

THE

VOLUME XVI NUMBER 2—JUNE, 1956

HARMONIZER

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Printed in U.S.A.

June

VOLUME XVI 1956 NUMBER 2



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(Color Photo Courtesy of The Akron, Ohio Beacon Journal)

Four Akron, Ohio S.P.E.B.S.Q.S.A.-ers: Arv Benson, Paul Steurer, Bob Evans and Fred Triplett—adorn the colorful cover of this issue of *The Harmonizer*. The boys are pictured as they took part in the recent "Gay Nineties" Night sponsored by our Akron Chapter. The Sunday Roto Section of *The Akron Beacon Journal* carried three pages of pictorial coverage of the "Gay Nineties" Evening of Harmony—including the colorful cover you see on your *Harmonizer*.

THE HARMONIZER is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. It is published quarterly in March, June, September and December at International Headquarters, 20619 Fenkell Ave., Detroit 23, Michigan, and entered as second-class matter at the post office at Detroit, Michigan, under the Act of March 3, 1879. Editorial and Advertising offices are at International Headquarters. Notice of change of address should be submitted to the editorial offices of THE HARMONIZER at least thirty days before the next publication date. Subscription price is \$2.00 yearly and \$.50 an issue.

MINNEAPOLIS—

"We're On Our Way"

As the time for our 1956 International Convention nears, thousands of barbershoppers across the North American Continent are making final plans to attend the gala song fest in Minneapolis. Probably the busiest barbershoppers in the land at the present time are the members of our Minneapolis Chapter who are beginning their final "push" toward making the 1956 International Convention our "biggest and best."

Here is a list of the exciting contest singing events scheduled: Starting at 2 p.m. Thursday, June 14—First half of semi-final quartet contest, featuring 20 quartets. 8 p.m. June 14—Second half of the semi-finals, featuring 20 quartets. From these forty competing, 15 are selected on the basis of points scored. The 15 finalists are to compete at 2 p.m. Friday, June 15, from which five are chosen as the 1956 Medal winners. Also on Friday, at 8 p.m., 14 barber-shop choruses compete for the championship spot. Saturday, June 16 at 2 p.m., the 25 semi-finalist quartets appear in the Jamboree Session. The climax is at 8 p.m. Saturday, June 16, when the Medalists will determine who the 1956 International Champion Quartet is to be.

SPECIAL FOR LADIES

For the ladies, a brunchon will be held at Dayton's Sky Room at 9:30 a.m., June 16 for only \$2.50—including a souvenir and an exciting fashion parade, featuring the latest fashions for summer living and relaxing in Minnesota's marvelous playground. The exotic creations are fashioned by designers of the Northwest's leading women's wear. A special trip to Betty Crocker's kitchens is scheduled for Friday morning, June 15. Friday afternoon a two-hour sightseeing trip around Minneapolis is scheduled at a cost of \$1 per person. If you are planning to bring young children with you to the Minneapolis Convention, you should notify the Ladies Hospitality Committee (c/o International



The seemingly quiet, peaceful metropolis of Minneapolis pictured in the above aerial photograph will soon be filled with harmonious chords of barbershop harmony when thousands of barbershoppers from all over the United States converge for our International Convention beginning June 14.

Headquarters) so that they can send you information about the baby sitting service which will be available in Minneapolis.

Planning to bring a teenager or two? The Teenage Committee has a terrific program lined up. Lend your ear and gaze at this: Morning dip, topped off with a delicious breakfast at one of the Minneapolis City lakes, singing and chinning in the Barberteen's Room at the Radisson Hotel, plus an evening of fun and frolicing at Excelsior Amusement Park, including speed boat rides, park rides, dancing, special "teen" afterglow, entertainment by invited guest quartets, and a special souvenir dinner in an Oriental mood (no silverware—just chopsticks!)—all just for \$4!

It's quite a program, but there are also other events going on at S.P.E.B. S.Q.S.A. Headquarters at the Radisson Hotel. The Minneapolis Chapter's Hospitality Room, Ladies Hospitality Room, Woodshed and numerous others . . . Then for quiet relaxation, listen to half-a-hundred quartets singing in various places throughout the entire downtown area.

Here are some of the proposed special outside events being planned by General Chairman Maynard Saxe and the Public Relations Committee for the Convention:

1. A colorful street parade on Friday morning at 10 a.m. around the Minneapolis loop area, featuring quartets in costume being conveyed in "antique" automobiles with some good barbershop music to thrill the crowds

(Continued on Page 35, Col. 1)



For those lucky Barbershoppers who will be staying in Minnesota for the Convention "Afterglow," the relaxing atmosphere pictured above will prevail. For those wishing additional information about the post convention activities at Gull Lake, a complete report is contained in the accompanying article. There are several lodges on the lake within walking distance of each other.

America's Youth Want To Sing More Barbershop Harmony

A REPORT OF THE SOCIETY'S ACTIVITIES AT THE BIENNIAL CONVENTION OF THE MUSIC EDUCATORS NATIONAL CONFERENCE HELD IN ST. LOUIS, MISSOURI, APRIL 13-18.

It was big business when the Music Educators National Conference held its Biennial Convention in St. Louis on April 13. There were 13,000 music educators and students on hand for one or more days of the official convention sessions, which ran from April 13 through 18. There were more than 200 commercial exhibitors at the Exhibition Hall and the Society was fortunate to be one of the 31 organizations invited to have a display in the Golden Anniversary Historical Exhibit.

International Secretary, Bob Hafer and Public Relations Director, Curt Hockett, flew out to St. Louis on Wednesday morning, April 11th to make pre-convention preparations for the Music Educators Convention. Inasmuch as the Society does not have a composite display of any kind, it was necessary to prepare some "make do" displays. These consisted mainly of paste-ups of pictures and of song arrangements, along with mounted copies of old sheet music, which excited about as much interest as anything in the entire Historical Display.

Although the Society's booth was rather small in size—8 ft. wide by 5 ft. deep—we were forced to place a good deal of material in a very small area—we had one of the best-looking displays at the Convention. There is no doubt that the Society's booth received more attention than any other in the Historical Exhibit.

The world premier of the Society's latest sound slidefilm, "Voice Expression" was shown at the Convention and it, along with the "Balance and Blend" filmstrip, excited a good deal of favorable comment.

It was quite surprising and most heartening to hear about so many young quartets in our schools across the country. A large number of teachers have apparently encouraged the formation of quartets without knowing anything about our Society. Many of them seem to be hungry for lists of song arrangements and sample arrangements. The Harmony Heritage edition of "Sweet Sixteen" was distributed, along with song arrangements lists in great numbers.

