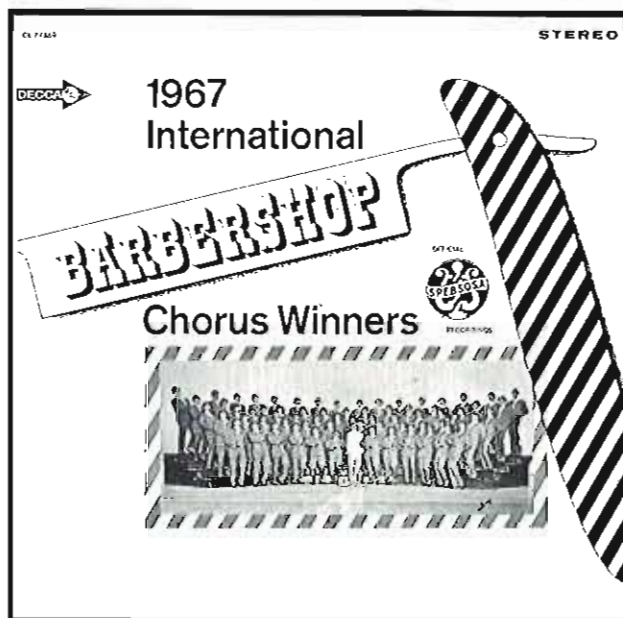


"Let's Sing!" see story page 2

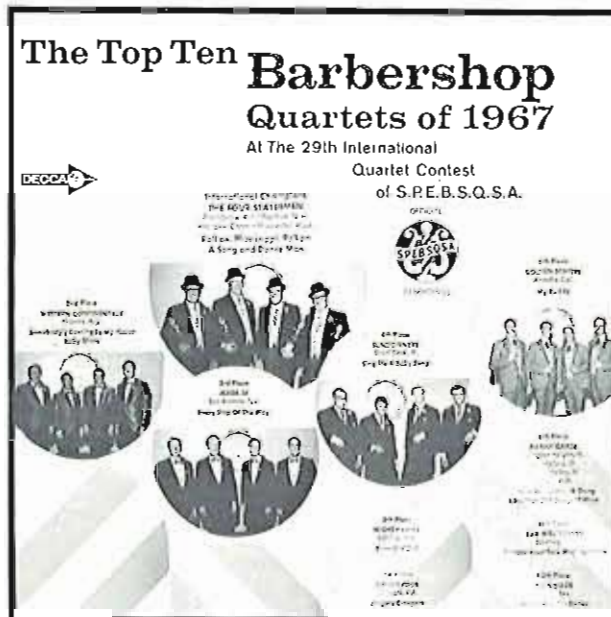




THE INTERNATIONAL CHAMPIONS OF 1967



1967 International BARBERSHOP CHORUS WINNERS • Dapper Dans Of Harmony • Chorus Of The Dunes • Phoenicians • Men Of Accord • Chordsmen
DL 4869(M) • DL 74869(S)



THE TOP TEN BARBERSHOP QUARTETS OF 1967 • Four Statesmen • Western Continentals • Mark IV • Sundowners • Golden Staters • Night Hawks • Oriole Four • Avant Garde • Far Westerners • Doo-Dads
DL 4870(M) • DL 74870(S)

THE DEFINITIVE BARBERSHOP ALBUM YOU MUST OWN!



THE BEST OF BARBERSHOP
25 YEARS OF WINNERS
(1939-1963)
DXB-180(M)



Hear "a quintet of quartets"
from the world famous
FRED WARING PENNSYLVANIANS
singing the official
S.P.E.B.S.Q.S.A. arrangements.

A BARBERSHOP SING With
FRED WARING AND THE PENN-
SYLVANIANS • Down By The
Old Mill Stream • Wait Till The
Sun Shines Nellie • I'll Take
You Home Again Kathleen •
Shine On Harvest Moon • Let
The Rest Of The World Go By •
Hello, My Baby and others.

DL 4875(M) • DL 74875(S)



January - February

VOL. XXVIII 1968 No. 1



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 Third Avenue, Kenosha, Wisconsin, 53141, second-class postage paid at Kenosha, Wisconsin. 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.

International Board of Directors International Officers

President, Wesley R. Meier, P.O. Box 9671, San Diego, California 92109
Immediate Past President, James Steedman, 616 Delaware Road, Kenmore, New York 14223
1st Vice President, Robert Gall, 12106 Mar-ber Trail, Independence, Missouri 64052
Vice President, Harold Schultz, 310 Crown View Drive, Alexandria, Virginia 22314
Vice President, R. H. "Sev" Severance, 714 Carlton, Wheaton, Illinois 60187
Vice President, Wilbur Sparks, 6724 N. 26th Street, Arlington, Virginia 22213
Treasurer, Ralph Ribble, 9321 Springwater Drive, Dallas, Texas 75228
Executive Director, Barrie Best, 6315 Third Avenue, Kenosha, Wisconsin 53141

Board Members

Cardinal, Don Tobey, 1408 West Main, Muncie, Indiana 47303
Central States, C. V. "Pete" Peterson, 6112 Lamar, Mission, Kansas 66202
Dixie, Melvin J. Harris, 3901 Ashton Drive, Charlotte, N.C. 28210
Evergreen, William Tobiasen, 5005 Brookside Drive, Milwaukie, Oregon 97206
Far Western, John Currin, 21815 Providencia, Woodland Hills, California 91364
Illinois, Ken Haack, 501 Dayton Avenue, West Chicago, Illinois 60185
Johnny Appleseed, Charles A. Lemkuhl, Jr., 300 - 27th St. S.E., Charleston, W. Virginia 25304
Land O' Lakes, Jay Austin, 603 W. Third Street, Northfield, Minnesota 55057
Michigan, Eric Schultz, P.O. Box 338, East Detroit, Michigan 48021
Mid-Atlantic, Leon Avakian, 700 Mattison Ave., P.O. Box 254, Asbury Park, New Jersey 07713
Northeastern, Richard Hawes, 120 Fairview Road, Needham, Massachusetts 02192
Ontario, Johnny Cairns, Apt. 318, 50 Islington Ave. No., Islington, Ontario
Seneca Land, Pat McPhillips, 5547 Main Street, Williamsville, New York 14221
Southwestern, Charles Abernethy, 300 East Grand, Ponca City, Oklahoma 74601
Sunshine, Robert Boemler, 485-2 West Road, Merritt Island, Florida 32952

And Past International Presidents

Executive Director

BARRIE BEST

Administrative Assistant

D. WILLIAM FITZGERALD

Director of Public Relations

HUGH A. INGRAHAM

Director of Musical Activities

ROBERT D. JOHNSON

Administrative Field Representatives

CHESTER N. FOX

LLOYD B. STEINKAMP

Manager of Membership Records

ROBERT J. MEYER

Office Manager

FRED SORDAHL

Editor

LEO W. FOBERT

International Office

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

Contributors

DAN BOWSER

LES HESKETH

DEAC MARTIN

GEORGE SHIBLDS

DEAN SNYDER

FEATURES

President Wes Answers Questions—Says: "Let's Sing!"	2
"Merry Mugs" Blaze Laugh-filled Trail on USO Tour	4
HEP Returns to College Campuses in 1968	6
COPYRIGHT LAW—A Moral Obligation	7
Canadians Build A Home	8
1967 District Quartet Champions	10
Pittsburgh Awaits You	13
Hosting a Convention Can Be Fun	18
District V.I.P.'s Attend Seminar	23

COMMENT

The Way I See It	9
------------------	---

DEPARTMENTS

From The Podium	20
Historian's Chair	21
News About Quartets	22
I See From The Bulletins	24

MISCELLANEOUS

Pittsburgh Convention Housing Application	16
Logopedics Contributions	16
Coming Events	28
Our New Chapters	28
Century Club	28

ON OUR COVER

We've used the first cover of the new year to introduce International President Wesley Meier and his administrative assistants for 1968, the Executive Committee.

You can pledge your complete support to this hard working crew, who will scarcely have time for a song next year, by echoing President Wes' "Let's Sing!" charge throughout 1968.

ARE YOU MOVING?

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

Name _____

New Address _____

City _____

State (or Prov.) _____ Zip _____

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

PRINTED IN U.S.A.

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

Attach present address label here
or on reverse side.

On January 1, Wesly R. Meier, of San Diego, California, officially became the twenty-fifth president of our Society. Meier's previous experience as an administrator in both the Society's musical and non-musical affairs well qualifies him for the top administrative post. A member since 1945, Wes has only missed two chapter meetings since retiring from the Navy in 1954. He earned a Senior Judge rating after spending ten years as a certified Harmony Accuracy judge and serving on a minimum of five International Contest judging panels. For the past four years he has served as Chairman of the International Contest and Judging Committee. Starting as chapter board member, Wes moved up through several offices to chapter president and later became a Far Western District vice-president. He subsequently served three years as district president. He was elected to the International Board of Directors in 1963 and became a vice president in 1965.

A 20-year Navy career behind him, Wes is now a shop assistant in the maintenance department of the San Diego city schools.

Wes' fine tenor voice has been part of five different quartets and two choruses; he currently sings with "The Chordmakers," a San Diego foursome.

President Wes resides in San Diego with his lovely wife Ellen, a staunch supporter of his barbershop activities.



International President Wesly R. Meier and wife, Ellen

President Wes Answers Questions—Says: "Let's Sing!"

Q. Wes, how long have you been barbershopping, and when did you become a member of the Society?

A. I joined the Society in 1946 and hadn't really heard too much about it until that time, even though I'd done a lot of harmony singing in my early youth. I was still in the Navy and doing recruiting duty when I was first lured to a chapter meeting. Boy, I was "hooked" right from the start. I found myself singing in a quartet ("City Hall Four") that very first night. That did it for me. There's no better way to become an addict than to get a good "dose" the first time out, and believe me, I had it. I stayed about as close to four-part harmony from that time on as the Navy would allow. Naturally, when my Navy retirement came up in 1954, I didn't waste much time making barbershopping a permanent part of my life.

Q. You'll have the most important job in the Society this year. How will your family react to sharing you with the Society for a year?

A. No problems in that department. My wife's enthusiasm for barbershop harmony equals mine in all respects. The family is pretty well grown up, and knowing the cooperation I've received in the past, I don't anticipate any difficulty. As a matter of fact, I'm

counting on Ellen's help—she'll be right at my side.

Q. Are there any particular areas you plan to emphasize during your term of office?

A. Yes, "Let's Sing!" That's putting it quite simply. But really, I'm all for getting in lots of singing. As you know, our general program will be a continuation of the PROTENTION program. There really isn't any point in coming up with a new program or slogan when the PROTENTION program developed last year seems to be doing a good job. As a matter of fact, the district presidents adopted a resolution at their meeting in Los Angeles asking specifically that the 1967 PROTENTION program, as presently constituted, be continued through 1968. Let's face it—it's an all encompassing program with very realistic, attainable goals. Not only that, but the program offers a greater number, and more attractive awards, than ever before. As I see it, PROTENTION demands, and pays dividends for, participation. Any way you slice it, when members are doing more singing they're becoming more involved. Show me a singer who has become involved and I'll show you a member we'll retain for years to come. So, I'm all for it, and as I said earlier,

"Let's Sing!" . . . through PROTENTION.

Q. The Contest & Judging Committee, which you chaired for the past four years, is one of the most important in the Society. Do you think there may be drastic changes in our present *modus operandi* as far as judging is concerned?

A. I don't look for any drastic changes in the immediate future. However, the C&J Committee has always kept a watchful eye on its own operation. This Committee, in the past and presently, constantly looks for new and more efficient methods of doing its work. I don't believe there's another committee in the Society more cognizant of the seriousness of its responsibility to the Society. There are bound to be some changes evolve in the future as they have in the past. You can rest assured, however, any changes that may come about will be the result of thorough study and a careful appraisal of our current system. No, I don't look for drastic changes. The Committee just doesn't operate that way.

Q. We know you've been asked this question many times, but we wonder, now that you've had a long time to think about it, if you would still recommend disqualification of a quar-



Chapter license applications from Central States District President-elect Mike Michel (left) and Northeastern District President Dick Ellenberger provided an especially pleasant moment for President-elect Wes during the recent District Presidents' Forum.



Wes' favorite quartet (at the moment) is the "Chordmakers." Standing, left to right, behind John Hoffman are: Meier, John Brodie and Jim Lee.

tet not adhering strictly to the "barbershop style" of harmonization as you did during the Los Angeles Contest?

