



1968 INTERNATIONAL CHAMPIONS

WESTERN CONTINENTALS

PHOENIX, ARIZONA

Ted Bradshaw, Lead — Paul Graham, Baritone — Phil Foote, Bass — Al Mau, Tenor



Convention Issue

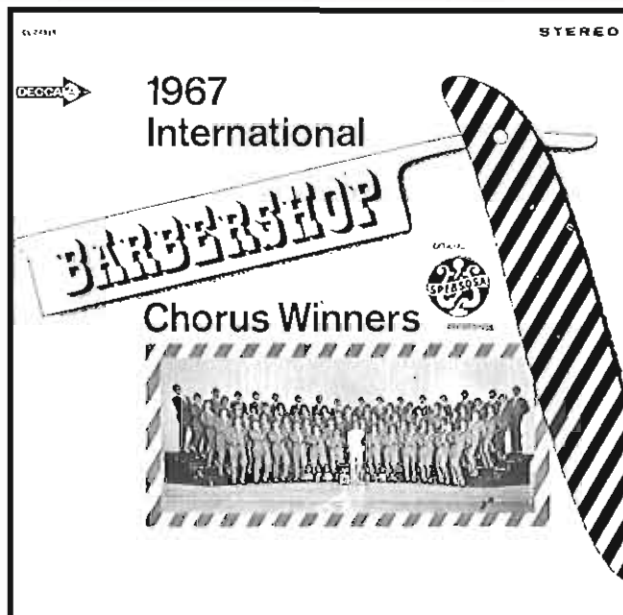
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July - August

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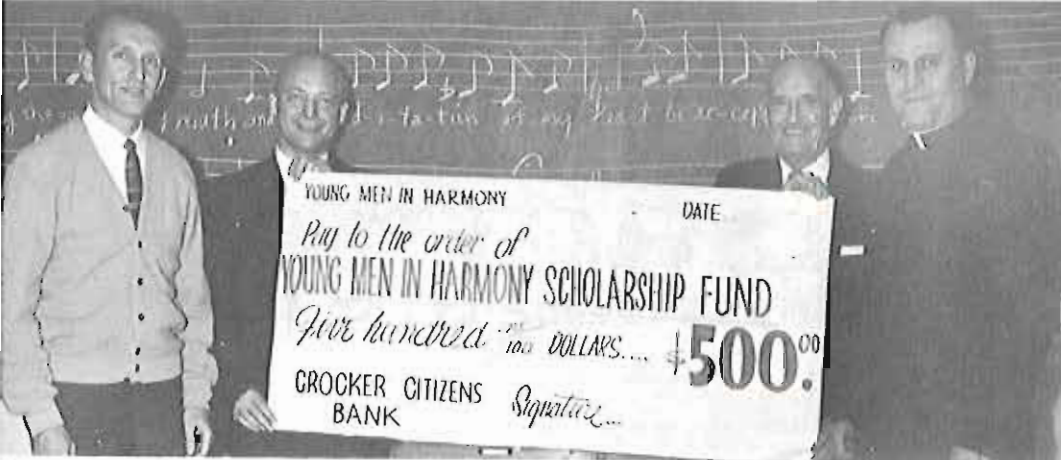
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One of five scholarships awarded this year as a result of the "Young Men In Harmony" annual show is shown left. Indicating their happiness with the outcome of this year's venture, some of the project's sponsors (from l. to r.) are: Gary Hall, Mark Keppel High School Music Director and Scholarship chairman; "Chuck" Rhyner, San Gabriel Chapter President and Show Chairman; Abe Gould, "Young Men In Harmony" project President; and Father Glacomini, Don Bosco Trade Tech. Music Director and Scholarship Co-Chairman.



Val Hicks (far left), Workshop Director, reviews music with high school music instructors as President Abe Gould (standing) looks on.



The "Baker's Dozen," a prominent West Coast barbershop group, under the direction of Val Hicks, presented a "live" demonstration of barbershop harmony for high school students during a workshop session.

The "Young Men in Harmony" Chorus is shown below as they presented their show on April 5th.



An idea, like a young tree, has very little stability until it gets its roots down. A tree draws its nourishment from the sun and water and from the quality of the earth in which it is planted. An idea draws its strength from the persistence of its creator and the interest which it arouses in a community.

Good ideas, like strong trees, seem to survive.

One such idea, the introduction of barbershop harmony into San Gabriel Valley, Calif. high schools, was the brainchild of veteran Alhambra, Calif. Barbershopper Abe Gould.

The "Young Men in Harmony" project, now more than two years old, came about when Gould was having a casual conversation with Dr. Maylon Drake, Superintendent of the Alhambra School System. Gould, insisting that barbershop harmony was much too vital a music form to be relegated to a lot of old fossils reminiscing in the moonlight, convinced Dr. Drake that barbershop harmony for high school kids was worth investigating.

"Young Men in Harmony"

With permission from Dr. Drake to carry the project one step farther, Gould set out to see how local high school music teachers would react to the idea. Not only was he successful in finding interested high school music directors, but the men he found were interested enough to want to use some of their precious odd hours (Saturday, Sunday and after school) to form chorus groups and work with quartets.

Gould then moved his enthusiasm for the project in the direction of the community's leaders. For assistance in this department he called on a personal friend, Warner Jenkins, editor and publisher of the *Alhambra Free Press*, who thought the "Young Men in Harmony" project was a great idea and pledged his complete support. With the superintendent of schools and the local paper on his side, lining up the rest of the community was relatively easy. Influential people, such as Mayor Norma Yokum, City Manager Leland Gunn, Parks and Recreation Superintendent Neiland McCrummen and Chamber of Commerce President Dr. Norman Schifter, agreed to act as a steering committee for the new singing project.

After several months of careful planning, during which Gould solicited the help of Barbershoppers in the area (Reseda, Pasadena, Arcadia, West Covina, Whittier, Downey, South Bay, San Gabriel, Pomona), the first show was staged on May 13, 1967 with four schools participating, supported by four Society quartets. It was a creditable show and even though it didn't draw as large an audience as was hoped for, it carried its own weight, with some money left over which was placed in a scholarship fund for the boys. The roots were now beginning to spread.



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Project Successful in Seven California Schools

Gould realized that if the harmony "tree" was to continue to flourish, it would have to receive additional nourishment. New committees were appointed to carry on the project with an annual show for 1968 as the big target. The momentum generated during 1967 involved new people who became friends of the "Young Men in Harmony." Additional schools now wanted to take up the cause of barbershop harmony for their boys. The result of their cooperative efforts came about in the form of their second annual barbershop show on April 5th of this year. The enthusiasm displayed by the music directors, students, area Barbershoppers and the community (including city officials, Chamber of Commerce, news media, business people) made this year's show a much greater success than their first venture. Because the show was a financial success, a special scholarship committee was named to distribute, in equal amounts, scholarships to all participating schools.

"Not only do we want to establish the common language of barbershop harmony in all our local schools," Gould said, "but we also hope to set up a full scholarship program. We're doing something that has never been attempted at the local level. Some of our planning is so unique that it has never been attempted at any level. The eyes and ears of the barbershop world, and certainly the educational world, are upon us. We've given birth to a lively baby, and now it's up to us to nurse him,

guide him, direct him and help in every way possible to make 'Young Men in Harmony' the kind of program that will help put the Western San Gabriel Valley on the map in the world of music."

Aside from the growing enthusiasm in their own community and school district, interest in the program is spreading to other cities. In response to requests for information, School Superintendent Dr. Maylon Drake wrote to a number of other school supervisors recommending enthusiastically the program for their areas.

A special word should be said, too, about inquiries received from Society chapters in Ventura County, Las Vegas and Sacramento asking for guidance and information in starting their own "Young Men in Harmony" projects.

And what has the project done for barbershopping? It's proved that we do have great potential in our Society to perpetuate our great singing hobby. It's proved that Barbershoppers, when banded together in support of a common cause, can accomplish just about anything they set out to do.

The San Gabriel Valley is filled with song and it echoes barbershop chords from the voices of "Young Men in Harmony." These young men of today will hopefully become Barbershoppers in the Society of tomorrow.



FOUR NUBBINS

Quartets Return From Far East U.S.O. Hospital





SALT FLATS

Tour; Ask "When Can We Go Again?"





The Sunshine District's Northernmost quartet, the "TALLY-HO's" from Tallahassee, couldn't pass up the opportunity to shatter a chord at the Southernmost point in the United States. From the left, they are: Ken Beavers, Preston Davis, Chuck Westrip and Bill Mears.

Key West is the Southernmost city in these here United States—and it makes no bones about it.

You can stay at the Southernmost Motel and stroll across the street for breakfast at "The Southernmost Coffee Shop in the United States" right smack on "The Southernmost Beach in the United States" and stare moodily at "The Southernmost House in the United States" while you rebuild tissue with a bowl of delicious conch chowder.

It figures that, sooner or later, the Sunshine District would hold the Southernmost convention on the American continent. It was just a question of when the Southernmost builders in the United States would assemble enough boards and nails to construct the required Holiday Inn and Howard Johnson Motor Lodge.

Otherwise, the several hundred Barbershoppers converging from all over Florida would have had to encamp in some kind of a makeshift Raise-a-Ruction City. . . .

Gayo Hueso is famed for its hospitality. It's a city that is still small enough to be human-size and isolated enough to be naturally friendly. It lies at the dead end of an island necklace that stretches 156 miles south and west from Miami over a two-lane road that leapfrogs from islet to islet over water that is incredibly colorful and incredibly clear. To reach it requires

THEY'RE THE SOUTHERNMOST—The "SUNLINERS" of Miami, Southernmost District qualifiers in the Society, line up on the seawall in front of the Southernmost house in the United States to sing the southernmost barbershop seventh chord across the Florida Straits at Cuba. From basement to attic, they are: Mike Prouty, Dr. Dale Strang, Eddie McEvoy and Bob Robar.



Sunshine's Spring Sing Swings!

By "Bud" Harvey, PROBE, Sunshine District,
West Palm Beach, Florida

a certain amount of solemn dedication. Nobody ever goes to Key West by mistake. Maybe that has something to do with the hospitality of the place.

The Key West Chapter is a relatively young one. It was nursed into existence several years ago by Ralph Jensen, an FBI agent, who got infected with the virus while stationed in

No, this isn't a quartet (and coach) looking for a rehearsal room. It's five Boca Chica Naval Air Station gobs on weekend shore leave searching for motel rooms in a city crowded with barbershoppers.



Miami. It struggles along with a tough handicap. Key West is a Navy town and many of the chapter recruits are Navy men on temporary station in Key West. They come and they go. It's pretty hard to keep a quartet alive when the tenor keeps packing up and leaving for Norfolk or San Diego. And Key West has the only revolving chorus in the Society.