We were happy also to discover how many of the men music teachers are members of the Society and directors of our choruses. They certainly beamed over the job our men did in presenting a demonstration of barbershop quartet



Before their appearance before hundreds of Music Educators at the MENC Convention at St. Louis, the Schmitt Brothers (1951 International Champions) get together with Past International President, Johnny Means, for a little rehearsing.

singing at one of the Saturday morning sessions at the Convention. Past International President, Johnny Means, emceed the Saturday morning demonstration with Berney Simner, Immediate Past International President, speaking to the assembled conventioners on "Barbershopping Is Fun."

The musical portion of the Saturday morning session was opened with the singing of several numbers by Bob Maurus', (tenor of the Vikings) Rock Island, Illinois High School Barbershop Chorus. He also had two quartets from the group sing, and all the boys did a terrific job. The chorus even did the Bob Haeger arrangement of "My Heart Stood Still" which the Oak Park Chorus, directed by Haeger, sang at the Miami Beach Convention (it's in the Decca Medalist Chorus album). They did a particularly good job of shading on this number.

Following the demonstration, Johnny Means spoke briefly about the Society and our relationship with the Music Educators, and then he had the Schmitt Brothers come out on the stage and demonstrate all five of our judging categories—showing the wrong way first and then the right way. They really did a job on this! It is estimated that there were 1,200 people in the audience.

We feel very definitely the need of a concentrated youth development program and we are more convinced than ever that barbershopping has a rightful place in American music culture.

When the Convention officially closed on April 18, we felt that the Society had really made a valuable contribution to the event, and it's our guess that not only will the Music Educators be doing a lot of talking (favorably) about barbershopping, but that thousands more grade school, high school and college students will soon be singing barbershop.



Immediate Past International President, Berney Simner, spoke to the assembled throng of Music Educators in St. Louis on the topic, "Barbershopping Is Fun."



The PRESIDENT'S Round Table

FOR twenty-five years we have lived in a city with a long name. We've finally learned how to spell Schenectady. So we're moving to New York. In selecting the New York suburb in which to buy a home, we insisted on a simple name. Schenectady is too long a name to write in the upper left-hand corner of envelopes.

So we're moving to Chappaqua, New York. Only nine letters!

This issue I'd like to woodshed with you a few swipes on a familiar tune—Better Chapter Programs . . .

Don Flom, President of Schenectady Chapter, has headed up a committee to study the chapter program. He wrote to our District Presidents a few months ago and asked for a list of the most successful chapters. Then he wrote to the most successful chapters in our Society and asked for their chapter program suggestions. The returns were very interesting. Don has analyzed them—and I've distilled them into my own list of *ten commandments*. Here they are for your consideration: **THE TEN COMMANDMENTS FOR THE SUCCESSFUL CHAPTER PROGRAM:**

1. It shall be planned in advance by responsible men.
2. It shall begin on time and roll! When I left Schenectady Chapter, I presented them with an old-fashioned farm dinner bell. It's inscribed—"It's Time to Sing!"
3. It shall be balanced between chorus and quartets. We

need choruses—they give everyone a chance to participate. But the purpose of our Society is the Preservation and Encouragement of Barber Shop *Quartet* Singing. We should never forget this objective.

4. It shall have time for pick-up quartets; it shall have time for listening to organized quartets; it shall have time for woodshedding.

5. Business discussions shall be carried on by elected officers outside of the regular chapter meetings. Business at meeting time shall be limited to announcements and to the introduction of guests.

6. Alcohol, if at all, shall be postponed to the afterglow.

7. It shall always be aimed toward an objective—a parade, a hospital visit, a contest, a picnic, or a ladies' night.

8. It shall be held in an attractive and resonant room.

9. It shall include community service. Hal Staab has said that the fun motive is not enough—we need a deeper meaning.

10. Good fellowship shall be all-pervasive. Everyone, including guests, shall have a wonderful time.

Do you know of any chapters who are violating any of the *Ten Commandments*? Why not ask them to experiment with the list? After all, it's based on the recommendations of our most successful chapters.

WHY NOT?

AN ENDOWMENT FUND

By JOHN SALIN,

International Board Member, Ch. Endowment Fund Committee

Our Society has advanced another momentous step. Through the splendid efforts of Mark Roberts, our International Treasurer and legal advisor, we have been reclassified by the Bureau of Internal Revenue as an "Educational Society." We are now in a most favorable tax position, being exempt from income tax and several other taxes.

Aside from the tax angle, there is another very favorable angle. We may now establish a permanent fund for our beloved Society in the form of an "Endowment Fund." Most of you are familiar, in a general way, with such a fund. I dare say all educational institutions have endowment funds, as well as many other organizations. Briefly, they are a permanent fund in which monetary gifts are accumulated and invested. The income is usually disposed of

by giving to charities, scholarships, self support, etc. WHY NOT AN "S.P.E.B.S.Q.S.A. ENDOWMENT FUND?" We can always make good use of the income for promoting the interests and welfare of our Society.

In suggesting such a move, we have no intention or thought of encroaching on our "Building Fund." The two are far, far apart in their purpose. We certainly want a Memorial Headquarters Building—and a fine one—just as soon as we can get it. That calls for current cash donations and pledges. Any Chapters or individual members who can afford to make a contribution to the Building Fund, however small, should do so at their earliest convenience. That is the only visible means at present of raising the required funds for Headquarters building. And that is our immediate concern.

(Continued on Page 30, Col. 3)

U. of Louisville Quartet Contest Proves Popular

By JOE CUTSINGER
Louisville, Ky. Chapter

Each year after the Christmas holidays, the University of Louisville Student Council appoints two students—one man and one co-ed—as co-chairmen to make arrangements for, and set the date of the Annual Quartet Contest. These co-chairmen contact each fraternity and sorority on the campus and have them pick their representative quartet or quartets. No limit is set on the number of entries. They then contact the Louisville Chapter and we begin giving them assistance.

If a quartet desires the assistance of a coach, our Chapter gladly furnishes one for each quartet.

SUPPLIES TROPHIES

Until last year, the Louisville Chapter annually supplied the trophies for the six top quartets (three male and three female) at a total cost of about \$50 per year. Last year, however, the University saw fit to honor one of its benefactors by presenting permanent trophies to each of the winners. Each top sorority and fraternity house retains its trophy until another winner is selected. The runnersup each receive a suitable personal award.

Our chapter has always furnished the judges for this contest. We have tried to give the quartets every advantage by selecting men from the membership who are judge candidates, or who are now singing or have sung in a quartet. We have no problem as far as timekeepers are concerned because the Dean of Men and Dean of Women usually ask for the job.

