



"WHO'LL TAKE THE PLACE OF MARY"
"PUT ON A HAPPY FACE"
"THE FACE IN THE FIRELIGHT"
"In the Heart of the City That Has No Heart"
"GIRL OF MY DREAMS"
"You Wanted Someone to Play With"
"My Little Mother Who Watched Over Me"
"Let's Have An Old Fashioned Christmas"
"The Band Played On"
"STEP TO THE REAR"
"PASS ME BY"
"FORGIVE ME"
"REAL LIVE GIRL"
"GOLDEN BAREFOOT DAYS"
"MAME"
"Tea Leaves"
"ANNE ROONEY"
"Meet Me In St. Louis"
"Mr. Sandman"
"The Little Boy"
"Hello Dolly"
"I'll Take Care Of Your Cares"
"IF I HAD MY WAY"
"At the End of the Cobblestone Road"
"BACK IN THOSE DAYS GONE BY"
"DIRTY HANDS, DIRTY FACE"
"TO LIVE IN LOVELAND"
"SONG AND DANCE MAN"
"LISTEN TO THAT DIXIE BAND"
"I Get the Blues When It Rains"
"Heart Of a Clown"
"I've Heard That Song Before"
"Baby Won't You Please Come Home"
"I'm the Last One Left On the Corner"
"WE NEED A LITTLE CHRISTMAS"

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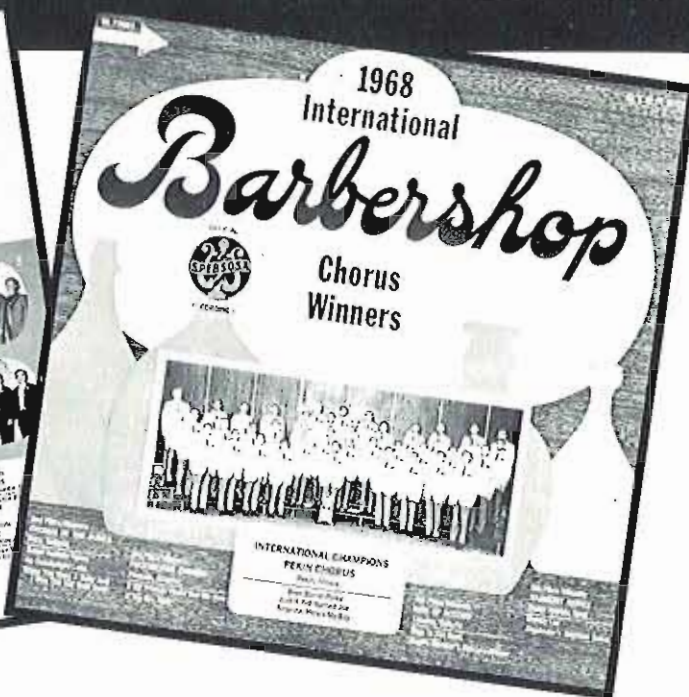


PRESENTS

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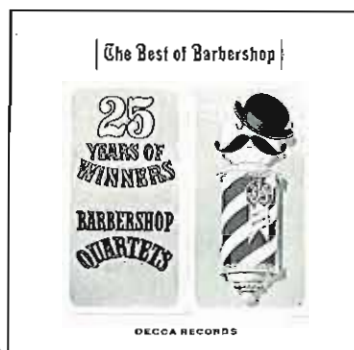


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ON OUR COVER

What better way to introduce our special MUSIC ISSUE than by devoting the cover to those responsible for the Society's music, our arrangers and aspiring arrangers. The men pictured "on our cover" attended the Arrangers' Seminar and HEP School held at Carthage College in Kenosha this past August (see story, page 2).

We hope you'll find the special music articles in this issue both interesting and informative.

PRINTED IN U.S.A.

Arrangers' Seminar a

Johnson's Law: Take an arranger, multiply by at least 10, subtract distractions of work and outside activities, add a dash of inspirational atmosphere and the result is: WOW!

Working on this new formula, the Society conducted an Arrangers' Seminar August 11th through the 16th followed by a two-day Arrangers' School. Both sessions were held at Carthage College, just north of Kenosha, overlooking Lake Michigan.

Sixteen men were invited to come to Kenosha and do nothing but arrange music for five days, Monday through Friday. Fourteen men accepted the invitation and two sent regrets. The men invited were chosen for their experience, quartet and chorus activity, musical background and talent.

The men came from all parts of the Society and represented all age groups. Attending were: Greg Backwell, Jack Baird, Sherry Brown, Roy Dean, Denny Driscoll, Val Hicks, Fred King, Greg Lyne, Bob Meyer, Lou Perry, Mike Senter, Lloyd Sreinkamp, Dave Stevens and Burt Szabo. All these men are readily recognized for their contributions to the Society's music program over the years.

The week's activities began with a planning meeting on Sunday night. Under the supervision of Burt Szabo, Arrangement Category Specialist, the men were organized into teams of two and worked with a different partner each morning and afternoon. Twelve pianos were available throughout the week so that at any time a man could work alone if he so desired.

Assignments were varied and ranged all the way from revising songs from the Society's "X" Series, to producing arrangements for a new Show Tune Book by the Edwin H. Morris Company (publishers of the "34 More Hit-Parade Extras").

During the week this group of musical giants turned out a total of 107 arrangements plus 14 tags. (Each man had to produce one tag or forego lunch on Wednesday.) Fifteen songs have already gone to the publishers in preparation for early release. Thirteen of these will appear in the new Edwin H. Morris Show Tunes book (as yet untitled). Those to be included in the new book are: *Mame, We Need a Little Christmas, Let's Have An Old Fashioned Christmas, Mr. Sandman, Tea Leaves, Hello Dolly, The Little Boy, Put On a Happy Face, You Wanted Someone to Play With, Step to the Rear, Real Live Girl, I've Heard That Song Before and Pass Me By*. The balance of the new arrangements should ultimately reach the hands of chorus and quartet members. It may take some time, however, to properly clear many of the songs before they can be published.

Evenings were spent discussing a multitude of problems concerning arranging and publishing from the standpoint of both performers and judges. Perhaps the most interesting observation of the entire week was that so many creative men, with many strong individual opinions, could agree on the general line of direction the Society should pursue. For instance, one very intriguing "far out" arrangement was submitted, and while nearly every man liked the arrangement, they agreed one hundred per cent that it was non-barbershop and should not therefore be considered as exemplary of the barbershop idiom. It was also generally agreed that quartets have a great deal of influence on the Society's overall musical endeavors by their choice of repertoire. It is well to point out, however, that these men, representing so much barbershop "know-how," were unable to come up with a simple definition of barbershop



Mike Senter ran through a rough passage on the piano for (standing, l. to r.) Greg Backwell, Society Musical Activities Director Bob Johnson and Dave Stevens.



"It's not a bad melody line," Val Hicks explains to (from left) Greg Lyne, Lou Perry, Sherry Brown and Roy Dean.



Arrangement Category Specialist Burt Szabo (seated) sang along with (from the left) Fred King, Jack Baird and Denny Driscoll.



From the left, Roy Dean, Lou Perry, Sherry Brown and Greg Lyne sang along with Val Hicks as he found their parts on the piano.

Society "First"

harmony. Unquestionably, the greatest value derived from the week was that each man gained from working with other arrangers. They were in complete agreement that the experience had enriched their ability and thinking regarding barber-shop arranging. Following are some of their individual comments:

(Mike Senter) "I learned some of the fine points of writing a renor line from Greg Backwell; rhythmic devices from Fred King; points on harmonic variety and structural form from Dave Stevens and Burt Szabo; a 'feeling' for the old style, 'authentic' barber-shop song from Lou Perry (who managed to make everyone who worked with him leave feeling like a truly gifted musician); and, most important, a real review of basic theory from working with the 'students' at the end of the week. It was a tremendous pleasure to work with everyone, faculty and students alike. It seemed that from the first day all faculty members were working together with rapport and mutual respect."

(Denny Driscoll) "I enjoyed 'brain-picking'; seeing how my ideas 'achord' with those of the others; being able to contribute both my thoughts and my arrangements to the Society; the good fellowship."

(Sherry Brown) "Primarily, I've learned more of what is good and bad in musical progressions and part flow."

(Lloyd Steinkamp) "I liked the open discussion of musical problems—sharing ideas with other arrangers—inspiration to produce much more than I imagined."

(Greg Lyne) "Different men expressed ideas which were not necessarily new but were presented in a different context. In other words, the discussions served as a reinforcement."

(Roy Dean) "It gave me the opportunity to compare style with other arrangers, to see if my style was compatible with accepted standards and to gain new techniques and correct erroneous ideas."

(Fred King) "I was able to see clearly a defined outline in which to work for solid arrangements."

The Arrangers' School, starting on Friday night, provided an ideal situation where those who attended the Seminar could pass on to their "students" much of what they had learned during the previous five days. Twenty-two students from all over the Society gathered for the week-end workshop. The students were divided into small groups and had an opportunity to work with a variety of faculty members. Under their supervision they actually created and performed their own arrangements before the weekend came to a close. The participating students were high in their praise of this new experimental project. It seemed that mixing the amateurs with the "pros" mutually benefitted both groups.

We asked Society Musical Activities Director Bob Johnson, who masterminded the historic Society "first," if he was pleased with the outcome of this first venture? "Beyond my fondest expectations," he replied. "We're already laying the groundwork for a similar seminar next year. Call them what you want, meetings like the one held this year reap untold value for the Society. Not only does the Society gain many fine new arrangements, but we also bring new people into the arranging program and rekindle the spirit of those who've been around for awhile. Budget conditions pending, I'm sure this type of school is here to stay."



The nightly discussion meetings were "no-holds-barred" affairs that ran into the early morning hours.



When they weren't arranging or discussing arranging, the Old Songs Library was a popular hang out.



Do you suppose that was a Canadian tag Greg Backwell was leading? "Buzz" Haeger (in dark suit with back to camera) managed to make one of the evening sessions.



When you woodshed with these boys you don't dare blow one note or there's someone right there to replace you. That's Executive Director Barrie Best holding papers behind his back.



Music That They Shall Speak

By Bob Ralstin, Institute of Logopedics,
Wichita, Kansas

Reprinted by Permission of MUSIC JOURNAL
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One small foot left the floor, then the other. Small hands reached out toward the sound coming from the grand piano. The large audience of men, members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, held its breath as each man realized what was happening. Before their very eyes they were witnessing the breakthrough to communication of a child through Interactive Musiatrics, one of the habilitative programs for the communicatively handicapped at their newly adopted International Service Project, The Institute of Logopedics in Wichita, Kansas. This was one of the reasons why they, together with over 30,000 other men from coast to coast across the North American Continent, had chosen in 1964 to adopt as their slogan, "We sing . . . that they shall speak."

Just moments before they had heard the story of the little boy sitting quietly and without motion, seemingly wrapped in a cocoon of silence. He was an aphasoid, neurologically impaired child, without the ability to ask for his wants and needs. But further, he was a blind child who would not substitute his hands for his eyes. To date, little progress had been made in breaking through his shield of silence. Now they were seeing the beginning of this child's educational progress, the intervening wedge to language being driven by music.

The small hands found the strings of the grand piano, and the small body followed the hands into the piano to feel the vibrations which were causing the sounds entering his vacuum. For five minutes the logopedist forgot his audience and worked with the child, giving all the encouragement at his command to help the child experience the joy and wonder of communicating with his fellow man.

This technique of combining the skills of a logopedist (logos meaning "the word" and orthopedics meaning "correction of deformities," hence "correction of speech disorders") with music had its roots in the early research of the founder of the Institute, the late Dr. Martin F. Palmer. Dr. Palmer first became aware of the habilitative effect of musical stimuli when he observed that children having no linguistic comprehension and no meaningful words often began talking within a three-month period after being placed in partially controlled environmental situations with constant exposure to music. Since the beginning of his work with communicatively handicapped children and adults in 1934, music was used in conjunction with the total habilitative program, including speech and language training, physical therapy, occupational therapy, special education, vocational training, creative arts and drama designed especially for each individual according to his or her needs.

As early as 1940 Dr. Palmer and his staff were searching for an explanation of their observations made in working with

these children as to why music is often more comprehensible than language to the neurologically impaired. A phenomenon, observed by the staff and familiar to them, was that of seeing confused children, lacking basic abilities to talk, with characteristics such as severe hyperirritable attention, suddenly change their communicative behavior to one of rapt attention when music was played. Experience with such children had demonstrated the importance of manipulating the sensory environment in the habilitation of the communicatively handicapped, enabling them to learn.

In 1961, the writer was a logopedist and involved in graduate research. Avocation and second love was music. Training in the latter was of great help in teaching children to speak—for melody, rhythm and accent compose a most necessary substratum for speech and language. If there are disturbances in this area, the speech of the individual may be completely unintelligible even though each sound may be perfectly articulated. This is most obvious when listening to those who are deaf, hard of hearing or have cerebral palsy. One of the primary goals of the Interactive Musiatrics program today at the Institute is to normalize melody, rhythm and accent and speech rate, working from the simpler lower levels of music.

