efforts of United States continental expansion, made our country great, is fittingly applicable to the history of our Society's newly crowned International Championship Quartet—"The Four Statesmen."

It is likewise true—and pleasant to report—that those qualities of stick-to-itiveness, and a "We're not to be denied," bulldog persistence are beautifully leavened by the gentlemanly geniality and good character that our Society expects to be the hallmark of every member. In the "Four Statesmen," our future, public relations-wise, is in excellent hands. These men really have it—the beautiful, big sound of a *cappella*, four-part harmony that our Society strives to preserve and encourage, and the qualities of gentlemanliness that human beings everywhere admire.

mail, the newspaper requiring a special run of an early edition delivered to a distant town, etc. Frank has 22 cars and trucks in Rhode Island performing these services.

Since joining the Society in 1950 Frank has sung tenor in four quartets in three different chapters: in Meriden, the "Silver Tones;" in New Haven, the "Fourtown Four" and in Providence the "High Tones" and the "Neptuners."

He was a member of the latter quartet when, attending the Toronto Convention in 1963, he woodshedded with Doc and Don and the idea of forming a new quartet was formulated. Dick was not at the Toronto Convention, but the four have known each other many years and decided to attend the Northeastern District's Quartet Coaching School chairmaned by Lou Perry. Meanwhile, the four got together to sing as a quartet at NED'S Annual Alton Bay (New Hampshire) Show for the benefit of a local charity. The big sound they gave out with on that occasion won the plaudits of the almost entirely Barber-shopper audience and from there on it was the "Four Statesmen" striving for perfection.

What does Frank do when he's not doing the contact work for the quartet? Well, he loves the water and has a 27-foot, in-board motor cabin cruiser, the Sea Note. This summer he's been out on it twice! Any wonder.

Don Beinema is a chef, an excellent one—but he doesn't work at it. Don left his first chosen profession for his present position in the Post Office Department. Tall, blond Don (and—boy, what a bass) was born on November 1, 1921, in Worcester where he received his elementary and high school education.

He and three others joined the Worcester Chapter in 1956 as a quartet—the "B-Flat Four." In the same chapter he sang with the "Hobnobbers" in '58-'59 and with the "Four of Note" from 1960 to 1963 before joining the "Four Statesmen."

He is married to the former Ellie Souminer. He has served as Worcester Chapter Vice President and Area Counselor. Busy though he is with Society activities, he's perennial co-chairman of Northeastern District's annual golf tournament, bowls in two tenpin leagues and does solo work, besides singing in his church choir!



"Statesmen" Tenor Frank Lanza wishes he had more time for his other "hobby"—boating. Frank is shown (far left) aboard the Sea Note, his 27-foot cabin cruiser, and discussing a business problem with one of his delivery service drivers.

A year ago, after winning third place in Chicago, four hardy, capable, determined Yankee New England Statesmen decided to make their big move. And so this not-to-be-denied foursome continued, for another year, their serious efforts to attain perfection—efforts that included two-a-week rehearsals involving, incredibly, nearly 800 miles of travel *per week*. Moreover, they still do. (Yes, that's 40,000 miles per year!)

Now that they've climbed the highest mountain, let's join them on the summit and look back. What do they do? What manner of men are they?

Frank Lanza has been a member of the Society for 17 years. He's a past president of Providence, Rhode Island and Meriden, Connecticut Chapters and also served as vice president of New Haven, Connecticut Chapter. Frank, the only bachelor in the quartet, is a business man—president and treasurer of Plantations Enterprises, Inc., a unique delivery service which he founded ten years ago. So what is Plantations Enterprises? Example of the smallest service rendered: delivery of a gift purchased in a store that has no delivery service. From that on up to the large firm that needs early morning pick-up of its



Don Beinema, an 8-handicap golfer, is shown right with wife Ellie in their living room.







The Chacos family, from l to r, Peggy, wife Shirley, Lori, Mike, Dick and David. Dick is shown right at his desk.

The strong, mellow lead of the champs, Dick Chacos, Chorus Director of Nashua, New Hampshire's Chapter Granite Statesmen, is the youngest member of the quartet, born in that city on April 26, 1931. Educated in Nashua's public schools and graduating from Nashua High in 1949, he became a Barbershopper four years later. Before becoming the northernmost member of the "Statesmen," his old quartet the "Merry Notes" became District Champions in 1955 and competed as Quarter Finalists in the Internationals of '59, '60, '61, '62 and '63. In 1964 he moved out of that bracket when the "Four Statesmen" placed 14th in San Antonio in their first year in International competition. Dick sang lead with them to attain their first medal (fifth place) in Boston, 1965, and the big cup and Gold Medal in Los Angeles this year.

Dick, a past Nashua Chapter president, is Office supervisor of the Public Service Company of New Hampshire (the electric public utility there), where he's been employed for the past 15 years.

Dick and his wife, the former Shirley Stickney, are the parents of two sons and two daughters: Michael, 14; David, 6; Marguerite, 12 and Lorie, 4.

And now to Doc Sause, a great bari, and a man of parts—many parts. Richard J. Sause, O.D., was born on a very cold February 5, 1925 in the City of the Elms (New Haven, Connecticut). But he is a very warmhearted, outgoing, genial gentleman—every inch a true Barbershopper. This gent exudes enthusiasm, good will and friendliness—a typical Four Statesman.

Doc lives in Southington, near his office in Meriden, Connecticut, where he specializes in the fitting of contact lenses. He graduated from New Haven High in 1942 and the Pennsylvania College of Optometry in 1950.

He became a member of the Society in 1945 when he joined the New Haven Chapter while a member of the U. S. Navy. Doc sang lead with the "Elm Chords" of New Haven Chapter and competed with them Internationally in Miami in 1955 and in Los Angeles in 1957. Moving to Meriden Chapter in 1957, he formed the "Connecticut Yankees," singing lead. They became District Champions in 1962, competed at Kansas City in '61 and Toronto in '63.

Doc has been president of New Haven and Meriden Chapters and an Area Counselor. He has served on the District Ethics Committee and was Chairman of the Northeastern District Headquarters Expansion Fund Drive. Let the Barbershopper read and wonder how a member of a busy quartet can be Past President of the Connecticut State Board of Examiners in Optometry; Past President of the Southington, Connecticut Rotary Club; member of the American Legion, of the Benevolent and Protective Order of Elks, Knights of Columbus and a local Health Club.

Doc is an active hand ball player and a sports car enthusiast. Other hobbies include scuba diving, tennis and skiing. One of his sons has started sky diving. But Doc affirms he hasn't begun *that* yet? (Maybe next year, he says!) That son, Craig, 17, another, David, 13 and a married daughter, Mrs. Susan Cyr, are the three children of Doc and his wife, the former Walda Heidelberg.

Doc is also an avid record collector and claims to have every

barbershop album that has been made available to the public.

Before becoming a member of the championship quartet, Doc long had a desire to sing bari with Dick Chacos as lead, and had woodshedded with Tenor Frank Lanza for years. When Don Beinema became available as bass and the "Connecticut Yankees" disbanded (because of teen-age Tenor Dick Grillo's voice change) the idea for the "Four Statesmen" started formulating. Actually, according to Doc, the fact that the four men lived in different states wasn't noticed until the first rehearsal, and it was then that the quartet's name became the obvious choice.

All "Statesmen" are lavish in their praise and appreciation of the three coaches who helped them on their way: Lou Perry, NED HEP Chairman; Jimmy Vienneau, bari of the "Four Rascals" and Ed Hubbard, VE Judge and Past NED Contest and Judging Chairman.

In conclusion, the 1967 International Champs will do much to enhance the Society's image throughout the United States and Canada in the next several years. Fortunately, they are old pro's at that sort of business and need little preparation for taking over the Society's top public relations position. Even before becoming champs, they were selected by the Society for several notable assignments, including a 10-day tour of Guantanamo Bay, Cuba in March 1967—and for the Carnegie Hall Spectacular to benefit the Institute of Logopedics on April 11, 1966—the 28th anniversary of our Society's founding—when they shared the stage with the "Buffalo Bills," "Four Renegades" and our current Chorus Champs, the Livingston, N. J. "Dapper Dans of Harmony."

In 1965 they took a busman's holiday to Canada's Maritime Provinces, bringing barbershopping to many communities where it had never been heard before and assisting Northeastern District's great extension program. In cities and towns where there were then no chapters, there are now lively, thriving chapters—thanks in part to the "Four Statesmen," worthy champions of a great Society.



Dr. Richard Sause is shown right as he examines a patient and below with his family and their Sting Ray. (Standing, wife Walda and David; seated, Doc and Craig.)



# Would You Qualify as an Arranger?

By Bob Meyer, Manager of Membership Records,  
6315 Third Avenue  
Kenosha, Wisconsin 53141

## ABOUT THE AUTHOR

Music has always been Bob Meyer's prime interest, having received a music degree in Composition and Theory from Wayne State University in Detroit, Michigan. His arranging activities include writing for many combinations of instrumental and vocal groups. Two years ago he moved from the Society's Music Publishing Department to manage the Society's Data Processing Department, but his interest in arranging and in assisting arrangers has not diminished. Even though working in the rather un-musical realm of IBM machines, he still manages to put in his 2-cents-worth on the arranging scene as evidenced by this article.

"And this is Joe Meeps, our baritone," says the quartet spokesman introducing the individual members of the quartet. "Joe also does the arranging for the quartet." There follows a suitable pause for audience reaction. Then: "He arranges for our transportation!"

Naturally the laugh that follows (at least it USED to) doesn't reflect poorly on the art of arranging; instead, it points with pride to Joe, who, for a brief moment, receives the credit for writing the quartet's fine arrangements.

So, that overdone little joke seems to momentarily give a little recognition to the fellow who does some of the creative writing for the quartet, and seems to indicate, too, that writing arrangements must really be a great accomplishment.

Well, it is! It's a lot of fun, too—and a lot of Barbershoppers are arranging in one way or another.

## DID YOU EVER TRY?

There's a good chance that YOU are an arranger—or at least that you would *like* to arrange for a quartet or chorus. If not, it's likely there is *someone* in your chapter who is thinking about writing something for your guys to sing. Even if your musical ambitions are back in the far corner of your mind read on. It's not far-fetched—even if you know just a little about music. Maybe that little you know is *just enough* to get started.

To you fellows who are able to write—and you know it, maybe we'll hit on a magic formula in the words that follow to spur you on to greater musical achievement.

## BASIC KNOWLEDGE REQUIRED

When you ask, "What must I know in order to arrange," the usual answer is you must know "music." But what kind of music? And how much? Well, you need not complete a college course in Music Theory, Composition, or what-have-you to put a few notes on paper; but there *is* a certain minimum of musical education without which you might as well plan to sit back and do the singing and listening. So, here then, is what you *must* know:

**1. MUSICAL NOTATION:** This doesn't mean just being able to place those little black dots with stems between or on the five lines. You must realize that in most cases the notes and other markings represent *your entire communication with the singers*. Even if you plan to coach and assist the group in learning your arrangement, accurate and neat notation is a must. It is discouraging enough to have the quartet or chorus stop their rehearsal dozens of times to correct typographical errors; but after awhile it can reflect on your reputation as a writer. They won't be able to tell your mistakes from your bad writing. Notation involves the correct use of accidentals, note values, bar lines, etc.