SPECIAL RULES

A set of Contest Rules is furnished each quartet. Some of the rules have been relaxed to fit the contest so that embarrassment to quartets is eliminated—especially the matter of uniform dress in the Stage Presence category. Our judging forms and secretary's totalizing sheets are secured from the International Office. The quartets are judged by the same standards as our Society quartets, and the carbon copy of their score in each category is theirs for the asking.

I feel that an activity of this kind should be publicized throughout the Society.

President of New Chapter Tells How It Was Organized

By DAVID A. BERRY, President
Rochester, New Hampshire Chapter

Organizing a chapter of Barbershoppers was one of the farthest things from my mind when I was introduced to Barbershopping in El Paso, Texas as a serviceman in 1953. Later, a six month's stay with the then-newly-formed Asbury Park, N. J. Chapter not only increased my enthusiasm for Barbershop singing but also my interest in the organization of the Society.

After my discharge, I returned to New Hampshire and looked around for more Barbershopping. The nearest chapter was in Derry, a distance of 44 miles from Rochester. Weekly trips of 88 miles at night did not please my newly-acquired wife, and she soon joined with Randy Blanford, District Vice-President, and Leo Winer, Area Counselor, in encouraging me to get Barbershopping started nearer home.

Since her introduction to Barbershopping at an Asbury Park Parade, my wife has been a loyal "Barbershop Widow." Several times when my enthusiasm dropped, hers kept us going.

One other person, Maynard Legacy, was instrumental in the initial organization of the chapter. He did much of the "legwork" required to contact men who might be interested in forming a chapter.

Our first source of information and publicity was the local weekly newspaper. The editor was very enthusiastic and helped us with publicity and is now the Vice-President of the chapter.

In pre-World War II days a male chorus was active in this area and most of the men initially contacted were

members of this chorus. Articles were placed in the local paper encouraging interested men to appear at a pre-arranged meeting place, or to contact the paper.

Both the Derry and Nashua Chapters were enthusiastic about a new Rochester Chapter and agreed to be co-sponsors of the group. Over 30 members from the two chapters came to the first meeting in Rochester and 18 local men were present.

We were successful in bidding for the Sectional Chorus Contest and this was a major item in the growth of the chapter. We also performed as a chorus for a local service organization.

HINTS TO ORGANIZERS

Find out what has been done musically in previous years in your locality. Contact the editor of your local newspaper and get him interested. Keep a steady stream of cards and notices going to prospective members.

Show that you have a strong, active organization by putting on a public event immediately. Although your music may not be polished or professional, in front of a home audience it doesn't matter and your attraction to men who just like to sing will be much greater.

After you have received your charter, don't slow down. Our chapter now has 35 paid-up members and it is a poor night when we do not have at least 28 members present.

Spread the idea and let others in on the fun!

"Here is your last chance to hear . . ."

THE FOUR TEENS

- The 1952 International Champs are **DISBANDING**
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- Hear their "Modern Barbershop" songs on one hi-fi long play record
- Price—**\$3.00** (postage included)

* * * ALBUM CONTAINS: * * *

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*	"The Rich Maharajah of Magodora"	*
*	"Cocktails for Two"	*
*	"Tea for Two"	*
*	"Dry Bones"	*
*	"Muskrat Ramble"	*

* * * * *

Send check or money order to:

REX REEVE, P. O. Box 27, Palos Park, Illinois

"VOICE EXPRESSION"—SOCIETY'S NEW SOUND SLIDEFILM AVAILABLE



On the set for the production of the Society's new sound slide-film "Voice Expression," the Schmitt Brothers pose as members of Pilot Production's crew make necessary preparations for shooting.



Above: The Schmitt's really "stripped for action" when it came time for the recording sessions. Past International President, Johnny Means, assisted the quartet during the recording session.

Below: The quartet is shown on one of the many sets used in the production of the "Voice Expression" film. Here they are emphasizing that it takes a lot of practice to accomplish good voice expression.



A sound slide filmstrip in color of the Voice Expression category of judging, featuring the SCHMITT BROTHERS, 1951 International Champions, has just been released by the Society. This is the second set of audio-visual materials produced to train judges, judge candidates, quartets, and choruses. The first issue was Balance and Blend, featuring the MID-STATES FOUR. Sets of this film are still available.

As in the case of Balance & Blend, the filmstrip was produced by Marty Mendro, lead of the MID-STATES, in collaboration with Pilot Productions, Inc., in Chicago. Bob Hockenbrough, Chairman of the Society's Magazine Committee, did the art work; the narration was supplied by Ken Nordine, prominent Chicago radio and TV announcer whose narration you might remember from the Billy Vaughan recordings of "The Shifting Whispering Sands," which was so popular several months ago.

EQUIPMENT REQUIRED

Equipment required to use these materials is a 35 mm. sound slidefilm projector or a silent projector which can be used with a 33-1/3 r.p.m. record player. The *sound* slidefilm projectors have their own turntable for the playing of records. This type of equipment is available for rental from most local camera or sound equipment stores. Many business firms also have this type of equipment which they are glad to lend out as part of their public relations program. Nearly every Ford and Chevrolet dealer has a 35 mm. sound slide-film projector.

HOW TO PURCHASE

Price of the Society's audio-visual materials is \$25 for the first set and \$10 for subsequent purchases. Therefore, if your quartet or chapter or you individually have already purchased the Balance & Blend filmstrip, you can obtain Voice Expression for just \$10. If this is your first purchase and you order both together, the total price will be \$35, or \$25 if you order just one set on your initial purchase. Orders should be sent to the Society's Headquarters at 20619 Fenkell Avenue, Detroit 23, Michigan.

Jim, Joe, Fran and Paul demonstrate the importance of "shading" on the particular set shown in the photograph.



"... a knowledge box of contributions of men with varied interests and backgrounds in SPEBSQSA" — Deac Marlin.

"We Need International Chorus Competition"

The Way I See It

By RUDY HART, Director of the Michigan City, Indiana, Chorus
(SECOND PLACE INTERNATIONAL MEDALISTS — 1954 AND 1955)

It is not our intention to *defend* the chorus or the quartet. Nor do we intend by fancy words to *separate* these two important phases of our Society in order to show which has the greatest importance. We want only to *emphasize* how great is the need for *both* phases to join together without controversy and assist each other in the creation of a larger and better Society with more quartets and better singers in general.

We will always have quartets, and we are sure that the chorus is here to stay as a part of our long-range planning and as a very necessary medium if we are to show true musical progress in the future.

As a Society of singers, we are dependent upon the healthy "spirit of competition" that has existed since our first contest. We all know that competition is responsible for our very growth and our sustained interest from year to year. It has established for each member of our Society a definite goal and, in a sense, it is our life's blood which is so essential to our membership's well being.