Also in 1961, two men, Dr. Paul Nordoff and Clive Robbins, were doing work through music with emotionally disturbed children and were looking for a place to do research. The Institute, with its large and varied caseload of communicatively handicapped individuals, including cerebral palsy, aphasia, etc., as well as the multiply handicapped (approximately 1,500 at any given time), together with its 30,000 written daily case histories contained in Central Files and its fine Technical Library, offered the ideal place for such research. At the invitation of Dr. Palmer, Dr. Nordoff and Mr. Robbins came to do their work. It was the pleasant assignment of the writer to work with them as a logopedist to assist them in this research.

Interactive Musiatrics was the outgrowth of the concentration of a musical approach with the communicatively handicapped. The writer has continued to work as a "logopedist set to music" head of this department.

In this technique the logopedist uses a feed-back or cybernetic system through music similar to the feed-back system necessary for communication. The child is given a musical instrument such as a drum. The clinician begins to improvise music to the child's own unique way of beating the drum. This establishes a situation of interactive communicative success, for the improvised music will not let the child fail. It is through this technique that the clinician alters the sensory environment in such a way as to elicit and to reinforce the child's responses.

Speech handicapped children with neurological disturbances

We Have a Mission

By International President Wes Meier,
P.O. Box 9671, San Diego, California 92109

Somebody once said "There is nothing new under the sun," so if I am expected to come up with anything sensational in the way of a "passing out" column, forget it. However, I am reminded of a speech made over 20 years ago by one of our senior statesmen, and part of it has stuck in my memory. I won't quote him verbatim because he has long since left the scene, but his remarks are as cogent today as they were in the "good old days." He said, in part: "as time goes on I become convinced that we have a mission. And that mission is two-fold. Certainly the main theme is well expressed in our motto, 'Keep America Singing.' That is a lofty and creditable aim. Every move we make should be in the direction of its attainment. We have another mission, too; maybe it should be called a responsibility, and that is to seek fulfillment of the dream of our founder, 'to preserve this last remaining vestige of liberty—barbershop quartet singing.'" I realize that the statement was more facetious than it was profound. Nevertheless, it packed a wallop. Of course, he didn't foresee the universal appeal that was harbored in his own personal yearnings. The important thing, though, is that he did something about his idea, the result of which has meant an association for many of us that has highlighted our whole social lives.

It is my firm conviction that the ground work has been laid for an enduring organization. Many organizations are started. Few ever endure. Quite often the failures are due to the for-

saking of the principle on which they were founded. OURS IS A SOCIETY OF AMATEURS. We have attempted to mobilize men of high character from all walks of life and to mold a great organization to preserve and encourage barbershop quartet singing. AND, we've already done more than that. We have created barbershop quartet singing the like of which was never known in the palmiest days of O. C.'s childhood. We are just amateurs, but our amateur standing has a tremendous appeal. By far and large our membership is made up of men who have no thought of personal gain from this association. They like our music and our friendship. Audiences pack our shows and parades because they thrill at the accomplishments of the home town boys who are earning their livings in the same way as are their listeners.

Ambitious men have brought this Society to its present enviable state. They could not have been motivated by personal ambitions, as you well know. They have ambitions only for the success of a most unusual venture. They have been spurred by the same sort of ambition that inspired Caesar, who "thrice refused the kingly crown." Whether they know it or not, they have been establishing a tradition. They have given us an inheritance for which we must accept full responsibility.

As I finish up my year as your International President, I can only hope that I upheld the tradition.

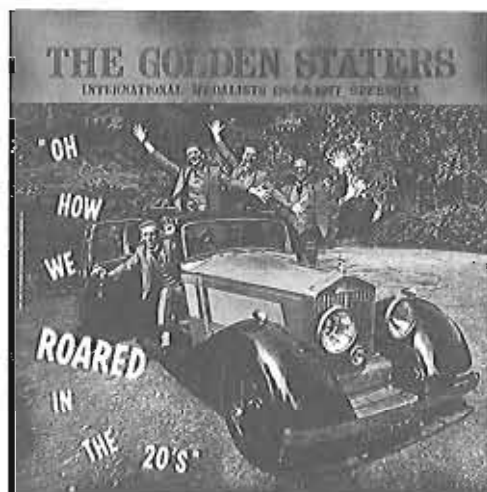
tend to use a "fixed" or compulsive beating. Recent experiments in our department show that if the heart rates of these children are accelerated by physical activity, the rates of their beating increase. Another study, using normal children, indicates that normal 2 to 2½-year-old children also have a fixed beating. At 2½ the responses of the children demonstrate that the music will influence them to accelerate and retard their beating. The importance of all this is probably not the fixed beating, but that the auditory perception at this age apparently does not feed back the information allowing cybernetic completion. This is most important to the logopedist who is aware of the characteristics of normal language development. "At two years," Arnold Gesell states in his book, *One to Five*, "words are little more than lingual-laryngeal patterns, rooted in a total action pattern, or they are mere habit formations. Two acquires words; three uses them. At three, words are fully disengaged from the gross motor system and become instruments of designating precepts, concepts, ideas, relationships."

Interactive Musiatrics, as it has evolved at the Institute, is felt to be a significant and valuable aid to habilitation of communicatively handicapped. A great man once said, "The farther you can look back, the farther you can look ahead." We can look back over 30 years; we are planning for the next 30 in which we expect great strides in the techniques of bringing communication through the media of music.

About the Author—ROBERT H. RALSTIN, author of this article, is now pursuing his field of "Interactive Musiatrics" by further research outside the Institute. Carrying on his work—and at the present time holding the title of Acting Director of Musiatrics—is Charles Shute, who is studying at the Institute under funds provided by SPEBSQSA through Harmony Foundation, Inc. A feature story on this man appeared in the Jan.-Feb., 1967 HARMONIZER.

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ASCAP: The Songwriters' Family

By Richard Frohlich, Director of Public Relations,
American Society of Composers, Authors and Publishers,
585 Madison Avenue, New York, New York 10022

The year 1938, which saw the founding of The Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, was the year when America's radio stations—remember them?—were playing *Jeepers Creepers*, by Johnny Mercer and Harry Warren; *September Song*, by Maxwell Anderson and Kurt Weill; *I Married an Angel*, by Rodgers and Hart; *My Heart Belongs to Daddy*, by Cole Porter and *Whistle While You Work*, by Larry Morey and Frank Churchill. The nation's movie-goers were seeing such pictures as *Pygmalion* starring Leslie Howard and Wendy Hiller; *In Old Chicago*, with Tyrone Power, Alice Faye and Don Ameche; *You Can't Take It With You*, with Jean Arthur and Lionel Barrymore and Walt Disney's first full-length color cartoon, *Snow White and the Seven Dwarfs*. Cleveland pitcher Bobby Feller struck out 18 batters in a game with the Detroit Tigers in October and, in that same month, Orson Welles created a sizable panic with his radio show "War of the Worlds," a vivid and realistic account of an invasion of the earth by inhabitants of Mars.

The songs mentioned above are only a handful of the many great tunes of that year, of course. Sammy Fain and Irving Kahal had *I'll Be Seeing You*; the great Irving Berlin introduced his son, *Change Partners*; that year, Miss Ella Fitzgerald sang her way to stardom with her *A-Tisket A-Tasket*, written with Van Alexander; Frank Loesser and Hoagy Carmichael had two big songs, *Small Fry* and *Two Sleepy People*. Maria Grever and Raymond Leveen's song, *Ti-Pi, Ti-Pi Tin*, was a big favorite, as was *You Go To My Head*, by Haven Gillespie and J. Fred Coots. The Rodgers and Hart entry that year was *This Can't Be Love*, and Johnny Mercer and Harry Warren came up with *You Must Have Been a Beautiful Baby*. The Gershwin brothers—Ira and George—had two hits: *Love Is Here to Stay* as well as *Love Walked In*; Johnny Burke and Jimmy Monaco were the writers of *I've Got a Pocketful of Dreams*, while Herb Magidson and Allie Wrubel came up with *Music, Maestro, Please*. Obviously, it was a very good year for songs, many of which were to become, over the years, standards in the repertoire of barbershop quartets.

One thing these talented men and women had in common was their membership in the American Society of Composers, Authors and Publishers, better known in the entertainment world by its initials, A. S. C. A. P. In the year that the barbershop Society was organized, ASCAP was 24 years old and had a membership of 983 writers and 130 music publishers. A voluntary, non-profit organization like S.P.E.B.S.Q.S.A., ASCAP was founded in 1914 by Victor Herbert and eight colleagues to gain for its members the performance right which the United States Government grants to all holders of music copyright.

As early as colonial days, government had granted talented citizens exclusive rights for a limited period of time in the

properties which these citizens were able to create. The basic philosophy of all such laws, of course, is to make it possible for creative people to earn a living from their talents and to thereby encourage them to use these talents.

The right of public performance for profit is especially valuable to songwriters. The life, or vogue, of most popular songs is a short one, depending chiefly on their acceptance by the general public. Those songs which, by virtue of an intangible quality, survive their first period of popularity and continue to be heard and sung down through the years are known in the music business as "standards." Irving Caesar, whose songs *Swanee*, written with George Gershwin, and *Tea for Two*, written with Vincent Youmans, are two examples of "standard" songs, tells the story of how a young would-be songwriter once asked him how to write a "standard." Caesar laughed and said, "If I knew that answer, I would write nothing but standards!"

Prior to the formation of ASCAP, songwriters and music publishers depended upon sheet music and record sales for their incomes. In the golden days of vaudeville, a song might be introduced by several stars who traveled cross-country playing in leading towns and cities. It was a slow process of musical introduction, but if a song had what it takes the public would go out and buy the sheet music and records. A really big hit might sell over a million copies of sheet music. But this occurred rarely. With the advent of radio, sheet music sales dropped dramatically. A simple twist of the dial brought you a professional performance of music in contrast to the amateur pounding away at the parlor piano. And so in the twenties the chief source of income to music people began to wane.

Fortunately for American songwriters, ASCAP's licensing program, after years of costly litigation, resulted in regular royalty checks. These performance fees were based upon the accumulated performances of each member's catalog of songs. In the thirties and forties, the performance royalties proved to be the most stable income for talented music makers—and it still is today.

ASCAP today has more than 13,000 writers and more than 3,000 music publishers. Among these members are creators of popular songs, musical comedies, religious and symphonic and concert music, country and western music, folk music, television and motion picture music—in short, the entire field of American music literature is proudly represented by ASCAP.

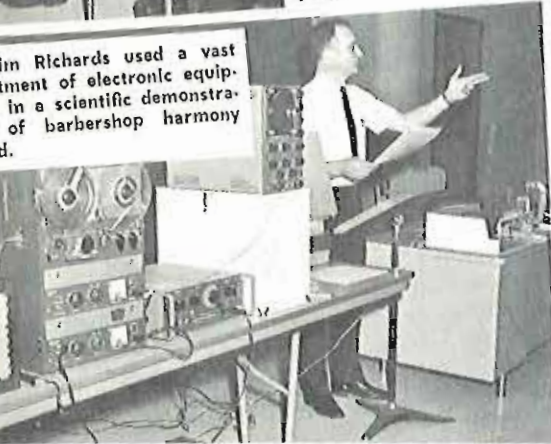
Under the supervision of twelve writer—and twelve publisher—Board Members, who are elected every two years by the entire membership, ASCAP is devoted to the promotion and encouragement of America's music talent. Music is an essential part of our civilization, and the men and women who have the talent to create this music are a national asset who deserve recognition and respect.



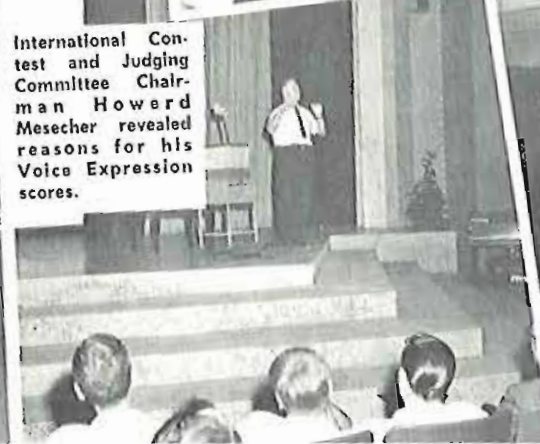
Musical Activities Director Bob Johnson had everyone singing through an imaginary megaphone as a means of improving voice projection.



Specialist "Chuck" Abernethy explained his scoring to the students and the "demonstration" quartet.



Jim Richards used a vast amount of electronic equipment in a scientific demonstration of barbershop harmony.



International Contest and Judging Committee Chairman Howard Mesecher revealed reasons for his Voice Expression scores.



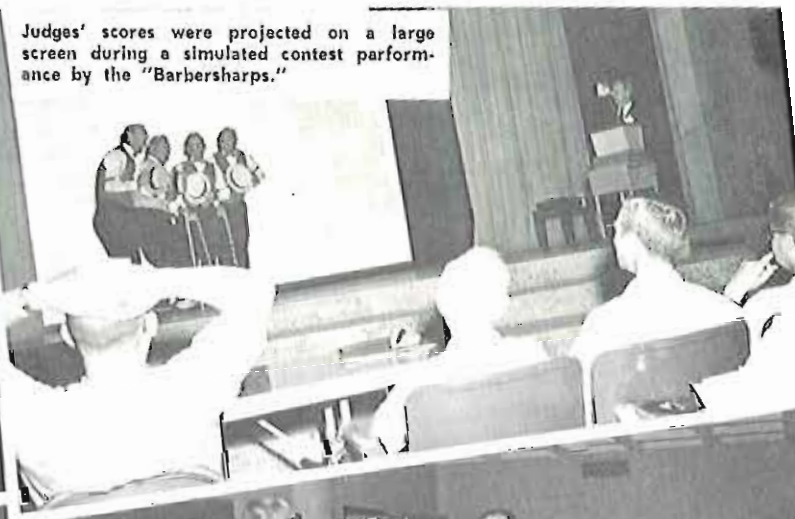
Faculty members Fred King (left) and "Oz" Newgard looked over their class schedule.