A. Yes, I'd still be in favor of disqualification. Perhaps a change in the method of disqualification is warranted. I'm sure new C&J Chairman Howard Mesecher and his Committee will be dealing with this problem if it has not already been solved.

Q. As you begin your term of office, what do you feel is the Society's biggest problem? Its greatest asset?

A. It's the age-old problem of member retention. We are still plagued with a constant turnover of members. We do an adequate job of attracting new members most of the time but do not seem to have the wherewithall to keep them. I don't think it's a problem that's easily solved, nor is it unique with our organization. Other organizations suffer similar problems. We're aware of the problem and believe, as I've stated previously, PRO-TENTION can accomplish much toward solving it. I don't think a simple solution exists. It'll take time, patience and courage to come up with the right

answer. Really, we have many assets. But when one takes a good close look at them they are all by-products of our greatest asset: singing talent. As we continue to use our God-given talents our stockpile of assets will grow proportionately larger.

Q. The subject of "picked choruses" has become a perennial topic of discussion. Would you like to comment either pro or con on the subject?

A. Yes, and I guess you'll have to label me a "middle of the roader." I favor a "live-and-let-live" policy. In other words, let's allow our chapters to pursue whatever course they desire and deem best for them. I'm sure my idea of what barbershopping should be would not coincide with yours and many others. You, every member and every chapter, deserve the right to choose which course to take. We are indeed fortunate that the Society provides a vehicle for us to express ourselves musically just about any way we choose. Call me "chicken" if you want—'dem's my sentiments!

Q. Have your Society interests changed since the early years of your membership?

A. Definitely, yes. I guess I'd have to admit I was kinda' selfish in those early years. As long as I had three other guys to sing with I was content. I suppose I've matured along with the Society. Now I get my biggest "kicks" watching the Society provide thrills for others. Don't get me wrong. I still do my share of singing and don't know what I'd do without it. But I derive a great deal of personal satisfaction seeing the "unwashed" become "hooked" as I once was. I guess when I see them I enjoy those thrills I experienced as a new Barber-shopper; I re-live them all over. I only hope that what I have to offer the Society will help to keep us, and those who follow us, singing for many years to come. I'm sure there are thousands on the "waiting list"—waiting to be exposed to these singing thrills, that is. We must maintain a Society that will always have room for those newcomers and still remain attractive to our present singing "family." These are the challenges that have held my interests in recent years.

1967
INTERNATIONAL
QUARTET
CONTEST
(TOP 7)

1967
INTERNATIONAL
CHORUS
CHAMPIONS

50 MINUTES OF
HARMONY
AND FUN

THIS FINE FILM OF THE 1967
QUARTET FINALS WILL PROVIDE
EXCELLENT ENTERTAINMENT FOR YOUR
NEXT LADIES NIGHT OR INTER-CHAPTER
PARTY. GET YOUR BOOKING IN EARLY!

LIGHTS OUT!

Filmed live in the
Shrine Auditorium in Los Angeles
Rental fee—\$50. Write to:

Hugh Ingraham, SPEBSQSA
P.O. Box 575
Kenosha, Wisconsin 53141

"Merry Mugs" **Blaze Laugh-filled** **Trail on USO Tour**

By Dan Bowser, Baritone,
"Merry Mugs"

One night we were standing outside our billets, waiting for transportation. Now any quarter under similar circumstances is going to sing a little, right? Well, we were singing when our host arrived. A pleased look of near astonishment brightened his face as he said, "Beautiful." He meant it in the "show-biz" sense . . . a way of saying "well I'll be . . .," and "ain't that sumpin' else" all in one word. He was surprised that an entertainment group would enjoy what they were doing to the degree that they'd do it just for their own pleasure and delight. No wonder he was surprised. No other act had ever done that since he'd been in the business . . . 17 years!

That little incident typifies the reception the "Merry Mugs" enjoyed throughout the Far East. It was the same in Hawaii, Guam, the Philippines, Okinawa and Japan. And when highly complimentary words come from people who have hosted Bob Hope and Danny Kaye and many more, it makes a guy MIGHTY proud he's a Barbershopper.

There's nothing new about entertainment groups traveling to foreign shores to entertain U.S. troops, but the USO's idea to keep a constant flow of entertainment moving through hospital wards serving Viet Nam war-wounded IS new. So the USO contacted movie stars, cartoonists, well known sports personalities and musical groups asking if they would like to make this idea a reality. Can't you just see Society Public Relations Director Hugh Ingraham reading the initial letter? Needless to say, his normally ebullient personality exploded into a well organized frenzy as he contacted quartets. As an end to the beginning, the "Merry Mugs" made the 17-day trip. The beginning—our Society will now be sending several quarters each year on the same trip—was something to behold.

Bass Bob Gall (left) and Tenor Ed Rooker look over 17-day Itinerary for first time.



"Merry Mugs" arrive at first stop, Camp Clark Air Force Base, Philippines.

Thanks to Kenosha's marvelous ground work, the help of the most cooperative New York USO office and some very generous wives, families and employers, we were able to jump on the rolling ball. The USO saw to it that our shots (ouch!), passports, military travel orders, etc. were completed, and the same day that we kissed our families goodbye in Kansas City we arrived in Hawaii. (When you're traveling West with the sun you get an extra generous portion of daylight.)



Can you imagine how many balloons Frank Leone, "Merry Mugs" lead, had to inflate for 50 USO performances.

GS-15? That's what it said on our military orders, but it didn't mean anything to us . . . 'til we started to travel. THEN we discovered that those little letters and numbers meant "treat these guys like pot-bellied stove dealers in an Alaskan nudist camp." So we got the DELUXE GS-15 full-colonel treatment all the way, and for a bunch of clods who are used to carrying out the garbage at home, that's sumpin'!

Although the hospital tour is brand new, it's well planned. Military protocol or USO people met us at each location, gave us the schedule and provided transportation. At each hospital the Red Cross took over, escorting us to the wards. Singing in wards is tough, but if you could see the smiles and hear the laughter of the guys in those beds, you'd know why we always sang in more wards than scheduled. When a nurse would say, "I know you're not scheduled for any more singing, but there are some fellows in ward 6 that . . ." we'd say, "Just show us where they are!" After about two and a half hours of solid singing your throat feels like you'd swallowed a few emery wheels, but MAN . . . what rewards!

Through us, the Society received some very nice compliments. Everyone was delighted that we, like any barbershop quartet,



"Merry Mugs" performed in full dress uniform . . .

were eager to go the "extra mile," entertaining more than was "required." We got the impression that some professional troupes are not quite so willing. They liked the fact that a quarter is so "portable," making it easy to put on an act practically anywhere on a moment's notice. We were complimented for dressing alike everywhere we went; most pro groups do not. Believe it or not, many were surprised that we got along well together. As you might imagine, that's not always the case with some of the limp-wrist "rheatah" types they've had swished through before. The best compliment was frequently spoken, but often just expressed on the faces of some mighty clobbered guys . . . they LIKE barbershop harmony. We knew they would, but when you see a guy applauding with one hand against a cast that covers half his body, it beats a dictionary full of nice words.

Just a few interesting asides. Visited the ALOHA chapter, which Al Kaneta directs like another Bob Johnson or Don Webb. Meeting adjourned to "Bud" Thompson's yacht club. Tremendous! Met several GREAT Barbershoppers (they're all over this globe, ya' know it?) Robby Goodman (Great Falls, Montana Chapter) and John Hester, in the Philippines, anticipated our every need and took care of it; *wonderful* guys! Saw Dr. Curt Kimball (formerly of "Western Continentals")



Bari Dan Bowser took a moment to relax.

in Japan, also John Reardon, a Barbershopper from Kentucky. The list of great people we worked with from the USO and in Special Services of the military is endless. We think they like us and the Society as much as we like them, and *that's saying plenty!*

Statistics: 19,000 miles traveled in 17 days; 50 appearances in hospitals singing for approximately 2,000 patients; six additional appearances in EM clubs, TV and the like.

These few words can't begin to describe the *tremendous experience* that awaits other Society quarters. If you want the full, unabridged, three-hour travelogue lecture (with slides and movies in living color) just approach Ed Rooker, Frank Leone, Dan Bowser or Bob Gall and ask, "How was your trip?" . . . then brace yourself!



. . . donned special gowns for show in surgical ward, 249th General Hospital, Camp Drake, Japan.

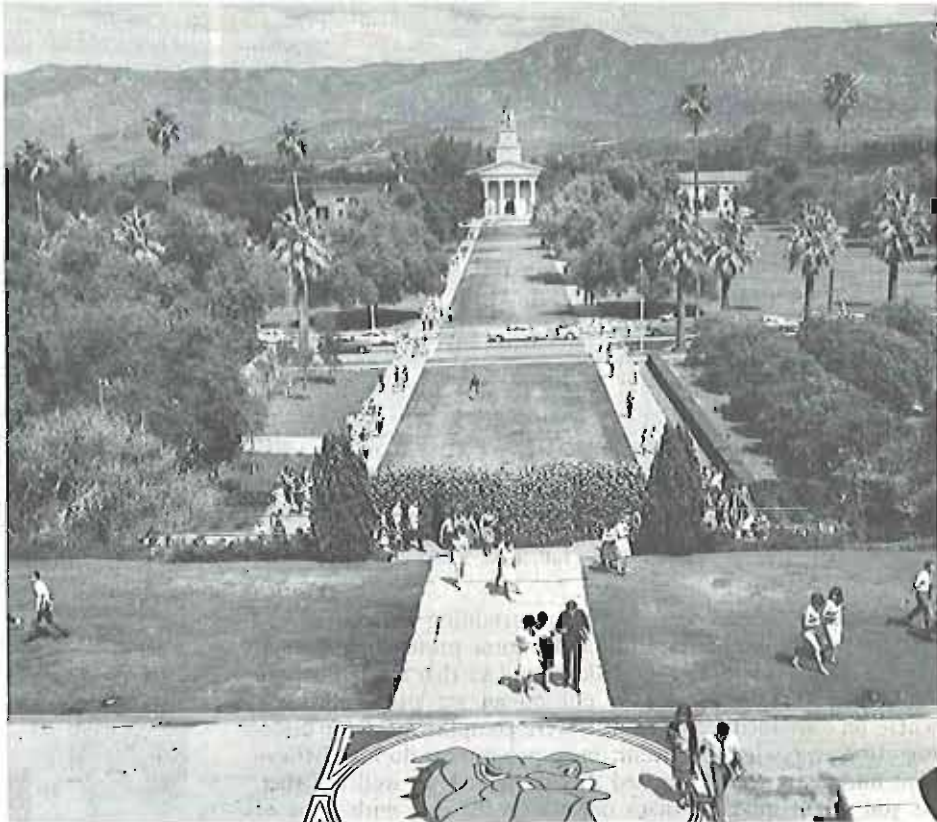


Camp Kue, Okinawa patient is still able to smile.

" . . . Sarah Jane's boyfriend was so bow-legged, and she was so knock-kneed, that when they walked down the street together they spelled 'ox.' "



HEP Returns To College Campuses In 1968



The Chapel and beautiful grounds on the campus of the University of Redlands (Redlands, California), site of one of three 1968 HEP schools, are shown above.

The Harmony Education Program (HEP) this year will return to college campuses; one of which is familiar—Albright College in Reading, Pa. The two new locations are Carthage College, Kenosha, Wis. and the University of Redlands, Redlands, Calif.

The big news for this year is the emphasis to be placed on the judging categories. About one half of the class time will be devoted to a study of the five categories. An attempt will be made to explain, demonstrate and clarify each category so that it can be readily understood by members as competitors and/or observers of competition.

The 1968 C&J category specialists will serve as instructors. Quartets will demonstrate good, bad and borderline examples in each category. A simulated contest will be held, and the students will actually watch the judge by means of an overhead screen as he scores each competitor. This is patterned after the highly successful JETS (Judges' Education Training Session) held at Kansas City International Convention in 1962.

BUT THAT'S NOT ALL!

There will be an interesting demonstration of the "science of barbershop chord" conducted by Jim Richards, Minneapolis, Minn. Jim, a physicist by profession, has so many interesting gadgets that he is fast becoming known as the "Mr. Wizard" of the barbershop world. This amazing demonstration, besides being entertaining, will help you understand some of the reasons why our singing is unique.

THERE'S MORE YET!