Still and all, Key Westers are a hardy lot. They've been battered by hurricanes and infested with pirates. The hard core native members of the chapter just shake off their troubles and come back for more.

These hardy perennials—like Convention Chairman Mel Levitt, Prexy George Allen, and guys like Blondy Roberts and Charley Savord—undertook to stage the 1968 Spring Thing, and it was a "cocker" (as they say 'way up at the other end of U.S. 1 in Presque Isle).

They talked Charley Lopez into throwing open the grounds of his rambling old Southernmost House in the United States for the Friday evening cocktail party. Actually, Charley's house isn't really the Southernmost. Some pushy doll bought the place next door and tacked on an addition which gave her an 8-inch head start toward Havana. But everyone in town regards this as an offside play and the Lopez house continues to hold the rail position.

International Service Project (Institute of Logopedics)

District	March-April Contributions	Since July 1, 1964
CARDINAL	\$ 811.78	\$ 12,454.47
CENTRAL STATES	1,028.65	19,446.77
DIXIE	1,175.00	7,021.46
EVERGREEN	191.33	9,236.12
FAR WESTERN	2,962.42	33,121.87
ILLINOIS	806.15	27,834.48
JOHNNY APPLESEED	1,550.03	22,227.92
LAND O'LAKES	1,161.00	21,730.97
MICHIGAN	140.00	11,695.34
MID-ATLANTIC	2,107.62	35,470.81
NORTHEASTERN	468.31	16,770.86
ONTARIO	903.00	13,944.51
SENECA LAND	1,397.66	18,201.42
SOUTHWESTERN	30.00	14,705.51
SUNSHINE	951.30	12,358.83
HARMONY FOUNDATION	—	10,938.41
OTHER RECEIPTS	1,376.77	18,882.13
O. C. CASH MEMORIAL	3,750.40	13,146.04
TOTAL	\$20,499.42	\$319,187.92

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The party on the Lopez lawn was a grand curtain raiser. While the Key West barberwives ladled out rum punch and a tropic sun nose-dived into the Gulf of Mexico, free-wheeling quartets set off a clamor that must have had Castro's militiamen leaping nervously to their gun emplacements 90 miles away across the Florida Straits.

On Saturday the convention got down to brass tacks. In the afternoon, choruses from Miami, West Palm Beach, St. Petersburg, Sarasota, Ft. Myers and the home team battled for the District title. It was no surprise when the well-drilled COASTMEN from West Palm Beach, already ticketed for Cincinnati in July, won handsomely over the resurgent MIAMIANS. In a sense, it was a "Duel in the Sun-tones." Harlan Wilson, ex-SUNTONES bari, directs the COASTMEN while ex-SUNTONES tenor Gene Cokcroft handles the calisthenics for the MIAMIANS.

In the quartet qualifying contest, Miami produced a brand new quartet, THE SUNLINERS, to pair up with the seasoned INTERSTATE 4 to represent the Sunshine District at Cincy. Anchor men in the SUNLINERS are lead Eddie McEvoy and tenor Bob Robar of the old SUNSHINE FOUR, 1966 Sunshine representatives in the International competition. Joining them were Mike Prouty on bass and Dr. Dale Strang on bari.

The INTERSTATE 4 represent the remnants of two other quartets. Ed Garreau and Dick Baine, the lead and tenor respectively, are fugitives from the former Orlando district champions, THE NOCTURNES. Bari Cline Clary and Bass Irv Wells, from Winter Haven, broke off from the old SLO-POLKS of the Polk County Chapter.

The CHORDWINDERS, another rearrangement of old, familiar faces from St. Petersburg, were named the alternate quartet for Cincinnati.

It took a contest in Key West, 610 miles away, to flush out

the first competitive quartet from the Tallahassee Chapter. The District's Northernmost chapter (until Pensacola slid south from the Dixie District last month) sent the TALLY-HO's down for the Southernmost meeting. These boys—Bill Mears, Preston Davis, Chuck Westrip and Ken Beavers—were lopped off in the morning prelims, but made history and won a great hand from the audience at Key West High School auditorium.

And just to make sure they did things up right, the Key West boys flew Jensen, their Founding Father, back from California for the grand occasion.

Oh, I tell you . . . that Spring Thing was just the most—the Southernmost!

INDIAN LOVE CALL—For the serious students of music, of course, there were the "KNUMB KNOTES" of Miami, shown here immediately after being suspended from school by the principal of Key West High School. The lobby is Rik Ogden, the Sioux dog soldier is Al Flutie, Mr. Micawber is Gene Cokcroft and the mad professor is Charley Beck.



The Memory Lingers On

(Editor's note: Montclair, N.J. Chapter President Paul McLaughlin, Jr. wrote for all of us who knew Al Shea in the letter written to his fellow chapter members just four days after Al's death on March 9th. With his permission, we've re-printed the letter, edited slightly, below.)



Al Shea

To all Montclair Chapter members:

I first met Al Shea at our 1955 Family Night Show. The "Bills" and the "Easternaires" were the headliners, and George Brandell introduced me to Al. As we were both policemen, we hit it off and had quite a conversation. I didn't see Al again until I went over to New York City to the Majestic Theatre to photograph the "Bills" and the "Gaynotes" who were to appear on our 1959 Show. After that we became good friends, tossed horseshoes once in awhile, batted the breeze about the low pay policemen were getting—which quartet would win the International—etc. All this time Al was either doing "Music Man" in town or on the road doing benefit shows.

Al joined the Montclair Chapter about that time, and I'm proud to say that my name appears on his application for transfer. He always spoke of wanting to be active in a chapter but the pace of the "show" and other appearances left little time for regular chapter attendance. He always said, though, that one day he would be active, as no quartet or singing group could last forever. That time eventually came, but I wish it never had because Al never really did leave the quartet. You could tell when he spoke of the jobs they did together—he'd get misty-eyed and smile a little bit—and then get back to the business at hand, which was usually needling me.

We got together a lot after the "Bills" retired. If I were working, he'd come to headquarters, go to the Deputy Chief's Office, ask if the Tour Caprain needed a little on-the-job training. The Chief, a barbershop fan, would usually say, "Go ahead, get him out of my sight." We would then proceed to fight crime, talk barbershop, decide the winners of the International (we had the 1968 Champ picked already), etc. When he was ready to leave, he'd always tell me I owed him part of my salary for consultation fees; I'd tell him that I lived in a high-class town where experts work for nothing. He'd laugh and say, "See ya' Pablo ole buddy."

When Al started to take an active part in chapter activities we were light on renors (who isn't?), so he started out there. He liked Artie (Dolt) and predicted a great future for him. I think that Artie will agree that Al's chorus discipline was a lesson for all of us. When the director was ready Al was ready, no chatter, just attention. He was always quick with a wise crack but had good manners. When the director was speaking he never used him (the director) as a straight man. I think this was rare in a guy who had been around as much as Al, but then again, maybe that's the reason that he got around as much as he did.

He was pretty human, too. When we went to Washington last Fall to compete against the big boys (with our gallant band of forty) Al came with us. Friday night when they intro-

duced Al from the stage, he came off kind of weepy; I told him he'd ruin his make-up if he didn't watch out, and he perked right up.

Al kept active with the chorus from that time on but went back to the lead section. When the Nominating Committee asked me to be president again, I accepted and the first thing I did was ask Al to take over the lead section. He did. Anything I asked of him, he did. I asked him to M.C. the Afterglow at the Family Night Show (our annual show) and he did, AND HOW HE DID! It was a clean, professional job and without a doubt the finest and fastest moving Afterglow we ever had. Al was as happy as a lark. He had prepared the Afterglow and timed it and re-timed it. It was a masterpiece. Al had four offers to M.C. other shows in the near future. He was getting back where he belonged—in show business.

He made the meeting the following Monday night and as a member of the Music Committee helped select our contest music. He sang one of the numbers with Art, Bart and Dick and that was about it. Dick, Art and I had the honor of woodshedding "My Blue Heaven" with him and then the meeting was over.

I was sick the next day and had to leave work. The following day Al was at the door with the newspaper and the review of our Family Night Show. We batted the breeze, re-confirmed our winner for the International, and then Al said, "Well, Pablo, ole buddy, I gotta' go sell some developer. I'll see ya'."

George Brandell called me four days ago and told me the story. Seems funny, the same guy who introduced me to my buddy had to break the news of his death. Not pleasant for him as he was close to Al, too.

I'd just like to say how thankful I am that I've been associated with Al Shea. I'd like everyone to be aware of all he's done for us, and for the Society. In fact, I don't know that it's proper to even consider Al a member of one chapter. He was a member of every chapter in the Society and a friend to any guy who wanted to bend a chord. To Montclair, though, I want to say this: You are a member of Al Shea's chapter, and you can always tell everyone, and anyone, that you sang with the best of them.

Earlier this evening I was cruising along the mountain, waiting for the shift to come to an end. I was thinking back over things (sign of old age) and I remembered as a kid, with a bunch of women in the house, that I always wished I had a brother. My Mother once told me, "Say a prayer and maybe you'll get one someday." I did pray, but that was years ago, and I had all but forgotten it until right now. I guess somebody heard my prayer, because for a few wonderful years I had the best brother a man could have.

May he rest in peace.

THE HISTORIAN'S CHAIR



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

FIRST NATIONAL CONTEST and CONVENTION
of the

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

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FRIDAY and SATURDAY

JUNE 2 and 3, 1939

WHY YOU SHOULD COME TO TULSA

In the first place, you need a vacation and some relaxation. You haven't been looking so well lately.

Now, you have attended conventions before. What did you get? Listened to a mess of dry speeches, reports of committees and heard meaningless resolutions read; then reach your room exhausted and tried to organize a quartet.

And what a failure that always is! The only thing about a "pick up" convention quartet that is ever "organized" is the singers. The purpose of our Society is to organize the harmony.

Have you ever participated with 2,000 men, 500 tenors, leads, baritones and basses, in "busting" "I Want A Girl" wide open? No! Then you have a thrill coming. There will be few speeches, if any, at Tulsa, June 2 and 3—just harmony—harmony until the tenors drop in their tracks.

So get three or four of your "cronies" together—rig up this trip—come by plane, train or covered wagon—but come. Be extremely nice to the "little woman" from now until June but if she doesn't soften up, do as I do. Just give her a good stiff punch in the jaw and come on anyway.

When you get to Tulsa I want to show you the baritone to "Mandy Lee." I am the only baritone in the United States who can do it correctly.

Now if you "mugs" don't come to this party, the next time I see you, I am going to kick your britches right up between your ears.