**2. and 3. SCALES AND KEYS:** These two elements are inseparable because you can barely learn one without learning the other. For example, let's take the key of C major—no sharps and no flats (on the piano keyboard that's simply no black keys at all!). Play a C right around the middle of the 88 on a piano keyboard. (And if you don't know which notes are "C's" I'm afraid the rest of this article will leave you in the dark—but keep reading!)

Play an ascending C major scale by playing the white keys in succession—without looking at the keys. Do you "hear" when the C scale should end? Do you know when you reach the C an octave higher? Does your ear tell you where to stop? If so, you know what a major scale sounds like.

Now play any F on the keyboard. Do the same thing—an ascending scale—*playing all the white keys*. Do you know by "ear" when you reach the next F? And, if you were playing all white keys didn't something sound strange to you? If so, you can correct the situation by playing a B FLAT instead of the B NATURAL. Now you should be able to see the relationship. You played the F major scale and to make it *sound* like a major scale you found it necessary to flat the B. That is the alteration needed to make an F major scale; and likewise this is what makes the KEY OF F: one flat—B FLAT.

This is just the beginning. There are twelve different major scales. Once you learn those (even though there are a couple of dozen different *minor* scales to learn) you are on your way.

**4. CHORDS:** Chords are related to scales and keys. Do you know that steps 1, 3 and 5 (C, E and G) of the C major scale comprise a C MAJOR TRIAD? If you already know the scales this wouldn't come as too much of a surprise. Let's say you do—and then you will find that just about every C chord is based on that C MAJOR TRIAD. You lower the 3rd (making the E an E FLAT)—play along as you read—and you have a C MINOR chord; back to C MAJOR, then raise the 5th (raise G to G SHARP) and you have a C AUGMENTED FIFTH CHORD (C-E-G#); back to C MAJOR, then lower the 3rd and 5th and you'll come up with a DIMINISHED chord (which, for technical reasons, should include an A, too).

You've heard of 7th chords, too, I'm sure! So, take that same C MAJOR TRIAD and add the 7th (B) and you have an entirely new set of 4-part chords to work with. You can do just about the same thing with them as you did with just the triad; lower the 3rd and 7th; lower the 3rd, 5th and 7th; raise the 5th, etc.

The most important point about chords used in a barbershop arrangement is that *every single chord must be a harmonizing chord*, even the so-called passing chords which last but a fleet-



## Merry Christmas from the Renegades



Jim

Ben

Buzz

Tom

ing second. That is, the four parts sung at any given instant must harmonize with each other. Failure to observe this is probably the most common fault of arrangers who convert to the barbershop medium from writing for bands, glee clubs, etc.

**5. CHORD PROGRESSIONS:** When you know the basic chords you'll have to know how one chord moves to another chord—and why. Just as scales, keys and chords are determined by specific laws of music, so are chord progressions. This fine line can be (and has been) the line between the man and the boy as far as arranging barbershop harmony is concerned.

Since in barbershop, *every* melody note must be harmonized, the task of selecting chords is a difficult one. The basic chords for any given measure of music will be those indicated on the sheet music (the piano-vocal score, which should *always* be referred to when arranging), or they can be determined by factors such as the "Circle (or Cycle) of Fifths" which spells out the movement of most chords. Many Barbershoppers are familiar with what is called the "Clock System"—which is, in effect, a Barbershopper's version of the Circle of Fifths—developed by Maurice Regan.

### TO SUM UP

Those are, very briefly, the major points of musical knowledge which one must establish quite firmly in mind before tackling any form of arranging. They are: MUSIC NOTATION, SCALES, KEYS, CHORDS and CHORD PROGRESSIONS. If you haven't got it there, you just haven't got it. But that doesn't mean you can't *get it*!

A publication containing this information and much more is available at International Headquarters. The Barbershop Craft Manual (\$2.50; SC-68) contains a wealth of technical data on music—in fact, much more than you would *ever* need. Though the manual is not intended to *teach* basic music theory, it is excellent as a *reference* book on the subject.



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The Arranger's Manual (\$2.50; SC-66) is available, too, but if you haven't yet become familiar with the five basic points mentioned above (which are quite well covered in the Craft Manual) you had better skip the arranging bit. Save that for the next step.

If you have access to a good public library, check under the heading of "music," and then look for the five points we've covered here. Most libraries, especially those in colleges, have an excellent collection of BASIC books on the subject of "music theory." Another source is the music teacher. The person who teaches Johnny how to play the piano quite often teaches scales, keys, chords, etc., as well. Maybe *you* should take some piano lessons—just to take advantage of those by-products.

There are also correspondence courses available. In larger bookshops you can find many pocket books on the subject. Check the schedule of night-school courses in your area. This might be the turning point in your musical career.

If we've done nothing but discourage you from jumping into writing music, we have likely done you a favor. The quartets in your chapter would be a sorry lot if they tried to sing your arrangement—if you didn't know what you were doing. But if you *do* know what this is all about, and haven't yet tried your hand at writing a barbershop arrangement, we hope these words have convinced you that you have a little more know-how on the subject than you thought you had.

When you do decide to try your hand at writing it would also be wise for you to write International Headquarters for copies of the Official Quarter Contest Rules and Chorus Contest Rules (to study the Arrangement Category rules in particular); a copy of Sam Stahl's write-up on the Arrangement Category; and the "Criteria Sheet for Published Arrangements." They are all free and should be of much help to you.

Happy writing!

## PROBE-ING AROUND . . .

This article, written at the request of PROBE Pres. Don Donahue, is part of a series being presented to provide new ideas, stimulate thinking and generally, to help Barbershoppers become more knowledgeable. Your comments are always welcome.

# What's So Funny?

By Bob Gall, International Vice President,  
12106 Mar-Bec Trail, Independence, Missouri 64052

There is currently a great deal of discussion throughout our Society about comedy quartets and their function—this as contrasted to that of the "contest-type" quartet. Each district has its favorite comedy group, and many do an excellent job of entertaining. Unfortunately, however, many quartets are attempting comedy and are doing a rather poor job. In most instances this is due to a lack of planning on the part of the quartet. It is my hope that, by means of this article, I can briefly suggest a few ways for the less proficient comedy quartet to improve its product.

It would probably be well for us to have a meeting of the minds as to what constitutes a comedy quartet. I think of a comedy quartet as one which depends on something *other than the excellence of their singing* for their major impact on an audience. This is usually achieved by the *content of the song, method of presenting the song, "routine" between songs, and perhaps by visually stimulating the audience to laughter with costuming or "character portrayal"* (the better comedy four-somes usually use a bit of each to create a package). I feel that every Society quartet should strive to sing as well as they possible can, and that a comedy routine should be built around the best singing presentation possible. For this entire discussion let's assume that we are considering quartets that sing "pleasantly well"—perhaps not of accepted contest quality, but well enough that "Joe Public" will be pleased with the musical presentation in its own right. (Remember, we are a singing Society!)

The first, and most important, step to a good comedy routine is PREPARATION. Too many quartets attempt to be funny "off the cuff," but the sad fact is that there are few naturally funny people and even those who are "born comedians" have planned well in advance exactly what each move and word will be. You may be assured that when you see a Forrie Haynes ("Mid-States"), or a Carl Hancuff ("Salt Flats"), or a Dan Henry ("Merry Mugs") do something that appears to be strictly ad-lib, you are receiving the benefit of a well-rehearsed act that has been polished to perfection. Granted, there are times when a chance remark "brings the house down," but this is the exception rather than the rule. DON'T ATTEMPT TO BE FUNNY WITHOUT FIRST PLANNING YOUR ENTIRE PRESENTATION AND THEN PRACTICING IT UNTIL ALL FOUR MEMBERS OF THE QUARTET KNOW EXACTLY WHAT IS GOING TO HAPPEN AND WHEN! A good comedy routine requires just as much preparation as does a contest song!

Once you start building a comedy act you'll find that some jokes, some songs, or some actions, are funnier than others. You will also discover, however, that it is impossible to put all of these sure "show-stoppers" back-to-back and achieve the same effect as when they are used separately. This brings me to my second "rule"—DON'T TRY TO BE FUNNY ALL THE TIME! For example, if one member of your quartet has a particularly funny expression or motion, don't let him perform continually—it will soon become anything but funny. No audience will laugh all of the time—give them a real "bomb" now and then, but *pace your presentation* so that your audience has time for a breather between the really big laughs.

Possibly the biggest fault of beginning groups (this applies to all quartets, not just the avowed comedy quartet) is that of depending on the ability of the quartet spokesman to "tell stories" between songs as the one approach to comedy, or to build continuity into their act. This, in itself, isn't necessarily bad, but too many times the man appointed to the job has no "feel" for an audience and usually talks far too long. STAY AWAY FROM THE LONG STORY—USE SOMETHING QUICK AND TO THE POINT—KEEP THE SHOW MOVING!

The "Merry Mugs," a well "trained" comedy foursome from Kansas City, Mo., are shown right as they work on a new routine. From l to r, they are: Bob Gall, bass (author); Dan Henry, bar; Frank Leone, lead and Ed Rooker, tenor.



When one member of the quartet "has the stage" avoid confusion in the background—nothing looks more amateurish than to have one man at the mike and the others "horsing around" behind him with no particular point in mind. The only thing accomplished is to distract the audience. There will be times when actions by those not at the mike will enhance what is being presented, but *this will have been planned*. Make it easy for the audience to focus their attention on what you are trying to sell! In line with this thinking, the man at the mike should attempt to talk to the audience as much as possible and avoid both talking to, and continually looking back, to the other members of the quartet. If the routine has been well planned and practiced this will be no problem.

One word about costuming—if you choose to rely on some type of dress to stimulate a light mood for the audience—attempt to carry the same theme into your selection of songs and material used between songs. It appears ludicrous, for example, to see a quartet dressed in some outlandish apparel singing a serious ballad with no attempt at a tie-in. Again, planning will solve this problem.

Finally, develop your own routine—don't try to mimic something you've seen another quartet do. There are very few new stories, and not too many new songs, but you can tell the story, or sing the song, in your own way. You will be much funnier (and a great deal more comfortable) if you are being yourself! Nothing puts an audience at ease as quickly as the appearance of naturalness on the part of a quartet.

I would urge those of you who may be considering adding comedy to your quartet's present routine to do so by all means. You can have a terrific amount of fun and at the same time you may do a better job of entertaining! But remember—PLAN, PRACTICE AND KEEP THE SHOW MOVING!