Classes to improve our singing techniques and quartet activity at the chapter level will be held. Here, as in the judging classes, the curriculum is directed toward Joe Barbershopper and how he can derive more out of, and put more into, his singing activity.

PLUS!

For those who are actively engaged in the contest and judging program, a separate C&J school for all certified and candidate judges will be held at each site. If you are not already in the pro-

gram, there is still time to apply to become a candidate judge and begin your training at one of these schools. Applications can be received from your District C&J chairman.

PLUS!

Massed chorus rehearsals under the direction of the Society's Director of Musical Activities, Bob Johnson.

PLUS!

A minimum of sleep and a maximum of good, wholesome food and fellowship. All of this (room and board, text material and 20 hours of instruction) for only \$25.00!

THE FACULTY

The 1968 category specialists will serve as instructors. Headed up by International C&J Chairman Howard Mesecher (Voice Expression), other category specialists are: Burt Szabo (Arrangement), Marvin Yerkey (Balance & Blend), Emmett Bossing (Harmony Accuracy) and "Chuck" Abernethy (Stage Presence). Jim Richards will teach Craft and Science; Earle Auge, Vocal Techniques; and Bob Johnson will serve as Dean and be in charge of Chorus Activities.

LOCATIONS AND DATES

Following are the dates and locations of the three schools to be held this year:

July 26-28 Carthage College, Kenosha, Wis.

Aug. 2-4 Albright College, Reading, Pa.

Aug. 9-11 University of Redlands, Redlands, Calif.

It is hoped that each school will attract approximately 200 men or more. The three weekends will provide an excellent opportunity to renew old acquaintances, meet many new Barbershoppers and enjoy singing with them in a massed chorus some of the new arrangements which will be introduced during the sessions.

Because distance will be a factor to some of you, it would be wise to start making plans to attend the school nearest you. A registration blank for all schools will be included in the March-April HARMONIZER. Advance registrations may be obtained by writing International Headquarters.

COPYRIGHT VIOLATION

A Moral Issue

By Rev. Eugene M. Lindusky, O.S.C.

(Reprinted from MUSART, Official publication of The National Catholic Music Educators Association, Inc., Sept.-Oct., 1967)

The new musical season is under way in Catholic schools and churches throughout the land, and with it comes the sad and somewhat disgusting sight of hundreds—perhaps thousands—of so-called "religious" people, who have dedicated their lives to the preservation of morality and justice, engaged in piracy and other assorted acts of theft, and what is even worse, attempting to make it look holy and righteous by doing it in the name of religion.

Publishers and music distributors are receiving their usual fall quota of orders from Sister K or Father Z asking for single copies of musical works, copies destined not just for examination purposes, but for the production of unauthorized and illegal copies by the purchaser for use in some "religious" establishment. As a result, Catholic musicians have developed over the years an unfortunate but frequently justified reputation among publishers as thieves with very "handy" consciences.

However you cut it, however noble and high-sounding the reasons advanced to excuse it, the making of such copies is *theft*, pure and simple, by anybody's honest definition of the word. My theology book defines theft as "the secret taking of a thing against the reasonable will of its owner." It is a violation of the right of private property, so long and loudly defended by the Church. And it is the copyright law which determines the extent and conditions of this right when applied to the work of an author or composer. The mere fact that a work is published does not make it "public property." In fact, that is the very point behind the whole concept of copyright. All copies of a work protected under the law (hence, even those surreptitiously made) are by law—and by right—the property of the copyright owner. Since they are his property, no one else has the right to their use or disposal without his permission.

Hence the production of such copies, as well as the retention of copies previously made (which is merely the continuation of injustice, no different in species or morality) against or without the permission of the copyright owner is theft, since such action fulfills in every detail the definition of theft. The work itself is the owner's property since it is either the fruit of his labor or is his by contract. The fact that the work is copyrighted indicates the owner's "will" with regard to the work. That his will to protect himself is "reasonable" no honest person can deny. The gravity of the theft depends, as in any other theft, on the number of copies made, and hence on the loss of income to the owner. In other words, making a thousand copies of a work that sells for ten cents is the same as stealing one hundred dollars—in fact it is stealing one hundred dollars, for that is the amount of which the copyright owner is deprived by such action.

Even the most liberal theologians agree that the copyright law, insofar as it protects the rights of, and prevents loss to, the copyright owner, obliges in conscience, since it safeguards his right to the income from his creative labors, just as any

laborer has a right to a salary for his work.

The fact that such piracy is perpetrated in the name of religion does not lessen the moral guilt, but increases it, since it is done by those whose life is allegedly devoted to the protection and propagation of the principles of morality and law and therefore, of all others in the world, ought to know better. Despite what many religious would like to believe, the copyright law makes no exception for copies produced or destined for use by "non-profit" organizations or "religious" causes. That publishers refrain from prosecuting schools or churches out of respect for "religion" or for fear of a blackened public image in no way justifies or excuses the violation. It seems to me, on the other hand, like an unworthy "use" of a religious garb to exert moral coercion—a highly unbecoming tactic since it involves a real violation of right.

I think I have heard most of the excuses advanced to justify the practice, but I have yet to hear one which has any solid moral or legal foundation beyond the uncertain belief that prosecution is not imminent.

"We would like very much to sing this piece in church, but we can't afford to buy copies, so we make our own," (or words to that effect) is commonly heard. But I see no logical difference in principle between that statement and this one: "I would like very much to own a Cadillac, but since I can't afford it, I'll help myself to someone else's." If I acted accordingly, the law would be inclined, despite my pious protestations, to take a dim view of my moral philosophy. You have no more genuine *need* for that piece of music than I have for a Cadillac, and unless there is a genuine and acute need, the theft cannot be condoned. And the difference of amount or degree does not alter the principle. The fact that it may be for a "good cause" is no excuse either, unless you hold that a good end (if indeed it is) can justify the use of immoral means.

In every other area we seem to have accepted and adjusted to the hard moral fact that if we can't *afford* a thing we can't *have* it. We speak out in high dudgeon against any student or parishoner who engages in even small thefts. It passes the wit of this writer to understand the moral "blind spot" that seems to exist in the case of copyright violation.

Perhaps this is just another way of saying that it is high time we begin giving to music the kind of financial support and budget allowances that we give to sports and sciences. I can understand the feeling of frustration of a music teacher or choir director who is denied reasonable funds by a pastor or superior who seems to have money to allocate to every other kind of project. But understanding the frustration or, worse yet, feeling it, should not lead us to do things which, while they may improve the musical calibre of our programs, undermine the moral calibre of our lives. After all, when the music is over, and we have done with facing the pastor or the superior or the community, we will be left with the uncomfortable business of having to face ourselves.

Canadians Build a Home

By George Shields, General Chairman, Project Centennial,
840 Pape Avenue, Toronto 6, Ont.
(Assisted by Ron Bowring, Frank Pember and Bert Purdy)



A DREAM—Artist's sketch of proposed Harmony Hall (presented to East York by Scarborough Barbershopper, Harry Wilson).



OUR OBJECTIVE—The sign at the building site tells much of the story. It was designed and painted by Metro Barbershopper, Len Entwistle, Ontario's "Mr. Signwriter."



THE DIGGING STARTS—East York's colorful mayor, True Davidson, officiates at sod-turning ceremony on Dominion Day (July 1) and not even the rain hampered the happy harmony.



A GOOD FOUNDATION—Construction superintendent, Jack Scott—the key man in this project—studies various choices of brick, while the others keep working.

"HARMONY HALL AS OF NOVEMBER 30"



Our story actually started over a decade ago, with a dream. For years, many in the East York, Ont. Chapter have had a vision of a harmony home of their own, but other important projects (such as competing in Detroit, Washington, Miami, Minneapolis, Dallas, Toronto and Boston and financing a goodwill tour of the British Isles, to name a few) always won out. Canada's Centennial was the needed excuse to sound "charge" on the pitch pipes, but what started out as the East York Barbershoppers' Centennial Project mushroomed, as evident in the wording of the sign shown left. In fact, it rocketed into a Dominion Day sod-turning ceremony for a Harmony Hall and Senior Citizens' Recreation Center that is also destined to become Harmony Headquarters for the Ontario District and information center for Logopedics.

DREAM BECOMES REALITY

Would you believe an air-conditioned rehearsal hall, 60' x 34', complete with a low stage and regulation risers, plus a combination board room and office, a specially designed quartet rehearsal room, storage space for stage props and scenery, etc., a fully equipped kitchen, a two-bedroom apartment for the Manager/Secretary and parking for approximately 40 cars? Well, on Monday, March 6, the Council of the Borough of East York passed a bill leasing nearly an acre of choice land to the East York Barbershoppers, at a cost of \$1.00 per year for 99 years! The property is centrally located at the corner of Gower and Cedarcrest, just a short block from Dawes Rd. Local citizens will attest to its commercial value, so here is a case where good public relations and community service over the years provided the big pay-off. Because of such backing, it was decided to offer free daytime use of the proposed building to senior citizens, making the project all the more challenging and worthwhile. Of course, the expanded vision also shot the cost estimates up, and the finance committee has been confronted with a gigantic task, as you can readily see from figures appearing later in this article.

SINGERS HAVE HIDDEN TALENTS

The key man in the project is Jack Scott, a building superintendent in every-day life and lead of the newly-registered East York quarrer, the HARMONY HALLERS. What Jack has accomplished to date defies description. The hidden talent abounding in our Chapters is unbelievable, and Jack has absolutely amazed us with his knowledge, skills and contacts. We are also blessed with having other members who are in the building trade, while many unskilled but eager hands fill out the work crew. Naturally, a great deal of the actual construction work to date has been sub-contracted, but much of the inside finishing will be done by members and other volunteers, under Jack's supervision. The picture on the bottom of the page shows the latest stage of development.

As of this writing, just over \$31,000 has been raised, more than \$10,000 of it coming through singing engagements and rummage sales. The rest has come from a number of projects, including:

1. The sale of \$500, 5% bonds.
2. The sale of \$100, 5% bonds.
3. Life memberships in the "C.C.C.", or Centennial Coffee Club (a coffee mug to be displayed and free coffee for its owner every time he pays a visit).
4. Memberships in MOCHHD, or Member of the Order of Centennial Harmony Hall Donors; donors received a commemorative key chain and their signature in a special donors' book.
5. Quartet pictures in the building's Quartet Room (\$25.00).
6. Membership in CPODC, or "Centennial-Plus-One Donor's Club": each dollar, plus one cent, donated gave the donor his autograph in the official Donors' Book and entitled him to a personally conducted tour of the building and free coffee.

With enthusiasm such as Ontario Barbershoppers (and many State-side Barbershoppers, too) have shown towards the Centennial project there appears little doubt that the necessary monetary goal to complete the project will eventually be reached. And whether you're a MOCHHD, a CPODC, or just a plain, ordinary Society member you can be assured of a warm welcome when you visit Canada's own version of Harmony Hall. Take warning though: be sure to wear your work clothes and be prepared to wield a paint brush as well as a pitch pipe.



THE WAY I SEE IT

By Deac Martin
1985-B Wooster Rd.,
Rocky River, Ohio 44116

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

"What Use Is History?"

In his national travels from Washington, D. C. on governmental duties, Dean Snyder, the Society's current historian, finds time occasionally to make contacts with members. This column stems from a recent visit. He came loaded with recording tape and questions about the Society's founders, pioneers, early administrators and other leaders, events, incidents and turning points. He wanted appraisals of evolutions in ideologies and shifts in operational methods as observed over 29 years by the Society's first historian.

If Dean had handed that historian a list of questions and had asked him to dictate the answers to a whirling tape by plane time, the array would have set up an insurmountable mental block, a hurdle too high to jump. But under the influence of his skilfully handled leading queries it was fun to reminisce. What went on tape will be part of a series of interviews, approved by the Int'l. Board, that Dean is collecting as his time allows. They are pointed at a future definitive history that will be published someday, when those of us who worked in the '30s and early '40s won't be here to recount the trial runs, errors, aspirations, disappointments and failures and to chuckle over successes and accomplishments attained joyfully. Those were the years of groping and hoping, the era summed up in "Keep America Singing" ('48) as the time when "incorporated in the State of Oklahoma, the Society was operating in various states of Confusion."

Items that have now joined others in Dean's record will not be covered. The purpose here is to consider a statement made by the late Henry Ford, years ago, that History is Bunk. It was made by the man whose automotive contributions are written into history beyond those of any other. They've affected American living from economics and labor patterns in industry, to highways, the obsolescence of cities as improved highways spawned suburban drive-ins and shopping centers. (History was "bunk," yet Mr. Ford later developed one of our greatest historical collections, Greenfield Village at Dearborn, Michigan.)