Affectionately,
O. C. CASH

"Many of our members and their families were privileged to attend the Society's 30th Annual Convention in Cincinnati. All of our Annual Conventions and International Contests are exciting! The first contest was held in Tulsa, Oklahoma, June 2 and 3, 1939. Here is an historical item in the form of a facsimile of the first convention program. So far as is known, only one of our number—Glenn Howard of Peoria, Illinois—has had an unbroken record of attendance. Brother Howard was given special recognition at the Cincinnati Convention for his unique achievement."

PROGRAM

FRIDAY, JUNE 2

- 5:30 a.m.—Arrival of first trains. We'll start "busting 'em" at the Union Station and as other choo-choos, busses, jalopies, planes and covered wagons heave into sight; and we'll keep on until the last songster gives up and goes home. We'll harmonize in hotel lobbies, restaurants, stores, banks, taxi-cabs and on street corners.
- 11:00 a.m.—Business session, very brief. Election of national officers, etc.
- 8:30 a.m.—The necessary evil of Registration will take place on the Mezzanine floor, Hotel Tulsa, Convention Headquarters. Barber Shoppers will be vaccinated, car-tagged and tattooed so they can be returned to the herd if lost, strayed or stolen. Formality of reserving hotel rooms in which no one will sleep will be handled.
- 12:00 noon—Luncheon at Tulsa Chamber of Commerce. Complimentary to SPEBSQSA registrants. Tulsa "Father" Chapter No. 1 in charge of program. A little harmony, of course. KTUL will broadcast.
- 2:30 p.m.—First qualifying rounds of Official Contest. Program Committee will schedule Quartets as they arrive.
- 7:00 p.m.—The inner man is refueled and refreshed. Buffet supper and general all-around songfest in Topaz Ballroom, Hotel Tulsa. Purely social, with "gang" singing on the loose. Continues as long as the larynx lasts. KVOO broadcast, 9:30-10:00 p.m.

SATURDAY, JUNE 3

- 5:17 a.m.—Sunrise. Some rise, some "set."
- 8:00 a.m.—Second round of qualifying rounds in Official Contest. Those who "blew a ton-sil" or made the finals on Friday can play golf, if they want to waste their time that way. The more serious artists will serenade the townsfolk from pillar to post.
- 12:00 noon—Grab a bite where you are. Sissies will take a nap. Sightseeing by personal arrangement with members of Tulsa Chapter.
- 2:30 p.m.—Further qualifying contests as necessary.
- 7:30 p.m.—Grand Finals for selection of World's Championship Barber Shop Quartet, Auditorium, Central High School. Radio and movie Talent Scouts present.
- 9:30 p.m.—Final Convention Jamboree begins. Eat, drink and make merry. "Gang" singing, novelty Quartet performances, baying at the moon a la carte. Ends with last tenor, lead, bass or baritone drops from exhaustion. KTUL broadcast, 10:45-11:30 p.m. KVOO broadcast, 11:30 to midnight.

PRIZES and AWARDS

WINNING QUARTET—Title of *World's Champion Barber Shop Quartet*, with official rights to all emoluments, gratuities, appurtenances and benefits appertaining thereto, certified by credentials establishing this claim in all countries of the world (including the British Empire and its colonies and the North and South Poles but excluding The Nazi Reich, Latvia and the Principality of Monaco . . . Commission to each member as Colonel on the staff of Hon. Leon C. "Red" Phillips, governor of Oklahoma . . . Audition for movie or radio purposes . . . Suitable cash prizes.

SECOND BEST QUARTET—World's Championship Barber Shop Quartet *Runner-Up Title*, with all rights, credentials, et al. . . . Adoption of each member into Pawnee Indian Tribe . . . Movie or radio audition . . . Suitable cash prize.

THIRD BEST QUARTET—World's Championship Barber Shop Quartet *Consolation Title*, with proper credentials, et al. . . . Commission to each member as "Little Colonel" on staff of Hon. James E. Berry, Lieutenant-Governor of Oklahoma . . . Movie or radio audition . . . Suitable cash prize.

THE ALSO RANS—A box of throat lozenges and best wishes for the next Convention.

RULES and REGULATIONS

1. Only "amateurs" eligible for prizes and awards.
2. Championship competition restricted to Quartets (male) with or without accompaniment.
3. Any four registered delegates may form a competing quartet, regardless of whether they are from the same locality or not. Tenors, leads, basses and baritones will be so labeled. Quartet can be organized at convention.
4. Each quartet will be permitted to sing two numbers of own choosing in qualifying and final rounds, one of which may be a medley.
5. Different numbers may be used at qualifying in contest progresses.
6. Each competing quartet must sing as scheduled in qualifying and final rounds.
7. Costume and makeup will be permitted but not required.
8. Quartets will be known to judges by number only.

REGISTRATION INFORMATION

Fee for Entire Convention—A mere \$3.00. Covers cost of Official Songbook, Certificate of Non-Resident Membership in Father Chapter (lithographed in three colors) if no Local Chapter where Delegate lives, Official Contest and Convention Badge, Souvenir Etching (maybe somebody will come up and see it some time). Friday noon luncheon, Friday evening buffet and party and Saturday night finale Jamboree and Feed. A la carte value of above \$8.65 in American money and 173 Oklahoma mills. Wotta bargain!



Early Convention visitors, and there were plenty of them, were on hand bright and early Monday morning for the Cincinnati bus tour.



The Headquarters Staff had the Barbershoppers' Shop ready for Monday morning customers.



"You're as Welcome as the Flowers in May" greeted International President Wes Meler and wife Ellen as they were met by Staff and Convention Committee personnel. From the left: Society Executive Director Barrie Best, Co-Chairman Gene Courts, General Chairman Ed Buxton and Co-Chairman George Dreyer made up the official welcoming quartet.



... and it wasn't long before the first woodshedding started.



Ron Bowering (left), East York, Ont., was interviewed by WCPO-TV during the first hours of our Convention. Frequent telecasts from the registration area took place all week long.



It was only Monday, but it looked like the middle of Convention Week as Barbershoppers boarded the Johnston Party Boat for the Moonlight Cruise and Buffet Dinner.



The Cruise provided just the right atmosphere for easy relaxing and singing, of course.



... and good entertainment, too. The zany "Roaring 20's" were one of the fine foursomes aboard.



John Somers (far right, striped shirt), Grove City, Ohio, was at the head of the line for St. Louis Convention (June 23-28, 1969) registrations twenty-seven hours before they went on sale at 12 noon on Tuesday. More than 1500 registrations were sold at Cincinnati by the St. Louis contingent.



International President Wes Meier had fellow Executive Committee men working on a problem when he turned to give us this big smile.



There was time for talking early in the week.



Special street signs directed these Texans (the "Mark IV" and Mrs. Dale Deiser) to Convention headquarters.



John Braun, popular Cincinnati TV personality, was delighted to have our 1965 Champion "Four Renegades" on his show. Our 30th Convention received excellent coverage from the local news media.



Dixie District President Dick deMontmollin (standing) moderated the District Presidents' Conference.



Society Field Rep. Chat Fox (right) explains the operation of the Barber-shoppers' Shop to Bob Wollangk, the Society's new Director of Finance and Administration.



Sharon Pack (left) and Chris Nois, Headquarters Staff Secretaries, tried to cope with the numerous problems confronting them in the Convention Headquarters office.



Registration Co-Chairman "Dutch" Scholl explained their duties to the team of ladies assisting with registering chores.

Director of Musical Activities Bob Johnson (right) closed the President's Dinner with "Keep America Singing."



Past International President Dan Wasechuk (left) discussed a ticket problem with Society Director of Communications Hugh Ingraham.

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IBM Bob Boemler (Sunshine) led the Board in a song.



The International Board took time after their meeting to pose for this formal shot. Bottom row, from l to r: Executive Director Best, VP Severance, VP Sparks, 1st VP Gall, Int'l. Pres. Meier, VP Schultz; IPP Steedman and Treasurer Ribble, Middle row: Board Members Harris, Schultz, Boemler, Avakian, Foor, Lewis, Cullen, Waselchuk and Tobiasen; Top row: Board Members Tobey, Haack, Hawes, Austin, Lemkuhl, Currin, Abernethy, McPhillips, Cairns and Peterson.



The District Presidents were intensely interested in the Board proceedings.



Most of the Executive Committee are shown above as President Meier opens the Board meeting.



Pat Dammert (far right), Chairman of Ladies' Hospitality, and the hard working crew shown above kept our ladies well entertained all week long.



Harmony was the order of the day as the "Mark IV" sang in the Cincinnati Council Chambers for Mayor Ruehlmann and other city officials.



A SRO-crowd of ladies took in the Wig Fashion Show in the Ladies Hospitality Room.



No. Kentucky Barbershopper Carl Hatch tried his now "wigged" mustache on wife Bev.

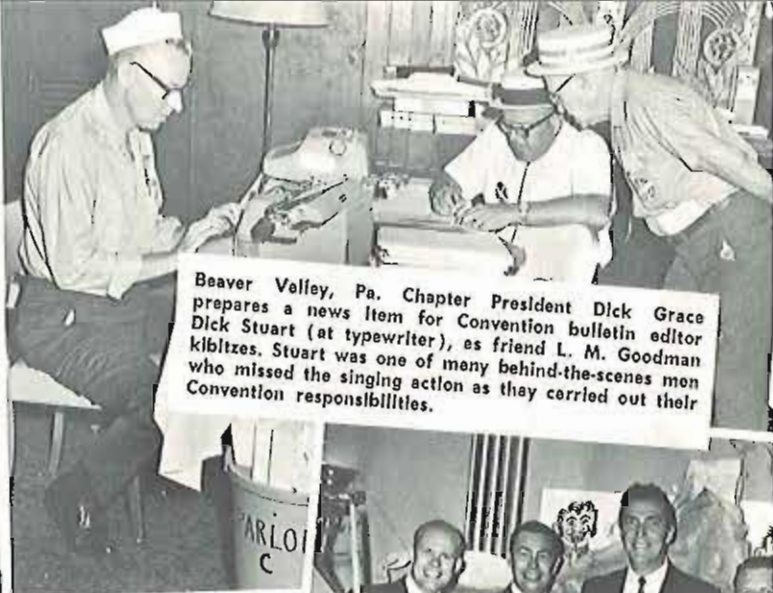


Mrs. Ken Carter (Nashua, N. H.) is shown left being fitted in one of the portable hair-dos.

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Mrs. Chet Fox, who works as a volunteer in the Old Songs Library in Kenosha, answered numerous questions regarding our vast song collection at Harmony Hall.