Harmony Education Program

1968 Schools Highlight Our Music



From the left, Howard Mesecher, Harmony Accuracy Category Specialist Emmett Bossing and Arrangements Category Specialist Burt Szabo discussed a Contest and Judging problem.



Judges' scores were projected on a large screen during a simulated contest performance by the "Barbersharps."



The "Barbersharps" draw from their vast supply of show material as they sang for visiting students.



Bill Dorow, Land O'Lakes District Past President, presented Bob Johnson with an honorary "live" megaphone, a gift from the departing students.



THE WAY I SEE IT

By
Maurice E. Reagan,
33 Lynch St., Apt. 6A,
Elgin, Illinois 60120

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

"Molly" Reagan Comments Upon "Preservation" to Deac Martin, creator of this column in 1942

The degree of importance that rides on a system or comment depends upon the commentator's knowledge of his subject. In this case, "Molly" Reagan was doing what came naturally in 1908, harmonizing in a high school quartet. The foursome earned enough fame to get its picture in the paper at Canton, Ill. (See picture next column.) College and a distinguished career as an electrical engineer in Pittsburgh increased his early avocational interest. He joined the Society's St. Louis, Mo. Chapter as soon as he heard of it, then founded the Pittsburgh Chapter in 1940.

With Thorne (Chicago), Embury (Warsaw, N.Y.) and the writer (Cleveland), he was on the Society's first arrangement committee. He has harmonized hundreds of songs, including arrangements for International champion quartets. He judged, mostly as chairman, in 20 International contests and great numbers of districts and regionals. He originated the Clock System for barbershop harmony in order to communicate chords and progressions. It was a boon to those with the "ear" for harmony though short on formal musical training. The HARMONIZER presented it in the '40s. It is dusted off here for another generation of harmony fans. Two Clocks are shown, by notes and by do-re-mi (solmization). In addition to presenting a tool for future use, appropriately in this special Music Issue, they'll help clarify his comment. He says that it is directed primarily to arrangers and judges though others may look too.

His Clock System book is available from Kenosha at \$5. Proceeds go to the Harmony Foundation. It covers the waterfront, even to the ringability ratings of chords, based on laws of physics. Other aids are in the Arrangers' Manual (Diekema and Reagan) used in the first HEP School.

Reagan identifies the principal difference between harmony on an instrument with fixed tempered tones (piano) and barbershop as the difference in the "ring" of chords in the latter. The "ring" results when two tones are produced simultaneously. These create two additional tones (harmonics), which to "ring" must mesh or fit perfectly with the parent tones. The "ring" is joyous. Depending upon their placement in a chord, the four notes in it can produce various degrees of "ring." In most cases, perfect placement of notes in a chord's structure can reduce clashes of the harmonics, though there are chords that will always severely clash internally and greatly erode the "ring," the major 7th as example.

The phenomenon of barbershop harmony "ring" often requires the "bending" of a tone, whether or not the singer realizes what he has done to help produce it. Molly says that, according to physics, an octave in barbershop is not invariably 12 half-note steps, and A-sharp is not quite B-flat. He adds that barbershop is the most exact harmony because the three harmonizing

voices in a Grade-A quartet vary (bend) their tone levels to the exact pitch called for by the lead's melody tone.

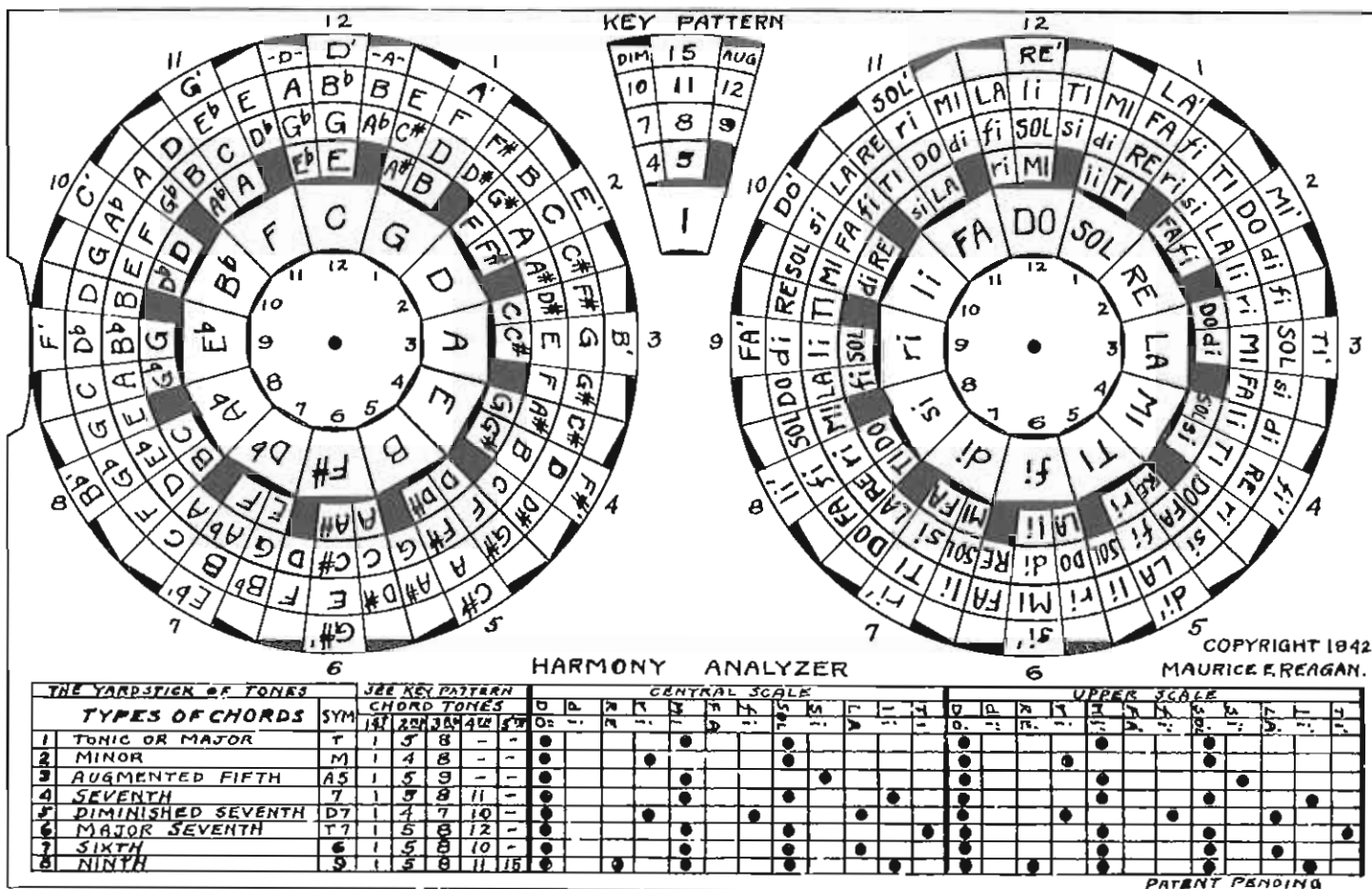
He prefers to comment on chord structures in solmization because do-re-mi applies to any key. The Clocks show how the do-re-mi notes, or any others, are duplicated in conventional notes as written on a musical staff in the Society's arrangements. Because the C chord is basic, the C family's notes appear at 12 o'clock position on Clock Number One (left). It may be cut out for rotating, with a thumb tack in its center. (In the Clock System book referred to earlier, it rotates.) Clock Number Two (right) shows that same C chord family in do-re-mi. It does not rotate. The Key Pattern is expressed in *half-tones* (DO-di-RE-ri-MI-FA-fi-SOL-si-LA-li-TI, which brings us up to DO above the original one in the central scale.) In terms of conventional notes, those going up the middle of the Key Pattern are C-E-G for the major C chord, with B-flat above them to make the "barbershop 7th" chord, our trademark, and at the Top D (upper scale) which makes a "ninth" chord when combined with the others. Because there are only four voices in a quartet, commonly we eliminate the root tone (C or DO). Compare the Key Pattern with the Harmony Analyzer to see the notes by number and by do-re-mi.

Second from the bottom—
our pioneering Barbershop
"Molly" in 1908.
Below him—Pete Buckley,
who became the bass of the
International Champion
"Misfits," 1945.



The Yardstick of Tones shows the names of chords used most in barbershop harmony, with their symbols (T for tonic, M for minor, etc.) and the notes, in terms of do-re-mi, that in combination make each of the most used. Bear in mind that all chords may be inverted. In fact our tonic (major) chord that usually starts a song is MI (upper-scale)—DO (upper scale)—SOL (in central scale) and the bass on the root tone DO at the bottom of the central scale.

No system of music can be absorbed casually at a glance. Reagan's dealing with our special avocation, is no exception. But with the aid of a piano in early stages, Barbershoppers have a set of signals that apply to any key. Depending upon an ear



for harmony, after one gets acquainted with the chord structure and the possibilities of their inversions, it's possible to take a melody written in any key and mark each melody note (12 T or 3-7 or a progression from 5-7 through 4-7, 3-7, 2-7, 1-7, back to 12 T or whatever), then write down the chords to fit each melody note. Now let's see how Molly's system, simple as compared with the conventional study of harmony, can be applied to the Preservation of what is written into the Society's name.

Preservation centers upon the preservation of chord ringability that is typical of barbershop. In the great majority of cases, he says, a chord with a non-barbershop sound is in the 2 o'clock family. On this page, with C at 12, the 2 o'clock chord is the key of D. Picture the bass on the low D (for tonality), the lead on A next above, the bari on C above, and above that the tenor on F# (fi), and you have the 2 o'clock "barbershop 7th" chord. Its ringability rating is 750. But if the tenor sings F-natural (FA) it becomes a major sixth chord whose ringability is a mere 333. The change of only a half-step interval would restore the barbershop sound to some other-wise excellent arrangements used by our quartets and choruses.

As proof that will convince anyone blessed with even half an "ear" for harmony sounds, sing in C the first line of "Let Me Call You Sweetheart—I'm in LOVE WITH YOU." The chord sequence on "love with you" is 11 T (F-major), 3-7 (A-7th) and 2-7 (D-7th). The lead sings LA on all three words. The tenor sings FA-SOL-fi. The bari sings DO-di-DO and the bass sings FA-MI-RE. It rings. Now sing it again with the tenor on FA instead of fi. What happened? "You" became a major sixth chord with a ringability rating less than half of the first one. That first chord was the essence of the typical barbershop 7th chord sound. The second one watered it down to the sound heard so often in "glee club" harmony.

To get a blend and "ring" that is closer than is possible on a tempered scale instrument, in the first case the bari had to "bend" his second DO, vary its pitch, almost a quarter of a tone to produce the solid harmony that produced the "ring." Anyone interested in the physics of sound should resurrect the HARMONIZER of February '47, or get a photostat. In it, Molly explained that relative quarter-tone change of pitch in terms of cycles of sound. Every tone in the three chords is shown with sound cycles per second. It was while making the first mechanical man "talk" at New York's World's Fair in 1939-1940 that he had to delve into the physics of sound. He found then that a harmony part must often be adjusted, though seldom as drastically as this quarter-tone shift.

The concepts here are Maurice's throughout, "The Way He Sees It." The writer has tried to help construe them into use—for Preservation of an important form of early musical Americana which was on its way out until revived at Tulsa in 1938. "Let's keep it barbershop," says Pioneer Reagan.

"Meet Me in St. Louie . . ."

**31st Annual International
Convention and Contests
June 23-28, 1969**



Down Memory Lane

By Lloyd Tucker

263 Newton Drive

Willowdale, Ontario

Out in Berkeley, Calif. there's a gent who, when he isn't masterminding promotion and public relations for KPAT—Radio, can be found haunting music stores, book shops and the musty shelves of antique emporiums in search of . . . you guessed it! . . . OLD SHEET MUSIC! And a truly fine collection indeed has Dan Knapp, whose name will be known to many a Barbershopper on both sides of the 49th parallel.

Well, this corner has corresponded with Dan'l for lo these many old silvery moons and a few weeks back the mailman brought us a large flat package bearing a west coast "Zip Code" number . . . and inside that package were a dozen or so prized sheets from Dan's files! So we quickly refilled our sarsaparilla glass (empty since last column-time) and headed for the "lazy-boy" . . .



Way back in 1901 Eben Rexford and H. P. Danks collaborated on words and music to produce what has become probably the classic song of its type . . . *Silver Threads Among the Gold*. Here's a copy, complete with rather severe blue and gray cover . . . somehow this simple, old "T. J." has a quiet dignity all its own and the fourth verse, never heard now, exemplifies that feeling:

"Love is always young and fair;
What to us is silver hair?
Faded cheeks or steps grown slow
To the heart that beats below?
Since I kiss'd you, mine alone . . . alone,
You have never older grown . . .
Since I kiss'd you, mine alone,
You have never older grown."