Comment about the usefulness of history will come easily, since conclusions are available from John R. Herron, Montreal, Que., one of our most literate commentators. Here are a few excerpts from his "What Use is History?", '58:

"Not all of us agree about the benefit to be had from studying the past. People who believe that its experience should be used today and passed along in trust to their successors rub elbows with those who think that tradition and precedent are a ball and chain hindering progress. . . . Yet the vital beliefs and good practices of our western world rest on the fulcrum of historic knowledge. There is no basis for our society save its past. There is no guide to business decisions except that given by experience. There is no personal maturity that is not built upon reflection on events of yesterday. . . .

"Mature thinking is aided by history. The student of history is less likely than others to believe that any opinion is altogether right. . . . The facts of history are connected by skeins of consequences in every direction. . . . Realizing this, we are warned against rash, unjust, narrow and selfishly one-sided action. . . . If we become confused by the fifty different reasons given in various books for the outbreak of two world wars, yet we have a better understanding of the cause than if we had assumed there was only *one* reason, or no reason at all except Fate. . . . By virtue of reason, man is not, like the brute, limited to the narrow present, but also has available to him the incomparably more extended past with which the present is linked and out of which it has proceeded."

What's the application to a singing society only 29 years old? Let's turn back to Herron's first paragraph, pick up one sentence and change just one letter from lower case (like these) to a Capital (like that): "There is no basis for our Society save its past."

The early burgeoning of this Society sprang from an idea shated by co-founders Cash and Hall, carried to success by men from Tulsa; St. Louis; Kansas City; Detroit; Seattle; Windsor; San Francisco; Pittsburgh; Miami; Toronto; Alabama to Wyoming and points between all of them. Only through history of the climate in which the Society came into being is it possible to understand its unprecedented early growth. History, again, explains the evolutionary processes that started immediately, as in all new-born organizations. No sense of *duty* to *preserve* and *encourage* the Americana which is barbershop harmony motivated the members.

Personal enjoyment of singing with three others or in a directed chorus, and the sharing of that enjoyment with others in public performance activated chapters and drew family audiences at Massey Hall and later at O'Keefe's in Toronto, Masonic Hall on a San Francisco hill, Severance (symphony) Hall in Cleveland and at old Carnegie Hall in Manhattan, as examples that scaled down to village churches and city high school auditoriums. That personal enjoyment of members and audiences was, and still is, based on a type of harmony that sets this Society apart from all other male singing organizations. It's ours exclusively in that field, and different.

When diluted, it has driven people away ("we came to hear *barbershop*"), dethroned directors, wrecked chapters and spoiled the good times that are the real "basis for this Society" with its thousands of members. This and more is written into our history of expansion, failures, successes and evolutions. Such history points to the necessity of Preservation of barbershop-type harmony. The Society's history stirs sentimental recollections among those who lived it. It also presents logical, coldly factual reasons why barbershop should be preserved, and kept clean, for your own good times, 29 years from now.

1967 DISTRICT



NU-TONES (Gary, Indiana—Cardinal District) Bill Carbon, Tenor; Dick Earnest, Lead; Dave Walker, Bass; Wayne Turnipseed, Baritone.
Contact man: Wayne Turnipseed, 6101 Ash Street, Gary, Ind.



FOREMEN (Fort Dodge, Iowa—Central States District) Garland E. Westerman, Bass; Curtis B. Kerns, Lead; Perry W. Johnson, Tenor; John W. Nielsen, Baritone.
Contact man: Perry W. Johnson, Box 263, Rolfe, Ia. 50581.



THE SHOWBOATS (Macon, Georgia—Dixie District) Bill Woodall, Tenor; Jim Wilson, Lead; "Sonny" Henderson, Baritone; Peter Solomon, Bass.
Contact man: Peter Solomon, 4227 Wood Forest Place, Macon, Ga.



THE NOMADS (Salem, Oregon—Evergreen District) Larry Gordon, Baritone; Dick Roth, Tenor; "Chuck" Christopherson, Lead; Jim Hickey, Bass.
Contact man: "Chuck" Christopherson, 4314 Kurth St. S., Salem, Oregon 97302.



FAR WESTERNERS (Downey, California—Far Western District) Jim Asolas, Tenor; Jim Meehan, Lead; Bill Merry, Bass; Earl Moon, Baritone.
Contact man: Jim Meehan, 14621 Wakefield, Westminster, Calif. 92683.

QUARTET CHAMPS



THE AVANT GARDE (Arlington Heights, Skokie Valley and Rockford, Illinois—Illinois District) Dick Reed, Tenor; Joe Warren, Lead; Bob Meredith, Bass; Joe Sullivan, Baritone.
Contact man: Joe Sullivan, Box 182, Lake Bluff, Ill. 60644.



THE TRAVELERS (Pittsburgh, Pennsylvania—Johnny Appleseed District) Al Kolesar, Bass; Don Scheetz, Baritone; Larry Autenreith, Lead; Chet Langford, Tenor.
Contact man: Larry Autenreith, 215 Richland Lane, Pittsburgh, Pa. 15208.

(Continued on next page)



GEMINI CRICKETS (Rochester, Minnesota—Land O'Lakes District) "Chuck" Guthrie, Baritone; Don Werthman, Tenor; Rod Johnson, Lead; Myron Snesrud, Bass.
Contact man: Rod Johnson, 2327 - 26th St. N. W., Rochester, Minn. 55901.



SHARPLIFTERS (Detroit #1 and Wayne, Michigan—Michigan District) Bill Wickstrom, Tenor; John Seeman, Baritone; Mike Mudgett, Bass; Joe Coburn, Lead.
Contact man: John Seeman, 6980 Crestwood Dr., Dearborn Heights, Mich.



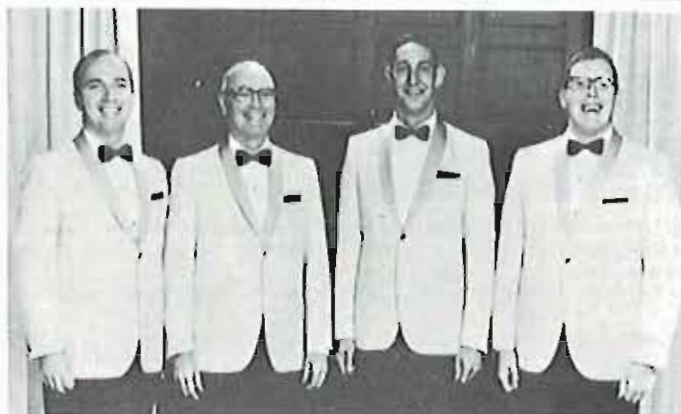
NOVA-CHORDS (Alexandria, Virginia—Mid-Atlantic District) John Adams, Tenor; Scott Werner, Lead; Brian Rodda, Baritone; Dick Whitehouse, Bass.
Contact man: John Adams, 8201 Oxbow Ct., Alexandria, Va. 22308.



1967 DISTRICT QUARTET CHAMPS

(Continued from page 11)

THE NEPTUNERS (Taunton, Massachusetts and Providence, Rhode Island—Northeastern District) Bob Brennan, Tenor; George Nowell, Baritone; Dave Procknik, Lead; Al Malno, Bass.
Contact man: George H. Nowell, 72 Rounds Ave., Providence, R. I. 02907.



THE QUARTET (Scarborough, Ontario—Ontario District) Harry Wilson, Lead; Jack Gordon, Tenor; Jim Russell, Bass; Ron Whiteside, Baritone.
Contact man: Jack Gordon, 17 Huddleston Ct., Scarborough, Ont.



THE GOOD NEIGHBORS (Buffalo, New York—Seneca Land District) Jim Barlow, Tenor; Jim McDonnell, Lead; Denny Johnson, Baritone; Ken Egan, Bass.
Contact man: Jim McDonnell, 281 Mt. Vernon Rd., Buffalo, N. Y. 14226.



REJECTS (Oklahoma City, Oklahoma—Southwestern District) Lee Spencer, Lead; Bill Brattin, Tenor; "Buddy" Truesdell, Baritone; Jack Gooding, Bass.
Contact man: Jack Gooding, 3109 S. Western, Oklahoma City, Okla. 73109.



INTERSTATE FOUR (Orlando and Polk County, Florida—Sunshine District) Dick Bame, Tenor; Ed Garreau, Lead; Irv Wells, Bass; Cline Clary, Baritone.
Contact man: Cline Clary, 1024 Millmore Dr. N. W., Winterhaven, Fla. 33880.



30TH INTERNATIONAL
SPEBSQSA CONVENTION
JUNE 24-29 · 1968 PITTSBURGH, PA.

Pittsburgh

Awaits

You



Point Park, created to provide a fitting setting for historic Old Fort Pitt . . . the starting point of a rebuilding program that is astounding America.

"Renaissance"—"A new birth or revival," says Mr. Webster in the 1959 version of his dictionary. Pittsburghers say that's what they've had in the last ten years, and you know, they're right.

No where is this Renaissance more in evidence than in the heart of the now famous Golden Triangle, where the Allegheny and Monongahela rivers join to form the mighty Ohio. Where once stood a commercial slum now glisten tall, ultramodern castles of business: structures of tinted glass, color panels, stainless steel and aluminum, set off by green lawns and sparkling fountains.

But the Renaissance stops not with the Golden Triangle. There is the smoke control program which has become world famous and has enabled Pittsburghers to emerge from almost

half a century of harsh smoke and haze; a new flood control network which minimizes danger and enhances a vital resource; Poinr State Park and Gateway Center; Mellon Square Park with its six levels of underground parking (right across from the headquarters hotel, too); the nation's second largest airport; and brand new tunnels and expressways which burrow straight to the heart of one of America's most exciting cities.

And how does all this affect Barbershoppers and their families who will be making Pittsburgh their headquarters the week of June 24-29, 1968? It means quite simply that Pittsburgh, once known as one of the ugliest of American cities, is now one of the livliet. It means that this 200-year-old city, the gateway to the West and steel center of the world, is now as adequately equipped to house and entertain visitors as any large city in America.

Proud of her present, Pittsburgh is proud of her past as well. Her most famous historic structure is the old Fort Pitt blockhouse, still standing as testimony that the British once ruled this point of land at the confluence of the Monongahela and the Allegheny. The blockhouse was built in 1764 and was named in honor of William Pitt, then Prime Minister of England. The site is now in the midst of Point State Park.

Pittsburgh's location at the junction of three rivers was responsible for its early growth. Down the Ohio River went its flatboats to New Orleans, loaded with wheat, rye, barley, flour and whiskey produced in the surrounding country. By 1810 the first steamboat was ready to ply these waters. In 1834 the Pennsylvania canal system assured the city's future as the "Gateway to the West." Within two decades, a railroad offered through service between Pittsburgh and Philadelphia.

In the early 19th century the steam engine transformed coal into an inexhaustible source of power for the development of large scale industry. Shipbuilding and glass making enjoyed early success in this area. The steel industry flourished during the period 1860 to 1890. With its combination of natural resources, ingenuity and spirit, the city fast became an industrial giant serving the nation and the world.

Today, people still flock to Pittsburgh; many of them are conventioners, for the Steel City has become known as one of the continent's best spots to gather for a good time in a pleasant environment. The city has excellent hotel facilities, some 4,500 rooms located within the city proper, rooms suited to every taste and pocketbook.

INTERNATIONAL CONVENTION REGISTRATION ORDER BLANK

Date _____

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

Gentlemen:

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

_____ Adult Registration @ \$15.00 ea. _____ Junior Registration @ \$5.00 (18 and under) for myself and my party for the 30th Annual Convention and International Contests at Pittsburgh, Pennsylvania on June 24-29, 1968. I understand that the registration fee includes admission to official events; a reserved seat at Quarter-Finals No. 1 and 2, the Semi-Finals, the Chorus Contest and the Finals Contest; a registration badge and a souvenir program. I clearly understand that registrations are transferable but not redeemable.

NAME _____ PLEASE
ADDRESS _____ PRINT
DISTINCTLY

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

CHAPTER _____

Registrations for children 18 and under cover:

_____ girls, ages _____ boys, ages _____

Make check Payable to "SPEBSQSA"



Mellon Square Park, an oasis of trees, fountains and waterfalls, serves the city with six underground levels parking nine hundred cars.