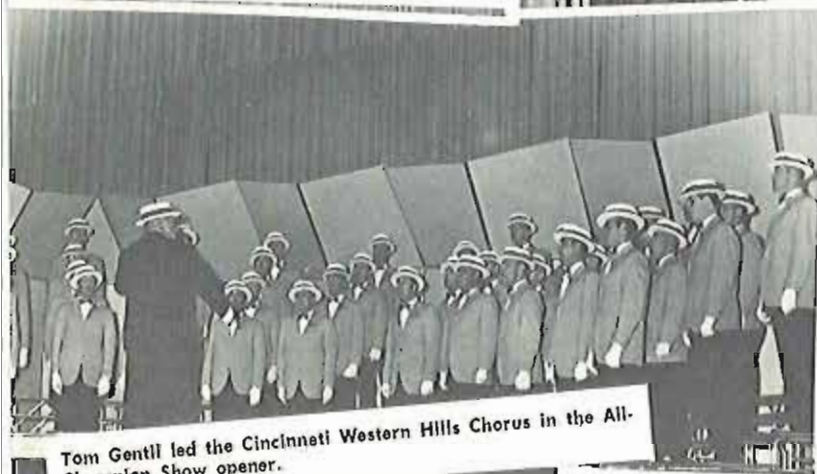
Beaver Valley, Pa. Chapter President Dick Grace prepares a news item for Convention bulletin editor Dick Stuart (at typewriter), as friend L. M. Goodman kibitzes. Stuart was one of many behind-the-scenes men who missed the singing action as they carried out their Convention responsibilities.



Publicity appearances during the week kept our 1967 Champion "Four Statesmen" busy.



The Sunshine District featured "beauty and the beast" (lion cub) in their booth which won first honors in the District PROBE Display Contest. Eleven districts entered the competition, a new feature of this year's Convention. The Illinois booth (left) won second place.



Tom Gentil led the Cincinnati Western Hills Chorus in the All-Champion Show opener.



Sales in the Barbershoppers' Shop perked up as the week got older.



Our oldest active Champs, the "Schmitt Brothers" (1951), had many admirers in the capacity audience.



We walked in on the 1966 Champion "Auto Towners" while they were making up.



One of many trips made backstage at Convention Hall by golf cart saw the "Gala Lads," 1962 Champs, making their way to the stage. The carts were chauffeured by backstage "runners" (the men in the white hats) all week long.



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



CHALKDUSTERS (Stark County, Ohio—Johnny Appleseed District)
Charles Reiman, bass; Darryl L. Flinn, baritone; R. David Johnson, tenor;
and Robert D. Stone, lead.
Contact: Darryl Flinn, 6811 Woodell Ave. NE, Canton, Ohio 44721.



POINT FOUR (Pittsburgh East Hills, Pennsylvania—Johnny Appleseed District)
Larry Brown, bass; Art Lazar, lead; Pete Boyle, baritone; and Leo Sisk, tenor.
Contact: Leo Sisk, 590 Dorseyville Rd., Pittsburgh, Pa. 15238.

1968 International



FUN-TONICS (Muncie, Indiana—Cardinal District)
Bob Welss, tenor; Jack Whiltsett, baritone; Dave Ball, lead; and Wally Lawrence, bass.
Contact: Wallace Lawrence, P.O. Box 612, Muncie, Ind. 47305.



GOOD NEIGHBORS (Buffalo, New York—Seneca Land District)
James Barlow, tenor; James R. McDonnell, lead; Dennis Johnson, baritone;
and Kenneth Egan, bass.
Contact: Jim McDonnell, 281 Mt. Vernon Rd., Snyder, N.Y. 14226.

Picture position does not designate contest rank.

Quarter Finalists



HI-CHORDS (Colorado Springs, Colorado—Central States District)
 Denis Conrady, baritone; Dean Moon, tenor; Herb Thomson, lead; and
 Pete Tyree, bass.
 Contact: Pete Tyree, 625 San Juan Rd., Colorado Springs, Colo. 80904.



HOWE SOUNDS (Vancouver, British Columbia—Evergreen District)
 Don West, Bass; Al Hayward, baritone; Maurice Jones, lead; and Barry
 Shields, tenor.
 Contact: Maurice W. Jones, 3476 Quesnel Dr., Vancouver, B.C.

See scoring summary, next issue.



ELLEFSON BROTHERS (St. Croix Valley, Barron, Appleton and Wisconsin
 Rapids, Wisconsin—Land O'Lakes District)
 Larry, bass; Nyles, lead; David, tenor; and Jerry, baritone.
 Contact: Nyles W. Ellefson, 136 S. Mill, Barron, Wis. 54812.



SUNLINERS (Miami, Florida—Sunshine District)
 Mike Prouty, bass; Dale Strang, baritone; Edward McAvoy, lead; and
 Bob Robar, tenor;
 Contact: Dr. Dale A. Strang, 7043 S.W. 87th Avenue, Miami, Fla. 33143.



MOONLIGHTERS (Sno-King and Lake Washington, Washington—Ever-
 green District)
 Jack Rider, tenor; Bill Michalak, lead; Dan Woolsey, baritone; and Larry
 Adolfson, bass.
 Contact: Jack Rider, 7047 - 122nd Ave., S.E., Renton, Wash. 98055.

(Continued on next page)



SALT FLATS (Salt Lake City, Utah—Far Western District)
Milt Christensen, lead; Jim Wheeler, tenor; Dale Taylor, baritone; and Carl Hancuff, bass.
Contact: Milt Christensen, 3460 So. 3570 E., Salt Lake City, Utah 84109.



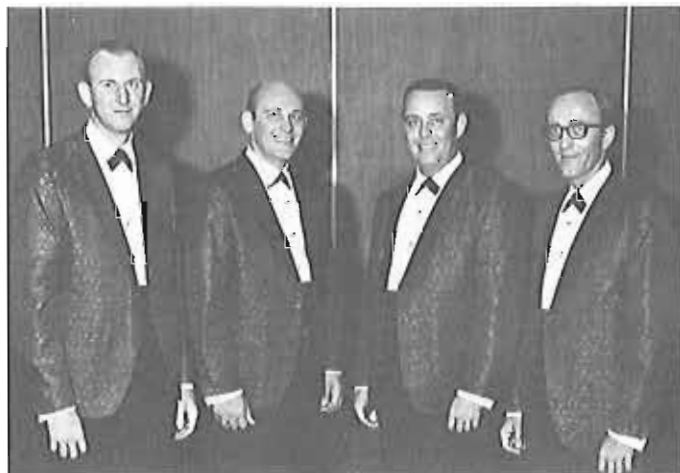
FOUR-N-AIRES (Saratoga and Schenectady, New York—Northeastern District)
Gary Weatherby, tenor; Howard O'Brien, lead; Bill Aubin, bass; and Dick Sears, baritone.
Contact: Howard T. O'Brien, 130 James Street, Schenectady, N.Y. 12304.



INTERSTATE FOUR (Orlando and Polk Co., Florida—Sunshine District)
Dick Bame, tenor; Ed Garreau, lead; Irv Wells, bass; and Cline Clary, baritone.
Contact: Cline Clary, 1024 Biltmore Dr. N. W., Winter Haven, Fla. 33880.

1968 Quarter Finalists

(Continued on page 15)



NIGHT HOWLS (Greater St. Paul, Minnesota—Land O'Lakes District)
Bob Downma, tenor; Don Challman, lead; Dale Teorey, bass; and Doug Chapman, baritone.
Contact: Don J. Challman, 2040 James Avenue, St. Paul, Minn. 55105.



EVERSHARPS (Saginaw-Bay, Michigan—Michigan District)
Frank Bateson, tenor; Robert Glover, lead; William Dolezel, baritone; and Leonard Johnson, bass.
Contact: Frank Bateson, 5405 Meadowbrook Dr., Bay City, Mich. 48706.

Picture position does not designate contest rank.

See scoring summary, next issue.



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



NOMADS (Salem, Coos Bay, Oregon and Vancouver, Washington—Evergreen District)
 Chuck Christopherson, lead; Jim Hickey, bass; Larry Gordon, baritone; and Dick Roth, tenor.
 Contact: "Chuck" Christopherson, 13917 Salmon Creek Ave., Vancouver, Wash. 90665.

NOTICE!

All pictures appearing in this issue can be obtained by contacting Firestone Photographs, 168 North Third Street, Columbus, Ohio 43215.



BUTTERCHORDS (Barron County, Wisconsin—Land O'Lakes District)
 Gene Okerlund, baritone; Don Ellefson, tenor; John Syndergaard, lead; and Ed Thompson, bass.
 Contact: Ed Thompson, 1487 East Division, Barron, Wis. 54812.



REGENTS (Wilmington, Delaware and Cherry Hill, New Jersey—Mid-Atlantic District)
 Irv Sutton, baritone; Roy Eckert, lead; Hal Kauffman, bass; and Harry Williamson, tenor.
 Contact: Harry Williamson, 253 Linden Avenue, Wilmington, Delaware 19805.



GEMINI CRICKETS (Rochester, Minnesota—Land O'Lakes District)
 "Chuck" Guthrie, baritone; Don Werthman, tenor; Rod Johnson, lead; and Myron Snesrud, bass.
 Contact: Rod Johnson, 2327 - 26th St. N.W., Rochester, Minn. 55901.

(Continued on next page)



1968 Quarter Finalists

(Continued from page 17)

BRIGADEERS (Nashville, Tennessee—Dixie District)

Jim Farrell, baritone; Jess Teater, tenor; Jack Irvin, lead; and Jeb Stewart, bass.

Contact: Jim Farrell, 807 Joyce Lane, Nashville, Tenn. 37216.



FOUR SCORES (Newton, Massachusetts, Providence and Warwick, Rhode Island—Northeastern District)

Dick Naas, tenor; Pete Comella, lead; Gary Bolles, baritone; and Mike Maino, bass.

Contact: Mike Maino, 438 Elm Street, Warwick, R. I. 02888.



FOUR ENCORES (Elyria, Ohio—Johnny Appleseed District)

Glenn Gibson, tenor; Ray Nelkirk, lead; Ray Dever, baritone; and Roger Blodgett, bass.

Contact: Ray Dever, Box 28, Nankin, Ohio 44848.



ADVENTURERS (Nashua, New Hampshire and Beverly, Massachusetts—Northeastern District)

Edward J. Chacos, tenor; Ronald Menard, lead; John Daly, bass; and Joseph Kopka, baritone.

Contact: Edward J. Chacos, 58 Lock Street, Nashua, N. H. 03060.



HOMETOWNERS (Scarborough, Ontario—Ontario District)

Ed Russell, tenor; Jim McCowan, lead; Ron Crapper, baritone; and Bob Wiffon, bass.

Contact: Ed Russell, 88 Stansbury Crescent, Scarborough, Ont.