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## **PROTENTION: Provocative Programs Plus Participation**

By Executive Director Barrie Best

In his lead-off article for the January-February issue of the *HARMONIZER* titled "Progress Through Programming" International President Jim Steedman wrote:

"For the past few years I have been convinced that the secret to the continued success and growth of the Society lies in RETENTION. Good retention means that we are keeping our present members happy, that we are giving them what they are looking for in the barbershopping and that we have delivered the product we promised when we first offered them membership. I am further convinced that the secret of retention is good programming—programming in the broad sense of the word."

Hence the slogan—PROTENTION.

Although currently available PROTENTION scores only cover the first half of the year (third quarter chapter activity reports which are filed by your chapter secretary were not due until October 16th, after this was written), we can take inventory and determine if we have been able to "program" some success.

Let's do a blood test (membership is our life blood; how does it look?). On September 30th Society membership reached an all-time high of 30,953, 1,055 higher than September 30th last year. On a district basis we find eleven districts ahead of their September 30th, 1966 figure.

Charter revocations have caused 223 members to be automatically transferred to the Frank H. Thorne Chapter-at-large, possibly not to renew when their current membership expires. New charters have brought 964 men into the Society. Thirty-eight licensed chapters include another 1,147 Barbershoppers chomping at the bit on the sidelines waiting to receive their charters as soon as they sign up that thirty-fifth man.

Speaking of licensed and newly chartered chapters, do you know how many there are in your district? Are any near your chapter? Has your Inter-Chapter Relations Chairman arranged for a visitation? Has your chapter invited them over to one of your meetings? When is their charter show? Is your chapter going to attend en masse, giving both moral and financial support?

On the subject of programming, did your chapter program its chorus rehearsals and activities so you could enter the district preliminaries or district chorus contest? How many of your quartets have entered the Fall District quartet contest? Were you there to cheer them on? You say, "What contest?" Don't you read your chapter and district publication? Surely your chapter has a regular bulletin. If there are at least ten issues a year your chapter gets points in the PROTENTION contest.

Do you know just where your chapter stands in the PROTENTION contest? You say you don't even know what PROTENTION means, you didn't know there was a contest, you don't know how your chapter can take part?

WELL, BUBBA, HOLD YOUR HEAD UP HIGH, WALK

RIGHT UP TO YOUR CHAPTER PRESIDENT AND PROGRAM VICE PRESIDENT AND SAY "Hey, prez, where do we stand in the PROTENTION contest and how can I help for the rest of the year so we can win all the marbles!" If he doesn't know the answers then you're in trouble!

There are still two months left in the contest and much can be accomplished to put your chapter on top in your plateau. The plateaus are:

- Plateau #1 0—29 members
- Plateau #2 30—39 members
- Plateau #3 40—49 members
- Plateau #4 50—74 members
- Plateau #5 75—99 members
- Plateau #6 100+ members

Remember, you're only competing with chapters your own relative size and strength. What could be more fair?

What do you receive points for? Almost any activity and accomplishment achieved through proper leadership by your chapter officers and as a result of good programming.

Your chapter receives, or loses, one point for every percentage point in net loss or gain in membership as of December 31, 1967 compared to December 31, 1966. Have you sponsored any members in your chapter as yet this year? Have you even brought any guests down to the meetings? Is your meeting place conducive to attracting new members? Are you hesitant to bring a guest down or are you proud of your chapter and its meeting location?

Chapter activities are most important in the contest scoring. Points are awarded for all chorus appearances, all inter-chapter activities and every social event held by your chapter. How many has your program vice president and his committee arranged for this year?

The chorus gets points, just as the quartets do, for entering divisional or district contests.

Did your chapter send its delegate to the District House of Delegates meetings at both the spring and fall district conventions? Points are awarded for this as well as having a regular chapter bulletin, PROBE members in your chapter, attendance at "official" Chapter Officer Training Schools, holding chapter board meetings and presenting an annual show.

The PROTENTION contest has two phases. First, the International contest where you compete with all Society chapters in your plateau, and second, a district contest where you compete with all chapters in your plateau in the district.

Barbershopping can be many things to many people through programming. Make it a point to find out right now where your chapter stands in the PROTENTION contest and how you can help put the chapter on top, or further out in front, by December 31st.

Remember—an ounce of PROTENTION is worth a pound of cure.





# Down Memory Lane

By Lloyd Tucker  
263 Newton Drive  
Willowdale, Ontario

Inasmuch as we Barbershoppers are dedicated to preserve a style of singing, the hey-day of which was the first quarter or so of this troubled old century, it's often interesting to relax in the "rec room" easy chair and "travel back" memory-wise to those years . . . old newspapers, phonograph records, sheet music and books can all help in the journey. And speaking of books. . .

Scanning the "paperback" display in a downtown book store one Friday some months ago this scribe's eye was caught by Allen Churchill's little volume titled "The Year The World Went Mad" . . . a review of the events and occasions of the year 1927. We traded half a buck with the sales gal for a copy and headed home . . . to spend a delightful weekend "living" the events of that fantastically wacky year through the pages of this well-researched and sprightly written opus. Some of the highlights may be of interest, so here we go. . .

A description of the first automobile traffic jam makes humorous reading (Times Square, New York City, as New Year's Eve became New Year's Day, January 1, 1927) . . . even in that year, incidentally, there were 20,000,000 autos (half of 'em Model-T's) chugging along American roads . . . there are comments on the movie idols of the day (among them Douglas Fairbanks, Mary Pickford, Lon Chaney, Anna May Wong; Valentino had died late in 1926) and on the movies themselves (*The Jazz Singer* with Al Jolson, *Beau Geste* with Ronald Coleman, an early version of *Ben Hur* with Ramon Navarro and Francis X. Bushman). . . . It was a great sports year and stirring accounts of some of "the best" are featured: Bobby Jones (golf), Helen Wills (tennis), Babe Ruth and Lou Gehrig (baseball) and a tremendous account of the second Dempsey-Tunney fight at Chicago in September of '27. . . . And there are graphic word-pictures of the daffy doings at the prohibition era "Night Clubs" which operated in the large cities (you paid anywhere from \$2.00 for a glass of water in these bistros to \$35.00 for a bottle of ersatz champagne). . . . *Shipwreck Kelley* was at his flag-pole sitting zaniest. . . . Lindbergh's spectacular flight across the Atlantic receives thorough coverage . . . and there is even some amusing research done on "Silent Cal" Coolidge, the U.S.A.'s 30th President.

And there's lots of reference to the song hits of that year,

too! Here are some that the orchestras of Paul Whiteman, Vincent Lopez, Fred Waring and Ben Bernie were featuring for the "sheiks and shebas" ("guys and dolls," to to-day's generation) to dance to: "My Blue Heaven," "When The Red, Red, Robin Comes Bob, Bob, Bobbin Along," Show Me The Way To Go Home," "I'm Sitting On Top of The World" (there's a fall, "I Faw Down An' Go Boom," "I Miss My Swiss" (My Swiss Misses Me), "She Lives Over De Waiduct, Down By De Winegar Woiks," and a classic question "Does The Spearmint Lose Its Flavor On the Bedpost Over Night?" . . . lots of others, too.

One interesting note tells us that the song "Hard Hearted Hannah, The Vamp of Savannah" (an old Buffalo Bills specialty) was inspired by a sixteen-year old chorus girl named Hannah Williams, who was performing then at the Three Hundred Club on Broadway. . . . Miss Williams, in later years, made several ventures into matrimony and on one occasion became Mrs. Jack Demsey!

A couple of Churchill's examples point up the "wackiness" of the time . . . it wasn't unusual for a New York City night club to be raided occasionally by the police. When the boys in blue burst in it was customary for the resident orchestra to strike up "The Prisoner's Song":

"If I had the wings of an angel,

From these cold, prison bars I would fly . . ." etc.

while the proprietor and the patrons (those who hadn't already skedaddled) were propelled toward the paddy wagons waiting out in front!

And talk about present day "bop talk"! In 1927 a ditty called "Crazy Words, Crazy Tune" was the rage. Here's a sampling:

"Crazy Words, Crazy Tune,

I think that I'll go crazy soon!

Vo-do-dee-O!

"Vo-do-dee-o-DO!"

Man! . . . Like that thing's WAY out, huh?!

Yes, 1927 was probably the most roaring of the "Roaring Twenties" with machine-gun toting gangsters, "Speakeasies," flag-pole sitters, bath-tub gin, sputtering Model T's . . . and nor a few of the old songs that we Barbershoppers enjoy "bending" now and again! Our thanks to Allen Churchill for his recreative efforts!

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# What Ever Became of Those Good Old Quartet Monikers?

By Doug Huntington, Editor, Land O'Lakes District "Pitch Piper"  
Ogdensburg, Wisconsin 54962

What's happened to the Flat Foot Four? The Bartlesville Barflies? The Chord Busters? The Four Harmonizers? The Doctors of Harmony? The Garden State Quartet?

Not the quartets themselves; nothing can happen to them now. Every quartet-conscious Barbershopper knows that in the world of four-part harmony these are among the immortals, Society champions in 1939 and the '40s when S.P.E.B.S.Q.S.A. was a gay, struggling, unsophisticated, uncomputerized disorganization of blithe spirits who didn't know any better. And couldn't care less.

Not the quartets themselves, but their names. What's become of those straightforward, gutsy names that reeked of barbershop and were proud of it? The square names, the cornball names, the we-love-barbershop-harmony-and-don't-give-a-damn-whether-you-do-or-not names?

The names that had the feel of barbershop in them—and would never, never be used by juveniles in tight pants and loose wigs on their way to the million dollars via the electric guitar and boob tube.

Actually, that's what brought on this outburst. We still do have a preponderance of those good-old-days barbershop names among our quartets—but we also have a creeping trend to imitation of the precious, posturing, commercial and utterly so-whar names of the juvenile entertainment scene.

They have their Satellites, Happenings, Orbits and (oboy) Supremes—we have our Essentials, Fancifuls, Exquisites and Superbs, or close approximations of same. The names are changed to protect the guilty and because your correspondent is chicken; he's got friends in a couple of these groups.

The semanticists will tell you these are evocative names. They sure are. But evocative of what?

*First Man:* Hi, Pat, long time no see. How's things, what's new, and are ya' having fun?

*Second Man:* Hi, Mike. Okay, nothin' much, and I sure am.

*First Man:* Watcha doin'?

*Second Man:* I got into a fun group called the Fancifuls.

*First Man:* That's nice. String quintet, sewing circle or bird watchers?

You see? These names are evocative of what?

You can say *that* again. They tend to lisp a little.

So the question still stands: Why would an all-male, baggy pants barbershop quartet saddle itself with a moniker like the Incredibles when there are available such smoky-room-type titles as the Chord Climbers and Clef Hangers and South Gronk Street Royal Flush and Clandestine Cube Four? For that matter, how about the Smoke Filled Four? Got a kind of a ring to it, at that.

Barbershop is a unique and happy American heritage, a harmonious potpourri of sentimentality, moonlit nights, city streets, shady lawns, derbies, razor strops, gaudy vests, sagebrush, mother o'mine, good humor, locked-in chords, and corn cobs. Sweet corn cobs.

It has a flavor and character and identity all its own.