Headquarters of our 30th Annual Convention will be the Penn-Sheraton Hotel located in the hub of Pittsburgh's Golden Triangle and just a three-block walk from the Civic Auditorium, where the Society's top 45 quartets and 15 choruses will be waging a "singing war." A center of comfort and convenience, the Penn-Sheraton offers surroundings of distinct grandeur in a favored hotel, long established as one of the world's finest and largest. Containing four fine restaurants to suit all budgets and tastes, the Penn-Sheraton's main entrance is located right on famed Mellon Square Park (space under plaza parks 900 cars), and just a few steps away from Pittsburgh's finest shops and stores.

Special attractions to whet the sightseeing appetites of visiting Conventioners include the Alcoa Building, America's most daring experiment in modern office building (it's all aluminum in construction—guided tours are conducted daily); Point State Park, a beautifully landscaped area at the point of the three rivers (adjacent to the park is Gateway Center—Pittsburgh's answer to Rockefeller Center); the Gulf Building Promenade (atop the highest building in the city, it has the world's largest weather signal); Monongahela Inclined Plane, a unique hill-climbing trolley which gives an excellent view of the Point from atop Mt. Washington; H. J. Heinz Company Food Plant—largest of its kind in the world, and home of the famous "57" with guided tours available; Carnegie Museum, containing the most famous single dinosaur skeleton in the world and many other fascinating collections; Mellon Institute of Industrial Research, an excellent example of Greek-Ionic architecture and called the "Laboratory of the world."

When the voice starts to get a bit weary and the wife reminds you of that "night on the town" you promised her months ago, Pittsburgh can show her a night she'll always remember. As far as night spots are concerned, one of the most famous in the city is situated right in the headquarters hotel. The Penn-Sheraton's Riverboat Room is "the" place to go for fine food and great Dixieland.

The Town and Country Lounge of the Carlton House is another favorite place to rendezvous, and there's nightly entertainment, of course. One of the town's oldest and best known bars, the Cork and Bottle in the Oliver Building, features an organ and piano bar.

Or if you'd like to stray away from the hotel and the downtown area, you'll find supper clubs on the outskirts which have



The Civic Auditorium, site of our 1968 Contests, is a tourist attraction in itself. Its moveable domo can be opened or closed at the touch of a button in 2½ minutes.

excellent food and shows comparable to those offered in major cities anywhere. Three of the outstanding supper clubs in the Pittsburgh area are the Holiday House, the Ankara, and the Twin Coaches. All three rate five-star for both food and entertainment.

One of the most interesting spots is the Crow's Nest located on the banks of the Allegheny River in Sharpsburg, a short drive from downtown Pittsburgh. A feature of this rustic restaurant is an arrangement of the bar that permits patrons to look out on the river and its boat traffic. Small fireplaces give a cozy atmosphere. Excellent food is served in a small dining area and there is nightly entertainment.

For excellent family dining in town there are three Stouffer restaurants on Penn Ave., Wood Street and Smithfield.

In addition to the many interesting places of amusement and recreation in our 1968 Convention city, Convention Chairman Lou Sisk and his many committees are planning activities to take care of every free moment during the entire week. Additional information about these special events will be included in future HARMONIZERS as the big week, June 24-29, draws near. By the way, don't overlook the post-convention tour from Pittsburgh to Grand Bahama, June 30-July 6.

We hope you're planning now to enjoy Pittsburgh with us and if you haven't already done so, use the registration blank appearing with this story to make certain that you're part of 1968's biggest barbershop affair.



(NOT SHOWN: PITTSBURGH-HILTON—1 MILE FROM PENN-SHERATON)

APPLICATION FOR HOUSING

30th ANNUAL CONVENTION AND CONTESTS S.P.E.B.S.Q.S.A., INC.
PITTSBURGH, PENNSYLVANIA — JUNE 24-29, 1968

From:

NAME _____

ADDRESS _____

CITY, STATE OR PROVINCE, ZIP CODE _____

MAIL THIS FORM TO:

Pittsburgh Convention and Visitors Bureau
3001 Arcade
Pittsburgh, Pennsylvania 15222

PLEASE RESERVE THE FOLLOWING ACCOMMODATIONS

Single Bedroom _____ \$ _____ Twin Bedroom _____ \$ _____
Double Bedroom _____ \$ _____ Suite _____ \$ _____

NAMES OF OCCUPANTS

(Fill in accurately, listing all occupants, or form will be returned for completion.)

NAME ADDRESS CITY, STATE OR PROVINCE NAME ADDRESS CITY, STATE OR PROVINCE

Date of Arrival _____ Time _____ Date of Arrival _____ Time _____

ROOM RATES (All rooms air-conditioned)

HOTEL	SINGLE BEDROOMS	DOUBLE BEDROOMS	TWIN BEDROOMS	SUITES
Penn-Sheraton* (1) (headquarters)	\$12.50-\$18.50	\$17.50-\$23.50	\$17.50-\$23.50	\$30.00-\$35.00
Howard Johnson's Moror Lodge— Chatham Center*** (1) (pool)	\$17.00-\$23.00	\$22.00-\$28.00	\$22.00-\$28.00	\$50.00
Carlton House** (2)	\$15.00-\$18.00	—	\$18.00-\$24.00	\$35.00-\$50.00
Pick-Roosevelt** (1)	\$12.50	\$17.00	\$19.00	\$32.50
Pittsburgh Hilton** (3)	\$16.00-\$19.50	(rooms not available until June 28)	\$23.50-\$25.50	\$64.00

Parking information: (1) Free parking for registered guests; (2) \$2.50 per night for registered guests (no in-and-out service); (3) \$2.80 per day (no in-or-out service).

Rates for children: *Free in same room with parents; **Under 12, free in same room with parents; ***Under 14, free in same room with parents.

All hotels within walking distance of Civic Auditorium where contest sessions will be held.

"Dormitory" rooms are also available at the Penn-Sheraton for four or more persons at \$5.00 per person.

MOTEL	SINGLE BEDROOMS	DOUBLE BEDROOMS	TWIN BEDROOMS	POOL
Holiday Inn—East	\$13.00	\$16.00	\$16.00	Yes
Phoenix	\$ 9.50	\$12.50	\$12.50	No
Toll Gate	\$ 9.45	\$10.50	\$12.60	No
Villager	\$ 7.50-\$ 8.50	\$ 8.50-\$ 9.50	\$11.00	Yes
Holiday House	\$10.50	\$12.60	\$12.60	Yes
Conley's	\$12.60	\$14.70	\$17.85	Yes
22 Motel	\$ 8.93	\$ 8.93	\$12.60	No
King's	\$ 9.50	\$12.60	\$13.50	No
Terrace (prefers doubles)		\$11.00	\$12.00-\$13.50	No
Hospitality Motor Inn	\$12.00-\$14.00	\$16.00-\$18.00	\$16.00-\$18.00	Yes

(All motels listed above in Monroeville—20-minute drive from Auditorium)

Arena (near Civic Auditorium)	\$12.60	\$16.80	\$16.80	Yes
The Edge	\$15.00	\$19.00	\$19.00	No

Accommodations at next highest available rate will be reserved for you if rooms at requested rate have been previously committed. (All room rates quoted are those in effect October 1, 1967, and are subject to change. Rates subject to 5% state sales tax.)

GUESTS PLEASE NOTE: Mail reservations will not be accepted after June 10th.
Advance deposits on room reservations not required.

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

ASSOCIATION LIFE INSURANCE . . . FOR MEMBERS AND THEIR DEPENDENTS

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

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

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

Number of Units Desired
☐ One ☐ Two

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

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

APPLICATION FOR ASSOCIATION LIFE INSURANCE

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

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

1. Print Full Name First _____ Middle _____ Last _____

2. Home Address Street _____ City _____ State _____

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

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

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

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

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

Yes No

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

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

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

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

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

Date _____

Signature _____

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

Mail Completed Enrollment Application to:

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

Hosting a Convention is Fun

By Les Hesketh, President
Fairfax, Virginia Chapter



International Chorus Champions, the "Dapper Dans of Harmony," are shown above as they performed on the steps of the nation's capitol building for the benefit of tourists and television audiences during Mid-Atlantic's Fall Convention held in Washington, D. C.

Take the White House, the Capitol, the Tomb of the Unknown Soldier, the Lincoln Memorial, the Washington Monument and the Sheraton-Park Hotel and you have the setting of the recent Mid-Atlantic District Convention and Contests, which were held in Washington, D.C.

With the Fairfax, Va. "Jubil-Aires" serving as hosts for approximately 2500 Barbershoppers and their families, there was something planned to cover every facet of their week-end activity. The smoothness with which the convention progressed and the many favorable comments received indicated that the needs of the finest families in the world were met.

In retrospect, a review of what made the convention "tick" reveals some very important considerations for other chapters who may be hosting district or International preliminary contests in the future.

Since the convention schedule is usually so crowded with activities in progress from Friday through Sunday, one of the most important considerations is the convention site. If all activities, including housing, can be held under one roof a number of inconveniences are automatically eliminated. In this area we were extremely fortunate; with the exception of the Ladies' Luncheon and Tour, no one had to leave the hotel for any convention function.



Fairfax President Les Hesketh (far left) and Ted Grefe, Convention General Chairman, designate "Harmony Lane" at the street leading to convention headquarters.

The efficiency of any function is dependent on total planning and the right organization. Here is where you put your best planner and administrator to work. In our case we called on member Ted Grefe, a building contractor, to head up this phase of the operation as the General Chairman. The wisdom of this selection was soon apparent. Ted developed all the planning details, including the total man-hours required for each function. He then established the organization necessary to accomplish the job. Here he employed every man in the chapter with the exception of the president and the musical director. These men were left free to perform the function inherent in their positions within the chapter.

It is interesting to note that Ted completed this planning phase *before* he would accept the position of General Chairman. In doing so, he employed the technical approach of Program Evaluation and Review Technique.

To assist him, Ted appointed a Co-Chairman, a Treasurer and three Steering Groups. To the Steering Groups, each headed by a chairman, were assigned the following functions:

Group I: Publicity, tickets, reception, transportation and signs.

Group II: Registration, entertainment, ladies' hospitality, housing, judging, and meeting rooms.

Group III: Auditorium, programs, conduct of contest, and chorus and quartet aides.

With this organization every phase of the convention was well covered. Each man was given total responsibility within his field of activity. The general chairman was given full authority to accomplish the job. His only requirement was to keep the chapter president continuously advised as to progress.

Now let's take a look at some of the niceties that resulted from the detailed planning that went into the convention.

1. A VIP registration desk. Here district officials received all their registration requirements, including badge, ribbon, program, schedule of events and even their room key, all neatly pre-packaged so their total check-in time consumed only seconds.

2. A separate aide assigned to each quartet and chorus. It was his responsibility to make the appropriate contact, meet the group when they arrived and be with them throughout the

competition phases of the convention. In this respect, we were fortunately able to draw on the other chapters in the area to provide chorus aides since the "Jubil-Aires" were competing in the chorus contest. The value of this individualized service is evidenced by the number of "thank you" letters received after the convention.

3. An emergency tailoring-pressing service provided by "Jubil-Aire" wives. Located near the stage entrance, this proved to be an invaluable service to the contestants for the last minute touch-up often needed but unavailable in most contests.

4. A Barbershopper located with the light and sound technicians. Men experienced in contest or jamboree show activities were in constant communication with the stage manager, and could transmit advance information as to lighting and sound requirements.

5. A detailed ticket distribution and accounting plan. Since conventions are the main source of revenue for our district (and our chapter shares in the profits), we knew at all times the status of ticket sales. The efficiency of this plan was demonstrated when, 24 hours after the close of the convention, the first check for the district's share of the profits was delivered to the district president. The second payment was made two weeks later, and the final accounting completed 30 days after the convention.



District President Wilbur Sparks takes advantage of the emergency station during the convention. This was just one of the many services provided by "Jubil-Aire" wives. (Wouldn't you know—the attractive seamstress was not identified.)

6. Official greeters. Here the first impression is made on the visiting Barbershoppers. These men, clearly recognizable greeters, were invaluable in making our guests feel at home and heading them in the right direction for a happy convention.

7. Advance detailed instructions to all competing choruses and quartets. Since the competitors want to do their best, they should not be forced to wait until they arrive to receive instructions. Through proper planning they were informed in advance regarding the location and the time they were to be in the warm-up room. Each competing group was given a stage diagram, including exact dimensions, where to enter and exit, where to go to have their picture taken, etc. In summary, they were informed of *everything* they should know or do.