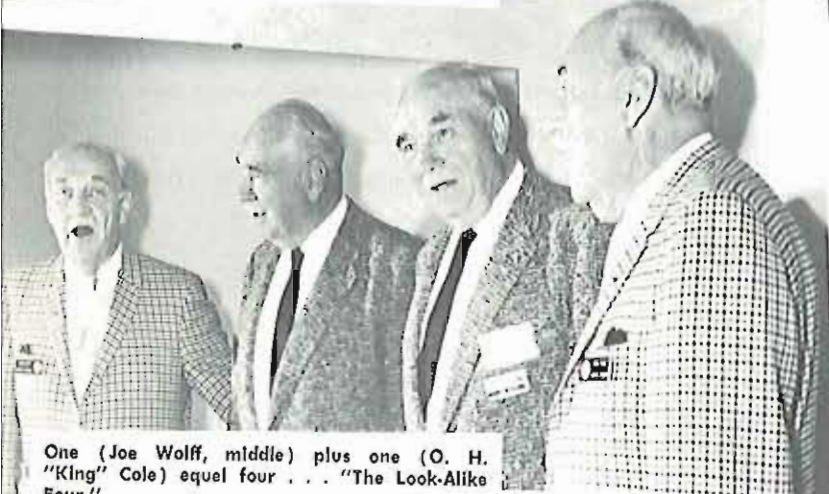
Barber-Teens waited anxiously for their Coney Island all-day passes.



PROBE president Don Donahue (right), Livingston, N. J., wishes good luck to "Stew" Vaughn, Kansas City, Mo., who was elected 1969 PROBE President at their annual meeting.



Society Accountant Fred Sordahl reported brisk ticket sales for all events right up to Saturday's Finals Contest.



One (Joe Wolff, middle) plus one (O. H. "King" Cole) equal four . . . "The Look-Alike Four."



Almost 2,000 people crowded the Convention Center entrance to take part in the Friday noon "Sing-In."



Livingston director Dave Mittelstadt prepared to spend one last night with the chorus trophy.



St. Louis Convention (June 23-28, 1969) promoters were in there pitching all week long. From the left, Bob Stewart, George Strebler and Dr. Norman Rathert present a special St. Louis invitation to Cincinnati Mayor Ruehlmann from the Mayor of St. Louis.



International Historian Dean Snyder (left) spent many hours interviewing Society elder statesmen for our archives department. Society Co-Founder Rupert Hall is shown above as he answered Snyder's questions regarding early Society history.



The Livingston, N. J. "Dapper Dans of Harmony," 1967 Chorus Champs, rehearsed their "Wonderful World of Disney" swan song presentation.



When the "Four Scores" sang in the Barber-Teen Room they had little trouble getting attention, especially from the girls. These Northeastern District youngsters, who were Barber-Teens themselves last year, did a creditable job in their first International competition.



CITATIONS (Louisville #1, Kentucky—Cardinal District)
 Bob Netherton, tenor; Jim Miller, lead; Robert Burnett, bass; and Kenneth Buckner, baritone.
 Contact: Bob Netherton, 6837 Green Meadow Circle, Louisville, Ky. 40207.



CLASSICS (Abington, York and Lancaster, Pennsylvania—Mid-Atlantic District)
 Paul Kline, bass; Jack Malone, baritone; Carl Snyder, lead; and Phil Steel, Jr., tenor.
 Contact: Phil Steel, Jr., 7601 West Ave., Melrose Park, Pa. 19117.



DIGNITARIES (Knoxville, Tennessee—Dixie District)
 Gilbert Oxendine, tenor; John Ribble, lead; Jack Henley, bass; and Tom Prince, baritone.
 Contact: Dr. Tom Prince, 7009 Wellington Dr., Knoxville, Tenn. 37919.



TRAVELERS (Pittsburgh, Pennsylvania—Johnny Appleseed District)
 Chet Langford, tenor; Larry Autenreith, lead; Don Scheetz, baritone; and Al Koleasar, bass.
 Contact: Larry Autenreith, 215 Richland Lane, Pittsburgh, Pa. 15208.



BARBERSHARPS (South Town and Southwest Suburban, Illinois—Illinois District)
 Rudy Sikler, tenor; Tony Fillecia, lead; Jack Baird, baritone; and Jim Beck, bass.
 Contact: Jack Baird, 10445 S. Kostner, Oak Lawn, Ill. 60453.

1968 International



SHARPLIFTERS (Detroit #1, and Wayne, Michigan—Michigan District)
 Bill Wickstrom, tenor; Joe Coburn, lead; Mike Mudgett, bass; and John Seemann, baritone.
 Contact: John Seemann, 6980 Crestwood Dr., Dearborn Hts., Mich. 48127.



MIDAS TOUCH (Beverly and Marblehead, Massachusetts—Northeastern District)
 Kent Martin, tenor; Richard Knapp, lead; Bob Pierce, bass; and Jim Vienneau, baritone.
 Contact: Richard C. Knapp, Jr., Country Club Road, Woburn, Mass. 01801.

INSTIGATORS (Warren, Pennsylvania—Seneca Land District)
 Bill Crozier, bass; Paul Mahan, tenor; David Reynolds, lead; Steve Cruickshank, baritone.
 Contact: David Reynolds, 110 Pioneer Street, Warren, Pa. 16365.



Semi- Finalists

EASTERNAIRES (Greater Jersey City, New Jersey—Mid-Atlantic District)
 James Jones, bass; Robert Bohn, baritone; Daniel H. Heyburn, lead; Edward Ryan, tenor.
 Contact: Daniel H. Heyburn, Box 82, Cranford, N. J. 07016.



MEN ABOUT TOWN (Livingston, New Jersey and Westchester, New York—Mid-Atlantic District)
 Bob Craig, baritone; Cal Sexton, lead; Dick Floersheimer, bass; and Fred Kirberger, tenor.
 Contact: Fred Kirberger, 33 Bullion Road, Basking Ridge, N. J. 07920.





When these guys broke out of the "huddle" we discovered it was "Four Renegade" Tenor "Buzz" Haeger who was working over a tag with our 1967 Champ "Four Statesmen."

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Every seat was filled at the Men's Luncheon.



Administrative Assistant Bill FitzGerald explains some of the reduced prices to last minute Saturday morning customers in the Barbershoppers' Shop.

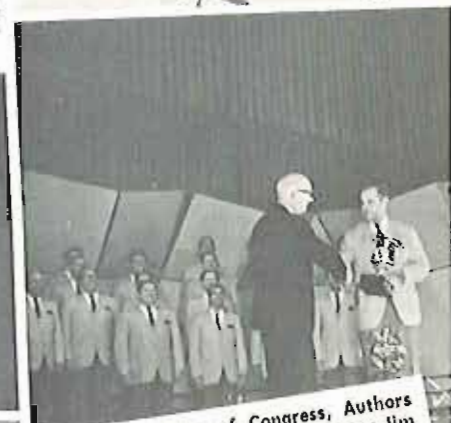


Service Committee Chairman Ken Haack (at lectern) introduced the District Presidents at the Men's Luncheon. Gifts provided by the districts were auctioned off by Auctioneer Ralph Ribble (standing behind Haack) netting \$700 for the Institute of Logopedics.



Society Musical Activities Director Bob Johnson (in black blazer) gives Jim Moses, Director of the 1968 Champion Pekin Chorus, instructions during the recording session with Decca.

A happy Pat Dammert presents a check for \$1,000, the proceeds from Ladies Hospitality activities, to John Kincheloe, Logopedics Institute PR Director.



ASCAP (American Society of Congress, Authors and Publishers) Public Relations Coordinator Jim Rule presented the ASCAP trophy to Jim Moses, Director of the three-time-winner Pekin, Illinois Chorus Champions.



We intercepted International President Wes Meler and Ellen early Sunday morning for this picture. Wes proudly displayed his new Kentucky Colonel certificate.

Barber-Teens applauded quartets during their last party on Saturday night.



1968 Champions of the "Western Continentals."





SEVENTH PLACE

DOO-DADS (Dallas "Big D," Texas—Southwestern District)
John Piercy, baritone; Dick Johnson, bass; Phil Winston, lead; and Brian Beck, tenor.
Contact: Dr. John H. Piercy, 4414 Lemmon Ave., Dallas, Texas 75219.

EIGHTH PLACE

NIGHTHAWKS (London and St. Thomas, Ontario—Ontario District)
Greg Backwell, tenor; Jim Turner, lead; John Sutton, baritone; and Bert Ellis, bass.
Contact: John Sutton, R.R. 1, London, Ontario.

1968 Finalists

NINTH PLACE

FAR WESTERNERS (Whittier and Downey, California—Far Western District)
Doug Anderson, tenor; Jim Meehan, lead; Bill Merry, bass; and Earl Moon, baritone.
Contact: Jim Meehan, 14621 Wakefield St., Westminster, Calif. 92683.

SIXTH PLACE

ORIOLE FOUR (Dundalk, Maryland—Mid-Atlantic District)
Bob Welzenbach, tenor; Jim Grant, lead; Don Stratton, bass; and Fred King, baritone.
Contact: Jim Grant, 501 Luther Road, Glen Burnie, Md. 21061.



TENTH PLACE

HALLMARKS (Teaneck and Montclair, New Jersey—Mid-Atlantic District)
Frank Tortorelli, tenor; Roger Ruhren, lead; Bart Plescia, baritone; and Artie Dolt, bass.
Contact: Artie Dolt, 159 Rector Court, Bergenfield, N. J.





SECOND PLACE

MARK IV (San Antonio, Texas—Southwestern District)

Franklin Spears, tenor; C. O. Crawford, bass; Allan Koberstein, lead; and Dale Delser, baritone.

Contact: Dale Delser, 8206 Windlake, San Antonio, Texas 78230.

THIRD PLACE

GOLDEN STATERS (Arcadia and Pasadena, California—Far Western District)

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

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



1968 International Medalists



FOURTH PLACE

SUNDOWNERS (South Cook, Illinois—Illinois District)

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

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

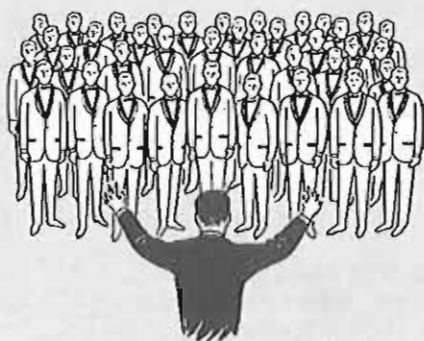
FIFTH PLACE

AVANT GARDE (Skokie Valley, Illinois—Illinois District)

Dick Reed, tenor; Bob Meredith, bass; Joe Sullivan, baritone; and Joe Warren, lead.

Contact: Joe Sullivan, P.O. Box 182, Lake Bluff, Ill. 60044.