So what's with names out of Greenwich Village for quartets out of the back room of a barbershop?

If there's any point to this balderdash, it has to be that barbershop quartet names should evoke the barbershop heritage. It's fine if they have a pretty sound to 'em, like the Abortives or the Clavicles, but wouldn't it be finer to be in Caroliner with a foursome called the Dudes of Harmony or the Sideswipes or the Tonsorial Four?

Or the Take Four, Double Dealers, Fugitive Four, Old Guard Quartet, Hogan's Alley Harmonizers?

Man, there's meat in them there barbershop-type names. The ones with the bum puns and the pool hall smell to 'em.

You take the Negligees and Splendids, I'll take the Fearsome Foursome, Pitch Blenders and Flannelmouth Four.

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1960 Quartets (Top 10)	<input type="checkbox"/> R-36 4.80	<input type="checkbox"/> S-36 4.80
1959 Quartets (Top 5)	<input type="checkbox"/> R-29 4.80	<input type="checkbox"/> S-29 4.80
1958 Quartets (Top 5)	<input type="checkbox"/> R-23 4.80	
1957 Quartets (Top 5)	<input type="checkbox"/> R-19 4.80	
1956 Quartets (Top 5)	<input type="checkbox"/> R-14 4.80	
1967 Choruses	<input type="checkbox"/> R-68 4.80	<input type="checkbox"/> S-68 4.80
1966 Choruses	<input type="checkbox"/> R-64 4.80	<input type="checkbox"/> S-64 4.80
1965 Choruses	<input type="checkbox"/> R-60 4.80	<input type="checkbox"/> S-60 4.80
1964 Choruses	<input type="checkbox"/> R-57 4.80	<input type="checkbox"/> S-57 4.80
1963 Choruses	<input type="checkbox"/> R-52 4.80	<input type="checkbox"/> S-52 4.80
1962 Choruses	<input type="checkbox"/> R-48 4.80	<input type="checkbox"/> S-48 4.80
1961 Choruses	<input type="checkbox"/> R-44 4.80	<input type="checkbox"/> S-44 4.80
1960 Choruses	<input type="checkbox"/> R-37 4.80	<input type="checkbox"/> S-37 4.80
1959 Choruses	<input type="checkbox"/> R-30 4.80	<input type="checkbox"/> S-30 4.80
1958 Choruses	<input type="checkbox"/> R-24 4.80	<input type="checkbox"/> S-24 4.80
1957 Choruses	<input type="checkbox"/> R-20 4.80	
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1955 Choruses	<input type="checkbox"/> R-13 4.80	
25 Year Album (2 disks)	<input type="checkbox"/> R-55 7.98	
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Buffalo Bills: Champs	<input type="checkbox"/> R-17 4.80	
With Banjo	<input type="checkbox"/> R-26 4.80	<input type="checkbox"/> S-26 4.80
Happy Days	<input type="checkbox"/> R-33 4.80	<input type="checkbox"/> S-33 4.80
Schmitt Bros.: B'Shop Ball	<input type="checkbox"/> R-16 4.80	
Barbershop!	<input type="checkbox"/> R-28 4.80	<input type="checkbox"/> S-28 4.80
Around the Striped Pole	<input type="checkbox"/> R-40 4.80	<input type="checkbox"/> S-40 4.80
Fred Waring's Barbershop Sing	<input type="checkbox"/> R-65 4.80	<input type="checkbox"/> S-65 4.80
Confederates & Bills: Battle	<input type="checkbox"/> R-18 4.80	
Nighthawks (Chord Series Re-release)	<input type="checkbox"/> R-66 4.00	
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Merry Christmas: Evans Q'tet	<input type="checkbox"/> R-46 4.80	<input type="checkbox"/> S-46 4.80
Pittsburghers	<input type="checkbox"/> R-53 4.80	
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Nice 'N Easy Barbershop	<input type="checkbox"/> R-61 4.95	

## OTHER GIFTS

Stock No.	Size	Quantity	Price

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SHIP TO:

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Cut on dotted line and mail to SPEBSQSA, Inc., P.O. Box 575, Kenosha, Wisconsin 53141

# HARMONIOUS HOLIDAYS!!

- In Monaural and Stereo -

the New Champs—Past Champs—Choruses—Medallist Quartets—are waiting to sing for you at the drop of a needle and the whirl of a phonograph turntable. . .

All recordings now available—the finest of recorded "Barbershop" in hi-fi and many in stereo—are listed on the special order blank on this page.



UNLESS OTHERWISE INDICATED, THE RECORDINGS ARE 12" LP RECORDINGS (33-1/3 rpm)

## THE BEST OF BARBERSHOP

25 Years of Barbershop Quartet Champions. An attractive 2-record set containing selections by ALL the Champs from 1939 to 1963. Includes an annotated, illustrated history of 25 years of Champs. A classic collection for Barbershoppers and record collectors.

R-55 \$7.98



## A "NATURAL" FOR CHRISTMAS

A unique album by the Evans Quartet (R-46 and S-46 on the order blank) contains twelve exciting Barbershop renditions of Christmas favorites. The children will love it, too!







**BOOK MATCHES (G-37) 75¢/box of 50**  
Colorfully imprinted match books. Emblem imprinted in three colors on white. Great advertising potential when passed around in the right places.



Now you can have the match books personalized with **YOUR** name, **YOUR** address, **YOUR** phone number . . . **YOUR** quartet name, **YOUR** chapter name.

Copy on front as pictured above; send the copy you want printed on the back.

Personalized match books are available in the following quantities (shipped Freight Collect).

No. of Books	Total Price
1,000	\$15.85
2,500	33.30
5,000	58.15



**PLAYING CARDS (G-125) 1.50**  
Smart looking, plastic-coated bridge deck size with Society emblem imprinted on back. Your choice of **RED** or **BLUE** (or buy a pair!)



**25-YEAR HISTORY OF SOCIETY (G-4) 1.00**  
"Melodies For Millions" is a photo-filled chronical of the Society's first 25 years which should be a part of every knowledgeable Barbershopper's library.

## FOR SPECIAL OCCASIONS



### NAPKINS AND COASTERS

These will be the hit of your chapter meetings and other events when refreshments or foods are served. Available in two designs. **2-COLOR NAPKINS (24/pkg) (G-112) 30¢/pkg.** **1-COLOR NAPKINS (24/pkg) (G-123) 25¢/pkg.** **1-COLOR COASTERS (24/pkg) (G-124) 25¢/pkg.**

## FOR YOUR AUTO



**AUTO EMBLEM (G-117) 3.00**  
One of our most requested items, this heavy-duty metal Society emblem fastens onto your auto trunk lid or bumper. In 3 bright colors.



**AUTO LICENSE FRAMES (G-57) 3.00 per set**  
Publicize the Society and our Unified Service Project, the Institute of Logopedics, by displaying these colorful, heavy chrome finish license frames on your car. (All profits benefit the Institute of Logopedics.)

## LADIES GIFTS



**BROOCH (G-140) 1.50**  
An attractive musical combination—a music staff and Society initials in silver on a black background. It matches the tie clip (G-139) on page 9 for a "his and hers" touch.



**COMPACT (G-133) 4.00**  
A fine looking ladies' compact. Round in shape, it has a Society emblem—in 3-color enamel—attached to the center. Gold finish. (Also available square-shaped.)



**BRACELETS WITH EMBLEM**  
**LARGE LINK:**  
Gold finish (G-135) 3.00  
Sterling (G-136) 7.00  
**SMALL LINK:**  
Gold finish (G-103G) 5.00  
Silver finish (G-103S) 5.00



**CHARMS (G-138) 2.50**  
For charm bracelets, the Society emblem is available in two finishes—Rhodium or gold. Emblem on both is 3-color enamel and jump ring is furnished.

**MORE GIFTS** →



## MORE GIFTS FOR MEN



### TIE CLIPS



#### SPEBSQSA MUSIC STAFF (G-139) 1.75

An attractive musical combination—a music staff with SPEBSQSA in silver on a black background.

*Let's Sing!*

#### LET'S SING! CLIP (G-120) 1.50

An invitation to a song! Finished in gold.

*Keep America Singing*

#### KEEP AMERICA SINGING CLIP (G-119) 1.50

The Society's motto on a gold finish clip.



#### PLAIN WITH EMBLEM (G-108) 2.00

A 3-color enameled emblem is attached to this fine polished tie clip. Available in a choice of either gold or silver finish.

### CUFF LINKS



#### 10k GOLD (G-101) 12.00

For those who want the finest. These cuff links, with 10k gold base, are topped with the Society's emblem—enameled in three colors. Specify square or round mounting.



#### SPECIAL CHRISTMAS PRICE

#### EMBLEM TIE TAC (G-132) 2.00

#### EMBLEM CUFF LINKS (G-131) 4.00

The mountings and emblems on both the tie tac and cuff links are gold finish throughout. COMPLETE SET only 5.00

### SPECIAL SETS



#### CAMEO CUFF LINKS (G-106) 3.50

#### CAMEO TIE CLIP (G-107) 2.00

#### COMBINATIONS

#### CUFF LINKS (G-106) with either TIE CLIP

#### (G-107) or BOLO TIE (G-109) only 5.25

#### OR ALL THREE! only 6.75



#### MUG AND RAZOR SET (G-130) 4.50

An attractive set consisting of cuff links in the shape of tiny shaving mugs and a tie clip in the form of a straight razor. It even has moving parts!



#### EMBLEM BLAZER BUTTONS (G-102) 4.50

This is a seven-button set (3 large, 4 small) of bronze blazer buttons with the emblem engraved in an antique finish. Special price for four-set order (for quartets.) 16.00

#### LARGE BLAZER BUTTONS (G-102a) 80¢ ea.

#### SMALL BLAZER BUTTONS (G-102b) 75¢ ea.



#### RING (G-122) 25.00

For Barbershoppers who want or deserve the best. A 3-color Society emblem is mounted on a 10k base. Specify size when ordering and allow six weeks for delivery.



#### MELODY PHONE (G-128) 5.95

Unique! Attaches to any phone and plays "The Old Songs" whenever receiver is placed in special cradle. Relaxing and pleasant and "screens" room talk while listener is waiting. Adaptor for wall phones included free upon request.

#### FREE CATALOG

In addition to the gifts and special items shown on these pages, the Society makes available many Barbershoppers' supplies, educational and informative publications and hundreds of published arrangements.