We were also privileged to have the International Champion "Dapper Dans of Harmony" Chorus (Livingston, N. J.) with us (see pic, page 18). Again, through proper planning, we were able to capitalize on their presence. We arranged for them to sing on the steps of the nation's capitol, with full television coverage. This was an extremely refreshing experience when compared with the large number of riff-raff, the untidy beatniks and those of similar ilk who take advantage of our democratic privileges to demonstrate here. It was with great pride and a tingling sensation that the public and television viewers witnessed and heard the orderly appearance of our International Champions singing "God Bless America."

International Service Project (Institute of Logopedics)

District	September-October Contributions	Since July 1, 1964
CARDINAL	\$ 612.41	\$ 9,362.12
CENTRAL STATES	2,117.81	15,378.26
DIXIE	80.73	5,089.11
EVERGREEN	166.90	6,806.62
FAR WESTERN	1,000.94	24,875.81
ILLINOIS	798.83	22,571.13
JOHNNY APPLESEED	818.81	16,662.31
LAND O'LAKES	720.00	16,493.49
MICHIGAN	705.00	10,498.34
MID-ATLANTIC	3,096.47	29,523.70
NORTHEASTERN	100.00	12,920.81
ONTARIO	1,146.65	11,545.61
SENECA LAND	1,571.99	14,397.57
SOUTHWESTERN	10,756.01	14,622.51
SUNSHINE	616.00	9,440.15
HARMONY FOUNDATION	—	10,938.41
OTHER RECEIPTS	1,880.33	15,957.65
O. C. CASH MEMORIAL	—	8,613.40
TOTAL	\$26,188.88	\$255,697.00

And last, but not least, don't forget the ladies. Too often we become so involved in our convention activities that we forget the "better half." Not so in the convention we hosted. Our "Jubil-Aire" ladies caught the spirit of organization and planning from the very beginning, with the result that their functions were as well planned as were those of the remainder of the convention. A get-acquainted coffee on Friday afternoon, together with a fashion and wig show, started the ladies off on the right foot. To demonstrate their wholehearted support of the Society and all it represents, the ladies raffled a wig and wiglet with the total proceeds of \$184.25 going to the Institute of Logopedics.

These are just a few of the details that result in a smoothly run and enjoyable convention. It requires planning and organization. It requires dedicated workers who know what is expected of them and who enthusiastically perform as expected. It needs the full support and participation of the ladies. And it needs imaginative and dynamic leadership.

Although there is a lot of hard work involved, hosting a convention is fun when you realize that you are doing it for Barbershoppers. The payoff is in the many expressions of gratitude received for the job "well done." The "Jubil-Aires" continue to receive letters of appreciation for an outstanding convention. To give you some examples:

"I would indeed be most remiss if I failed to tell you how much I enjoyed the recent Mid-Atlantic Convention. The careful advance planning by the Convention Committee made all phases of the convention most pleasant."

"Tremendous and terrific. In my 20 years as a Barbershopper I have never seen a more smoothly run convention and one which proved more satisfactory to me."

Yes, hosting a convention can be fun, especially when returns are an expression of appreciation from fellow Barbershoppers. (All pictures courtesy Fairfax, Va. member Hank Glittenberg.)



from the **PODIUM**

OR

It's What's Up Front That Counts

"... Our Society provides an environment for creative self-expression in song to men who might normally assume this is far beyond their reach; and at the same time, it provides a place where men with a common interest can get together in doing something meaningful and wholesome. Both young and old can enjoy the fellowship of the singing experience and throw off the artificiality of status and the mask of work-life. In other words, we lean heavily on the therapeutic value found in singing. . . .

"The main theme or purpose of an amateur organization is that it provides the opportunity for a man to enjoy his musical experience as a participant, at a level somewhat below the professional. This does not mean that he must wallow in mediocrity, however; with expert guidance and leadership and a substantial amount of effort and a strong desire to improve one's performance, the amateur is quite able to achieve some noble experiences. People who love to sing are deserving of the opportunity to sing, and the musical leaders of the community must be constantly alert to the needs and effort of the amateur. . . ."

The above is part of an address I presented on Oct. 16-17, 1967 as a panelist at The Third National Symposium on Adult and Continuing Music Education at Madison, Wis. Approximately one hundred representatives of the various organizations concerned with Music Education in the United States were in attendance.

Our presentation dealt with the amateur as a participant in, and performer of, vocal music. Many of those present expressed great interest in barbershopping and were surprised to learn of the scope of our organization. They were amazed to hear of our efforts to assist members through our Harmony Education Programs and Chorus Directors' Schools.

As a result of this meeting, the Society has been invited to perform at the National Convention of the Music Educators' National Conference (MENC) in Seattle on March 17, 1968. Already, eight chapters in the area (Sno-King, Lake Washington, Seattle, Green River, Olympia, Tacoma, Everett and Anacortes) have volunteered to assist. We will have a massed chorus of 290 voices (yes, that's even larger than Dundalk) singing before several thousand music teachers. The program will be presented in the new Opera House on Sunday afternoon and will be sponsored by the Adult Division of MENC. The invitation was extended by Emmett Sarig, Director of the Extension Music Dept., University of Wisconsin. The choruses are already working on their music. Evergreen District Division V. P. Ken Fletcher is coordinating the event. It promises to be a new musical challenge and we're anxiously looking forward to the occasion.

A similar event, on a smaller scale, will take place in January when we will present the story of barbershopping at the Illinois Music Educators' State Convention. The "Sundowners" (4th

place Medalists) will be assisting at this session. The topic for discussion will be the "Place of Barbershop Music in the High School Choral Program."

Also, in May, we will have a chance to lecture on barbershop music at the University of Missouri at Kansas City. This is part of a program by the Institute For The Study of American Music. This Institute believes barbershop music is a vital part of our American heritage and deserves to be heard. The lecture will be presented to both graduate and under-graduate students. The Kansas City "Heart of America" Chapter Chorus will perform following the lecture.

We are pleased to report these activities to you so you are aware of the progress we are making in gaining new recognition for the Society. We feel sure this surge of outside interest is due primarily to the increased effort and improvement of our quarters and choruses everywhere.

The latest "free" song—sent to your chapter secretary—was "It's Good To Know I'm Welcome (in my old hometown)," by George Mysels. It's interesting to note that George is a professional song writer. Perhaps he is best known for "One Little Candle" which he wrote years ago. George somehow got interested in barbershopping and joined the Manhattan chapter. He's quite impressed with the enthusiasm of Barbershoppers. We are indeed grateful to George for this latest song, which seems to prove that they're still writing barbershop tunes.

Plans for the 1968 Harmony Education Program (HEP) are almost complete. This year's Program is designed specifically to meet the needs of the average chapter member. Complete details are on page 6.

In early January I'll be at Grossinger's for a Seneca Land week-end of fun and harmony. I'll be touring the Southwestern District the week of Jan. 9-16; the Seneca Land District, Feb. 9-15; and the Far West District, Feb. 26-Mar. 3. Hope to see all of you sometime during 1968.

NOTICE

YOU ARE REMINDED THAT COPYRIGHT LAWS ARE SPECIFIC AND STRINGENT AND THAT REPRODUCTION, IN ANY QUANTITY, WITHOUT SPECIFIC AUTHORIZATION OF THE COPYRIGHT HOLDER, OF SUCH SONGS, OR OTHER MATERIAL, IS A DIRECT VIOLATION OF THOSE LAWS AND SUBJECT TO SEVERE PENALTY UNDER THE LAW (AND CONSTITUTES A THREAT TO THE SOCIETY'S RELATIONS WITH MUSIC LICENSING ORGANIZATIONS.)

International Board of Directors, S.P.E.B.S.Q.S.A.

THE HISTORIAN'S CHAIR



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

Chautauqua And Male Quartets

After nearly thirty years of history our Society has become an institution—a typically American one. My memory goes back to another American institution—largely forgotten today except by those of our members born no later than the 1920s. This was the Circuit (or Tent) Chautauqua. It was an offspring of the prestigious Lake Chautauqua Assembly, founded in 1874, with which our Seneca Land District has been associated in recent years by means of an annual barbershop concert.

Circuit chautauquas originated in the mid-west in 1904. The typical week long program contained a blend of serious lecturers, humorists, musical entertainers, sometimes an evening of magic or a science demonstration, and invariably a celebrity speaker—for example, William Jennings Bryan, Senator Pat Harrison, or the Arctic explorer, Vilhjalmur Stefansson. Chautauqua towns ranged from villages and smaller county seats to cities of 30,000 or more. In each community crowds up to 2,500 filled the canvas tents each summer.

When the very first program opened in Marshalltown, Iowa in 1904, the schedule included on July 16 and 17, the Temple Quartet. This group originally organized to help dedicate Boston's Masonic Temple and they sang together for many years thereafter.

An historian of the chautauqua movements has this to say: "Bands pulled the crowds into the tents, but chautauqua was born to the accompaniment of the male quartet." Some of the earlier quartet groups of the chautauqua trail were the Whitney Brothers ("whose repertoire ranged from Rio Grande Rag to Danney Deever"), the Mendelssohns, the Panama Singers ("Who Dug That Ditch"), the Four Embers, and four farm boys from Charles City, Iowa, who trouped the chautauqua and lyceum stage for thirty years, the Weatherwax Brothers.

Frequently in speaking of the popularity of quartets in an earlier day, we ascribe our Society heritage to the vaudeville stage, to the early minstrel show, and to informal harmonizing in the barbershop or country store. But it deserves to be remembered that chautauqua also helped to dramatize the male quartet as a source of musical entertainment.

What we now call the M.C. probably originated with chautauqua's advent. Lecturers and entertainers on the circuit were known as "talent." Each afternoon there was a musical prelude followed by a specialty—perhaps a travel talk, perhaps someone like Edgar Bergen—in those days a struggling, young ventriloquist. In the evening the pattern was repeated—first with music and then a celebrity speaker, or sometimes a play or operetta. Each town was assigned to a "platform manager." He provided continuity between one day's program and the next. He kept

the audience in good spirits if a rainstorm delayed the opening curtain. It was he who chatted with the audience concerning the "talent," told interesting biographical data, and finally said, "Now it is my pleasure to introduce. . . ." Vaudeville of that day used audience cue cards to introduce the next act, and night clubs hadn't yet discovered the M.C. of the floor show—in fact, until the 1920s night clubs didn't even operate as such. And so the chautauqua must be given credit for this method (now so well known in our parades) for introducing the show personnel and keeping the program moving.

In their time some of our older members may have been chautauqua buffs, or even entertainers. (Speak up, if you were!) Geoffrey O'Hara was one such (see the HARMONIZER for May-June 1967, page 7), and although he never appeared with a chautauqua quartet, O'Hara's songs were often sung by these groups.

In its heyday the travelling chautauqua visited more than 12,000 communities. It was as popular in the provinces of Canada as in "The States." (This writer spent two summers on the Canadian circuits). It had, for those who remember it, a glamour and style all its own—never to be replaced on the American scene.

Chautauqua died in or about the year 1932, a casualty of the economic depression some have said. But more correctly its demise may have come, as one historian tells us, "under the hit-and-run wheels of a Model A Ford on its way to the movies. Radio swept it into the ditch and the Wall Street crash (merely) gave it the *coup de grace*." Another historian provides this further explanation: "It was when its music failed that Main Street began to doubt chautauqua. Toward the end there were too many saxophone solos, too many . . . bird whistlers and bell ringers . . . and singers who drew cartoons. Everybody laughed . . . but they really didn't like it."

Our Society, which has its own unique glamour and style, came on the American scene much later. The parallel is not an exact one—but the lesson chautauqua teaches is that institutions do rise and fall—and sometimes do not recover. Our task is to assure the survivability of the institution called SPEBSQSA and to make sure that the music—repeat, the music—we represent does not (under the lash of competing forms of activity) lose its original flavor—and its favor—with the American public.

Author's note: In preparing this article I have drawn upon my own chautauqua experience from 1919 to 1929 and my personal library of chautauqua history, especially the book by Harrison-Dezzer, "Culture Under Canvas."



about QUARTETS

We were shocked and saddened to learn of the retirement as of December 1, 1967 of the "Four Rascals," Marblehead, Mass., one of the Society's top quartets. The four-time Medalists have won the respect and admiration of Barber-shoppers everywhere during their nine-year singing career. The "Rascals" leave many exciting musical marks on our Society and will not be soon forgotten. We've heard via the grapevine that two of the popular foursome may be forming a new quartet. We'll pass on any information as it becomes official.