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ABOUT ENCOURAGEMENT

By Glenn Van Tassell,
Lead, Auto Towners, 1966 Champions,
Box 7373, N. End Station,
Detroit, Michigan 48220

The sport may be golf, bowling, barbershop quartet singing or tiddly winks—the problem is the same: How to become proficient, and thereby gain self-esteem, recognition or success and perhaps all of these. The answer is not easy and it never has been. It is most certainly not in attitudes such as: "I don't know how," or "I ain't good enough to be the best."

Make no mistake about it, the name of the game is personal gain. You, my friend, are not in this Society simply because it does nice things for some unfortunate children at Wichita, Kansas, or because your chapter supports a local heart fund, or one of the hundred other charities with which Society Chapters are involved. These activities, though noteworthy and admirable, are by-products of the main force, which is the self-satisfaction experienced when participating in the fine old art of singing four-part harmony in the barbershop style.

First of all, let me point out that I have little sympathy for anyone who can sing, wants to sing, and is not in an active quartet. Perhaps you're waiting for three other equally qualified people to invite you to join them. It just doesn't work that way. If you want to be in a quartet, start doing something about it!

If your problem seems to be that you just can't seem to locate the other three men who would sing well with you, don't despair. Try this: set up a quartet formation clinic, inviting all interested members in your area to attend. This can best be done through the facilities of one of your local chapters and could be made a part of a special meeting. Plan the program well ahead and try to include any certified judges and qualified quartet coaches to help set up possible voice combinations from among the men who attend.

An important point, often overlooked in the formation of a quartet, is to determine that the goals of the individuals within the quartet are reasonably alike. I can only imagine how frustrating it must be for a "dyed-in-the-wool" contest man to find himself in the same quartet with two who would rather do comedy material and one who insists that his only love is modern harmony. To be clear on this point, as well as on many other points, a few good talk sessions can be fully as important as singing sessions.

Now, assuming that you haven't disagreed too violently with me so far, let's consider those who are doing something about it, but perhaps do not seem to be getting enough out of their quartet experience. What can you, the active quartet men, do to be assured of getting the most out of your quartet participation?

What about the songs you're going to be singing. There are hundreds of good arrangements available through the International Headquarters. Request some of them and learn them well. Think them through individually and talk them through as a group. Determine what the story is—the meaning of each song—and attempt to convey that message through your singing.

Not easy, you say—well of course not. Did I say that it would be easy? I did, however, say that it can be highly satisfactory.

Try this approach: Remember that a song is a story enhanced by the application of musical notes. Essentially, it can only be sung with the same expression with which it can be spoken. Therefore, the phrase, "I love you," cannot be properly expressed by giving equal time and volume levels to all three words within the phrase. The emotional effect would be something short of sensational. In short, the message simply would not get across. The same sort of thinking can be applied to every song that you may attempt to express. In the simplest of terms, try to make your songs flow smoothly toward the emotional high points written into them by the composers.

All of your work in this area can be seriously undermined, however, if you do not, at the same time, accomplish a high degree of perfection in your handling of vowel sounds. Essentially, the theory is to agree upon the appropriate pronunciation of the words within your songs, go directly to the vowel sounds intended and sustain those sounds until you are ready to finish each word. Only then should you change the sound with the adding of a consonant or another vowel, and it should be done cleanly and crisply. The same thinking should be applied to any words you may find troublesome. Determine which are the most important sounds within the words you sing and give primary emphasis to them. Use word-ending syllables for just that—ending words.

Make use of a tape recorder to check your phrasing, vowel sounds and harmony accuracy. Listen particularly for continuity in your phrasing. Be critical, but not derogatory, remembering that you can be your own best critic if you are honest with yourself.

After you are satisfied that your singing is presentable, *present it*. Sing at your chapter meetings and visit other chapters. Let them know that you are a quartet and would enjoy singing for them. They will be much more encouraging than you would ever have believed. Seek the comments of other experienced quartet people in your area. Remember, they have had to wrestle with some of the same problems you are facing, and they will be pleased to know that you recognize and appreciate their accomplishments.

Now comes the step at which all too many quartets falter. Enter any and all contests for which you are eligible. Don't hold back until you are "ready." Only one quartet can win any one contest, but all of the others are there to learn how to win. Those judges, stern faced and impersonal when in the pits, would like nothing better than to be the instrument of your awakening as a quartet. Just show a little interest, and they will pour out a tremendous store of information.

You will grow as a quartet and expand the bounds of your ability only if you are willing to push yourselves. You must, as in any endeavor, choose goals and set out to attain them. Soon there will be those who will say that you are giving a great deal to S.P.E.B.S.Q.S.A. and that's nice, but haven't you noticed, you're getting something, too, aren't you?

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

ASSOCIATION LIFE INSURANCE . . . FOR MEMBERS AND THEIR DEPENDENTS

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

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

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

Number of Units Desired

☐ One ☐ Two

I Desire to Pay My Premium

Annually ☐

Semi-Annually ☐

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

APPLICATION FOR ASSOCIATION LIFE INSURANCE

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

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

1. Print Full Name First _____ Middle _____ Last _____

2. Home Address Street _____ City _____ State _____

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

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

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

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

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

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

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

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

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

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

Date _____

Signature _____

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

Mail Completed Enrollment Application to:

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



SHARE the Wealth



By Charlie Wilcox
Send your ideas and pictures to:
1050 West Galena Ave., Apt. 801,
Freeport, Illinois 61032

(Editors note: Prominent Illinois District Barbershopper, ex-PROBE President and PROBEMOTER Editor and one of the most active volunteers in the public relations and communications fields in our Society, Charlie Wilcox, is taking over editorship of the "Share the Wealth" department effective with this issue. He'll need your support so be sure you put him on your bulletin mailing list and send him those ideas that have worked so well in your chapter. He'll be anxious to hear from you at: 1050 West Galena Ave., Apt. 801, Freeport, Illinois 61032.)

Looking over former editions of this column provides a shaky feeling for its new writer. He knows that a lot of our members will be looking for something equal to the past and, possibly, for new ideas to fit the present and the future. Reviewing the work of Bob Hockenbrough, Dan Knapp, Elmer Vorisek and George Dohn brings the realization that we have the task of putting a new chord or two in an already excellent arrangement. We will be calling for help. We have already discovered that *sharing* means *discovering*.

Share the wealth! What wealth? With whom? Where? When? How? Why? Up to date we've never heard any complaint from a member of this Society griping about his earnings from barbershop singing putting him in a higher income tax bracket. No, it isn't the money!

Any man who has been a member of this Society for a year or two should have discovered through chapter attendance, district activity and our International contests and events . . . that here is a group unique in many ways. He knows that the more zeal the chapter shows in following the purposes of the Society and its Code of Ethics the greater his pride in community service and acceptance of his chapter in the community. He learns that the *methods* of achieving solid success vary from chapter to chapter and provide the refined gold which we wish to share with each other as we go about the task of *preserving* and *encouraging*.

This is the *wealth* we must *share*. We hope to make the distribution interesting.

Some of the Society's outstanding musical directors have been calling for a better understanding, on our part, of other forms of vocal music. Gradually they are finding more members who feel we will profit by a broadening of our musical education. In a recent issue of GATEWAY GAZETTE, from Framingham, Mass., editor Joe Robinson prints a message from chapter president Richard O'Connell which includes this paragraph:

"Better relations with other musical organizations in our area are to be desired. Although barbershop singing is our so called first love, we should strive to achieve a more basic understanding and enjoyment of all other types of music. This can be accomplished if we initiate an inter-music relationship with other musical groups by visiting them or inviting them to join with us for an evening of musical harmony."

There is something to conjure with. With the effort being made, so successfully, by the Society to reach school music educators . . . with the Chapter Officer Training and Harmony Education Program schools designed to educate us; well, what are WE waiting for? Joe, be sure to let us know if this takes root.

There is a growing awareness everywhere of the need for better indoctrination of members. Many chapters have learned that the *chapter*, not the office at Kenosha, holds the key to active and enthusiastic membership. Peoria, Illinois learned this lesson many years ago. With them, one attendance does not qualify a man for membership. The prospect must know what the community expects of the chapter and how it can serve the community. Membership is an active status affair in Peoria. The chapter aims to be good enough in the community to sell itself. It is easy because the member knows what is expected of him and what he may expect from the chapter. PROTENTION comes easy where there is a plan.

* * *

Some editors carry their modesty to the vanishing point. They forget (?) to include their names or address or ZIP numbers. We receive several bulletins that give no clue whatever as to their origin. Checking postmarks doesn't help. Come on fellers, let's get acquainted.

* * *

The mystery bus ride is now rather common throughout the Society. It has, however, proved the Barbershoppers to be great guys at failing to make reservations. We recently attended one of these affairs where reservations had been made by about 475. The planners allowed for 500 and over 600 showed up. Of course the extras were welcome but how would you like to have been responsible for taking care of that extra 100 men? This happens at conventions, too. A telephone call to those in charge would be a help. Think a little and *increase* the wealth we share.

The surprise visit to a nearby chapter is also coming on strong . . . but . . . do let someone in the host chapter know you are coming . . . or you may find the hosts "out." Courtesy helps. AND . . . if you have never had a mystery bus ride and need details . . . send old Share The Wealth a note of request; include a stamped and self-addressed envelope and we'll send on some dope for you.

* * *

Best gold mine for you to dig in: PROBE.

As this column was being written we learned the terrible news regarding Senator Robert F. Kennedy. As the telecasts went on there was news of various cities planning memorial services and, naturally, music was to play an important part. We wondered how many of our chapters *would*, on invitation, have been ready to participate—properly—in such services.

We have a wealth of music suitable for almost every event our communities may sponsor. Wouldn't it be wise to have a good selection of hymns, patriotic numbers, etc. always ready . . . in advance. Such songs are excellent numbers to test our harmony accuracy. Being *ready* to assist in community affairs is also excellent public relations.

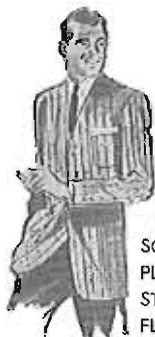
We have many chapters who sing entire church services; we have music ready for symphony orchestra use. Yes, we have many gold mines still untouched. Here are perfect ways to share our wealth with . . . *everyone*.

THE EYES HAVE IT!



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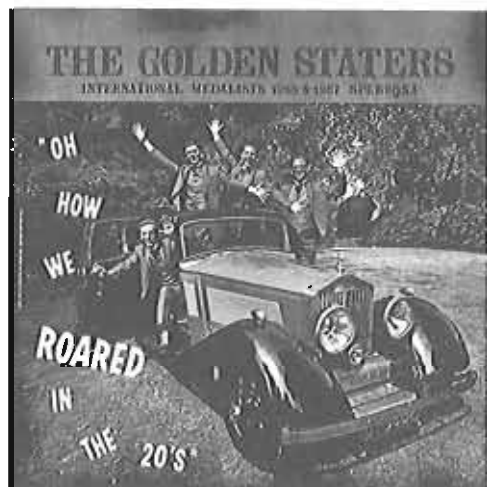
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Be A Barbershopper For Life!