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

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

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

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

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

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

Number of Units Desired  
☐ One    ☐ Two

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

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

### APPLICATION FOR ASSOCIATION LIFE INSURANCE

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

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

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

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

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

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

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

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

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

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

☐    ☐

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

☐    ☐

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

☐    ☐

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

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

Date \_\_\_\_\_

Signature \_\_\_\_\_

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

Mail Completed Enrollment Application to:

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





# SHARE the Wealth



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

**HAPPY THANKSGIVING AND A MOST MERRY CHRISTMAS** to all of you! What is your chapter planning, and doing, to take full advantage of the opportunities of the holiday season to further the growth and progress of barbershopping through community service and public relations? If nothing is being done, there's still time to get something started. First, there are the usual sing-engagements at hospitals and for shut-ins. To these you could add the Senior Citizens—and some of them make mighty fine prospective members, and more of them buy show tickers. (That's just in case you have a wee bit of larceny in your soul.) Many a commercial venture can, and wants to, use an attraction such as your harmony to draw additional patronage—and would be willing to make a reasonable contribution to LOGOPEDICS. Kids? They can pay off the best of all—in the appreciation and even downright admiration they so freely show in return for a few ringing chords. Look up past issues of the *HARMONIZER* for many other specific ideas, or dream up some goodies of your own. The main thing is to start some ACTION . . . and, **HAPPY NEW YEAR!**

**DID YOU KNOW** that a Telephone Committee can be of great value to your chapter? Have three or four of your members responsible for calling everyone on your roster. Or some chapters have found that their wives are willing to help and do an outstanding job for them. The plan we like is a mixture of some now being used—a progressive one that starts with the president calling two members, each of whom calls two more and these men call two additional men, etc., and the whole job is done in a hurry without placing a great burden on anyone. Of course it's necessary to have a plan so each person knows who to call. In case one man cannot reach another he then becomes responsible for the latter's calls so the chain is not broken. A chart listing all members (and phone numbers) is the best way of letting everyone in on the flow of information.

**"WE'RE ORGANIZING A TIME CAPSULE!"** is the way Guy Christmas, of the Allentown-Bethlehem, Pa. Chapter, describes their recently completed project of organizing a *HARMONIZER* Library. That's right, they report that they now have copies of all *HARMONIZERS*. Why? Lots of reasons, and Guy lists such things as providing valuable information about our Society for new members, reference for any member and particularly for parade emcees, show chairmen, toastmasters and public relations men. We hasten to add that over the years there are enough ideas in past "Share The Wealth" columns to spark any chapter to new heights—providing they are put to work. Guy also reports they are adding all the information (old bulletins, show programs, pictures, newspaper clippings, etc.) they can find in order to gather together a complete chapter history. Does your chapter have a documented history?

**DID YOU KNOW** that Evansville, Indiana is one of the many chapters which has established a Section Leader system in their chorus, but their leaders have responsibilities other than lending musical assistance. These men act as contacts between the chapter administration and the men in their section and get the word out on anything and everything which concerns them.

**"HEY, DOC, YOUR NOTE IS TIPPED."** Past LO'L District President R. John Schoen (Owatonna, Minn.) passes on this

idea from Bill DeLeeuw, of Lake Crystal, Minn. Chapter, for use if you already are a "Man of Note." Just wear your gold note tipped over on its side and when some man calls it to your attention it shows, first of all, that he knows something about music and, second, it gives you the perfect opening to start a conversation which might lead to giving him information about our Society and inviting him to a chapter meeting.

**DID YOU KNOW** that imitation is the sincerest form of flattery—and the Hamptons Chapter (Sag Harbor, N.Y.) is not in the least embarrassed to be emulating the fine example of Livingston, N.J. "Dapper Dans" when they assign definite responsibilities to *each and every man*. . . Senator Spong is concerned about the pirating of copyrighted music by publishers in Hong Kong and plans to join with Senator Wong of Hawaii and Senator Long of Louisiana to introduce legislation to combat this menace. The bill will be called the Spong-Wong-Long Hong Kong Song Bill!

**WHO ARE THE REBOUNDERS?** Many thousands could tell of the help they have received from them, and members of our Pasadena, Calif. Chapter are proud to have worked with The Rebounders for many years. They are a social and service organization of physically handicapped adults, most of whom are confined to wheel chairs. Through their annual shows, Pasadena has provided them with 132 wheel chairs and 40 walkers which they loan to others through their Welfare Project. Duration of these "loans" has been from a few days to years, as needed. In addition, the Pasadena Chapter has worked on other projects with The Rebounders such as collecting used braces and artificial limbs which go overseas through the "People-to-People" program. Is this a SHARE THE WEALTH item? Yes, for it should inspire other chapters to engage in similar worthy activities (particularly if they get favorable publicity, as Pasadena constantly does).

**EVER HEAR OF THE McBEE SYSTEM** for sorting cards (such as a large mailing list) for certain qualifications that each may represent? It has many practical uses for any chapter or member with a large and much used list of members, mail list, etc. Look up Royal McBee Corporation (or McBee Systems) in your phone book and you can get the details—or learn enough about it to set up a modified but effective system of your own. . . Love the practical format of the MAPS (Mid-Atlantic Press Service), from which we got the McBee idea AND the fact that quite a few chapters have undertaken to produce a brochure extolling the virtues of barbershopping and the availability of their quartets and chorus. Do you PR men (or other members) realize the possibilities of a venture like this? They are generally most welcome in Chambers of Commerce, hotels, motels and restaurants for these people often are asked for entertainment ideas for the evening.

**START INDOCTRINATION YOUNG** and by the time they're old enough to join you'll have interested and knowledgeable prospects anxious to become members. Who? Your sons. Calgary, Alta. and San Luis Obispo, Calif. recently held Father-and-Son Nights and found that as much as the sons enjoyed singing in the chorus with their fathers, the real thrill of the Dads 'N Lads Night was having the director teach them a song in



four-part harmony which they were able to perform that same evening.

**DID YOU KNOW** that the St. Mary's County, Md. Chapter wishes that every chapter would have a member like Society Administrative Field Representative Chet Fox. They were MOST impressed with the many practical suggestions and answers he gave them (as every Barbershopper who has attended one of Chet's meetings has been) and they expressed their wish in their bulletin, "Mettry Minutes." . . . Late arrivals at the Long Beach, Calif. Chapter are seated in a Barber's Chair and the last one to occupy this seat has to make a donation to their LOGOPEDICS fund. . . . If at first you *do* succeed, try something harder. . . . The San Fernando Valley, Calif. Chapter has started a new game called "Follow the Director!" We'll wager that 700 or more directors who read this item will hope their chapter starts to play the same game.

**ONE OF THE BASIC REQUIREMENTS** of being a successful Barbershopper is the ability to sing umpteen phrases without breathing. Yet, we all have to breathe once in a while, and we are indebted to the East York, Ont. "Barbershopper" for excerpts from a paper on this subject by Dr. William P. Knowles of London, England from which we quote in part: "One of the best ways to exercise your lungs is by being happy; if, by being happy you sing, hum or whistle. . . . If you average eighteen breaths per minute you are about normal, but this is still no guarantee that you are inhaling and exhaling properly, for the average person uses only one-sixth of his or her lung capacity. . . . The secret of proper breathing is deep, rather than shallow breathing, and this should be done from the diaphragm. . . . Restoring the lungs to fuller use is beneficial in many ways. We feel better, have more energy, are less prone to fatigue, sleep better, wake up faster and smoke less. . . . Smoking is one substitute for breathing. That's why it gets such a grip on people. We inhale and exhale. The less the smoker breathes, the more inclined he is to smoke. The better he breathes, the less he smokes. Eighty percent of people who practice breathing properly either give up smoking or greatly cut down. . . . Easy laughter, humming and singing or whistling is the most natural and most beneficial of chest exercises." Who knows—by practicing maybe we CAN hit those three lines without a breath in the middle.

**DID YOU KNOW** that the public has a system of scoring that the Society never thought of. It has two rules: 1. We like it. 2. We don't like it! These rules suffice for all the critical analysis needed to make or break any chapter in the Society. If they (the public) are not entertained they don't buy tickets to next year's show. (Thanks to the Sag Harbor, N.Y. WHALER). . . . Happiness is matching the left hands at singouts with the right hands that promised to be there. . . . The SWEETS (Society Wives Extending Encouragement To Spouses) of the Parsippany-Troy Hills, N.J. Chapter are one of the biggest assets it has. . . . Every day the world starts afresh—it's the people who drag their feet.

**DID YOU KNOW** that Cheyenne, Wyo. always prints their show tickets in red and white and in the shape of barber poles with, naturally, the Society insignia in the ball on top. Most members then carry a ticket at all times in the handkerchief pocket of their suitcoat. The barbershop insignia sticking out of the pocket attracts attention and, of course, when the person pulls it out to see what's underneath, he is half-way committed to buying a ticket right off the bat. . . . Any excuse will do when you want to have a barbershopping party, and the Sabine Area, Tex. Chapter had a wonderful New Year's Eve party on June 30. . . . We are all manufacturers in a way: making good, making trouble or making excuses. . . . The Scarborough, Ont. QUOTER-NOTE has added a new feature for their wives, a fold-out "Quoter-Note PLAYBOY OF THE MONTH." . . . If it wears stretch pants and long hair you, usually, can be sure it's a boy or girl. . . . The best, in our opinion, craft items that we see (in

bulletins) are concentrated on only one idea at a time, interestingly written and short. . . . Though 18 choruses were entered in the Southern Calif. Divisional Preliminaries there were only two (Simi Valley and Ventura County) involved in a private contest. The chorus lowest in the official scoring had to host a party for the other. . . . The man who said it couldn't be done usually is interrupted by the man who is doing it.

**DID YOU KNOW** there is only one thing harder than starting a new chapter? We learned from Jim Kirby, a man who knows. Jim was one of the real workers in founding the Redding, Calif. Chapter. He then moved to Lebanon, Oregon where there was no chapter. So, Jim organized one, served as president and got it going strong—then moved to Longview, Wash. Longview's chapter was long gone. . . . five years, in fact. The lack of organized harmony didn't please Jim so he set out to re-organize—and reports the job is now almost complete, and they should have their new charter by the time you read this. Yes, it's been a job. A little thought will tell you many reasons why it's harder to revive a corpse than it is to breathe life into a brand new baby; either is a lot harder than revitalizing a chapter already in existence. The moral, naturally, is that it is much better to expend the time and energy necessary to keep your current chapter going than to risk losing your charter and being faced with making a choice between "doing without" or doubling your energy output at a later date recapturing what you've lost. Oh! Jim's business will move him again in a year or so, and "dollars to donuts" he'll get another chapter going wherever he may be. How does he do it? He follows the guides available to any of us from International—and he WORKS! . . . The County Line, Ill. Chapter may have set a record of some kind when they hosted five other chapters at an inter-chapter night recently. Whether you, or they, hold the record isn't nearly as important as the fun and harmony of any inter-chapter event.

**DID YOU KNOW** that M-AD's Riverside Area has a Riverside Area Council made up of their nine chapter presidents and their Area Counselor. They meet at least once a month to exchange ideas and techniques, plan area events, do anything possible to help all chapters and have taken over production of the Annual Watergate Show (produced at and for the Smithsonian this year). . . . Niagara Falls, N.Y. Director Warry reminded members that they had paid his way to a Chorus Director's School and that he has had a major overhaul and is "pooped, brainwashed, dissected and re-assembled" and ready and anxious to give them full return for their investment—but that they have to be at the meetings to get their money's worth. . . . No rule of success will work if *you* don't.