HOW THE CHORUS FITS

There has been much said pro and con about the chorus and how it fits into the scheme of things. Some of the adverse comments have hurt deeply, especially to those of us who visualize the future of our Society with much concern and try to prevent any form of dissension from arising within our wonderful membership. However, since the chorus has created a minor revolution within our organization, it surely must be worthwhile. The chorus must possess some good if it is strong enough to bring about a controversy! It is hard to believe, after all the hard work and planning with chapters and their choruses, that any mature person in our Society would either directly or indirectly want to destroy or abolish all the effort and good thinking of the past ten years . . . ESPECIALLY WHEN IT HAS BROUGHT ABOUT GREAT ENJOYMENT PLUS THE THRILL OF BOTH DISTRICT AND INTERNATIONAL COMPETITION FOR SO MANY. It is for this reason that all of us should try to understand the need for chorus competition.

There is nothing mysterious about collective singing—it has been going on since the first aborigine found he could make a vocal noise. It has been as great a medium for self-expression as any other thing on the face of this earth. Wherever large groups of men who are musically inclined congregate, invariably, there is the element of competition



RUDY HART

between those participating for the purpose of "outdoing, out-singing, and out-hamming" each other. There is something warm and genuine in the vocal efforts of large groups.

Our beloved founder, O. C. Cash, expressed himself many times on the subject of choruses and chorus competition. In his Founder's Column of the September, 1949 Harmonizer (page 9), he expressed his desire for International Competition of Choruses from each of the Districts. Men such as the late Carl Jones, who was appointed by Past President Jerry Beeler head the first International Chorus Committee, devoted more than four years in the effort of bringing about competition in all districts, creating our present Chorus

Manual, and eventually bringing about the First International Convention Chorus Contest in Detroit in 1953, followed by Washington, D. C., and last year, Miami.

NO MIDDLE OF ROAD

We feel that abolishing chorus competition would satisfy only a few who are completely opposed not to chorus competition alone, but to chorus work in general. We further state that you are either "for" or "against"—you cannot in one breath say "choruses are good for the Society" while in another refuse them the right of International and District recognition through competition.

Knowing full well that the seriousness of this problem will be met with understanding and just consideration by those who guide our welfare, we are certain that, in their concerted efforts and thinking, a satisfactory solution will be reached. This was demonstrated in 1943 when we evidenced a similar controversy questioning quartet contests which often "produced misunderstandings, arguments, and sometimes recriminations" (S.P.E.B.S.Q.S.A. Ten Year History). We know also that any present difficulties will be surmounted and the outcome recorded in our next ten-year period of history as a milestone of good judgment.

A few years back, Frank Thorne remarked "The American spirit is based upon competition" and quoting Bacon, "A man's reach should exceed his grasp or what is heaven for?" This holds true today as we earnestly strive to preserve and encourage quartets through our "experimental incubator," the CHORUS—and ITS testing ground for perfection, the DISTRICT AND INTERNATIONAL COMPETITIONS.

ON STRIKE!

Arise, Harmonizers of the World

- Demand Higher Wages and Lower Keys
- You Have Nothing To Lose But Your Key Chains

This department of The Harmonizer is on strike, and I am therefore typing this with my left hand and blindfolded. Also I have thrown up a picket line around headquarters on Fenkell Avenue, and if you cross the line you are likely to be hit by a flying discord or a ninth chord. And since Bob Hafer and his band of plush-living tycoons have been taking full-page ads in the Wall Street Journal, True Detective Stories and Better Homes and Gardens to present to the yawning public their side of this controversy, I am taking this means of bringing out the true facts, and even some doubtful facts, for the benefit of all the harmonizing public. And I may say that their side of the story is a gross distortion of fact and a shockingly brazen attempt to mislead the American people and to exploit the underpaid and underprivileged keypounder. I am confident that justice will prevail, that Heaven will protect the singing man and that you'll never know what a good fellow I've been until, etc.

After much turmoil and interruption of my leisure, this department was organized several years ago by the International Brotherhood for the Preservation and Encouragement of Wilson, Inc. A contract was obtained under which I was to receive a salary of nothing for the first year, with increases of ten percent each year until the salary was twice the original amount, when negotiations were to be reopened (along with a case of Kingsbury Ale, in 1980). There was a gentleman's agreement that I was to be given certain fringe benefits, such as fringe on the collar, cuffs, etc.

OF ALL THE NERVE!

Hafer, upon becoming International Secretary, immediately violated the contract by removing from the payroll a third cousin of my brother-in-law's aunt, admittedly one of the most adept men in the Society at removing pocket luzz from pitchpipes—using as an excuse that he did no work, was always an hour late, had put goldfish in the water cooler, had thrown live cigarettes in the wastebasket, and that he was a confirmed soloist and a collector of croon records which he played openly in complete disregard of the mental and physical sufferings of his neighbors. The absurdity of these allegations is obvious. Also, instead of raising my stipend from nothing to nothing-plus-ten-percent, he increased it only by 5 percent, one of the grossest betrayals of trust in the history of American agriculture. And he even hired a secret agent to infiltrate into the International Brotherhood for the P. & E. of W., Inc., to steal the "I" key from my typewriter, which indicates the extent to which the greed of these big industrialists will drive them.

I have now been on strike for a month, and even though I am now driving only one Buick, have Chateaubriand steaks only once a week, am wearing last month's clothes and am reduced to singing songs in the public domain, I am fighting for a principle and my will cannot be broken by intimidation or by the importation of bribe-strakers, stroke-brykers, or rather strike-breakers. (My typewriter acted up for a moment right there.)

I have referred my case to the National Belabored Rela-

By
PROFESSOR
F. STIRLING
WILSON



tions Bored for decision. It is true that Hafer and I were ordered to bargain in Good Faith, but through a misunderstanding I went to Good Hope, a town in Pennsylvania, and waited in the hotel lobby for four hours for Hafer to appear. I have never refused to bargain, and am ready to meet Hafer at the bargaining table, but I reserve the right to bring my shotgun, voice amplifier and glossary of epithets.

DEMANDS AND FORMULAS

When in the course of harmony events, (and this is language right out of the Hagerstown Almanac) it becomes necessary, a decent respect for the arrangements of international board members requires that I list my grievances. My demands are therefore set forth below:

1. Salary to be based on the following formula, similar to that won by the Vibrato Overtone Foundrymen's International Union: $\frac{\$100 \times 18}{2} \text{ minus } (2 \times 150)$, with time-and-a-half for cut time.

2. Hours of work not to be interrupted by wives, choir practice, bowling engagements, baby-sitting, TV or bronchitis.

3. The right to be the fifth man in any quartet, casualty insurance to be paid by the employer, hereinafter designated as the first party to arrive at the party.