Moving on to 1908 we find a weatherbeaten copy of *Take Me Out to the Ball Game*. This rollicking tune, with which P.A. systems have flooded countless ball parks over the past sixty years, came from the pen of Albert Von Tilzer . . . Von T. penned many of the oldies you and I are now "encouraging and preserving" more than half a century later. In this case Jack Norworth came up with the familiar words, and the old song is encased in a colorful black, white, gray and green cover, the title set in giant type on the background of a huge baseball with a silhouetted crowd scene stripped across the foot. This "sensational Base Ball song" was dedicated to one J. A. Sternad . . . anyone recall who "J. A." was??? The York Music Co. (on West 28th Street, New York City, Albert Von Tilzer, Manager) published this hit and on the back cover appears a "plug" for two other catchy Tilzer and North items . . . *Dolly Dear* and *Nothing Ever, Ever, Ever, Hardly Ever Troubles Me!*

Continuing to leaf through this sampling of Dan's treasures we find another barbershop favorite, *Put Your Arms Around Me, Honey*, also published by Albert Von Tilzer's York Music Co. which, by this time (1910), had moved into more quarters at 1367 Broadway. Al's music and Junie McCree's words won *Put Your Arms* etc. a feature spot in Woods, Frazee and Lederer's stage show "Madame Sherry." Few people remember the "Madame" now but this one melody, in truth, lingers on!

Came 1913 and at 1570 Broadway (just up from Von Tilzer's establishment) the presses of Maurice Abrahams Music Co. Inc. were turning out yet another favorite of quarters today . . . on a snappy red and grey cover the long legs of one Johnny O'Connor protrude from underneath the ancient (to us!) automobile from which *He Had To Get Out And Get Under* to repair! Johnny's little gal, all bundled up in the motoring togs of fifty-five years ago, looks on disconsolately. Abrahams himself composed the music while Grant Clarke and Edgar Leslie produced the words. Bobby North (anyone remember who he?!) apparently put the song on the map and a good photo of Bobby, complete with three-inch high celluloid collar, smiles out at us from one corner of the cover.

Name me a Society chapter without a foursome who at some time hasn't attempted *Ballin' The Jack!* Here's a really novel orange and green cover complete with a photo of Donald Brian, who first publicized this ditty back in '13 for Joseph W. Stern & Co. of New York. Chris Smith and Jim Barris got together on music and lyrics for *Ballin' The Jack* and quartets have been writing their own "choreography" for this one ever since! The publishers used the "flip side" of the cover to publicize ten of their latest fox-trot releases . . . said the blurb: "THIS IS THE CANDY! 10 FOX-TROTS . . . FULL OF PEP!" . . . do you youngsters of 65-plus out in reader-land recall any of these? . . . *Maurice Fox Trot*, *Tickling Love Taps*, *By Heck!*, *The Chevy Chase*, *Sweetie Dear*, *Palm Beach*, *The Music-Box Rag*, *Bell Hop Rag*, *Sugar Lump* and *Cruel Papa!* Yep, them were the names, Charlie!



No journey "Down Memory Lane" is complete, it seems, without a mention of our old friends Leo Feist, Inc. Nor are they missing from Dan's package! Most of us have "busted" this one more than once . . . *M-O-T-H-E-R*. Remember? Words by Howard Johnson and music by Ted Morse . . . and some may recall Eva Tanguay making this oldie 'way back in 1915 . . .

"M—is for the million things she gave me,

O—means only that she's growing old . . .
Another simple, honest tribute to "the old folk" from the sentimental music-men of this century's early years.

On *M-O-T-H-E-R's* back cover is a plug for another Feist favorite, *When You Wore a Tulip* (One we've ALL woodshedded from Mobile to Montreal.) The copy-writer put his back into his job and brought forth the following:

"If the *WITCHERY* and *CHARM* of *Put On Your Old Gray Bonnet* or of *Moonlight Bay* still delight you DON'T let today pass without getting this LATEST and BEST ballad *When You Wore A Tulip* by the same composer PERCY WENRICH, lyrics by JACK MAHONEY! The principal cities are just getting a hearing of it through the tour of DOLLY CONNELLY (photo supplied) who reports PHENOMENAL success with it! DON'T go home tonight WITHOUT IT!"

And that, gents of the Sociery, is the plug that first pushed up our favorite "Tulip" back in '15!

Remember the big production of 1926, "What Price Glory," to that time the most powerful story of World War I yet offered to theatre goers? Well, here's a colorful copy of the theme tune to that show . . . You'll remember *Charmaine*. Erno Rapee and Lew Pollock were responsible for this delightful song about the young French girl whom we see gazing wistfully into the distance from the streets of a little French town. In her thoughts she sees her lover's company going "over the top" to . . . and we are left wondering . . . and hoping . . .

Al Jolson, Billy Rose and Dave Dreyer joined forces back in '27, and with the help of Sophie "Last Of The Red Hot Mamas" Tucker (no relative of this scribe!) made *Me And My Shadow* a hir-of-the-day! Sophie looks our at us from a cover depicting an unhappy suitor walking down a moonlight road watching his shadow walking with him on a wayside wall. Irving Berlin Inc., 1607 Broadway, were the publishers . . . Broadway was truly rolling out the good ones back there!



In 1927, too, the ukulele (oo-koo-lay-lay, that is!) craze was at its height and Jack Yellen (remember Jack on stage at Toronto Convention?), with Milton Ager, came up with a cutie called *Crazy Words—Crazy Tune* which we've mentioned before in our journeys "Down The Lane." Sez the song . . .

"There's a guy I'd like to kill,
If he doesn't stop I WILL!
Got a ukulele and a voice that's loud & shrill . . .
Cause he lives next door to me,
And he keeps me up to three!
With his ukulele and a funny melody!"
"Crazy words! . . . Crazy tune!
All that you'll ever hear him croon is
Vo-do-de-O . . . Vo-do-do-de-O-do!
Gets a-round all night long,
Sings the same words to EVERY song!
Vo-do-de-O . . . Vo-do-do-de-O-do!"

And the pink and white eye-catching cover of this sheet carries a cartoonist's impression (a real dilly!) of said ukulele "nur" complete with uke!

So there we are, harmonizers! A November trip "Down Memory Lane" courtesy of Dan Knapp's collection of ye olde musick sheets! . . . thanks again for the opportunity of chatting about your treasures, Dan! By now there'll be safely back with you in Berkeley after a round-trip journey of some 7,000 miles! Hope you enjoyed this "wander," fellas! See you again soon from the depths of the "lazy boy!"

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Bob, Dick, Paul and Gene

CONTACT:

Richard Larson,
201 S. 1st Street,
Montevideo, Minnesota 56265

Early Barbershoppers Thrived on "Ear" Singing, Printed Notes Came Later

By Carroll P. Adams, Past International President,
P.O. Box 584, Montpelier, Vermont 05602



Carroll P. Adams

At the request of Editor Leo Fobart, I've written the following rambling comments on our type of four-part harmony, which I'm sure will stir up plenty of opposition.

In the 25 years that I knew Sig Spaeth intimately, he and I had many a verbal tussle over the real significance of the term "barbershop harmony." I have my own pet description of it, which actually I have used since my high school days in Northampton, Mass., where Hal Staab, Bill Holcombe, Harry Southard and I used to gather in Tim Leahy's Lunch Cart for a 5¢ hot dog on our way home from high school dances after we had escorted our girl friends to their homes. We would sit there on stools improvising harmony of the barbershop style for an hour, and continue singing during the mile-long walk up Elm Street to our homes.

I contended then, and I still do, that a true sense of barbershop harmony, without notes, is something a man is born with; that the melody of a song must always be sung by the lead (second tenor); that the tenor must know what notes above the melody he should sing to top the chord; that the bass should know the three, four or five notes that he should sing to make the *base* of the ringing chord; and that the baritone should take "whatever note is left for him." There must be no doubling. Again, all four notes should be within a range of seven notes, never eight, and from that fact comes the term "close harmony."

For the past 62 years I have been singing impromptu "close harmony," and although I learned to read music at sight when I was eleven years old, and to read accurately and easily, I don't need any printed arrangements if I can have a melody to start with and three guys who were born with a sense of true harmony in their souls. To my knowledge there never were any really authentic barbershop arrangements put down on paper until about 1940. There had been so-called barbershop ballads printed, but they were not authentic, not true barbershop harmony.

And how much trouble we had in the early days about copyrights! Such songs as "Coney Island Baby" and "After Dark" were known by many of our early members, but they had learned them from other men, and no one seemed to know their origin, whether or not they were copyrighted, and if so, who owned the copyright.

As time went on, the problems increased, but eventually we appealed to ASCAP and through the skillful handling of that relationship by Deac Martin, aided by the original Secretary of the Manhattan Chapter, who was on the staff of Mills Music, also Jack Yellen and a few others, there emerged an enviable camaraderie which still exists, and I'm sure always will.

Sig. Spaeth always contended that in Old England there was a guitar hanging on the wall of many barber shops, and that

the barber and the patrons often did make attempts to harmonize. I lean toward an entirely different theory. From my father I learned that following the Civil War most small town barber shops had "back rooms," some with pool tables, others with old parlor organs, accordions, checker boards, card tables and lots of chairs. Those "back rooms" were made available by the owner for any legitimate community activity, without charge. Well into the current century those back rooms were still very common. In many cases on Thursday night the town band rehearsed there, on Friday night the town baseball team had "skull practice" there, and on Saturday night the young men of the town gathered there to harmonize, without printed music, but usually with a pitchpipe, and to improvise harmonizations of the old ballads. I, myself, have been in on several of those colorful back room gatherings.

Our Society has been blessed with a number of talented men who knew how to work out, and put down on paper, authentic barbershop arrangements—Molly Reagen, Johnny Means, Sig. Spaeth, Phil Embury, Floyd Connert, Frank Thorne, Jean Boardman, Bill Diekema, Hall Staab, John Hill, Ed. Smith, Charlie Merrill, Cy Perkins, Joe Wolff, Deac Martin, the Haeger Brothers, and so many others.

In closing, may I relate two or three incidents that always amuse me when I recall them. 1. The late John Hanson, director of the famous 200-man (8 chapters involved) Corn-Belt Chorus, once told me "Hell, why should my chorus members need printed music? I can't read music myself and very few of my men can. Let 'em learn their notes from the guys sitting beside 'em." 2. Harry Armstrong, composer of "Sweet Adeline," and his good wife became frequent visitors to Detroit and close friends of the Adams'. Harry and I concocted the idea of the Society issuing a statement to the effect that "Sweet Adeline" should never be sung by Society quartets or choruses because of its "alcoholic implication." Such a statement was issued and was used by all the news services. There immediately followed a cry of righteous indignation from Armstrong, protesting any such attitude toward his "biggest success" song. And so it went, back and forth, for two or three weeks, nationwide. Both Harry and S.P.E.B.S.Q.S.A. benefitted from the publicity. Incidentally, Armstrong later became a charter member of our Manhattan Chapter, along with Sig Spaeth, Geoffrey O'Hara, Bill Holcombe, Jim Matthews, Sandy Brown, the four members of the "Garden State Quartet," Fred Davies, the writer of this article, and about 20 others, in 1946. 3. On one occasion the members of "The Four Harmonizers" of Chicago, 1943 International Champs, were asked if they used a piano in their rehearsals. Their bass, the late Fred Stein, said "Sure, we always do; we don't ever open it but we must have something on which to throw our hats, gloves and overcoats!"

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G-124

NAPKINS AND COASTERS

These will be the hit of your chapter meetings and other events when refreshments or foods are served. Available in two designs.

2-COLOR NAPKINS (24/pkg) (G-112) 35¢/pkg.
2-COLOR COASTERS (24/pkg) (G-124) 25¢/pkg.
PARTY PACK (includes 1-24/pkg. 2-color napkins and 1-24/pkg. 2-color coasters) (G-123) 50¢.



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



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



LADIES LIGHTER (G-152) 2.50
A dainty, light-weight lighter, finished in blue metallic with a raised three-color Society emblem.



LEAF PIN AND EARRING SET (G-151) 4.25
An attractively designed pin and earring set in a leaf motif, beautifully finished in Florentine silver (also available in gold finish) with the Society emblem highlighted in the pin center. Please specify finish.



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



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



SWEATER GUARD (G-155) 3.25
Gold sweater guard chain with smart-looking Society emblem clasps.

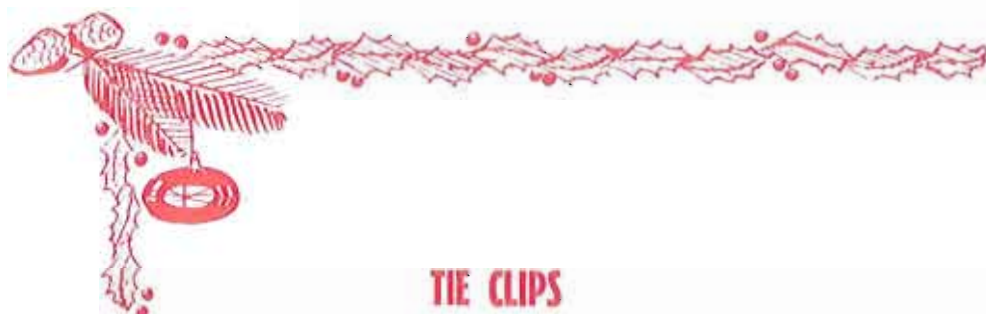


GOLD PENDANT (G-150) 3.50
Gold pendant with Society emblem prominently set in black onyx on a fine gold chain.