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

WHAT WILL YOU RECEIVE? . . . Benefits of Life Membership include a permanent membership card and certificate for framing, a special 10k gold lapel emblem identifying you as a LIFE MEMBER and you will be exempt from payment of International Dues for the rest of your life.

WHAT IS REQUIRED? . . . To enroll as a Life Member you must:

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

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

WHAT IF YOU MOVE OR TRANSFER? . . . Your Life Membership goes wherever you go, and if transfer is not possible, or if there is no chapter nearby, your membership will automatically be transferred to the Chapter-at-Large (requiring no payment of chapter or district dues).

WHEN AND HOW CAN YOU ENROLL? . . . Even if you are only remotely interested in becoming a Life Member, let's hear from you immediately by filling out and mailing the coupon below. Promptness is important because unless 50 members enroll for Life Membership by December 31, 1968 the program will not be started.

CLIP AND MAIL

Mail To: SPEBSQSA LIFE MEMBERSHIP,
P.O. Box 575, Kenosha, Wis. 53141

Please send more info on LIFE MEMBERSHIP to: (Please type or print)

Name _____

Street Address _____

City _____

State/Prov. _____

U.S. Zip _____

Member of _____

Chapter _____



Down Memory Lane

By Lloyd Tucker

263 Newton Drive
By Lloyd Tucker
263 Newton Drive
Willowdale, Ontario

Willowdale, Ontario

Summer again . . . and down in the valley running back of our house here in Willowdale the grass is lush and scent from the wild flowers blooming right here in "Suburbia" (can you believe it?) wafts up to us as we sit on the patio nursing a cool sarsaparilla and leafing through the rest of the dogeared sheer music from the family piano bench. . . .

Here's a colorful 1921 copy of *Swanee River Moon* with said moon a-beamin' soft and yellow across a valley of the good old Swanee, the river that has lent its name to so many fine tunes that we Barbershoppers tend to bend now'n then. . . .

Swan-ee River moon . . . Swan-ee River moon . . .

Shining on my ca-bin door . . .

I'm for-ever dreaming, while you're brightly beaming . . .

Ev'ry nighr I need you more . . .

H. Pirman Clarke's words and music are soft and dreamy as befits the title . . . and on the "flip side" of this Feist sheet we find a plug for *Wabash Blues*: the copy sez . . . "an over-night hit! The greatest dance tune we ever published . . . get it for your piano, phonograph or player piano." And if you're wondering what other Feist songs graced the shelves of the country's music emporiums back in '21 here are a few: *Ten Little Fingers and Ten Little Toes*, *Peggy O'Neil*, *Melon Time in Dixieland*, *Alice Blue Gown*, *Hololulu Eyes*, *Three O'clock in the Morning* and *Mickey O'Neil* (Peggy's brother . . . so the blurb says! Anyone know it?)

Moving on to 1923 we find a tattered, greying copy of *Pal of My Dreams* published by the Charles E. Roar Music Co. of Battle Creek, Michigan . . . words and music by (we presume) that firm's boss-man, Charles E. Roar! This waltz ballad must have been popular back there for the copy we have boasts a banner-line reading "Quarter Million Edition!" Along with the male quarter score inside the front cover, our eye caught an item reading "This song is recorded on the following 'mechanicals' . . . Apex, Artizan, Banner, Brunswick, Clark, Claxanola, Columbia, ConrORIZED, Edison . . ." and some 35 other labels including Victor! Truth is, that although we can remember Apex, Brunswick and Edison discs, along with some Columbias and Victors sitting on the family phonograph table, we had no idea that some forty additional labels (or "mechanicals") were being pressed at that time!

Harms Inc. of New York was putting out some good sheets back in 1924 when this column's namesake, *Memory Lane*, hit the music stores. Words by B. G. DeSylva . . . music by Larry Spier and Con Conrad. . . .

Stars are gleaming . . . day is o'er,
Moonlight beaming on the shore . . .
Birds are calling . . . shadows falling,



So I dream my dream once more . . .

I am with you . . . wandering through . . . Memory Lane,
Living the years . . . laughter and tears . . . over again,
I am dreaming yet . . . of the night we met,
You were so shy . . . saying "good-bye" . . . there in the dawn,
Only a glance . . . full of romance . . . and you were gone!
Though my dreams are in vain . . . my love will remain
Strolling a-gain, down Memory Lane . . . with you!

So typical that of the sentiments expressed in ballads of this century's first quarter . . . and we trust readers of this corner of the HARMONIZER will be with your humble scribe for many more journeys down *this* Memory Lane!

How many of you saw that excellent TV "special" on Irving Berlin a few months back? Sure touched on some of this wonderful chappie's top hits over the years! Which song would you consider his greatest? Well, will you settle for *Always*? . . . We will, indeed!

I'll be loving you . . . always,

With a love that's true . . . always!

Irving wrote thousands of good songs . . . *Always* has to be somewhere in his "top ten!"

Moving on to 1928 our piano bench yields a copy of Caesar and Field's *You're A Real Sweetheart* from the presses of our friend, Leo Feist, and carrying an excellent cover photo of the "ol' Maestro" himself . . . Ben Bernie! Remember Ben's radio shows in the late 30s and early 40s? His "sign off" was . . . "30s m'friends, take it easy an' you'll finish a whole lot strongah . . . yowsah, yowsah, yowsah!" Ben's orchestra featured *You're A Real Sweetheart* back there in '28 when the men of Feist were telling the public (with a good deal of truth) that . . . YOU CAN'T GO WRONG WITH ANY 'FEIST' SONG!

On to a 39-year-old copy of *Broadway Melody*, the title song from M.G.M.'s "all talking picture with music," featuring stars of the day, Charles King, Bessie Love and Anita Page. Five typical Broadway chorus girls cavort across a brilliant nine-color cover typifying indeed that fast-talking, fast-living era of the "Fabulous Twenties" which was to end a few months after this show opened in the greatest market smash of all time. . . . Lyrics by Art Freed, Music by Herb Brown and published by New York's Robbins Music Corporation, *Broadway Melody* had some good companion songs on the same show . . . remember *You Were Meant For Me* . . . and *The Boy Friend*? Forty years ago, that was!

So there you are, folks! It took two issues to tell you about the contents of the piano bench! Enjoy these trips "Down the Lane"? Sure hope so! We'll be back soon for another wander. In the meantime, have a good summer, take it easy and . . . KEEP AMERICA SINGING!





WAMEGO, KANSAS . . . Central States District . . . Chartered April 4, 1968 . . . Sponsored by Topeka, Kansas . . . 35 members . . . George S. Davis, 609 Walnut, Wamego, Kansas 66547, Secretary . . . Harold Stewart, 907 W. 5th, Wamego, Kansas 66547, President.

ST. THOMAS, ONTARIO . . . Ontario District . . . Chartered April 8, 1968 . . . Sponsored by London, Ontario . . . 37 members . . . Ivan Simpson, 16 Scott St., St. Thomas, Secretary . . . Clair Taylor, 21 Woodland Dr., St. Thomas, President.

PONOKA, ALBERTA . . . Evergreen District . . . Chartered April 17, 1968 . . . Sponsored by Wetaskiwin and Rimbey, Alberta . . . 36 members . . . Gerald Nelson, P.O. Box 814, Ponoka, Alberta, Secretary . . . Art Mattern, P.O. Box 473, Ponoka, Alberta, President.

HAYS (HIGH PLAINS), KANSAS . . . Central States District . . . Chartered April 18, 1968 . . . Sponsored by Cloud County, Kansas . . . 36 members . . . Virgil J. Quinr, 216 Northridge Dr., Hays, Kansas 67601, Secretary . . . James F. Nugent,

220 Northridge Dr., Hays, Kansas 67601, President.

HANOVER, PENNSYLVANIA . . . Mid-Atlantic District . . . Chartered April 29, 1968 . . . Sponsored by York, Pennsylvania . . . 36 members . . . Eugene R. Myers, 405 Stock St., Hanover, Pennsylvania 17331, Secretary . . . Carl E. Seifrit, P.O. Box 356, Gettysburg, Pennsylvania 17325, President.

CORPUS CHRISTI, TEXAS . . . Southwestern District . . . Chartered April 30, 1968 . . . Sponsored by Austin, Texas . . . 39 members . . . John Nelson, 4052 Bahama, Corpus Christi, Texas 78411, Secretary . . . Don Gormley, 4005 Capri, Corpus Christi, Texas 78411, President.

JOHNSON CITY, TENNESSEE . . . Dixie District . . . Chartered May 13, 1968 Sponsored by Knoxville, Tennessee . . . 45 members . . . L. A. Hamilton, 2709 Cresland Lane, Johnson City, Tennessee 37601, Secretary . . . Dr. Charles O. Parker, 801 Cloudland, Johnson City, Tennessee 37601, President.

CLYDE, OHIO . . . Johnny Appleseed District . . . Chartered May 27, 1968 . . . Sponsored by Fostoria, Ohio . . . 36 members . . . John Hoffman, Route #3, Clyde, Ohio, Secretary . . . J. Paul Tritch, 1919 Port Clinton Road, Fremont, Ohio, President.

GRAND JUNCTION, COLORADO . . . Central States District . . . Chartered June 4, 1968 . . . Sponsored by Denver, Colorado . . . 35 members . . . Jerome A.

Kiefer, 615-24th Road, Grand Junction, Colorado 81501, Secretary . . . Dwain T. Jackson, 1012 Gunnison Avenue, Grand Junction, Colorado 81501, President.

LAKE PLACID, NEW YORK . . . Northeastern District . . . Chartered May 22, 1968 . . . Sponsored by Plattsburgh, New York . . . 46 members . . . Richard Brigham, RD 1, Box 116, Saranac Lake, New York, Secretary . . . Fred R. Abbott, 47 Forest Street, Lake Placid, New York 12946, President.

MANASSAS, VIRGINIA . . . Mid-Atlantic District . . . Chartered May 22, 1968 . . . Sponsored by Fairfax, Virginia . . . 35 members . . . Everett E. Jewell, 302 Strasburg Street, Manassas, Virginia 22110, Secretary . . . Robert Sanford, 488 Stonewall Road, Manassas, Virginia 22110, President.

HORNELL, NEW YORK . . . Seneca Land District . . . Chartered May 24, 1968 . . . Sponsored by Rochester, New York . . . 39 members . . . Martin Sheroschick, 40 West Main Street, Canisreo, New York 14823, Secretary . . . Robert Tripp, 26 William Street, Hornell, New York 14843, President.