4. The right to pull the plug on any juke box which interferes with a quartet, good, bad or different from either.

5. The right to turn off any radio or record player spinning such hogwash announced as "your favorite stars and records" and recognized as screaming meemies not sufficiently drowned out by brass wind instruments; and the right to smash such croon records into thousands and thousands of teeny-weeny bits and throw them into the nearest electric fan or garbage disposal unit.

6. The right to knock any song he dislikes, make odious comparisons of any arrangements with his favorite arrangement, to offer improvements at will, with freedom to demonstrate same, in or out of a washroom.

7. The right to look glum and dyspeptic when an M.C. in East Brainfeather, N. J., repeats the same old jokes told by the M. C. in West Falingarch, Pa. the preceding year.

8. The right to sing a part he never sang before, in a song he never saw before, with three strangers who wish he had gone to Pakistan with Secretary Dulles.

9. The right to explain the Reagan Clock System to people who also don't understand it, with gestures.

10. Workmen's compensation to be paid by employer for finger cuts from new music, teeth broken on pitchpipes, bunions caused by quartet crowding, plush poisoning from woolly coats, etc.

11. The right to bang on any barbershopper's or quartet's hotel room door at any hour up to 5:45 a.m. and demand that they sing a song or listen to one.

12. The right to submit cock-eyed lyrics and tunes to Frank Thorne, John Hill, Maurie Reagan, Bill Diekema, Phil Embury, in moving elevators, for arranging.

13. The right to invite all the ladies present to join us in singing a song such as "Just One At Twilight" in a key that encourages them to do so.

14. The right to sound the wrong key on the pitchpipe, start the song in another key, make a non-changing key change, and end up in still another key.

15. And sundry fringes.

HAFER'S STIRRING COMMENT

It will be obvious to one and all that these are reasonable demands. Mr. Hafer and I met at the Songbook-Cadillac Hotel (large conference room, \$75 a day) and bargained. When I presented my demands, he said, "Hm-m-m." This was obviously an attempt at coercion and I demanded an adjournment for two days until I could study his remarks and confer with my economic advisors. When we met again I asked him if he was willing to bargain, he replied, "We have made our last offer, but we are willing to arbitrate." To show my good faith I agreed—naming as arbiters my wife; the President of the Ninth National Bank, to which I owe money; a neighbor whose parakeet I kept while he went to Europe; the man who trims my hedge; and my insurance agent.

Now it has been held by the courts that any employer must bargain in good faith unless the employe has refused to bargain in good faith, in which case he must bargain in good faith anyway. Hafer is trying to starve me into submission, but five Navy doctors tried that and in the end I outwitted them and gained weight. I ask the listening public to support these just demands and demonstrate to the world that America is a place where a boy born in a log cabin may rise to become a member of a Medalist quartet, and that if he can sing loud he doesn't have to sing good. I have purposely postponed demanding a closed shop until we have achieved closed harmony.

IMPORTANT: if you plan to move residence, you must immediately notify your chapter secretary. Your secretary informs International Headquarters of your new address so that you can receive your quarterly copy of The Harmonizer without delay.

HARMONY WEEK IN PITTSBURGH, PA.

(Site of '57 Mid-Winter Convention)



Our Pittsburgh Chapter's "Town & Country Four" are shown here with the Honorable David L. Lawrence, Mayor of Pittsburgh, center. At this meeting the Mayor issued a proclamation designating April 9 to 14 as HARMONY WEEK IN PITTSBURGH. The Pittsburgh Chapter Harmony Nite is held every year during April and this year the Mayor felt inclined to issue a proclamation when he was approached by members of the Chapter. Shown left to right are Ralph Anderson, bass; Michael L. Sisk, tenor; Jack Elder, lead; and Larry Autenreith, baritone. The Mayor seems to be enjoying ringing a chord with the "Town & Country Four."

In Perfect Harmony — Make Your Next APPEARANCE even MORE OUTSTANDING



... with your choice of SHANE'S popular Tuxedo Whites or Eton Jackets in colors!

One favorite selection of SPEBSQSA quartets and choruses is shown—representative of the many appropriate styles SHANE carries in stock at all times. From this fine range of jackets and trousers, SHANE can ship your choice—fast! Even when coats are embroidered with chapter name and insignia, there's no undue delay.

Here's What ONE Satisfied SPEBSQSA Group Says:

We quote in part a recent letter from James C. Webb, Secretary of the Baltimore Chapter of SPEBSQSA:

"First off, I wish to express on behalf of Baltimore's Harmony Chorus, the satisfaction and pleasure we have derived from the coats you so handsomely tailored for us last October.

"We found the coats, which we wear with tux pants, audience appealing and membership wise also.

"Our chorus is rapidly expanding and as a result, now find it necessary to order additional coats."

The letter continues with the new order, and with this important notation concerning that first order: "In case you have often wondered, the coats arrived in time for our show." (The italics are ours.)

For Complete Information, Write NOW to
NORMAN SHANE, Sr.

Shane Uniform Company, Inc.
West Maryland at Buchanan • Evansville 7, Ind.



By Past International Vice President JEAN BOARDMAN, Chairman, Harmony Heritage Songs Committee

SIX or seven years ago I heard Herman Struble, the great tenor of the great Elastic Four, say that in his opinion the best and most satisfying of all the harmony songs was *Heart of My Heart*. Although I am inclined to vacillate, if somebody made me vote at the point of a gun I think I would string along with Herman.

As this is being written, that grand old song is in the process of being printed for early release in the HARMONY HERITAGE series.

The legal name of the song is *The Story of the Rose* because that was how it was titled when it was filed for copyright in the Library of Congress on September 2, 1899; and it always makes an interesting conversation piece to explain about this and how quartet singers have always called it *Heart of My Heart* because—well, that's just what its name ought to be. Apart from the members of the Society and a few old timers around the country, not many persons are familiar with the song in its original form and the many who say they have heard it are thinking about the comparatively modern *The Gang That Sang Heart of My Heart* which was a song about the genuine old original.

SONGS WERE SIDE LINE

Andrew Mack, the composer, was a contemporary of James Thornton who composed *When You Were Sweet Sixteen*, and like Thornton he was a successful stage actor who wrote popular songs as a side line.

If a quartet just wants to have fun they can sing the chorus and let it go at that; but to get the best results it is necessary to sing both verses with the chorus after each because it takes the whole business to tell the story and make it come out right. A few years back, before I had ever seen the song in print and had heard at most the first verse and the chorus, I thought it would be better to forget about the verse because I got the impression that the rose had been having a love affair with the youth which was giddy or, you might say, odd. But I now know that if we go ahead and sing the second verse it all straightens out and that the first verse is just a little poetic license to encourage the youth to tell about his love for the maid who had cast him aside.