MORE GIFTS



MORE GIFTS FOR MEN



Let's Sing!

Keep America Singing



TIE CLIPS

SPEBSQSA MUSIC STAFF (G-139) 1.75

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

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

An invitation to a song! Finished in gold.

KEEP AMERICA SINGING CLIP (G-119) 1.50

The Society's motto on a gold finish clip.

PLAIN WITH EMBLEM (G-108) 2.00

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



MONEY CLIP (G-134) 3.50

This clip will keep your folding money snug and safe. The clip is gold plate with the Society emblem mounted in quality 3-color enamel.



GOLF BALLS (G-143)

Three for 2.50
One dozen 9.00



Imprinted with the Society's initials and motto, these quality balls conform to all U.S.G.A. specifications and will make an excellent gift for singing duffers.



RING (G-122) 25.00

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

CUFF LINKS



10k GOLD (G-101) 12.00

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



SPECIAL CHRISTMAS PRICE

EMBLEM TIE TAC (G-132) 2.00

EMBLEM CUFF LINKS (G-131) 4.00

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



MELODY PHONE (G-128) 5.95

Unique! Attaches to any phone and plays "The Old Songs" whenever receiver is placed in special cradle. Relaxing and pleasant and "screens" room talk while listener is waiting.



CAMEO CUFF LINKS (G-106) 3.50

CAMEO TIE CLIP (G-107) 2.00

COMBINATIONS

CUFF LINKS (G-106) with either TIE CLIP (G-107) or BOLO TIE (G-109) only 5.25

OR ALL THREE! only 6.75



MUG AND RAZOR SET (G-130) 4.50

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



FLOATING ACTION CUFF LINKS G-157 4.50

This brand new cuff link set has the emblem handsomely displayed as though suspended in mid-air. Available in gold or silver finish. Please specify finish.

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.

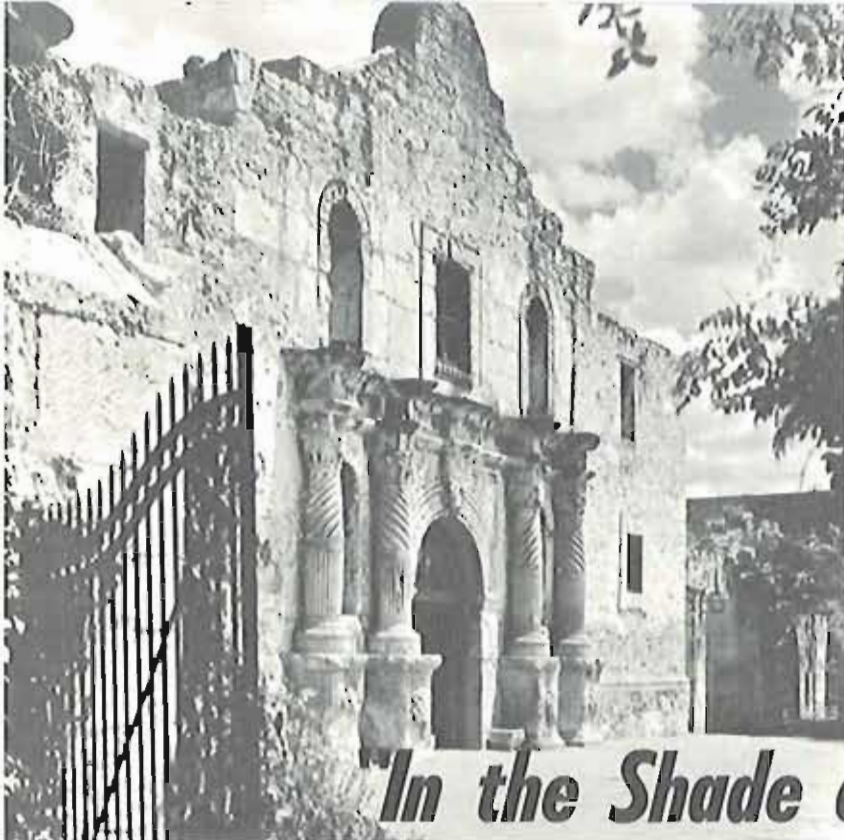
Date _____

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



San Antonio

Mid-Winter Convention

January 23-25, 1969

"In the Shade of the Old Alamo..."

... that's where the 1969 Mid-Winter Convention is going to be held: San Antonio, one of the most exciting cities on the continent, where the new, the old and the romantic blend together to form a backdrop for Barbershoppers for their first Mid-Winter get-together since 1961.

Just feast your eyes and perk your ears to some of the things the San Antonio Convention Committee has lined up.

Friday, January 24—Ladies' Luncheon and Tour—the luncheon will be held at noon in the famous Horel Menger, one of San Antonio's landmarks. There'll be a fashion clinic by "Joske's of Texas," well remembered by those who attended the 1964 International Convention as one of the finest department stores in the country. Then, following the lunch, you'll board busses for a tour of some of the fascinating points of interest in and around San Antonio: the Alamo, the Spanish Governor's Palace, the Mexican Market, San Fernando Cathedral, ending up at La Villita, a miniature Spanish town. From there it's a hop, skip and a jump back to the headquarters hotel, the Palacio Del Rio. Total cost for the entire afternoon, including the lunch and fashion show, is \$6.00. Or if you gentlemen would like to join the ladies on the bus tour only, the charge would be \$2.50.

Friday, January 24—That evening at 9 o'clock in the Palacio Del Rio there'll be a Past Presidents' Reception, our opportunity to honor these men who have done so much for the Society. The cost will be \$2.00, drinks included. For your entertainment we'll have on hand the International Champion "Western Continentals." Following the reception, which will end about 10:30, you'll have ample opportunity to take in some San Antonio night life along the exciting and romantic River Walk: the Landing, where you'll hear the finest Dixieland this side of New Orleans; El Poco Loco and many others.

Saturday, January 25—Mixed Luncheon—Leave the Palacio Del Rio by boat and cruise along the San Antonio River to the Hemisfair site. Have lunch at the River Room in the magnificent Hemisfair complex, complete with colorful Mexican entertainment. Then back to the Palacio Del Rio to freshen up before boarding a bus to visit one of the

most famous church buildings in the southwest, the San Jose Mission. Then, to cool off, a visit to the Lone Star Brewery's "Hall of Horns" for refreshments. You'll be back at the hotel at about 4:30 leaving plenty of time before the 8 o'clock show. Total cost for the entire day's activities, river ride, lunch, entertainment, refreshments, busses, etc.: just \$6.00!

Saturday, January 25—The big Saturday night show featuring the Past International Champion Chordsmen Chorus; the "Freeloaders," one of the Society's funniest quartets; second and third place Medalists, the "Mark IV" and the "Golden Striders;" and our International Champions, the "Western Continentals." If you pre-register for the Convention (using the form on the next page) you are entitled to preferential seating. Get your form in now.

Saturday, January 25—An afterglow will be held immediately following the show in the same building. This will be like no afterglow you've ever attended: soft drinks, beer, and ramales available for those who may be hungry and thirsty after the show. **FREE ADMISSION TO THOSE WHO HAVE PRE-REGISTERED FOR THE CONVENTION.** Tickets for others: \$2.00. (Seating



Ticket Order Form

TO: Alvin Feuerbacher,
Eppler, Guerin & Turner,
812 National,
Bank of Commerce Bldg.,
San Antonio, Texas 78205

Enclosed is a check/money order, to cover the cost of the following tickets. Understand that these tickets will be held for me in the Convention registration area at the Palacio Del Rio.

NOTE: Since meal functions or busses are involved, the deadline for purchasing tickets covering the Ladies' Luncheon and Bus Tour and the Mixed Luncheon and Bus Tour will be **January 10, 1969**.

_____ tickets @ \$6.00 for the Ladies' Luncheon and Bus Tour _____

_____ tickets @ \$2.50 for the Bus Tour only _____

_____ tickets @ \$2.00 for the Past Presidents' Reception _____

_____ tickets @ \$6.00 for the Mixed Luncheon and Tour _____

_____ tickets @ \$3.50 for the Saturday Night Show. I understand that if I am pre-registered (use the blank in the HARMONIZER) I will receive preferential seating. _____

_____ tickets @ \$2.00 for the Afterglow. I understand that if I am pre-registered I **do not** have to purchase an afterglow ticket but will be admitted free. _____

TOTAL _____

limited to 600.)

Sound like a fun-filled convention? No question about it. Get your registration in now and assure yourself of preferential seating in the auditorium and free admission to the afterglow.

Schedule of Events

Convention Office, Wednesday Noon thru Sunday Noon—
Le Reina Room, Palacio Del Rio

Registration & Information—Thursday noon thru Saturday evening—Mezz. Floor, Palacio Del Rio

Friday, January 24—8 a.m.—International Board Breakfast, La Princesa Room

9 a.m.—International Board Meeting, Cavalier Room
Noon—Ladies' Luncheon, Menger Hotel

1:45 p.m.—Bus tours of city
9 p.m.—Past Presidents' Reception, International Ballroom

Saturday, January 25—Noon—Boat trip, mixed luncheon at River Room on Hemisfair grounds, and bus tour

8 p.m.—Barbershop spectacular at Auditorium Theatre on Hemisfair grounds

11 p.m.—Afterglow, River Room in convention center on Hemisfair grounds

We call special attention to the ticket order form appearing on this page. Since we will not be mailing a special brochure or order form as we ordinarily do for our International Convention, we urge you to use the order blank provided above for this purpose. Please note that this form must be mailed in by **January 10, 1969**. This will allow our hosts time to arrange for necessary travel accommodations and meal function reservations.

Registration Form

To S.P.E.B.S.Q.S.A.
P.O. Box 575, Kenosha, Wis. 53141

Enclosed is a check for _____ to cover the cost

of _____ registrations (\$2.50 each) for the Mid-Winter Convention of S.P.E.B.S.Q.S.A. to be held in San Antonio, Texas on January 23, 24 and 25, 1969. I understand that each registration entitles me to my badge and other informational material, preferential seating at the Saturday night show and free admission to the afterglow. All tickets will be held at the convention registration area of the Palacio Del Rio hotel.

NAME _____

STREET _____

TOWN _____ PROV. _____ STATE _____ ZIP _____

Room Reservation Request

To: S.P.E.B.S.Q.S.A.
Hilton Palacio Del Rio
P.O. Box 2711
San Antonio, Texas 78206 Attn.: Reservation Manager

ROOM RATES:

Single	Double or Twin	Two Room Suite
\$12, 14, 16, 18, 20	\$16, 18, 20, 22, 24	(parlor & bedroom) \$26 to \$38

Please reserve me a _____ room at _____ dollars. I understand that if a room is not available at the rate requested that I will be assigned a similar room at the next highest rate.

NAMES OF OCCUPANTS

Name	Address	City, State or Prov.
------	---------	----------------------

Arrival date _____ Hour _____ a.m. p.m.

Departure date _____ Hour _____ a.m. p.m.

I am arriving at the hotel by car. Yes _____ No _____

Children are free in the same room with parents.

Rooms will be held until 6 p.m. on date of arrival unless the hotel is otherwise notified.

PLEASE SEND THIS FORM DIRECTLY TO THE HOTEL

MUSIC!

MUSIC!

MUSIC!

SONGS FOR MEN BOOKS

A complete listing of all the four-part arrangements available at International Headquarters.

Unless otherwise shown — \$1.00 per book — 10 books or more: 75¢ each

(See order blank on page 22.)