And now to good news. We are pleased to report the return to active status of the former Miami, Fla. Medalists, *The Shortcuts*. The newly registered group has Lee Plaskoff singing tenor replacing "Junior" Morton. The balance of the personnel remains the same: Charlie Johnson, lead; Jesse Dean, baritone; and Bill Muhn, bass. Charlie Johnson, 255 West 49th Place, Apt. B-204, Hialeah, Florida, 33012 is the contact for the quartet.

Our 1958 champions from Tulsa, Oklahoma, the *Gaynotes*, have released two new record albums. One is straight barber-shop and the other features the quartet backed by a five-piece combo. A feature story on this former champion foursome will be appearing in a future *HARMONIZER*.

Western Hills (Cincinnati), Ohio's *Roaring 20's* are having lead problems.

The combined singing efforts of seven Florida choruses, the "Roaring 20's," "Interstate Four," "Sun Liners" and our 1965 International Champion "Four Renegades" made the Sunshine District Logopedics Spectacular, held in West Palm Beach on Dec. 3rd, a great success. The "Roaring 20's" are shown below (left) being met at the air terminal by West Palm Beach members and their families. Spectacular Chairman Dave Wright (left), new Sunshine District President, discusses a problem with MC Hugh Ingraham, Society PR Director, in the middle picture. Shown right are the "Four Renegades" during a short pre-show warm up.

Gifts of appreciation were presented to the International Champion "Four Statesmen" by Executive Director Barrie Best (left) during an informal reception held in their honor when they visited Harmony Hall on December 10th.



"Dusty" Rhoades took over the spot when Mike Connelly returned to college; "Dusty" was forced to leave the quartet a short time ago, and we have not heard of his replacement as of this date.

Call it labor of love, dedication or what have you, the appearance of our 1960 International Champion *Evans Quartet* on four charter night shows in the state of Idaho is an accomplishment worth citing. The Salt Lake City and Ogden, Utah foursome has appeared on the Idaho Falls, Twin Falls, Boise and, most recently, Pocatello charter night shows, certainly proving that the true spirit of barbershopping is not bound by state or district lines. We add our congratulations to the quartet to those of Evergreen District President Keith Axline who provided us with the information.

Harry Smith, contact man for the *Circle W Four* for twenty-five years, has

resigned. Smith was forced to leave the quartet because of a move to the Baltimore. Walter X. Eibeck, 1109 Edward Drive, Pittsburgh, Pennsylvania, 15227 (Phone 412-882-5731) has taken over the contact duties for the quartet.

With so many of our past champion quartet personnel inactive, we are delighted to hear news about some of these men who are not only active but have taken on some of the Society's biggest jobs. We are writing now of Dave La Bonte, lead of our 1956 champion *Confederates*, who served as president of the Memphis, Tenn. Chapter last year. We are sorry we are unable to reproduce a colored picture showing Dave presenting a \$500 check, the proceeds from their recent chapter show, to the head of the Memphis Speech and Hearing Center. In addition, he directed the Memphis Chorus and competed with a quartet in Dixie's most recent competitions.



of editing a second bulletin, but want to thank him for devoting space in his postal publication to the Society.

* * *

"Why Do We Shake Hands?" The Allentown-Bethlehem, Pa. "Pitchpiper" had the following answer: "Why do we shake hands when we meet? Safety first! In less civilized times it was a way of proving that neither 'shaker' was concealing a knife or other lethal weapon. Anyone who would not shake willingly was regarded with grave suspicion—and often not without reason! The original handshake was a picturesque double-handed clasp, thus showing that both hands were empty. As time grew more chivalrous, the present-day single-handed handshake was given. It was presumably reasoned that one would hardly be so unscrupulous as to shake with the right hand and jab with the left." And what does all that have to do with barbershop-ping? How do you react when you see strange faces at your chapter meeting? Can you think of a better time for shaking hands? Let's extend the warm hand of friendship to guests, not just on special occasions, but any and every time new faces appear in our midst.

* * *

Others have recognized the efforts of the "Merry Mugs," who recently enter-

A Barbershopper with an inventive mind, Jim Coddling, Minneapolis, Minn., has developed an unusual musical act with the booze-bottle xylophone shown right.



tained our wounded service men on a 17-day USO tour (See story on page 4). The Kansas City "Downtown Shopper" (weekly circulation, 25,000) carried a picture of the popular foursome on its cover and did a story about their trip.

* * *

We gave Dick Hawes, current North-eastern District International Board Member, credit for editing the Beverly, Mass. "Tags and Swipes" in the Nov.-Dec. issue instead of Ed Corley. Dick, former editor, turned the job over to Ed when he (Dick) became chapter president in 1967.

* * *

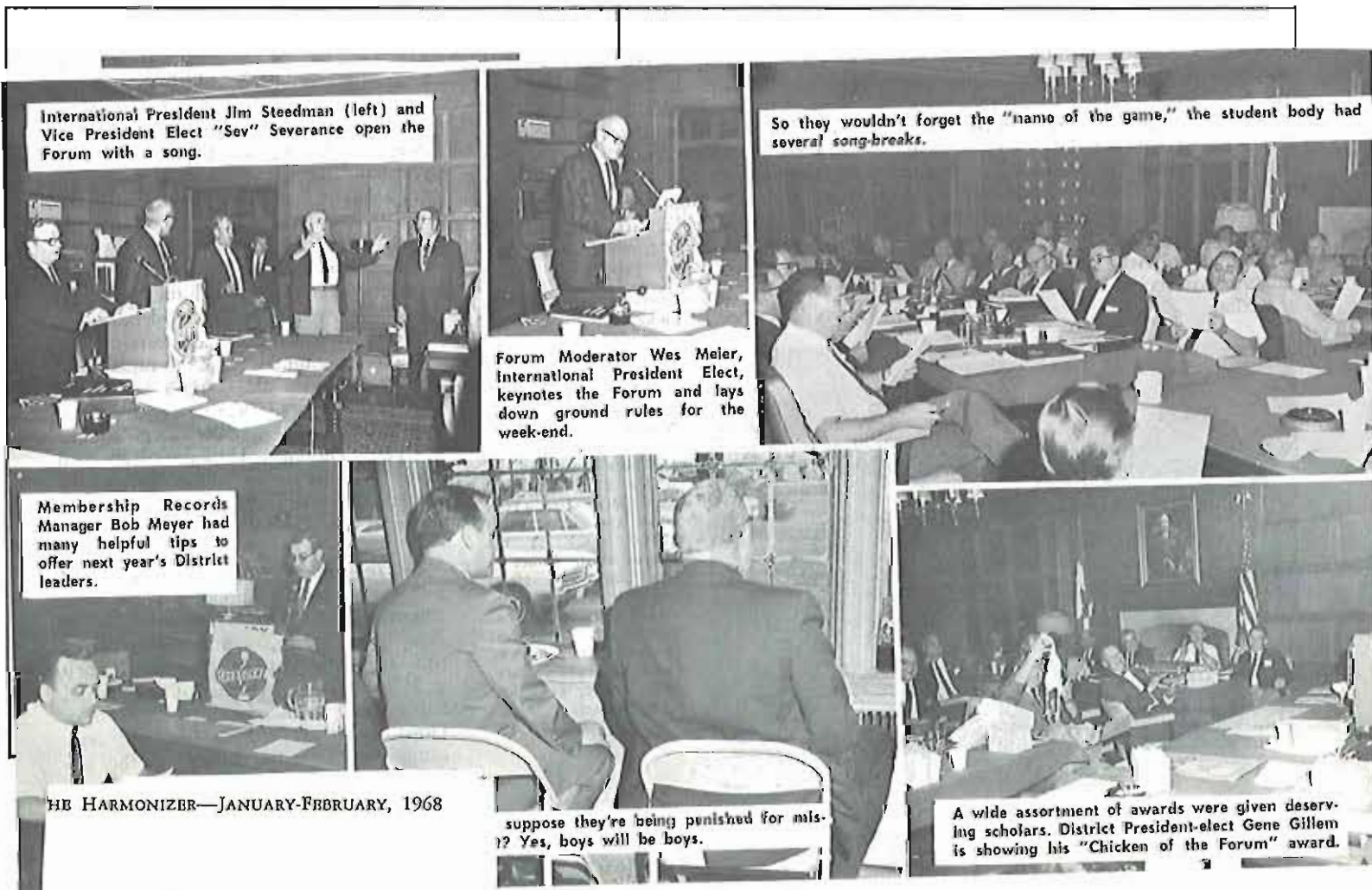
Most recent of the memorial funds established at the Institute of Logopedics for our departed members commemorates

Wayne Valley, N. J. Chapter member Sam Reiter, whose life was claimed as a result of a boating accident. Forty-two fellow members and friends sent over \$275 to the Institute in his memory. We're sure this method of commemorating our deceased friends will become more frequent, and the special honor list at the Institute of Logopedics will be long.

* * *

We heartily concur with editor Cran Bliss (Janesville, Wis.), who has been trying to recruit a man to replace him as editor. Cran says, "Editing 'Ye Old Note Blender' is a real barbershopportunity." We're sure Editor Bliss has come up with a new word but one appropriately

(Continued on next page)



International President Jim Steedman (left) and Vice President Elect "Sev" Severance open the Forum with a song.

So they wouldn't forget the "name of the game," the student body had several song-breaks.

Forum Moderator Wes Meier, International President Elect, keynotes the Forum and lays down ground rules for the week-end.

Membership Records Manager Bob Meyer had many helpful tips to offer next year's District leaders.

suppose they're being punished for mis-? Yes, boys will be boys.

A wide assortment of awards were given deserving scholars. District President-elect Gene Gillem is showing his "Chicken of the Forum" award.



Promotion Director Peter G. Osgood (2nd from left), Prudential Plaza Merchants, Boston, presents a check to Northeastern District President Richard Ellenberger (2nd from right) for the Institute of Logopedics. Looking on are: John J. Wilson (left) Prudential Insurance executive, and Reading-Wakefield, Mass. member David M. Brooks (right), organizer of the concerts presented by the Reading-Wakefield, Boston, Beverly, Canton, Brockton, Arlington, Waltham and Marblehead, Mass. Chapters this past summer.

I See From the Bulletins— (Continued from page 25)

used. Yes, bulletin editing presents many opportunities and rewards. We're sure someone in his chapter will heed Cran's plea.

* * *

The Southwestern District "Roundup" had some interesting information about our fourth place chorus medalists, the San Antonio, Tex. "Chordsmen." Their great chorus appeared twice during September in rather "fast company" from an entertainment standpoint. On September 7th they appeared with the Happy Jazz Band; Barry Sadler, composer of "Green Beret"; and the Airmen of Note, a great Air Force band at a 50th anniversary celebration at Kelly Air Force Base. (Ten "Chordsmen" are either civilian employees or in the service at Kelly Air Force Base.) A United Fund Drive kickoff program on September 18th featured the "Chordsmen" and several nationally known entertainers such as Jane Walton, the original Champagne Lady of Lawrence Welk fame, and singing golfer Don Cherry.

* * *

Composer Clarence Burgess (Oshawa, Ont.) was pleasantly surprised and thrilled to receive a Society Public Relations plaque at Ontario District Convention in Ottawa for his great musical contribution to the Society—"We Sing . . .

That They Shall Speak." He was even further impressed to have the song played on the Peace Tower carillon of the Parliament Buildings along with other well-known barbershop melodies. Clarence, this is a small way to say thanks for the many thrills your song has provided. Our congratulations to you and also to the alert Ottawa people who came up with the idea to use the song in this manner.

* * *

In his "Harm-O-News," Max Minor offers an explanation for the shortage of tenors in this great Society of ours. It seems that one of his fellow members was rummaging through a directory of post offices and noticed there was no town anywhere by the name of "Quarter" or "Chorus." Here is why, he says: There is a "Lead" in South Dakota, and "Leads" in Alabama, Iowa, Massachusetts, Missouri, North Dakota, New York and Utah. There is a "Barre" in Massachusetts and Vermont; "Barree" in Pennsylvania; "Barry" in Illinois, Minnesota and Texas and "Berry" in Alabama, Alaska and Kentucky. There is one lone "Bass" in Arkansas. But not one lousy "Tenor" in the whole bloomin' country!