**HANDICAPS ARE DESIGNED TO EVEN THE ODDS**, and some of the Handicap Quarter Contests we've read about sure have been named with that in mind. Can you imagine harmonizing while counting peas on a table, while battering a rubber ball on an elastic string, eating an apple, crackers, or marshmallows, or balancing a stack of books on your head or with cotton stuffed in your ears? Or, how about singing while shaving a balloon, or being shaved (by a bladeless razor but plenty of lather)? And we're certain that your fertile imagination can add equally hilarious handicaps, as well as making slight but apropos changes in the titles of the Society's five judging categories. All in all, it might not add up to the quality of International competition—but it definitely will make for a wonderfully enjoyable and interesting program for your meeting.

**YOU KNOW** that it is almost 1968 and that on January 1 your newly elected officers take over the administration of your chapter (District and Society). They should be meeting right now with this year's officers and laying plans to move into the new year without loss of momentum. It also is the time to set goals for 1968 and enlist the help of every member to insure the success that you and your officers want. We hope that *you* and *you* and *you* have the greatest singing year in history!



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— "Five Foot Two"  
(Medley)  
"Dear Old Girl"  
"Jamalca Farewell"  
"I Must See Annie Tonight"  
"I'm All Alone"  
"The Drummer and The  
Cook"



SIDE II  
"Powder Your Face With  
Sunshine"  
"Little Pal"  
"The Auctioneer"  
"The Fox"  
"When Your Old Wedding  
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### FOUR STATESMEN BOOKING SCHEDULE

#### 1967 International Champions

(As of October 1967—All dates are confirmed unless marked with "T".)

#### NOVEMBER

4—Northeastern District  
Convention, Montreal, Que.  
5—Livingston, N. J.  
10—Manhattan, N. Y.  
11—Baltimore, Md.  
18—Brockton, Mass.  
24-25—Hartford, Conn.

#### DECEMBER

2—Boston, Mass.  
9—Chicago, Ill. (Chicagoland  
Association of Barbershop  
Chapters)

#### JANUARY

13—Milwaukee, Wis. (T)  
20—Pontiac, Mich.  
27—Warren, Pa.

#### FEBRUARY

10—Akron, Ohio

#### MARCH

2—Wilkes-Barre, Pa.  
9—Meriden, Conn.  
16—Pittsburgh, Pa.  
23—New Haven, Conn.  
29—Marblehead, Mass.  
30—Scranton, Pa.

#### APRIL

6—Ticonderoga, N. Y.  
13—Easter Weekend  
20—Arlington, Mass.  
21—Newton, Mass.  
26-27—Northeastern District  
International Preliminaries

#### MAY

4—Keene, N. H.  
11—Providence, R. I.  
18—Montreal, Que.

#### JUNE

15—St. Louis #1, Mo.  
24-29—International Convention,  
Pittsburgh, Pa.

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District	July-August Contributions	Since July 1, 1964
CARDINAL .....	\$ 176.00	\$ 8,749.71
CENTRAL STATES .....	584.50	13,260.45
DIXIE .....	379.00	5,008.38
EVERGREEN .....	456.95	6,639.72
FAR WESTERN .....	1,288.25	23,874.87
ILLINOIS .....	725.50	21,772.30
JOHNNY APPLESEED .....	835.20	15,843.50
LAND O'LAKES .....	110.00	15,773.49
MICHIGAN .....	825.00	9,793.34
MID-ATLANTIC .....	1,126.93	26,427.23
NORTHEASTERN .....	105.00	12,820.81
ONTARIO .....	1,010.17	10,398.96
SENECA LAND .....	369.47	12,825.58
SOUTHWESTERN .....	805.50	3,866.50
SUNSHINE .....	674.80	8,824.15
HARMONY FOUNDATION .....	(417.72)	10,938.41
OTHER RECEIPTS .....	329.40	14,077.32
O. C. CASH MEMORIAL .....	257.00	8,613.40
<b>TOTAL .....</b>	<b>\$9,640.95</b>	<b>\$229,508.12</b>



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## The French Have The Right Word For It

By Bob Northup and Sterling Tallman  
Members, South Bay, California Chapter

Whether you are a member of a small, quietly struggling chapter, or one of those rip-roaring, tootin'-tootin' chapters that seem to have "all the luck," we know that you have often wondered just what that intangible "something" is that makes the difference. We are aware that there exists an underlying force, or atmosphere, which radiates from those certain chapters which announces to all that here is a successful chapter . . . a real "going" organization.

It is that same atmosphere which surrounds successful companies or successful people: a distinctive "personality" which sets them apart from others in the same organization, business or profession. On one hand, you may be wondering how your chapter can acquire this certain "something"; on the other, your concern is in how to retain it. This "something" is a feature well worth striving for . . . and one to cherish and perpetuate once it has been secured.

In a world that is pressed for time, with too much to do, it isn't easy to take the time to do things in a distinctive way . . . to stand for something and have a clear concept of who you are, what you are and where you are going. It is this personal philosophy and the climate of creativeness which helps an organization develop itself a spirit of pride among its members. Only the French have a word which aptly describes it—*ESPRIT*!

Webster's Dictionary has this to say about *esprit*: "*esprit* (es'pre') Noun (French) 1. Spirit. 2. Lively intelligent or wit."

That is what is needed among chapter officers if they are to see the members' point of view and have the empathy to serve the chapter well; to assist in the establishment of *rapprochement* (again, the French seem to say it better) with guests, other chapters, the district, the Society, the community and the public.

When a whole chapter membership employs *esprit*, it becomes what the French call, "*esprit de corps*." Turning again to the dictionary: "*esprit de corps* (es'pre'dekor') (French) Literally,

spirit of a body (of persons); group spirit; sense of pride, honor, etc., in common interests and activities, as those in the same profession."

*Esprit de corps* is evidenced by the men who greet the guests and sign them up in the guest register; the house committee that sets up the chairs before the meeting and cleans up when it is over; the men who prepare the coffee; the men who supply arranging talent; the artists who paint signs, make posters, and design bulletin masheads; the guys who always pitch in when there are show props and supply cabinets to be built or moved; the guys who promote the sale of recordings, show tickets, and other such items; and the many, many others in most every chapter who willingly handle the seemingly endless menial tasks.

Routine, you say? Ah, but it depends on HOW it is done; the quality of *esprit* in the performance of these menial tasks. There is the difference. It is this willing cooperation, the "*esprit de corps*," which permeates the ranks of a chapter and builds into an atmosphere of progressive momentum which cannot help but radiate beyond the limits of the chapter, attracting potential members like a magnet. Every gathering is a great success because every member is working to make it so. Even those members who persist in contributing nothing other than their presence are actually doing more than they realize to add to the spirit of the chapter. Their presence, alone, makes the effort more satisfying for those who are contributing time, muscle, and brain power to the project.

That intangible something, *esprit de corps*, given birth in the minds and hearts of the men who constitute the Board of Directors of a chapter, can develop and build into a force felt by every member of the chapter and soon, with hardly any realization of a change, your chapter will have blossomed into one of those active, enthusiastic chapters that "have all the luck!" *ESPRIT DE CORPS* makes the difference. "*VIVE LA DIFFERENCE*."

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**THAT'S RIGHT!** . . . Now is your chance to become a Barbershopper for life by enrolling as a Society LIFE MEMBER!

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1. have been a SPEBSQSA member for at least one year;
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3. fill out Life Member application form and pay the one-time dues amount of \$200.00.

**WHAT ABOUT CHAPTER AND DISTRICT DUES?** . . . Your chapter membership dues will still have to be paid to your chapter and district annually.

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of chapter or district dues).

**WHEN AND HOW CAN YOU ENROLL?** . . . Even if you are only remotely interested in becoming a Life Member, let's hear from you immediately by filling out and mailing the coupon below. Promptness is important because unless 50 members enroll for Life Membership by December 31, 1968 the program will not be started. Sending the coupon does not obligate you to enroll. When we receive it we will mail the complete details to you along with an application to be filled in if you decide to enroll.

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# I see from the bulletins...

By Leo Fobart, Editor

In the "Editudes" department of the "Sea Notes" (New London, Conn.) Editor Alex Vaughn offered the following which might aptly be titled "I Had a Dream Dear": "Last night we dreamed we were commiserating with a member of the chorus that finished last at the 1977 International Contest. Solicitously, we asked him what kind of a presentation his chorus had offered.

"Well," he sighed, 'the curtain opened,

re-appear wearing a shocking pink parachute and supporting Playboy's Playmate of the Month on his shoulders. As his feet hit the stage, the entire chorus did an in-place half gainer, winding up in a freeze position balanced on our left index fingers and acknowledging the applause by revealing 'Thank you' painted on the soles of our shoes in English, French, Sanskrit, and Swahili.

"My goodness, we said. 'All that and

trative Vice President Bill Struckman, who sent us a very professional looking magazine published by the Baltimore Chamber of Commerce and distributed all over the world as a promotion piece for Baltimore. The "slick" publication included a fine picture of the "Chorus of the Chesapeake," 1961 International Chorus Champions, who we're sure are proud of the fine publicity they are receiving.

According to "Timbre," the official bulletin of the Evergreen District (edited by International Board Member Bill Tobiasen), the annual Anacortes (Wash.) Salmon Bake attracted 2,000 people! A total of 1,034 salmon dinners were served in the early afternoon. "Timbre" further reported that the highlight for the afternoon was the appearance of the parents of Jimmy, Evergreen's boy at Institute of Logopedics at Wichita, Kansas. They showed a picture of Jimmy, along with a letter written by him. Six months ago he was unable to do little more than scribble uncontrollably. Many Barbershoppers stood just a little taller after having met Jimmy's parents, who expressed their appreciation for the great help Evergreen is giving their son. In addition to this unusual event, 23 novice quartets competed, with the "Travelers Four" from Lake Washington taking top honors.



Rochester #1 and Genesee, N. Y. members were pleasantly surprised to have Seneca Land's Logopedics boy, Al, and his father, Ray, pay them an unexpected visit at a joint meeting of the two chapters. The boy's father gave a first hand report of Al's progress and expressed his appreciation. Al is shown with his father (left) and Seneca Land District Secretary Bill Callaghan as he prepares to return to the Institute after spending a two-week vacation with his parents.

revealing our group in lavender and turquoise vinyl jump suits which we had commissioned Emilio Pucci to design for us. Every man had had his two front teeth extracted and was clutching a colored light bulb in the gap—so that when we smiled we flashed green and orange lights at the audience. Then our pitch man put his pipe up to his right ear and blew the pitch—and while we sang our first number we did some drill-team maneuvers: Immelman turns, safety blizzes, human pyramids, stuff like that. When we got our applause, instead of bowing, each man slid his feet out in two directions and did a split on the risers. Then we leaped up, did a costume change into fire-engine red space suits, and began our second number. Halfway through, a team of Clydesdale horses pulled a Crimean war cannon on stage and our director climbed into the muzzle, waving his arms all the while. On the final chord, the cannon fired and our director disappeared up into the flies, to

you still came in last? You must have scored low in the singing categories."