ST. CLOUD AREA, MINNESOTA . . . Land O'Lakes District . . . Chartered June 6, 1968 . . . Sponsored by Minnetonka, Minnesota . . . 48 members . . . Michael P. Fandel, Tilden Woods Rt. #5, St. Cloud, Minnesota 56301, Secretary . . . Richard Ender, 708-8th Ave. So., St. Cloud, Minnesota 56301, President.



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

(All events are concerts unless otherwise specified. Persons planning to attend these events should reconfirm dates with the sponsoring chapter or district. This list includes only those events reported by District Secretaries as of June 1st, 1968.)

JULY 16-31, 1968

20—Urbana, Ohio (District Sponsored Show)

28—Anacortes, Washington (Annual Salmon Barbeque)

AUGUST 1-31, 1968

9-11—Alton Bay, New Hampshire (Jamboree)

17—Ashville, North Carolina

31—Lakeside, Ohio (District Sponsored Show)

Barbershoppers' Bargain Basement

FOR SALE—30 formal tux jackets, in good condition, powder blue with black shawl collar, rolled sleeves. Price \$6.00 each. Contact: Jim Bayless, 2310 Gilbert Circle, Arlington, Texas 76010. Phone: 817-475-3956.

FOR SALE—50 clown outfits including head piece and neck ruffle. \$8.00 each or \$300.00 for all 50. Contact: Don Westby, 33977 Richard St., Wayne, Michigan 48184. Phone: PA 2-1633.

INTERESTED??—World War I Package Show, complete with sets (2 scenes), 40 costumes, script and staging instructions; comedy and serious, tremendous success. For information write: Oliver C. Leonard, 1919 North Palafox Street, Pensacola, Florida 32501.

SEPTEMBER 1-15, 1968

7—Teaneck, New Jersey (Open Quarter Contest)

7—Pocarello, Idaho

7—Oxnard, California (Ventura County)

7—Columbia-Montour City, Pennsylvania (Charter Night Show)

14—Danbury, Connecticut

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14—Waterloo-Cedar Falls, Iowa

14—Hanover, Pennsylvania

14—Lakewood, California (Downey Chaprer)

14—Janesville, Wisconsin

MAIL CALL



from harmony hall

This department of the HARMONIZER is reserved for you, our readers. It contains written expressions regarding your magazine or any other segment of the Society.

As nearly as possible, letters should be limited to 250 words. The HARMONIZER reserves the right to edit all letters and will not publish unsigned letters or letters which may be in poor taste.

CHORUS CHAMPS GRATEFUL

June 7, 1968

Almost a year has passed since we won the International Chorus Championship in Los Angeles. During that time we have received countless congratulatory cards, letters and messages from chorus competitors, individual Barbershoppers, chapters and Society officials. All were very friendly and generous in their content. We are extremely grateful and most appreciative.

The thrill of winning the chorus championship has been amplified over and over by the thoughtfulness of these Barbershoppers. In addition, our fine 2nd Place Chorus Medalists, "The Chorus of the Dunes," sent a beautiful engraved pitchpipe, and the Asbury Park (N.J.) Chapter gave us a real "live" barber pole, with an engraved plaque. (We have the barber pole lighted and "working" at every meeting; it makes quite an impression on our guests.) Other chapters have hosted and toasted us throughout the year.

These expressions of friendship are additional proof of "Why It's Great To Be A Barbershopper." We would like to use the Mail Call column to say thank you—one and all.

Joe O'Brien, Immediate Past President
George Olson, President
(for the Livingston, N. J. Dapper Dances of Harmony)

* * *

RECALLS CHAUTAUQUAS

Traverse City, Mich.
January 30, 1968

I read with great interest the article by International Historian Dean Snyder in the Jan.-Feb. issue of the HARMONIZER regarding the Chautauqua.

I well remember the Chautauqua as it was used to put their tent within a block

of my home and I attended many of them.

Dean also quoted from a book by Mr. Carl Detzer whom I know personally and as a very good friend.

Just another small note, I've been a Barbershopper for many, many years and hope to continue for some time yet although I'll soon be 75 years young.

Yours in Harmony,
R. J. Chase

YOU GOTTA' SEE IT TO BELIEVE IT

June 7, 1968

Fellow Barbershoppers:

Some time ago I had an opportunity to spend a half-day at the Institute of Logopedics in Wichita, Kansas. I felt compelled to let others in on my trip as it turned out to be one of those once-in-a-lifetime, emotion-filled, heart-warming experiences you feel you just have to tell to others.

From the moment I was met at the hotel by John Kincheloe, Institute Publicity Director, who, incidentally, literally "beamed" when he gets a chance to talk about the Institute, I found myself filled with pride, knowing I belonged to the Society and was indirectly a part of the Institute.

During a guided tour I was allowed to get a peek at a little bit of everything. My initial impression was one of complete shock and sorrow. It was difficult to get used to indistinguishable sounds in the corridors rather than clearly spoken words; to watch 3- and 4-year-old (or older) children working desperately to eat, or lace a shoe, or grab a toy, or walk; to observe groups of children trying to communicate with each other using every means at their command . . . except words. However, my feelings soon changed when I realized that these children were being helped under careful guidance (almost on a one-to-one basis), and eventually would be rejoining friends in their homes. It was inspiring to know that most could look forward to a wonderful future, and that I, as a Barbershopper, was helping to make it possible.

It's difficult to adequately describe everything I saw—such places as the

physical therapy rooms, speech classes, woodwork shops, the chapel, etc. However, I was particularly concerned (being a Barbershopper) with the music room, where often the first communications break-through with the child is made with music. Watching Mr. Ralston, a truly dedicated and knowledgeable instructor, work made me feel I was a part of that musical therapy class.

I watched Jerry, a shy, dejected lad when he walked into the room, undergo an almost complete personality transformation after a 15-minute session on the drum and cymbals with Mr. Ralston. When Jerry left the room he was smiling, seemed enthusiastic and eager to meet his next challenge. The transition that took place in that short time was almost unbelievable—and all because of one man and music.

I could ramble on and on, because now, like John Kincheloe, the more I talk about the Institute, the more I want to talk about it . . . which brings me to the main point of what now has become a lengthy letter. If every Barbershopper would have the opportunity to visit the Institute, I'm sure our yearly donations would reach fantastic heights. You can read about it, see movies and talk about it, but until you actually meet the devoted staff, observe the children and experience the feeling of being part of the rehabilitative procedures, you have no idea what a great job our Logopedics Benefit Shows and dime-a-week mugs are doing.

Most everyone takes some sort of a vacation these days . . . why not plan a day at the Institute at Wichita . . . or, why not make up a special train, bus or cat caravan with neighboring chapters and go to Wichita . . . or, why not arrange a business trip so you can spend some time there. I guess what I'm trying to say is regardless of how you do it—make a special effort to visit the Institute. It's something you'll never regret or forget, something which can only lead to more individual enthusiasm to help attain the goals the Society has established.

Dick Babcock
Wisconsin Rapids, Wis. Chapter

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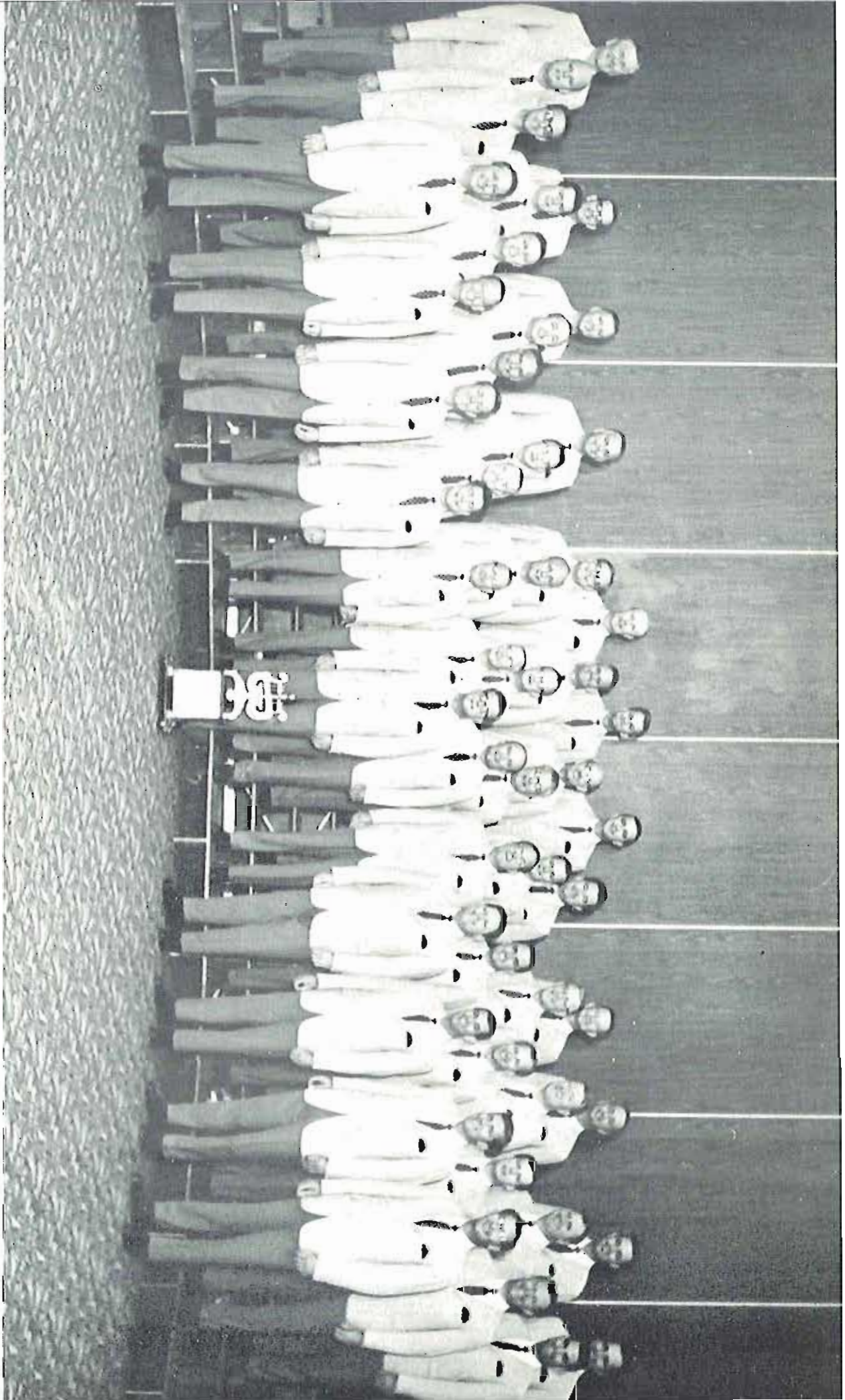
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- Abide With Me



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