BOOK ONE—Annie Laurie (Thorne), Beautiful Dreamer (Boehler), Dream River (Diekema), Dreaming (Dusenbury), Love's Old Sweet Song (Webster), Lovely Are Your Deep Blue Eyes (Merrill), My Bonnie (Embury), O Come All Ye Faithful (Embury), Old Black Joe (Reagan), Our Cook (Neal), Spring (Smith), Star Spangled Banner (Thorne), Sweet and Low (Webster), Sweet Genevieve (Rowe) and Watermelon Time In Louisiana (Diekema). ☐

BOOK TWO—Abide With Me (Palmer), An Evening Prayer (Diekema), Crusin' In My Model T (Hill), Great Smoky Mountains In Dixie (Boehler), Here's To You, Old Timer (Diekema), I Crave You (Merrill), I Love The Way You Roll Your Eyes (Tiffany), I Wish I Were Back In My Cradle (Detjen), It's Easier To Say "Susquehanna" (Diekema), Moon Over The Prairie (Diekema), My Mother's Lullabies (Hill-Diekema), Reverie (Diekema), Someone Else Turned Up (O'Hara), Smoke Rings Curling In The Air (Webster), Till The Day (Diekema), When The Good Lord Takes Me Away (Merrill), Yawning (Hotin) and You Can't Convict The Mother (Rowe). ☐

BOOK THREE—America The Beautiful (Embury), Daisies Won't Tell (Merrill), Diggin' Sweet Potatoes (Diekema), Down In The Old Rendezvous (Crane), Friendship (Thorne), How I Wish That I Could Help The Sandman (Means), I Was Born A Hundred Thousand Years Ago (Merrill), Little Brown Jug (Merrill), The Maple Leaf Forever (Embury), Mississippi Moon (Drs. of Harmony), Old Aunt Dinah (Flat Foot Four), Roll Along Silvery Moon (Meyer-Diekema), Stephen Foster Medley (Embury) and There's A New Gang On The Corner (Connett-Diekema). ☐

BOOK FOUR—Belle Of The Beach (Becker), Disagreement (Thorne), Don't Say Nothin' At All (Franks), Grandfather's Clock (Crane), Home On The Range (Rowe), I Found A Girl (Thorne), Jingle Bells (Merrill), Let's Fall In Love All Over Again (Embury), Now The Day Is Over (Thorne), One, Two, Three, Four (Merrill), Sing Again That Sweet Refrain (Boehler), Stayin' Home (Zdarsky-Westley), Susie Brown (Berg), There Is A Tavern In The Town (Means), White Wings (Martin). Also Swipes, Key Changes and Tags. ☐

BOOK FIVE—Angelina, Down In Carolina (Bolds), Coney Island Baby (Mainstreeters), I Don't Want A Paper Doll (Merrill), Kentucky Baby (Hanson), Let's Get Together Again (Stern), A Limburger Sandwich And You (Smith), Linger Longer Lucy (Ingram), Maruschka (Thorne), My Indiana (Bolds), My Story Book Girl (Means), Old Soldiers Never Die (Arberg), Poody Poo (Stern), Roguish Eyes (Berg), Softly And Tenderly (Berg), Violets Sweet (Staeb-Thorne), You're The Girl I Meet In Dreamland (Diekema). Also Swipes and Tags. ☐

BOOK SIX—After The Winter (Sturges), Carolina In Springtime (Diekema), Carry Me Back To Old Virginny (Hill), Dreamy Ozark

Moon (Hill), Drink To Me Only With Thine Eyes (Hill), Gee, Boys, It's Great To Lead A Band (Thorne), "Hello" Song (Arberg), Honey, Won't You Please Come Back To Me (Webster), I'm Going Home (Davies), I Remember (Winnick), Lonesome—That's All (Haeger), My Sweetie In Tahiti (Diekema), Taxes (Berg), That Old Home Town Of Mine (Willson), When You And I Were Young, Maggie (Bolds) and Yona From Arizona (Grove). ☐

BOOK SEVEN—America—God Save The Queen (Hill), Auld Lang Syne (Barbershop Craft) (Arberg), Aura Lee (Hill), The Belle Of The Monon (Grove), Down In The Valley (Arberg), Do You Remember? (Hill), I'll Take You Home Again Kathleen (Whitten), I'll Tell The World It's You (Hill), Lovely Lady Dressed In Blue (Embury), Oh, Jo, What Are We Waiting For? (Berg), Somewhere In Indiana (Hannon), A Son Of The Sea (SPEBSQSA), Sweet Rosie O'Grady (Grove), There's Music In The Air (Hill) and Twilight Comes A Stealin' Round (Brown). ☐

BOOK EIGHT—Abide With Me (Sweeney, Washburn and Langworthy), Blue Shadows (Conrad), Forsaken (Grove), Holy, Holy, Holy (SPEBSQSA), In The Heart Of The Blue Ridge Mountains (Ingram), Let's Say Goodnight Again (Hill), The Old Sea Shore (Cory), Riding A Rainbow (Hill), Sailing (Hill), Tell Me That You're Gonna Be My Sweetheart (Bolds), When The Harvest Moon Is Shining (Embury) and Won't You Take A Sail With Me, Dear? (Smith). ☐

BOOK NINE—At The County Fair (Smith), The 'Band Played On (Thorne), How Ya Gonna Keep 'Em Down On The Farm? (Pilcher), My Cradle Melody (Haeger), My Cutie's Due At Two To Two Today (Haeger), See You Some Tuesday (Westley), Stay In Your Own Back Yard (Haeger), Sugar Cane Jubilee (Westley), Way Back When (Haeger) and Wonderful Days Gone By (Sargent and Diekema). ☐

BOOK TEN—Back In My Home Town (Grundy), Ev'ry Time I Hear That Old Time Melody (Hart), I Long To See The Girl I Left Behind (Martin), I Love You In The Same Old Way (Embury), If I Had My Life To Live Over (Boehler), Little Glad Rag Doll (Grundy), Mighty Like A Rose (Arberg), My Blushin' Rosie (Smith), Oh! How I Miss Her (Berg) and When You And I Were Young, Maggie (Diekema). ☐

BOOK ELEVEN—Come Along And Sing (Connett-Haeger), Forgive Me For Loving You (Grundy), I'm Sailin' For Dixie Today (Thomas), (Where Do I Go) I Go To You (Diekema), It's Gonna Be Warm (Diekema), Make Up Your Mind (Sargent-Diekema), Moonbeams (Diekema), Razz-Ma-Tazz (Burgess), Swingin' Along Down Harmony Lane (Diekema), Time To Dance (Haworth) and Won't Someone Please Speak Kindly To The Tenor (Pilcher). ☐

BOOK TWELVE—Back To Old Ontario (Burgess-Diekema), Can It Be That It's Really All Over (unknown), I Never Learned To Forget

(unknown), I'll Always Call You My Sweetheart (Diekema), In My Dreams (Embury), Oh! Teacher (Grundy), Rain, Rain, Rain (Diekema), When The Gold Of The Day Turns To Gray (Diekema), and Your Mother Is A Smart Old Girl (unknown).....□

34 HIT PARADE EXTRAS (Book One) \$2.50—After You've Gone (Thorne), Angry (Merrill), Basin Street Blues (Thorne), Beautiful Isle Of Make Believe (Embury), Carolina Moon (Reagan), Dear Hearts And Gentle People (Webster), Floatin' Down To Cotton Town (Embury), The Girl I Love (Martin), Go U Northwestern (Thorne), Good Night Little Girl Of My Dreams (Reagan), I'm Drifting Back To Dreamland (Merrill), In The Sweet Long Ago (Crane), In The Valley Of The Moon (Merrill), It Looks Like Rain In Cherry Blossom Lane (Embury), Kentucky Babe (Hanson), Little Street Where Old Friends Meet (Reagan), Lolly Lolly Loo (Bolds), Love Is Like A Dream (Staab), Makin' Love Ukulele Style (Mendro), Marines' Hymn (Embury), On The Beach At Bali-Bali (Latzko), Sioux City Sue (Merrill), Somebody Love You (Merrill), S'Posin' (Means), Sweet Hawaiian Moonlight (Embury), Sweetheart Of Sigma Chi (Thorne), Sweet Violets (Field), Tessie (Stop Teasin' Me) (E. Smith), There's A Quaker Down In Quaker Town (Merrill), You Call Everybody Darling (Embury), Virginia Lee (unknown) and We Three (Thorne).□

Book Two \$2.50—Ac-Cent-Tchu-Ate The Positive (Haeger) Anniversary Waltz (Smith), Be My Life's Companion (Meyer), Blue; Turning Grey Over You (Stevens), Canadian Sunset (Meyer), Careless Hands (Haeger), Dinah (Bohn), Do You Know What It Means To Miss New Orleans? (Hicks), Drifting And Dreaming (Baird), Enjoy Yourself, It's Later Than You Think (Peterson), Firefly (Bergman & Rector), Five Minutes More (Svanoe), Gotta Get Me Somebody To Love (Baird), Hey, Look Me Over (Diekema), The Honey Song (Peterson), I Still Get Jealous (Baird), In A Little Gypsy Tea Room (Haeger), It's Been A Long, Long Time (Bohn), Let's Take The Long Way Home (Bohn), Life Can Be Beautiful (Hicks), Little Child (Rector), Manhattan (Harmony) Merry-Go-Round (Meyer), Oh, Baby Mine (Svanoe), On Behalf Of The Visiting Firemen (Stevens), On Treasure Island (Stevens), Rosetta (G. Smith), San (Stevens), Story Book Ball (Meyer), Sweethearts On Parade (Svanoe), Till They've All Gone Home (Stevens), Waitin' At The Station (Rector), When Your Hair Has Turned To Silver (Peterson), Yesterday (Hicks), and You'll Be Mine In Apple Blossom Time (Hicks).....□

HYMNS FOR MEN—Abide With Me (Embury), All Hail The Power Of Jesus' Name (Svanoe), America The Beautiful (Embury), Away In A Manger (Hart), Hark! The Herald Angels Sing (Hart), Holy, Holy, Holy (SPEBSQSA), I Love Thee Lord (Arberg), It Came Upon A Midnight Clear (Baird), Jesus, My Lord, My God, My All (Hart), Joy To The World (Svanoe), Lead Kindly Light (Hart), Near To The Heart Of God (Hart), Nearer My God To Thee (Hart), O Come All Ye Faithful (SPEBSQSA), The Power And The Glory (Arberg), Savior Again At Thy Dear Name (Pickard), Silent Night (SPEBSQSA), Softly And Tenderly (Berg) and Were You There? (Hart).....□

JUST PLAIN BARBERSHOP—(This book is included in each New Member Kit.) After Dark (SPEBSQSA), America—God Save The Queen (Hill), Beautiful Isle Of Somewhere (Connett), Bill Grogan's Goat (Connett), Carry Me Back To Old Virginny (Connett), Down Our Way (Connett), Honey—Little 'Lize Medley (Connett), Keep America Singing (Diekema), Kentucky Babe (Connett), My Old Kentucky Home (Connett), My Wild Irish Rose (Connett), Now The Day Is Over (Thorne), The Old Songs (O'Hara), The Rose Of Tralee (Connett), Shine On Me (Connett), Sweet, Sweet Roses Of Morn

(Connett), You're As Welcome As The Flowers In May (Connett) and You Tell Me Your Dream (Embury).....□

STAAB-HILL FOLIO—Close Your Lovely Eyes (Hill), Dream, Dream, Dream (Hill), I'm A Son Of The USA (Hill), I Remember You (Hill), Mona From Barcelona (Hill), My Indian Maid (Hill), There's A Rose On Your Cheek (Hill), and 'Way Down In Georgia (Hill).□

BARBERSHOP SOUVENIRS—Am I Blue? (Boehler), As I Play On My Old Bass Viol (Merrill), Can't Yo' Heah Me Callin' Caroline (Ed. Smith), Good-bye, Good Luck, God Bless You (Svanoe), In My Merry Oldsmobile (Thorne), Let The Rest Of The World Go By (Embury), Love Me And The World Is Mine (Thorne), Mother Machree (Crane), My Little Buckaroo (Webster), In A Shanty In Old Shanty Town (Reagan), That Wonderful Mother Of Mine (Means) and That's An Irish Lullaby (Thorne).....□

CLOSE HARMONY BALLADS—Ain't She Sweet (Embury), Are You From Dixie? (Hill), Smilin' Through (Boehler), Tip-Toe Thru' The Tulips With Me (Thorne), The Daughter Of Rosie O'Grady (Rowe), When Irish Eyes Are Smiling (Thorne), My Wild Irish Rose (Field), A Little Bit Of Heaven (Webster), Wait For Me Mary (Thorne), Ride Tenderfoot Ride (Merrill), I Like Mountain Music (Haeger) and Give Me A Night In June (Reagan).....□

(Continued on next Page)

"THE FOUR STATESMEN"

FIRST ALBUM



ALBUM PRICE \$4.25 INCLUDING POSTAGE

Order and make check payable to:
"THE FOUR STATESMEN"
 641 Grafton St.
 Shrewsbury, Mass. 01545

SINGLE SHEET ARRANGEMENTS AVAILABLE AT INTERNATIONAL HEADQUARTERS

(Continued from page 21)