DOING THE IMPOSSIBLE

Although this HARMONY HERITAGE business is, as

the feller says, "but yet a pup," we are hearing from those who say, "make 'em simple" and from those who say "soup 'em up." At first we figured that nobody has ever succeeded in pleasing everybody and that we might as well go on cutting chords and letting the chips fall where they would. But all of a sudden it occurred to us that most of us on the committee are baritones, which means that our trade is doing the impossible all the time.

So we commandeered Frank Thorne's old tried-and-true arrangement of *Heart of My Heart* as it used to be sung by the Elastic Four and we asked him to make a Federal case out of it by elongating it through both verses and two choruses and by conforming both verses and one chorus with the time, note values, and melodie line exactly as Andy Mack wrote the song away back there so we could preserve all of this for posterity, and then to change the second chorus around however he wanted in order to get in all the special licks and tricks he could make up or borrow. "But," we said, "be sure to keep it simple, and then we will let you put on that super-duper optional tag we know you made up a couple of years ago but have been holding back because it might be too much for mortals. So that's how we got the perfect arrangement that will satisfy everybody!

THEY'LL HUG THE FLOOR

If you belong to the simple-minded school, just sing the song to the double bar at the end of the second chorus and quit because by then you will have them hugging the floor—unable to holler for more. But if you belong to the soupy-minded school and want to kick them after they are down, just go on and sing it. At first your bass will have to anchor his left big toe in a knothole and your tenor will have to hang by his right ear from a rafter, but after you get it tamed you will have in barbershop that beyond which there isn't any.

At only 10 cents per copy on minimum orders of \$1.00, extra copies of this song may be obtained by writing to S.P.E.B.S.Q.S.A., 20619 Fenkell Avenue, Detroit 23, Michigan.

I must admit I enjoy these woodshed chats with you fellows and I am sorry they don't give me enough space to tell you about *Mandy Lee*, *Asleep in the Deep*, *Gypsy Love Song*, and some of the other heritage songs. Maybe next time, huh?



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

(All events are parades unless otherwise
specified. Persons planning to attend these
events should reconfirm dates with the
sponsoring chapter or district.)

June 1—Madison, Wisc.

2—Seattle, Wash.; Haverhill, Mass.;
Staten Island, N. Y.; Jersey City,
New Jersey.

9—Kingwood, W. Va.; Brigantine,
N. J.; Hudson, N. Y.; Alameda,
Calif.

13-17—Minneapolis, Minn. Interna-
tional Convention.

23—Cheboygan, Mich.

July 21—San Rafael, Calif.

August 18—Mio, Mich.

25—Prescott, Ariz.

September 1-2-3—Venice, Fla.

8—Bloomsburg, Pa.; Wisconsin Rap-
ids, Wisc.

15—Fond Du Lac, Wisc.; Big Spring,
Tex.; Memphis, Tenn.; Monterey
Park, Calif.

20—Portage, Wisc.

22—Madison, Wisc.; Sheboygan, Wisc.;
Eau Claire, Wisc.

23—Oklahoma City, Okla. Lake Mur-
ray Jamboree.

28-30—Philadelphia, Pa. Mid-Atlantic
District Convention and Contest.

29—Beaver Dam, Wisc.; Houstonic
(Derby) Conn.; Gratiot County
(Ithaca, Mich.); Sacramento,
Calif.; Gowanda, N. Y.; Char-
lotte, N. C.

October 5-6—San Gabriel, Calif.

6—Kansas City, Mo. Central States
District Contest; Atlanta, Ga.
Dixie District Contest; Bay City,
Mich. Michigan District Contest;
Port Washington, Wisc.; Fair-
mont, Minn.; Butler, Pa.; Saeger-
town, Pa.

12—Westchester, N. Y.

12-13—Plainfield, N. J.

13—Albuquerque, N. M.; Kiel, Wisc.;
Olean, N. Y.; Gardner, Mass.;
Escanaba, Mich.; Stockton, Calif.;

Rome, N. Y.; New Haven, Conn.;
Hazelton, Pa.; Janesville, Wisc.;
Metropolitan Toronto Chapters.

14—Bennington, Vt.

19—Elgin, Ill.

19-20—London, Ont.

20—Tomah, Wisc.; Genessee-Roches-
ter, N. Y.; Skokie Valley (Chicago,
Ill.); Windsor, Vt.; Rochester,
N. H.; Bloomsburg, Pa.; Lancaster,
Pa.; Amarillo, Tex.

24—Baraboo, Wisc.

26—District of Columbia.

27—Oak Cliff, Tex.; Ashland, Wisc.;
West Bend-Barton, Wisc.; Nor-
wich, Conn.; Waseca, Minn.; Bing-
hampton-Johnson City, N. Y.;
Freeport, Ill.; Danville, Va.;
Wilkes-Barre, Pa.; Eugene-Spring-
field, Ore.

November 2—Schenectady, N. Y.

3—Vancouver, B. C. Evergreen Dis-
trict Quartet and Chorus Contest;
Auburn, N. Y. Seneca Land Dis-
trict Contest; Worcester, Mass.;
Brockton, Mass.; Detroit No. 1,
Mich; Newark, Ohio.

4—Princeton, Ill.

9—Mt. Horeb, Wisc.

10—Baltimore, Md.; Kenosha, Wisc.;
Sturgeon Bay, Wisc.; Louisville,
Ky.; Linden, N. J.; Bath, N. Y.;
Fall River, Mass.; Harrisburg, Pa.;
Hartford, Conn.

14—Martinsburg, W. Va.

17—Pioneer (Chicago, Ill.); Needham,
Mass.; Geneva, N. Y.; Pampa,
Tex.; Portland, Ore.; Salt Lake
City, Utah.

18—Arlington Heights, Ill.

24—Youngstown, Ohio; Patterson, N.
J.; Buffalo, N. Y.; La Grange, Ill.

30—Elkader, Iowa.

December 1—Attleboro, Mass.; Cedar
Rapids, Iowa.

7-8—Westfield, N. J.

8—Enid, Okla.; Decatur, Ill.; Dow-
ney, Calif.

January 5, 1957—Milwaukee, Wisc.

19—Lima, Ohio.

25-27—Pittsburgh, Pa. Mid-Winter
Meeting of International Board &
House of Delegates.

26—Pomona, Calif.

February 1-2—Akron, Ohio.

2—Green Bay, Wisc.; Piqua, Ohio;
Jersey City, N. J.; Long Beach,
Calif.

9—Bridgeport, Conn.; Scranton, Pa.

16—Oklahoma City, Okla.