* * *

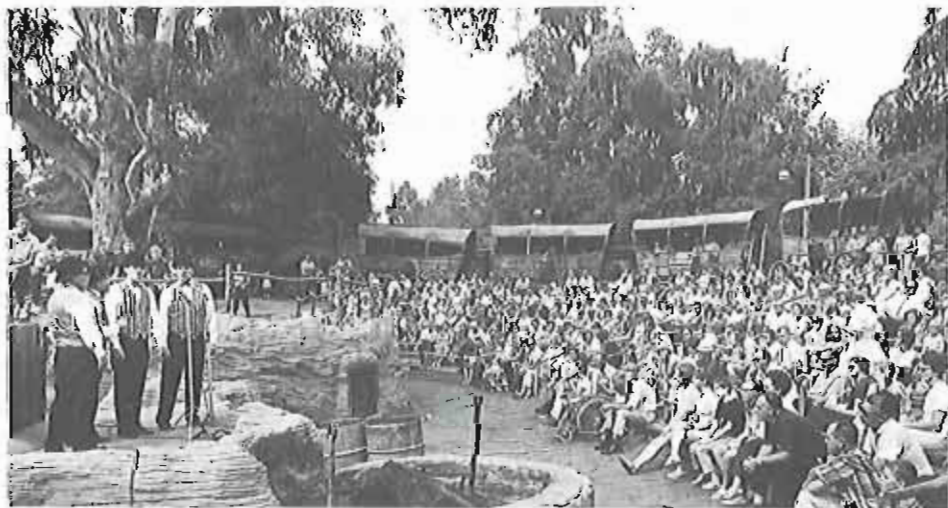
A *Cleveland Plain Dealer* article headline read as follows: "Non-candidate Gets Biggest Vote at Mayoral Hopefuls Debate." The article followed: "The first man to steal the limelight from the candidates was David Beecher, Program Vice

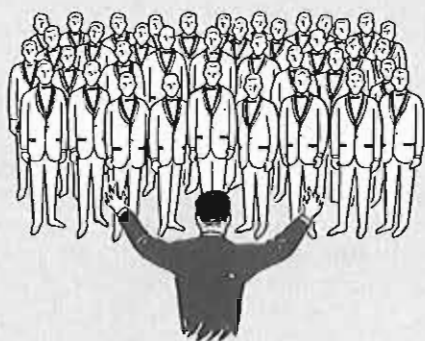
President of the Lakewood, Ohio Chapter of S.P.E.B.S.Q.S.A. who kept a crowd of over 600 in the auditorium content by having them sing some of the good old songs while they awaited the arrival of one of the candidates. He received enthusiastic applause for his efforts." Our thanks to Lakewood Chapter President Don Sinzinger for calling this article to our attention and our congratulations to Dave Beecher for his attempt to include harmony in politics.

* * *

One of the great writers in our Society, Illinois District "Attacks and Releases" Editor Charlie Wilcox, sent the following to us a short time ago: "If you will but take time to look, you big, busy tycoons, experts, bosses, desk dusters and retired or retreaded know-it-alls, there is a program on television from which you may learn just what is wrong with many of our chapters. The program is affectionately called 'The Romper Room.' Here you will see many tiny tykes—you know, the little ones with the big eyes and chubby legs, tiny hands and little feet, believing hearts and not a care in the world. Some of the little tykes *listen* and learn; some wander around and have on-the-side conversations and some just never quite get 'with it' until teacher takes them in hand. As you watch, you would frequently like to step up and give one or two of them an affectionate rap on the—you know where—for their own good, and for your peace of mind. You know darn well just what these kids are going to be like in the future. You've seen hundreds of them in your average barbershop chapter. The thought comes to my mind that if the average chorus were dressed in similar clothes we would have a perfect example of 'romper room.' The 'teacher' would then be called 'director' and would have the same problems; he, too, would probably like to give some of his charges a belt and perhaps bring them in order. Why can't some men grow up?" Thanks, Charlie, for sending along the lesson you got from "Romper Room." We know many in our Society will understand its message.

Hundreds of Barbershoppers and their families participated in the fourth annual all-day song-fest at Knott's Berry Farm in Buena Park, Calif. Saturday, September 9, 1967. The Fullerton, Whittier, Newport Harbor and Orange, Calif. (hosts) Choruses sang throughout the afternoon. Organized foursomes in attendance included the "Movin' Pictures," "Village Men," "Sharp E's," "Nu-Notes," (pictured right) "Orangemen" and "Impromptunes." Orange Chapter members manned an information booth throughout the day, answering questions and disseminating information about the Society and our Service Project.





Award Winning JACMIN Outfits



Your chorus will score when it counts the most... with Jacmin outfits. Better looking, better fitting, because they're designed better, tailored better. Write for our new, comprehensive 1968 catalog.

JACMIN CLOTHES

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

JACMIN Clothes

149 FIFTH AVENUE
NEW YORK, N.Y. 10010

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

Name _____

Address _____

City _____ State _____ Zip _____

Check one:

☐ Quartet

☐ Chorus

Approx. No. of Members: _____



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 December 1st, 1967.)

JANUARY 16-31, 1968

- 20—Victoria, British Columbia
- 20—Fond du Lac, Wisconsin
- 20—Onondaga, New York
- 20—Willmar, Minnesota
- 20—Pontiac, Michigan
- 27—Orange, California (Novice Quartet Contest)
- 27—Montevideo (Fiesta City), Minnesota
- 27—Iowa City, Iowa

- 27—Monterey, California (Novice Quartet Contest)
- 27—Carlisle, Pennsylvania
- 28—Fort Wayne, Indiana
- 28—Canby, Oregon
- 28—Tell City, Indiana

FEBRUARY 1-29, 1968

- 3—Oklahoma City, Oklahoma
- 3—Birmingham, Alabama
- 3—Arlington Heights, Illinois
- 3—Green Bay, Wisconsin
- 3—Thousand Oaks (Conejo Valley), California
- 9—Columbia, Missouri (Logopedics Benefit)
- 9-10—Kent (Green River), Washington
- 10—Enid, Oklahoma
- 10—San Luis Obispo, California
- 10—Akron, Ohio
- 10—La Crescenta, California
- 10—Gary, Indiana
- 16—Clearwater, Florida
- 16-17—Montclair, New Jersey
- 16-17—Phoenix, Arizona
- 17—Vallejo, California
- 17—Minneapolis, Minnesota
- 17—Olympia, Washington
- 17—East Grand Forks, Minnesota
- 17—Key West, Florida
- 17—Schnectady, New York (Division 2 Contest)
- 17—Islip, New York
- 23-24—Napa, California
- 23-25—Cloudcroft, New Mexico (El Paso, Texas Mountain Glo)

- 24-25—Bloomington, Illinois
- 24—Middletown, Ohio
- 24—Santa Barbara, California
- 24—Summit, New Jersey
- 24—Ottawa, Illinois
- 24—Kankakee Valley, Illinois
- 24—Dearborn, Michigan
- 24—USAF Academy (Pikes Peak Chapter), Colorado
- 25—Kokomo, Indiana
- MARCH 1-15, 1968**
- 1-2—Reading, Pennsylvania
- 2—Westfield, New Jersey (Quartet Contest)
- 2—Lakeshore, Quebec
- 2—Columbus (Buckeye), Ohio
- 2—Simi, California
- 2—Wilkes Barre, Pennsylvania
- 2—Kalamazoo, Michigan
- 2—Modesto, California
- 2—Downer's Grove (Du Page Valley), Illinois
- 2—Lethbridge, Alberta
- 8-9—Carmel, California
- 8-9—Toledo, Ohio
- 9—Lawton, Oklahoma
- 9—Vancouver, British Columbia
- 9—Long Beach, California
- 9—Sharon (Shenango Valley Chapter), Pennsylvania
- 9—Meriden, Connecticut
- 9—Fort Myers, Florida
- 9—Highland Park (County Line Chapter), Illinois
- 10—Nashua, New Hampshire
- 15-16—Pasadena, California

Century Club

(As of October 31, 1967)

- 1. Dundalk, Maryland174
Mid-Atlantic
- 2. Skokie Valley, Illinois.....135
Illinois
- 3. Fairfax, Virginia124
Mid-Atlantic
- 4. Kansas City, Missouri123
Central States
- 5. Minneapolis, Minnesota121
Land O'Lakes
- 6. Pittsburgh, Pennsylvania120
Johnny Appleseed
- 7. Tell City, Indiana114
Cardinal
- 8. Alexandria, Virginia112
Mid-Atlantic
- 9. Oakland County, Michigan111
Michigan
- 10. London, Ontario109
Ontario
- 11. South Bay, California.....106
Far Western
- 12. Manhattan, New York104
Mid-Atlantic
- 13. Delco, Pennsylvania103
Mid-Atlantic
- 14. Detroit, Michigan100
Michigan

Barbershoppers' Bargain Basement

FOR SALE—78 chorus uniforms, white jackets, brown pants and brown ties at \$20.00 each. We will be willing to sell all 78 uniforms as a package for \$1200.00. Contact: Gordon Glaysher, 760 Main St., Glen Ellyn, Ill. 60137, Phone: 312-469-1238, West Towns Chapter.

International Convention Bids

now being accepted for the
1972 Convention
Deadline date, March 1st 1968
Contact: Barrie Best
Executive Director,
SPEBSQSA, Inc.,
Box 575,
Kenosha, Wisconsin 53141



NORTH BROOKHAVEN, NEW YORK
... Mid-Atlantic District ... Chartered October 24, 1967 ... Sponsored by Islip, New York ... 37 members ... Warren Hershey, Main Street, Setauket, New York 11785, Secretary ... Raymond Gape, 24 Carnegie Drive, Smithtown, New York 11787, President.

LONGVIEW, WASHINGTON ... Evergreen District ... Chartered October 16, 1967 ... Sponsored by Ft. Vancouver, Washington ... 35 members ... Dick Vollmer, 3039 Ammon Drive, Longview, Washington, Secretary ... Jim Kirby, 2319 Lane Street, Longview, Washington, President.

MUSIC

Highest rated
in the
United States

PRINTING

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

Rayner
DALHEIM & CO

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



The McAllen, Texas, High School a cappella choir

Presto!

Wenger multi-purpose sound reflectors change from symphonic shell walls to choral shell! Wenger 3 step choral risers complete the set!

Wenger
CORPORATION

23N WENGER BUILDING
OWATONNA, MINNESOTA 55060
507-451-3010

*Designers and builders of
distinctive equipment
for the performing arts*

CALL OR WRITE TODAY

AVAILABLE NOW!

THE GOLDEN STATERS'

➡ **FIRST ALBUM** ➡

OH HOW WE ROARED IN THE 20'S!

— INCLUDING —

OH HOW WE ROARED IN THE TWENTIES
SWEETHEART TREE
ROYAL GARDEN BLUES
I TRIED TO FORGET YOU
SO LONG MOTHER
HELLO DOLLY

HONEY BUN

MARY, YOUR'E A LITTLE BIT OLD FASHIONED
GOLDEN STATER OPENER
MARY POPPINS MEDLEY
KEEP YOUR EYE ON THE GIRLIE YOU LOVE
DRAFT DODGER RAG (PLEASE MR. JOHNSON)
FRECKLES

ALBUM PRICE \$4.25 POSTAGE PAID

Order from: JACK HARDING
1234 GREENFIELD AVENUE
ARCADIA, CALIFORNIA 91008
PHONE (213) 447-4079

SIDEWINDERS

ALBUM No. 3 SUNRISE-SUNSET

INCLUDES

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

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

STILL AVAILABLE

Sidewinders' First Two Albums:

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

THE EYES HAVE IT!



BLAZER

SOLIDS 20.50
PLAIDS 20.50
STRIPES 21.00
FLANNELS 20.50



CARDIGAN

SOLIDS 20.50
PLAIDS 20.50
STRIPES 21.00
FLANNELS 20.50



ETON

SOLIDS 20.50
PLAIDS 20.50
STRIPES 21.00
FLANNELS 20.50



SHAWL COLLAR JACKETS

SOLIDS 20.50
PLAIDS 20.50
STRIPES 21.00
FLANNELS 20.50

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

CANDY STRIPES

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

BRADLEIGH CLOTHES

141 FIFTH AVENUE, N.Y., N.Y. 10010 (DEPT. H) WAtkins 9-7575

TUXEDO TROUSERS \$10.75
CONTRASTING TROUSERS 11.75

SATISFACTION GUARANTEED

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