	Check		Check		Check
Ain't We Got Fun	P-24 25¢	I Want To Be In Chicago Town	ST-4 10¢	My Castle On The Nile	HH-17 10¢
Ain't You Coming Back To Old		I Wish I Had My Old Gal		My Gal Sal	HH-52 10¢
New Hampshire, Molly	HH-57 10¢	Back Again	P-38 25¢	My Melancholy Baby	P-56 25¢
All Alone	P-03 25¢	I Wonder If She's Waiting	HH-37 10¢	My Old New Hampshire Home	HH-07 10¢
Are You Lonesome Tonight?	P-34 25¢	I'd Love To Fall Asleep And Wake		Oh By Jingo!	P-13 25¢
Asleep In The Deep	HH-04 10¢	Up In My Mammy's Arms	P-42 25¢	Oh! How I Miss Her	J-04 10¢
Bird In A Gilded Cage, A	HH-23 10¢	Idal Sweet As Apple Cider	HH-48 10¢	Oh How I Miss You Tonight	P-17 25¢
Baby Face	P-21 25¢	If I Had My Life To Live Over	J-03 10¢	Oh! What A Pal Was Mary	P-36 25¢
Back In My Home Town	J-02 10¢	I'll Be Walkin' With My Honey	P-33 25¢	Old Pals Are The Best Pals	
Broadway Rose	P-49 25¢	I'll Take You Home Again,		After All	P-59 25¢
California Here I Come	P-22 25¢	Kathleen	HH-58 10¢	On A Chinese Honeymoon	HH-25 10¢
Chordbuster March, The	J-06 10¢	I'm Sorry I Made You Cry	P-28 25¢	Only Once In A Lifetime	HH-27 10¢
Christmas Carols (3)	HH-54 10¢	I'm Wearing My Heart Away		Pal That I Loved Stole The Gal	
Close That Eye	HH-19 10¢	For You	HH-35 10¢	That I Loved, The	P-57 25¢
Daddy You've Been A Mother		In Dear Old Georgia	HH-55 10¢	Put On An Old Pair of Shoes	P-52 25¢
To Me	P-14 25¢	In My Merry Oldsmobile	ST-03 10¢	Red River Valley	HH-34 10¢
Dear Old Girl	HH-43 10¢	In The Evening By The		Red Roses For A Blue Lady	P-54 25¢
Down By The Old Mill Stream	ST-5 25¢	Moonlight	HH-36 10¢	Rock-A-Bye Your Baby With	
Down On The Farm	HH-29 10¢	In The Garden Of Tomorrow	P-04 25¢	A Dixie Melody	P-32 25¢
Down Where The Cotton		In The Shade Of The Old		Roll Dem Bones (Shine)	HH-08 10¢
Blossoms Grow	HH-28 10¢	Apple Tree	HH-42 10¢	Roses Of Picardy	P-16 25¢
Do You Remember When?	P-46 25¢	It's Beginning To Look A Lot		Say Mister!	P-01 25¢
Dream, A	HH-30 10¢	Like Christmas	P-09 25¢	Shine On Harvest Moon	P-53 25¢
Empty Saddles	P-26 25¢	It's Good To Know I'm Welcome	J-11 10¢	Side By Side	P-07 25¢
Ev'ry Time I Hear That Old		Joe Howard Medley	P-58 25¢	Somebody Else Is Taking My	
Time Melody	J-01 10¢	Just A Dream Of You, Dear	P-55 25¢	Place	P-41 25¢
Flower From The Fields Of		Just As Your Mother Was	P-20 25¢	Somebody Stole My Gal	P-30 25¢
Alabama, A	HH-40 10¢	Just A-Wearyin' For You	HH-18 10¢	Somebody's Waiting 'Neath	
Forty-Five Minutes From B'way	HH-59 10¢	Kathleen	HH-10 10¢	Southern Skies	HH-38 10¢
Gang That Sang "Heart Of		Kentucky's Way Of Sayin'		Strolling Home With Jennie	HH-53 10¢
My Heart"	P-27 25¢	Good Morning	P-50 25¢	Sunshine Of Your Smile, The	P-31 25¢
Gay Nineties Medley	HH-32 10¢	Let Me Call You Sweetheart	P-06 25¢	Susie	HH-24 10¢
Get Out Those Old Records	P-45 25¢	Let The Rest Of The World		Sweet Lorraine	P-19 25¢
Girl I Loved In Sunny		Go By	P-40 25¢	Teasing	HH-56 10¢
Tennessee, The	HH-31 10¢	Levee Song (I've Been Working		That Bright And Sunny Day	J-08 5¢
Girls, Girls	J-07 10¢	On The Railroad)	HH-9 10¢	There'll Be Some Changes Made	P-43 25¢
Good Night Sweetheart	P-25 25¢	Little Brown Church In The		There Never Was A Gang Like	
Gypsy Love Song	HH-5 10¢	Vale, The	HH-39 10¢	Mine	P-62 25¢
Have You Ever Been Lonely	P-48 25¢	Little Glad Rag Doll	J-05 10¢	There's Something Nice About	
Heart Of My Heart		Little Tin Box	P-12 25¢	Everyone But There's Every-	
(Story Of The Rose)	HH-3 10¢	Loch Lomond	HH-11 10¢	thing Nice About You	P-15 25¢
Hello Ma Baby	HH-46 10¢	Lorena	HH-41 10¢	This Is My Country	ST-1 25¢
Hey, Look Me Over	P-18 25¢	Love Me, And The World Is		Thirty-Five Years Ago	P-61 25¢
Home	P-35 25¢	Mine	HH-47 10¢	Til Tomorrow	P-11 25¢
Home, Sweet Home	HH-22 10¢	Love's Old Sweet Song	HH-44 10¢	You're As Welcome As The	
Honey That I Love So Well	HH-06 10¢	Mandy Lee	HH-02 10¢	Flowers In May	HH-26 10¢
Hot Time In The Old Town, A	HH-21 10¢	Marching Along Together	P-06 25¢	You're The Flower Of My Heart,	
How Soon?	P-51 25¢	Margie	P-29 25¢	Sweet Adeline	HH-49 10¢
I Long To See The Girl I		Mary's A Grand Old Name	HH-51 10¢	Wait Till The Sun Shines,	
Left Behind	HH-12 10¢	May Be	HH-20 10¢	Nellie	HH-50 10¢
I Love My Baby	P-39 25¢	May You Always	ST-02 25¢	We Sing That They Shall Speak	J-09 5¢
I Love You In The Same		Meet Me Tonight In Dreamland	P-02 25¢	What Happened To My Home	
Old Way	HH-15 10¢	Memories	P-44 25¢	Town?	P-08 25¢
I See The Moon	P-10 25¢	Mighty Like A Rose	HH-16 10¢	Will You Love Me In December	
I Want A Girl	P-05 25¢	My Blushin' Rosie	HH-13 10¢	As You Do In May	HH-45 10¢
				When Johnny Comes Marching	
				Home	ST-7 10¢
				When My Sugar Walks Down	
				The Street	P-37 25¢
				When The Harbor Lights Are	
				Burning	P-60 25¢
				When You And I Were Young,	
				Maggie	HH-14 10¢
				When You Were Sweet Sixteen	HH-01 10¢
				When You Wore A Tulip	P-23 25¢
				When You're A Long, Long Way	
				From Home	P-47 25¢
				Where Are The Smiles	J-10 10¢
				Where The Sunset Turns The	
				Ocean's Blue To Gold	HH-33 10¢

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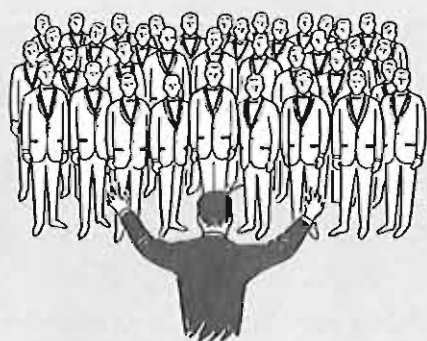
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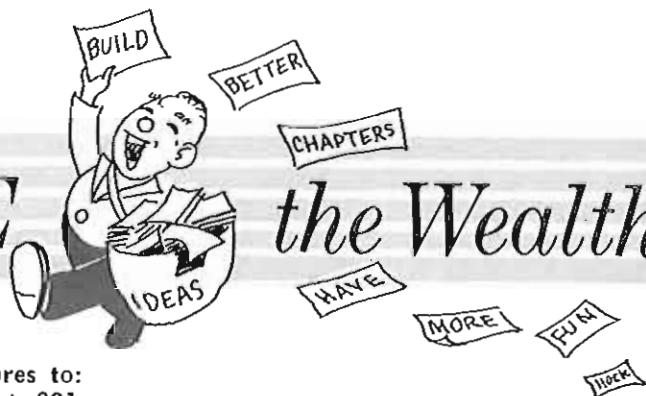
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SHARE the Wealth



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

ICE CUBES ON THE SPINE—Hugh Ingraham, our Director of Communications, once headed a HARMONIZER article with this line: "HOW TO LOSE FRIENDS AND INFURIATE PEOPLE." Hugh knew whereof he wrote because there are times when we have misplaced enthusiasm. Big things may start futile arguments but some small ones may promote chills that change our loyalty or make us plain angry. Of course *we* would never *think* of doing anything that might distress others. But—do we always think? Who among us has never chewed his tongue, reddened his face or hung his head after a hasty word has slipped out . . . without thought? (Yes, we are confessing, too.)

Odd response may be caused by deeds about which we think too little. For instance, let us say you and your wife are attending your first Ladies' Night Program. You arrive a few minutes before the appointed hour and find the room almost devoid of humans. Some waitresses are there wishing these things would start on time. Then you notice a number of chairs tilted against the tables. In twos, fours and, perhaps, sixes, they are guarding particular places for particular people. Would you and your wife feel 100% welcome? Would you? Other members are probably gathered around a bar—somewhere—but there should be a welcoming committee on hand. And what about those silent guardians that say: "You may not sit here!"

This is an angle you may not have thought about. We have seen it happen too often to say "phooey." Place-cards, tactfully arranged by your committee, will do much to welcome old and new alike. The new member and his wife find there is a place for them. There is no silent chill. The idea of "cliques" is never thought of and there is a chance for ingenuity in preparing the cards which may also be neat little programs of things to come plus names of officers and the committee in charge.

Isn't this much better than having a new member feel sort of "left out" for even one little moment? Does your chapter think of the little things? Do you share your membership? Think about it.

GRIPES AND SONGS—Not long ago we received a letter that "voiced" a gripe. It said: "It is easy for you to talk about sharing the wealth and giving aid to the chapters but why can't some of these chapters share the fancy music they use to win contests? And that goes for the quartets, too."

We took a few days to think that one over. (Actually, we were counting up to 10,000 just to keep from sputtering.) During the thinking period along came a bulletin bemoaning the fact that in our last International Contest several quartets and choruses used the same songs, thus ruining much of the pleasure of the audience. (We began counting again.)

After the second countdown we came to the conclusion that we needed to explain that "Share the Wealth" is a two-way street. Those three words are both request and invitation. We may give *and* we may take. It's strange, though—how many ignore all our Society provides for them to take.

Consider that "fancy music" which is given credit for winning contests. It isn't how "fancy" the music is; it is *how well you do with what you attempt*. You must know *your own* abilities and select your music to fit them. There are dozens of approved songs and arrangements on the shelves at headquarters. They are waiting for quartets and choruses to give them the attention they deserve. Selecting a song because someone else won with it may easily turn out to be anything but your "mug of cider."

So, how do you know what to do? Reach out and *take your share* of the wealth provided by the Society through approved songs, the H E P Schools, the Director's Schools, the Arrangers' Schools, the 5th Man Clinics. Qualified men should entell in the Contest and Judging Program. Every Contest has its rules and ours are found in the C & J Manual. An understanding of what judges look for will aid every quartet and every chorus in selecting songs within their capabilities. That, too, is part of the contest. It will make competent and interesting performers, more understanding listeners and more capable critics. Acquaintance with songs will assist greatly in reducing the repetition.

We are willing to agree that, after hearing it the third time, "Rose of No Man's Land" may start to wilt a bit. However, if two or three repeats sound a bit boring, you should be in on a contest where all contestants sing the same songs and one judge makes all the decisions. Can you imagine any of our members sitting still for that box of kumquats?

No, our judging program is not 100% perfect and probably never will be. It is far ahead of most other plans for judging and if you will only take advantage of the schools, the library, the wealth waiting for you, you will enjoy your hobby the more. **PROBE PROVIDES WEALTH**—Along with the champion quartets and choruses, banner chapters and other awards, did you notice PROBE's award for Bulletin Editor of the Year? The award for the best display booth? The Public Relations awards? The excellent special award to L. B. Warren of the Cincinnati Enquirer whose cartoon of several years back showed an old timer looking out his window at four young punks bearing knives as they stand under a street lamp. The old timer says: "Gee, but I'd give the world to see that old gang of mine."

PROBE remembers. Now is the accepted time to get into PROBE and start preparing your chapter bulletin for next year's contest. Now is the time to be sure your district is on display with a booth in 1969. (Four districts missed it this year.)

A lot of those cute little cuts you see in bulletins came to the editors via way of PROBEMOTER . . . if they are members of PROBE. If you want fresh ideas and workable plans join PROBE. Just send \$2.50 to Leo Fobart, PROBE Secretary-Treasurer; that will take care of the first year. Just tell Leo: "Share the Wealth" sent me. Tell him whether you want a manual on Public Relations or Bulletin Editing. You'll get the manual, a membership card, PROBEMOTER four times a year and a special news letter once a month with all the latest info. Renewals are \$1.00 per year. There is a wealth in the hills of PROBE and you'll get wiser about S.P.E.B.S.Q.S.A., Inc. every month.