17—Whittier, Calif.

23—Oshawa, Ont.; Livingston, N. J.

March 1-2—Miami, Fla.

2—Columbus, Ohio.

5—Sarasota, Fla.

15-16—Pasadena, Calif.

Curt Hockett Is New Harmonizer Editor and P.R. Director



CURT HOCKETT

Meet Curt Hockett, newest member
of your International Headquarters
Staff. Curt, 22, hails from Anderson,
Indiana, is a graduate of Anderson
Senior High School and attended Wa-
bash College (Phi Gamma Delta, you
frat men). Found his way to Detroit
by way of Ohio where he was a member
of the Defiance Chapter. Still single but
spoken for, Curt sings baritone, is a
photographer, collects phonograph re-
cords, fishes and plays golf.

An experienced publication and pub-
lic relations man, he left his post as
Associate Editor of the Cadillac Crafts-
man—Cadillac Motor Car, GMC, that
is—to join the staff on March 26.

Curt is serving the Society as Director
of Public Relations and Editor of THE
HARMONIZER.

MINNEAPOLIS

"We're On Our Way"

16—Manitowoc, Wisc.

23—Washington, D. C. Mid-Atlantic
Regional Preliminary.

April 6—Taunton, Mass.; Grand Rap-
ids, Mich. Great Lakes Invita-
tional.

27—Medina, Ohio.; St. Paul, Minn.;
Racine, Wisc.

May 3-4—L.O.L. District Regional
Preliminary.

25—Waterbury, Conn.

June 19-23—Los Angeles, Calif. Inter-
national Convention.

Status Quotes

MEMO FROM THE DESK OF THE
INTERNATIONAL SECRETARY

BY the time you read this, if you do, our fourteen Regional Preliminary Contests will be history. Already, five of the contests have been held with 13 qualifying quartets being selected. Eight of them are quartets which did not compete in the International Contest last year!

Therefore, there will be a lot of new faces at Minncapolis and maybe a couple of "dark horse" entries will be included. At any rate, it promises to be another exciting contest, and we are hoping that a record number of barbershoppers will be at Minneapolis to be a part of the International Convention and root for their favorites. There are quite a few registrations still available—so if you have succeeded in clearing your schedule to make it to Minneapolis for June 14, 15 and 16, get your check or money order (\$10 per person) to Headquarters right away, and you'll be all set. Try to find your December '55 or March '56 HARMONIZER—it will help if you use the official registration and hotel reservation blanks therein.

If you already have tickets to the Convention, but haven't made your hotel reservations, please take care of this important detail NOW! The Dyckman and Andrews Hotels are already filled to overflowing, so please indicate other choices on your application form.

★ ★ ★

In April, Curt Hockett (our new Editor and Public Relations man) and I had the happy privilege of attending the Biennial Convention of the Music Educators National Conference at St. Louis, Missouri. The Society had been invited to have an exhibit in the Golden Anniversary Historical Exhibit commemorating 50 years of advancement of music in the grade schools, high schools, colleges and conservatories through M.E.N.C. efforts. A full report is contained elsewhere in this issue, but I mention the event here to convey to you our impression of the importance and worth of teaching the youth of America to "barbershop."

It was a real thrill to see and hear Bob Maurus' (tenor of the Vikings) Rock Island, Illinois High School barbershop chorus and quartets and the Schmitt Brothers demonstrate for the Music Educators. The reaction of those folks was something to behold.

Berney Simner and Johnny Means, Past International Presidents of our Society, did the honors in outlining and moderating presentations of the S.P.E.B.S.Q.S.A. story and really did a job for us. We came back to Detroit feeling great about the service we had performed for our young people in giving their music teachers and supervisors a better understanding of what barbershop is all about. I believe that they are convinced now that "our" kind of music really "belongs" with the best of music. The individual members and chapters that promote high school and college quartet activity are to be commended. However, we haven't even scratched the surface on the big job we have to do in this direction.

The help of local chapters and members is of paramount importance in our Youth Promotion activities. So if you are called upon to assist or if you see an opportunity to initiate a program where it is needed—please pitch in. If you need literature to help along these lines, let us know here at International Headquarters and we'll equip you to do a job which will give you a wealth of personal satisfaction.

If you agree with us that the future of our Society rests with the young men of today and tomorrow, you will have a genuine interest in Youth Promotion.

ROBERT G. HAFER



Have you noticed how vocal quartets are holding their popularity with the disc jockeys and the juke box set? Rather amazing, isn't it? I'm not a "bopster" but I confess I get quite a kick out of some of these "pop" quartets, too. However, and I'll wager a flock of ringing chords you agree with me in this, I can't help but think how inadequate most of those highly-regarded (and highly-paid) groups would be in singing pure barbershop. Those musical instruments and good orchestrations make up for a lot of shortcomings. Also, I compare many of the presentations of the popular modern recording quartets to the same songs done by some of our best quartets and they really suffer by comparison. I'm just an incurable (and that's the way I want to be) barbershopper and while I like most kinds of music—good close harmony, unaccompanied, is my main dish. I firmly believe that there'll come a day when the majority of the public will start showing their appreciation and preference for our more "rational" and more expressive, better understood style of quartet singing. Then the Deejays and the juke boxes will be giving us a boost.

Just yesterday I had my anticipations for this stepped up somewhat when the Sales Manager of the Popular Records Department of Epic Records called me about our possible interest in their new album which presents an entire minstrel show. The "old songs" and the old minstrel humor have made a tremendous hit with the record-buying public. I heard a part of the album today for the first time. It made me feel good. Maybe you've heard it by this time and if the initial reaction to the album is reliable, it looks as though a new trend—a "return to nostalgia"—is on the way. It will be interesting to us barbershoppers to see what happens. Epic admits that the early sales, which are keeping pace right now with their best "single" releases have them baffled! Maybe the door is opening for us—so keep your pitchpipe oiled up!

★ ★ ★

Now for a few words on another subject. As you have probably noticed, we have done a lot of harping in recent years about the value and importance of chapters continuing meetings during the summer months rather than to suspend operations.

Those warm moonlight summer nights offer wonderful opportunities for interesting Barbershopping events. If your chapter hasn't treated your members and their families and friends to a moonlight picnic, steak fry, clam bake, moonlight river or lake cruise, or the like, you have missed some real fun. A program chairman with imagination and a membership chairman who is on the ball can make the summer months the most productive of the year in keeping your members' interest at a high level and in adding good new members to your roster.

Just try it and if you find what I've said isn't true, I'll send you four cartons of only slightly used seventh chords!

See you at Minneapolis!

Do You . . . RECOGNIZE THIS MAN?