"Naw," he said, "We did okay there. It was Stage Presence that killed us. We can't outscore all those groups that have the elaborate stage routines."

This editor may well have given several of our enterprising competition minded choruses some new ideas!

Editor Jim Darnell (Sabine Area, Texas, "The Tag") had some interesting fictitious comments from "world celebrities" on their chorus performance: Example . . . Jackie Gleason: "How Sweet It Is!"; Fidel Castro: "Imperialistic, chromatic, reactionary—but good"; Zsa Zsa Gabor: "Mm, wonderful music, dahlings! I tink you vill vin in Dallas—but music, music, music—don't you effer tink of vimmen?" A fine bit of tongue-in-cheek writing which we're sure caught the attention of their members.

Our thanks to Dundalk, Md. Adminis-

If we can put two and two together and still come up with four, we're sure some of the intriguing items we've seen in Cardinal District's "Inky-Nores" are leading up to a grand surprise which involves the women of the District and shower gifts to the Institute of Logopedics. Rumors are beginning to fly and we understand that we'll soon be "cut in" on the full details of their gigantic effort. In connection with the ladies' campaign we read an interesting account from the Muncie, Ind. Chapter which has purchased the unsaleable toys from two drug stores in the process of being remodeled. For a total output of \$200.00, the Muncie Chapter has put together \$5.225 worth of toys which are now stored in a two-car garage awaiting shipment to the Institute. Let's hope we'll have more information on this project in the next HARMONIZER.

After *New York Daily News* columnist Charles McHarry stated that the long-





Somehow the word leaked out. The "Four-Way Blast" planned and hosted by the Abington and Bryn Mawr, Pa. Chapters at Hatboro, Pa. was virtually invaded by 250 Barbershoppers representing 16 chapters, two of which (Livingston, N. J. and Westchester, N. Y.) were actually invited. The largest contingent of "party crashers" made a four-hour trip from Fairfax, Va. to be part of the grand evening. The evening's activities were presided over by Abington's Joe Schmid and in addition to performances by all the choruses, the "Men About Town," "Westchesteraires," "Abingtones," "Signatures," "Ring Leaders," "Note-Wits" and "Heritage" quartets made singing contributions. Six of ten Mid-Atlantic District officers were present, including International Board Member Leon Avakian and District President Wilbur Sparks. Specially designed cloth emblems were given to those attending, along with a promise of a similar affair to be held next year. Shown above (left) is the massed group in song; District President Wilbur Sparks is paid homage in the photo, above right, by five kneeling chorus directors (from the left, Jed Casey, Fairfax, Va.; Les Moyer, Abington, Pa.; Dave Mittelstadt, Livingston, N. J.; Hank Calhoun, Bryn Mawr, Pa.; Bob Craig, Westchester, N. Y.) (Plcs courtesy Chic Umstead, M-AD Photographer)

est listing in the Manhattan phone book could be the "Timbermen, Hod Hoisters, Carpenters, Core Drillers and United Brotherhood of Journeymen Helpers Local Union 1536 . . ." he was taken to task by our good friend Dr. Matthew Warpick, Editor "Manhattan Skyline," who wrote a letter to Mr. McHarry advising him that our Society name occupies four lines and is the longest single listing, taking up the greatest amount of space in the directory.

No question but what the Ithaca, N. Y. Chapter, chartered January 31, 1967, deserves special recognition for the \$1,000 contribution made to the Society's Unified Service Project from proceeds of their charter night show. What an auspicious start!

If participation is any measure of success, the 18th Annual Alton Bay Jamboree held on the weekend of August 12th was a smashing success. Ten choruses and 28 quartets took part in the informal

program which culminated the activities of the weekend. Special guests to Northeastern's biggest social event of the year were Northeastern District President Dick Ellenberger and Bob Johnson, Society Director of Musical Activities.

One of the largest inter-chapter shows benefiting the Institute of Logopedics will take place on December 11th at Constitution Hall in Washington, D. C. The Riverside Area Chapters (Mid-Atlantic District) are sponsoring the show which will headline the Schmitt Brothers, 1951 International Champions, and local quartets and choruses. Special guest John Kincheloe, Institute Public Relations Director, will give an address during the show.

And in West Palm Beach, Florida December 3rd is the big day of the International Logopedics Spectacular which will involve 250 Sunshine District Barbershoppers in addition to the "Rebels," "Interstate Four," "Roaring 20's" and "Rene-

gades" quartets. A "name" MC is being contacted for this special show which will be held at the West Palm Beach City Auditorium.

Official word from Archie N. Jones, Dean, Conservatory of Music, University of Missouri at Kansas City, advises that Society Director of Musical Activities Bob Johnson has been made a member of the Advisory Council to the Institute for Studies in American Music, which has been established through a grant from the Board of Trustees of the Conservatory with approval of the University Board of Curators. The Institute will concern itself with "attempts to identify and define music of the United States as a national entity, by analyzing melodic, harmonic and stylistic forms in the serious music composed in this country, and in the various musical artforms (jazz, the Broadway musicals, *barber shop ballads*, sacred music, folk songs of the several geographical section, western and hill-billy music, Negro spirituals and music of the American Indian) of our culture."

Incidentally, Johnson participated as a panelist in a National Symposium on Adult and Continuing Music Education sponsored by the University of Wisconsin Extension October 16-17.

What started out to be a routine Sunday night religious concert, one of several presented in various churches in and around Evansville, Ind. this past summer, resulted in a benefit concert by the Evansville Chapter for the Institute of Logopedics. The usual procedure is for the church hosting the concert to take up a special offering to be used for whatever

(Continued on next page)



The only photo we received from this year's Sunshine District Labor Day Jamboree came from Bob Rees, Clearwater, Fla., who thought the background appropriate for the "Impromptu Four's" rendition of "When the Desert Sun Goes Down." From the left, the singers are: Charley Edwards, Clearwater, Fla.; Herb Willis, Melbourne, Fla.; Rees and Charles E. Lampe, Sr., Philadelphia, Pa.

## I SEE FROM THE BULLETINS—

(Continued from page 25)

project they wish to support. However, when Rev. Thomas G. Scott, pastor of the First Methodist Church, Oakland City, Ind., said the congregation had no special projects, and after hearing Barbershopper Rev. Norman Starks explain the purpose of the Society, especially the work done at the Institute of Logopedics, Rev. Scott asked that a collection be taken and donated to the Institute. In addition to the fine lunch served to the chorus by the congregation, a generous contribution of \$77.10 was turned over to the chapter for their special project.

The Defiance, Ohio "BulleTone" is proud of their "Harmony Hall" radio show which started its 10th year on station WONW (1280 on the radio dial) a short time ago. Claiming to be the oldest regular program of barbershop music in United States and Canada, the Defiance Chapter prepared a special program for their 10th anniversary show. Those within listening range of WONW will catch the program at 6 PM every Saturday evening and can insure many future broadcasts by dropping a card to the station telling of your appreciation of the program. Our congratulations to the Defiance Chapter for accomplishing this remarkable feat.

Perhaps at this time of the year Barbershoppers should do a little soul searching, and we think Green River, Wash. President Ken Bassett may strike a responsive note with his short article titled: "Some Soul Searching." We quote from their September "Paddle Tale" as follows:

The "Lemon 8," from Riverside, Calif., winners of Southern California's first Double Quartet Contest, are shown below with their director, Bill Butler (in black). Other octet contestants from Pomona Valley, Victorville, Pasadena, Fullerton, Reseda and Orange, Calif., were judged by a blue-ribbon panel headed up by Emmett Bossing. The first-time affair, MC'd by Far Western District International Board Member John Currin, was sponsored by the Riverside Chapter and attracted an audience of 500. Personnel of the "Lemon 8" are, from the left, front row: Luke Welsh, Jim Green, Jim Stillman and Mel Messinger; back row: Stan Lang, "Fuzzy" Frye, Director Butler, Bob Zwieg and Nick Petroff.



"Who has the opportunity to see the loneliness of sad old eyes change to a twinkle of golden memories?"

"Who has the joy of watching the smiling faces of young boys and girls captured by a new and exciting experience?"

"Who has to hold back tears that are crying to be set free when they FEEL the hearts of sick people in veterans' hospitals suddenly flicker and show enjoyment in a sound so rarely heard?"

"Who has been endowed with one of the nicest gifts that anyone could be given?"

"Who has brought together more friendships than he can count?"

"Who enjoys singing more than he can express?"

"The answer is simple . . . only a Barbershopper."

"We Barbershoppers have such a wonderful opportunity to express ourselves in song and be of service to our community. We must do more and give more to get the full benefit of our love of song. Let's have more woodshedding and more singouts. This is the best way for a chapter to succeed . . . through song."

Every now and then some Barbershopper really distinguishes himself as a one-man public relations department for the Society. We've learned of such a member from "Tags and Swipes," the Beverly, Mass. Chapter bulletin (Editor International Board Member Dick Hawes). Beverly member "Doc" McGinness has led community singing at the Hampton Beach, N. H. band shell for one hour on each Friday all during the past summer. Audiences average over 2,000 for each



Gregory Olson, Rockford, Ill., is shown above receiving a \$1,000 scholarship from Executive Director Barrie Best, who presented the check on behalf of Harmony Foundation, the educational and charitable arm of the Society. Olson, a Junior at Carthage College in Kenosha, is studying towards a B.A. degree in Theatre and Speech.

performance and Doc reports that many of the persons "singing along" were fellow Barbershoppers from chapters in Nashua, Framingham, Worcester, Haverhill, etc. Naturally Doc used every opportunity to put in plugs for various events sponsored by the Society during the summer. The Society is constantly seeking men willing to put Society activities in the spotlight.

Ever wonder why the Hamptons Chapter (Sag Harbor, N. Y.) seems to get so much HARMONIZER space? It's really quite simple. Almost every issue of their chapter bulletin, the "Whaler," contains an item or two to keep the curiosity of this editor piqued. Take the following for example: "Shell out, men! We don't have enough clam shells yet. George Finchenor needs several hundred and he only has a few dozen. Take your family for a drive to the beach this weekend for a collecting party. We've got everybody in the Society wondering what we're going to do with them." You bet we're wondering, especially since the Hamptons Chorus recently captured the M-AD Chorus Championship!

## HURRY!

38 brilliant gold tux-style chorus jackets with black-trimmed lapels for sale. These expensive looking jackets, not even two years old, are selling at \$20 per jacket. Pictures available.

Contact: Tim Hanrahan,  
215 Hedgecock Ct.,  
Satellite Beach, Florida  
(Phone 305-262-3406)





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 October 1st, 1967.)