International Service Project (Institute of Logopedics)

District	July-August Contributions	Since July 1, 1964
CARDINAL	\$ 639.76	\$ 13,279.23
CENTRAL STATES	547.00	21,328.77
DIXIE	307.19	8,396.65
EVERGREEN	812.55	10,761.66
FAR WESTERN	511.04	34,610.57
ILLINOIS	145.00	29,170.64
JOHNNY APPLESEED	1,965.60	24,348.52
LAND O'LAKES	365.75	24,906.31
PIONEER	2,293.07	14,103.41
MID-ATLANTIC	464.18	38,599.01
NORTHEASTERN	936.98	19,595.72
ONTARIO	349.43	15,653.24
SENECA LAND	336.18	19,800.45
SOUTHWESTERN	—	15,080.51
SUNSHINE	573.00	12,958.83
HARMONY FOUNDATION	—	10,938.41
OTHER RECEIPTS	1,644.01	22,593.79
O. C. CASH MEMORIAL	1,637.00	17,860.18
TOTAL	\$13,526.74	\$353,985.90

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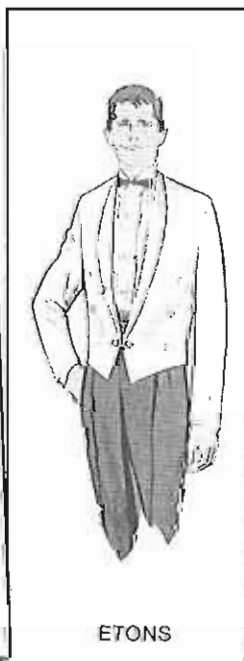
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about QUARTETS

What better way to start out this department than by passing on some exceptionally good news: the *Suntones*, 1961 International Champions from Miami and West Palm Beach, Fla., are back together again and will be accepting engagements on a limited basis beginning in January, 1969. The *Suntones* can be reached by contacting R. T. Franklin, 75 N.E. 150th, North Miami, Fla.

* * *

The *Regents* of Wilmington, Del., who'll be remembered by Cincinnati Convention attendees as the Mid-Atlantic District quartet which had eighteen hours to prepare for the Society's biggest contest, participated in a rather prestigious telethon on September 7th. The show, benefitting the Philadelphia Variety Club and their service project, handicapped children, was emceed by movie and television star Joey Bishop. The star-studded show had such a terrific line-up of talent eager to perform that it was difficult to find a spot on the show. Special efforts by PROBE's Eastern Representative, "Doc" Klein (Philadelphia), made the *Regents* appearance possible. The quartet was thrilled to take part in the event and were even fortunate enough to receive a special interview from Bishop.

* * *

Harry Williams, contact man for the *New River Four* (Ft. Lauderdale, Fla.), tells us the quartet is still entertaining tourists each Friday evening as the "Jungle Queen," and two other Miami Beach cruise boats, stop at the Harry Williams home on their return trip from the Everglades. The quartet, whose members' average age is over 75, usually receive a standing ovation from the cruise boat audiences which range from 300 to 400 persons. Members of the *New River Four* are Augie Meyer, tenor; Jerry Mapes, bari; Ed Umber, bass and Williams, lead.

* * *

Carl Schuler, tenor of the Madison, Wis. *Close Quarters*, must have a good friend who is a cartoonist on the Wis-

consin State Journal, a Madison, Wis. daily. The caption of one of "Biff Buff's" cartoons reads as follows: "Carl Schluter, a member of one of Madison's best barbershop quartets, is helping me get a new sound on my duck call." We've heard Carl sing tenor and we don't believe he sounds at all like a duck call!

* * *

Another former *Buffalo Bill* is now singing in a new quartet; Scotty Ward has replaced Joe D'Errico at the lead spot in the Paramus and Ridgewood, N. J. *Yankees*.

* * *

Because of the imminence of a draft call to their bass, the *Sun Downers*, current Fourth Place Medalists, are temporarily disbanding effective January 5, 1969. Two members of this fine foursome plan to reorganize about April with new personnel. Larry Wright, 449 Arizona, Glenwood, Ill., is new contact man for the *Sun Downers*.

* * *

Another Illinois District quartet, the Fifth Place Medalist *Avant Garde*, has notified us that effective at the end of this year, Bob Meredith, their bass, will be leaving the quartet due to health problems. They are proud to announce that he will be replaced by Doug Miller of the selective service-plagued "Sun Downers."

* * *

Recent changes in quartet personnel, in the order they were received, are as follows: Bob Jennings replaced Wally Lawrence as bass in the Muncie, Ind. *Fun-Tonics*. . . . New contact man for the *Fun-Tonics* is Jack Whitsett, P.O. Box 612, Muncie, Ind. 47305. . . . In a double personnel shift, Jerry Franz, lead, replaced Joe Salz and "Dutch" Holland, bari, replaced Miles Middough in the South Bay, Calif. *4 Bits of Harmony*. . . . The *Rhythm Rogues* (Southwest Suburban, Ill.) have changed their name and bass. "Bud" Bearby has turned over the bass spot to Jerry Casaleto; they now call themselves the *Good Old Days*. . . . Lead Charles Ruth of the *Out Of Towners*

(Allentown-Bethlehem, Pa. Chapter) has been replaced by Al Reese. . . . John Varrelman is now singing tenor in the Victoria, B. C. *Totem Tones* replacing Ron Caught; new contact man for the quartet is Bob Matthews, 4080 Monarch Pl., Victoria, B. C. . . . Doug Seligman has taken over for Jim Collins as bass in the *Four Ragtimers*, Skokie Valley, Ill. . . . Craig Houtari is singing lead in the Arlington Heights, Ill. *Coachblitters*, filling the spot formerly held by Bob Cecle. . . . Tenor Don Cole has joined the *Down-towners* (Pittsburgh and Westmoreland, Pa.) replacing Jim Raffle. . . . The Pittsburgh and Pittsburgh South Hills, Pa. *Parkway Four* have Charles Ray singing tenor instead of Joe Fitzgerald. . . . Two new men have joined the Hays, Kan. *Travel-Aires*; Mike Cannon replaced Gary Trexler as lead and Ronald Ochs is now singing baritone replacing Boyd Bainter. . . . San Antonio, Tex. *Accents Baritone* "Sim" Mistror has moved to lead in place of Ben Binford. Mistror's bari spot was taken over by Robert Baker. . . . The Minnetonka, Minn. *Clip Chords* have Bill Puchner singing baritone instead of Richard Matt. . . . Sam Tweedy is now singing tenor in the *Fire-House Four* instead of Ed Fisch and Perry Baker is now singing lead replacing Joe Picciandra. The quartet hails from Austin, Tex. . . . James Hearn is the new bass in the Warren, Ohio *Dandy Demons* taking over for Richard Whiteman; new contact man for the quartet is Curt Dungan, 1180 Howland Springs Blvd., Warren, Ohio. . . . The tenor spot vacated by Dave Mittelstadr in the Livingston, N.J. *Note-Wits* has been filled by Aubrey Light. . . . Robert Dorsey, *Four Sea-Sons* tenor, has given up that spot to Jack Hayes. The quartet is from New London, Conn. . . . "Chuck" Roberts has given the lead slot to Robert Burt in the *Chronic Chords* from Ft. Myers, Fla. . . . The *West Coast Four* (San Diego, Calif.) now have John Bodie singing baritone instead of Ernie Lippe. . . . New baritone in the *Mid-West Four* (Mason City, Ia.) is Sam Logsdon who took over for Richard Thompson.



MARKHAM, ONTARIO . . . Ontario District . . . Chartered August 12, 1968 . . . Sponsored by East York, Ontario . . . 42 members . . . De 'Los Mabee, 42 Robinson Street, Markham 412, Ontario, Secretary . . . Ross Sutherland, 35 Robinson Street, Markham 416, Ontario, President.

COLUMBIA-MONTGOMERY COUNTY, PENNSYLVANIA . . . Mid-Atlantic District . . . Chartered August 19, 1968 . . . Sponsored by Wilkes-Barre, Pennsylvania . . . 51 members . . . Dale E. Thomas, 324 E. Fourth, Bloomsburg, Pennsylvania 17815, Secretary . . . Dr. Wm. F. Weir, 21 E. Fifth, Bloomsburg, Pennsylvania 17815, President.

LES CHENEAUX, MICHIGAN . . . Pioneer District . . . Chartered August 19, 1968 . . . Sponsored by Sault Ste. Marie, Ontario . . . 36 members . . . Charles Wagner, Cedarville, Michigan, Secretary

. . . Willard MacInnis, Rudyard, Michigan, President.

CORTLAND, NEW YORK . . . Seneca Land District . . . Chartered September 3, 1968 . . . Sponsored by Mark Twain, New York . . . 35 members . . . Fred Wilson, 552 Lime Hollow Road, R.D. #3, Cortland, New York 13045, Secretary . . . Bruce Zeches, 80 Hamlin Street, Cortland, New York 13045, President.

FAIRMONT, WEST VIRGINIA . . . Johnny Appleseed District . . . Chartered September 4, 1968 . . . Sponsored by Pittsburgh South Hills, Pennsylvania . . . 36 members . . . James A. Ice, 627 Rice Street, Barrackville, West Virginia 26554, Secretary . . . James T. "Terry" Fleming, 530 Woodland Circle, Morgantown, West Virginia 26505, President.

PENTICTON, BRITISH COLUMBIA . . . Evergreen District . . . Chartered September 13, 1968 . . . Sponsored by North Vancouver, British Columbia . . . 40 members . . . Frank Evans, 1254 McPherson Crescent, Penticton, British Columbia, Secretary . . . Michael Sich, 1236 McPherson Crescent, Penticton, British Columbia, President.

BURLEY, IDAHO . . . Evergreen District . . . Chartered September 16, 1968 . . . Sponsored by Twin Falls, Idaho . . . 35 members . . . Dale Brooks, 301 E. 27th, Burley, Idaho 83318, Secretary . . . Ralph Kruse, 576 W. 24th, Burley, Idaho 83318, President.

16—Fargo-Moorhead, North Dakota
16—Ripon, Wisconsin
16—Kaukauna-Little Chute, Wisconsin

16-17—Columbus, Ohio
(International COTS)

17—Beverly Hill, Illinois
22—Ames, Iowa
23—Portland, Oregon
23—Hays, Kansas (Hi Plains)
23—Canton, Massachusetts
23—Denison, Iowa
23—Madison, Wisconsin

23—Rochester, Minnesota
23—Peterborough, Ontario
23—Ridgecrest, California (Indian Wells Valley Chapter)

23—Sebring, Ohio
23—South Cook, Illinois
23—West Covina, California
23—Paterson, New Jersey
23—Beloeil, Quebec
24—Storm Lake, Iowa
29-30—Hartford, Connecticut
30—Downers Grove, Illinois ("Q" Suburban Chapter)
30—Waukegan, Illinois (Little Fort)
30—Fenton, Michigan (Holly Fenton)
30—Fr. Vancouver, Washington

DECEMBER 1-31, 1968

6-7—Cascade, Oregon
7—San Antonio, Texas
7—Jennings, Louisiana
7—Pittsburgh, Pennsylvania

PONTIAC, ILLINOIS . . . Illinois District . . . Chartered October 1, 1968 . . . Sponsored by Bloomington, Illinois . . . 49 members . . . Harold Byrne, 727 E. Water Street, Pontiac, Illinois 61764, Secretary . . . Earl Anderson, Rt. 2 Pontiac, Illinois 61764, President.

GUELPH, ONTARIO . . . Ontario District . . . Chartered September 25, 1968 . . . Sponsored by Kitchener-Waterloo, Ontario . . . 35 members . . . Gerry Godfrey, 107 Riverview Drive, Guelph, Ontario, Secretary . . . Bill Vorvis, 6 Park Holme, Guelph, Ontario, President.

TECUMSEH, MICHIGAN . . . Pioneer District . . . Chartered September 27, 1968 . . . Sponsored by Jackson, Michigan . . . 35 members . . . Sheldon E. Kane, 6801 Rome Road, Adrian, Michigan, Secretary . . . Ramon Aylesworth, 9103 N. Union, Tecumseh, Michigan, President.

Century Club

(As of August 31, 1968)

1. Dundalk, Maryland185
Mid-Atlantic
2. Fairfax, Virginia131
Mid-Atlantic
3. Minneapolis, Minnesota121
Land O'Lakes
4. Skokie Valley, Illinois121
Illinois
5. Montclair, New Jersey113
Mid-Atlantic
6. Pittsburgh, Pennsylvania111
Johnny Appleseed
7. Alexandria, Virginia110
Mid-Atlantic
8. Davenport, Iowa109
Central States
9. Kansas City, Missouri109
Central States
10. Bryn Mawr, Pennsylvania102
Mid-Atlantic
11. Binghamton-Johnson City, N.Y. 101
Seneca Land
12. Tell City, Indiana100
Cardinal
13. Oakland County, Michigan100
Pioneer

- 7—Rochester, New York
(Genesee Chapter)
- 7—Parsippany-Troy Hills, New Jersey
- 7—Yuma, Arizona
- 7—Attleboro, Massachusetts
- 7-8—Danville, Illinois
(International COTS)
- 7-8—Dallas, Texas
(International COTS)
- 7-8—St. Paul, Minnesota
(International COTS)
- 14-15—Winter Haven, Florida
(International COTS)

JANUARY 1-15, 1969

- 4—Milwaukee, Wisconsin
- 11-12—Niagara Falls, Ontario
(International COTS)
- 11-12—Columbia, South Carolina
(International COTS)
- 11-12—Lincoln, Nebraska
(International COTS)



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

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

NOVEMBER 16-30, 1968

- 15-16—Worcester, Massachusetts
- 16—Two Rivers, Wisconsin
- 16—Jersey City, New Jersey
- 16—Norfolk, Virginia
- 16—Huntington, New York
(North Shore)
- 16—Scottsdale, Arizona
- 16—Ukiah, California
- 16—Marshalltown, Iowa
- 16—Brockton, Massachusetts
- 16—Binghamton, New York
- 16—Utica, New York

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

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

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