#### NOVEMBER 16-30, 1967

- 17-18—Worcester, Massachusetts
- 17-18—Riverside, California
- 18—Norfolk, Virginia
- 18—Denison, Iowa
- 18—Paterson, New Jersey
- 18—Albany, New York
- 18—Brockton, Massachusetts
- 18—Utica, New York
- 18—Binghamton-Johnson City, New York
- 18—Marshalltown, Iowa
- 18—Jamaica, New York
- 18—Steubenville, Ohio
- 18—Fargo-Moorhead, North Dakota
- 18—Rochester, Minnesota
- 18—Versailles, Kentucky
- 19—Chicago (Beverly Hills), Illinois
- 21—Rockford, Illinois
- 23—Lebanon, Pennsylvania
- 24—St. Lambert, Quebec
- 24-25—Walpole, Massachusetts
- 24-25—Hartford, Connecticut
- 25—South Cook, Illinois
- 25—Pittsburgh, Pennsylvania
- 25—Rosemere, Quebec
- 25—Fenton, Michigan
- 25—Peterborough, Ontario
- 25—Kaukauna-Little Chute, Wisconsin
- 25—Vancouver (Fort Vancouver), Washington

#### DECEMBER 1-31, 1967

- 1-2—Eugene (Cascade), Oregon
- 2—Parsippany-Troy Hills, New Jersey
- 2—Yuma, Arizona
- 2—Boston, Massachusetts
- 2—Scottsdale, Arizona
- 2—Waukegan (Little Fort), Illinois
- 2—Indian Wells Valley, Calif.
- 2—Mid-Island, New York
- 2—Ludlow, Massachusetts
- 2—Frederick, Maryland
- 2—Portland, Oregon
- 9—San Antonio, Texas
- 9—Eastwood Birmingham, Alabama

## Century Club

(As of August 31, 1967)

1. Dundalk, Maryland .....168  
*Mid-Atlantic*
2. Skokie, Illinois .....136  
*Illinois*
3. Fairfax, Virginia .....124  
*Mid-Atlantic*
4. Kansas City, Missouri .....123  
*Central States*
5. Minneapolis, Minnesota .....121  
*Land O'Lakes*
6. Pittsburgh, Pennsylvania .....121  
*Johnny Appleseed*
7. Tell City, Indiana .....113  
*Cardinal*
8. Alexandria, Virginia .....111  
*Mid-Atlantic*
9. London, Ontario .....108  
*Ontario*
10. Detroit, Michigan .....103  
*Michigan*
11. Manhattan, New York .....103  
*Mid-Atlantic*
12. South Bay, California .....103  
*Far Western*
13. Delco, Pennsylvania .....101  
*Mid-Atlantic*



**FORT ERIE, ONTARIO** . . . Ontario District . . . Chartered September 16, 1967 . . . Sponsored by St. Catherine's, Ontario . . . 35 members . . . R. Brocklebank, 63 Ridge Road, Ridgeway, Ontario, Secretary . . . W. S. Taylor, 32 Forsythe Street, Fort Erie, Ontario, President.

**AMES, IOWA** . . . Central States District . . . Chartered October 3, 1967 . . . Sponsored by Des Moines, Iowa . . . 38 members . . . Robert Shearer, 1215 School Road, Ames, Iowa, Secretary . . . R. Allen Packer, R. R. 4, Ames, Iowa 50010, President.

- 9—Chicago, Illinois  
(Chicagoland Show)
  - 11—Riverside Area (M-AD)  
Logopedics Show
  - 16—Louisville #1, Kentucky
- JANUARY 1-15, 1968**
- 13—Milwaukee, Wisconsin

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF THE HARMONIZER published in January, March, May, July, September and November at Kenosha, Wisconsin for October 6, 1967.

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

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

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

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

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 31,750.

Leo W. Fobart, Editor

Sworn to and subscribed before me this 6th day of October, 1967.

ROBERT J. MEYER

(My commission expires September 6, 1970.)



# 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.

### RAISES FLAGRANT QUESTION

Phoenixville, Pa.  
29 September 1967

Mr. Stahl's (Quartet Disqualification: Why? page 12, September-October issue) understanding of the key word *flagrant* seems to depend on where the term is used. He says use of the word *flagrant* in the judges' announcement of the disqualification implied willful and malicious flouting of rules, which he is sure was not the case. Later he says the duty of the judges, to disqualify a *flagrant* (Paragraph 5-C quoted earlier) violator, was clear.

Sounds like a *flagrant* inconsistency to me.

Yours truly  
John A. Rooney

### MORE ABOUT CHAMPS

Pawtucket, R. I. 02860  
September 17, 1967

Wonder as to what extent the "Four Statesmen" fulfill their obligations to the four chapters to which they belong was expressed in the August, 1967 issue of the Johnny Appleseed District "Cider Press" by Columnist Nate Berthoff.

Thinking other members may likewise wonder whether our new champions could possibly participate in chapter activities, this writer, honored to be able to write an article on them in this HARMONIZER (page 4), feels obligated to supplement the article with information along those lines not covered in the article.

Stated simply, each of the "Four Statesmen" does actively participate in his respective chapter activities, and to an extent far beyond that of most members!

Each member of the "Statesmen," in the past and currently, is what every man should be: an active, participating, contributing and enthusiastic member of his respective chapter. Would that all members could be so described! Honestly, it's

incredible, but true, how these great guys find the time for everything!

Chordially,  
Francis X. Sutton

### DROP-OUT RETURNS TO FOLD

2510 Colwood Drive  
North Vancouver, B.C.  
September 18, 1967

In 1957 I was a Barbershop Dropout for many reasons—moved—family—business—I had all the excuses.

One year ago, after nine barren years, an old familiar figure in Evergreen District, "Millie" Millington of Portland, Ore., was in our town for the district convention. He phoned and asked Ann (my wife) and me to drop down to the Headquarters Hotel on Friday night. What an experience—we met many of "That Old Gang," did some woodshedding (with rusty pipes), attended the contest and show Saturday, didn't get home 'til sometime Sunday (in spirit that is).

The following Tuesday I attended the North Vancouver Chapter meeting and rejoined. I've been living again. There are lots of new faces, but there are also some of the old ones still around. I'm back in the saddle and enjoying every moment of it.

How many members know guys like me who were DROP-OUTS and who have not taken the time to give them a call? I'll be forever grateful to 'good 'ol Millie.' Why don't YOU make it a point to give a phone call, or drop by the house of a drop-out and ask him to come back IN. I'll bet you'd be surprised; he may be waiting to be asked!

Let's all make it a point of CONTACTING ONE DROP-OUT before the end of the year! Let's ROUND UP THE STRAYS!

SING-cerely,  
Ross F. Relyea, Area Counselor  
EXPRESSES APPRECIATION

Wichita, Kans.  
August 12, 1967

As I approach the end of this first year on the O. C. Cash Memorial Fund scholarship, I should like personally to express my gratitude to all the Barbershoppers who have made the year possible.

During these twelve months I have

completed the background requirements for a Master's Degree in Logopedics. The benefit obtained from the fine courses has been itself most gratifying. But the children themselves have proven even more rewarding.

Hearing these boys and girls break the silence which they have had to keep for so long, and seeing their smiles of accomplishment—it is for the opportunity to hear and see this, and to be in some small way a part of their success, that I am especially grateful.

Gratefully,  
Charles F. Shute

Editor's Note: An important fact Mr. Shute modestly omitted is that after completing the nine Logopedics courses (twenty-three hours of credit) required for an undergraduate Logopedics major, he attained a perfect score . . . 4.0 grade average on a four point scale!

### LIKES CLEAN AFTERGLOWS

Waukon, Iowa  
September 20, 1967

Attn: Lloyd Sreinkamp, Administrative  
Field Representative

The "Huisman Family Quarter" wishes to thank you for your kind comments and compliments at the Twin Town (Iowa) Chapter show and afterglow on September 16. It was an honor and a thrill for us to appear, and your kindness helped to make it a great pleasure as well.

I believe another big "thank you" is warranted, and I'll leave it to you to place credit where it belongs. Thanks for an organization that can provide the solid enjoyment we had from 8:00 P.M. to 1:30 A.M., and yet be truly family-type. I know afterglows are not planned with children in mind, nor should they be—but this makes me the more proud to note that not once did I have to shield my 13- and 15-year old sons' eyes or ears from sights or sounds injurious to them or unfit for their consumption. Every quarter in the Society should follow the example of the "Merry Mugs" and the "Auto Towners." Keep singing well, and don't degrade performances with blue material.

I'm proud to be a Barbershopper. Long may we sing!

Sincerely yours,  
Seth Huisman & Family

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# Harmonious Holidays

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Wisconsin

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Mitch  
Gros  
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## NEPTUNERS

Bob Brennan  
Dave Prochnik  
Geo. Nowell  
Al Maino

Contact: Geo. Nowell, 72 Rounds  
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## THE CLOSE QUARTERS

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Jim  
Carl  
Paul

Contact: Carl N. Schluter, 833 W.  
Badger Rd., Madison, Wis.

## THE BO-HURRAHS

Joe  
Bob  
Sam  
Ralph

Contact: Ralph Handren, 6  
Anderson St.,  
Taunton, Mass. 02780

## POTOMACHORDS

Bill Minty  
Dwight Dinsmore  
Gil Anthony  
Lee Simonson

Contact: Gil Anthony,  
10530 So. Glen Rd.,  
Potomac, Maryland

## WESTERN CONTINENTALS

Mau  
Graham  
Foote  
Bradshaw

Contact: Ted Bradshaw, 115 W.  
Fairmont Dr., Tempe, Ariz. 85281

## THE FOUR KIPPERS

Ken  
Byron  
Gil  
John

Contact: Gil Lefholz  
1302 North Kiger Rd.,  
Independence, Mo. 64050

## THE GOOD NEIGHBORS

Buffalo, New York

## THE POINT FOUR

Leo Sisk Pete Boyle  
Art Lazar Larry Brown

Contact: Leo Sisk, 590 Dorseyville  
Rd., Pittsburgh, Pa. 15238

## FOUR RASCALS

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Dick  
Jimmy  
Rich

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

## KUSTOM KORDS

Dick Hurl  
Dick Lytle  
Bob Herlinger  
Don Tate

Contact: Dick Hurl  
R.D. #2, Jamestown, Pa. 16134

## MARK IV

San Antonio, Texas

## THE "YACHTSMEN"

Eddie Spencer  
Wally Ryan  
Gene Bafford  
Chuck Belger

Contact: Wally Ryan, 4375  
Du Frain, Decatur, Ill.

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Ray  
Phil  
Thom  
Rick

Contact: Thom Hine, 236 S. Hale  
St., Palatine, Illinois 60067

## NOVA CHORDS

Alexandria, Virginia

## HUT FOUR QUARTET

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Bob Dykstra  
Dan Howard  
John Hansen

Contact: Bob Spong,  
1202 Pike Lake Dr.,  
New Brighton,  
Minnesota 55112

## THE CITATIONS

Bob Bobby  
Jim Ken

Contact: Bob Netherton, 103  
Staebler Ave., Louisville, Ky. 40207

## THE MERRY MUGS

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Frank  
Dan  
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Contact: Bob Gall, 12106 Mar-Bec  
Trail, Independence, Mo. 64052

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Eibeck  
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Jack Harding  
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