(Reprinted from an article appearing in the *Press Democrat*, Santa Rosa, California by staff writer Howard Watkins.)

"Movie cameras at the Santa Rosa Public Library will show a dottering old janitor shuffling across the stage in seven scenes.

This man bears no resemblance to the brisk and alert Burt Mustin (member of the Society's San Fernando Valley, California Chapter, Chorus Director and Community Song Leader Par Excellence), but it's the same man—who at 67 crashed the glitter of Hollywood and television.

At 71, actor Mustin has found the films of movie and television interesting and exacting, but by no means all encompassing.

'It's a lot of fun being paid for something I did for 45 years for nothing, and usually had to pay for tickets for my friends,' says Burt.

PART-TIME THESPIAN

His 'discovery' came while playing the janitor's part in the stage version of the 'Detective Story.' The movie director saw a performance, hired him for the film part and began a still-new career that has included 28 movie roles and 58 television appearances in four years.

BROOM PUSHER

Hollywood type casting portrays Burt Mustin as a janitor or Western old-timer. Both of his first and latest movie performances were as janitors and he's pushed brooms on the Our Miss Brooks and Loretta Young shows. The janitor on the new Gildersleeve series will be one Mr. Mustin.

There are exceptions. Jack Webb chose him for the part of a mute in one of the most notable *Dragnet* programs. It was Burt who described to Detective Friday the appearance



The distinguished gentleman pictured above should be familiar to many HARMONIZER readers who sit before their TV sets or attend motion pictures regularly. Besides being a movie star, he finds time to devote his professional skills to his favorite hobby—barbershop quartet singing.

of a killer by writing on a slate.

But the actor's preference is comedy roles. 'I've got a puss that's made for laughter,' he says.

Burt, a native of Pittsburgh, spent 45 years in amateur productions of opera, musical comedy and Barbershop Quartets before the transition to professional ranks."

Chapters Exceeding 1956 Membership Bogeys as of April 30, 1956

CENTRAL STATES

Boulder, Colorado
Clinton, Iowa
Des Moines, Iowa
Oelwein, Iowa
Denver, Colorado
Davenport, Iowa
Dubuque, Iowa

EVERGREEN

North Vancouver, B.C.

FAR WESTERN

Berkley, California
Long Beach, California
Sacramento, California
Huntington Park, Cal.
Newport Harbor, Cal.

ILLINOIS

Aurora, Illinois
Formington, Ill.
Pekin, Illinois

Starling-Rock Falls, Ill.
Dwight, Illinois
Oregon, Illinois
Rock Island, Ill.

INDIANA-KENTUCKY

Dearborn County, Ind.
Danville, Kentucky
Gary, Indiana
Madisonville, Ky.

JOHNNY APPLESEED

Cleveland Heights, Ohio
Lima, Ohio
Fayette County, Pa.
Fremont, Ohio

LAND O'LAKES

St. Paul, Minnesota
Ashland, Wisconsin
Merrill, Wisconsin
Waseca, Minnesota
Baraboo, Wisconsin

MICHIGAN

Battle Creek, Michigan
Oakland County, Mich.
Wayne, Michigan
Bay City, Michigan
Suburban Detroit, Mich.

MID-ATLANTIC

Annapolis, Maryland
Union City, N.J.
Mahanoy City, Pa.
Appomattox (Colonial Heights) Va.
Lodi, N. J.
Westchester County, N. Y.
Scranton, Pennsylvania
Hampton Roads, Virginia

NORTHEASTERN

New London, Connecticut
Attleboro, Mass.
Conway, Massachusetts

Springfield, Mass.
Hudson, New York
Willimantic, Connecticut
Brookton, Massachusetts
Needham, Massachusetts
Taunton, Massachusetts

SENECA LAND

East Aurora, New York
Lockport, New York
Penn Yan, New York
Hornell, New York
Painted Post, New York
Syracuse, New York

SOUTHWESTERN

Albuquerque, New Mexico
Oklahoma City, Okla.
Lubbock, Texas
Enid, Oklahoma
Dallas, Texas

Hock Says:

SHARE THE WEALTH

By ROBERT HOCKENBROUGH,
Past International Board Member

Mail ideas to:
R. Hockenbrough
4150 Deyo Avenue
Brookfield, Ill.



CHAPTER "quartet contests" of one form or another continue to spark many chapter programs . . . at least so I gather from the reports in many of the bulletins I receive. If you haven't yet tried this fun-packed contest idea . . . get going. You'll have a whale of a time . . . and there are dozens of ways to make it work whether your chapter is large or small.

If you've been keeping a Share the Wealth file of the ideas gathered here turn it over to your new program chairman and I'll bet he can line up the full year's activity calendar in one evening.

HERE'S A QUARTET "GIMMICK" picked up from our San Gabriel (Calif.) Chapter bulletin, "Harmony News." They had a lot of fun with it . . . and it could perk up your meetings, too. We quote:

"After a selected foursome sang a number they each asked one man of their part to come up and sing in an octet and it worked out very well. To fill out the octets the members who did not have many opportunities to sing in quartets were asked so they could learn the numbers and also be more confident."

FROM THIS COULD COME QUARTETS . . . Jim Potter, Chorus director of San Gabriel Chapter, tried a new seating arrangement—splitting up the usual voice sections and seating the members as quartets, bass, baritone, lead and tenor. The idea was to get the fellows used to singing right next to the other three parts. They got so interested in the way it worked out that chorus rehearsal ran overtime.

EVERY COMMITTEE A QUARTET . . . I've served on a lot of committees in the years I've been in barber-shopping, but none gave quite as much fun as serving on the Chapter Nominating Committee this year. The committee was made up of a member from each voice part. We had a full committee at every meeting—did a lot of work—and a lot of singing. To top it off . . . WE SANG THE NOMINATIONS in a parody written by our baritone, Doug Huntington, to the tune of "My Bonnie Lies Over the Ocean." The boys in the chapter got a big kick out of it, and for us—at least it was a new twist to a very important problem. Incidentally, I have the words to the parody as we sang 'em. If you would like a copy to adapt to your own use, drop me a line.

PERK UP YOUR QUARTET OUTFITS with this sharp-looking bola string tie bearing our Society emblem. It's a simple adaptation that you can make yourself . . . in just a few hours—and I'll give odds you'll have a real conversation piece wherever you go. The idea originated with Ed Drinkwater, bass of the SING-CHRONIZERS of our Chicago No. 1 Chapter and was sent to us by Joe Lange of the same quartet. Says Joe, "The Sing-Chronizers received many compliments since we started to wear them and we thought other quartets might wish to share in this. They're so easy to make—here's all you do: See drawing below."

GUESTS . . . our best source of potential members. From the Southwestern District Bulletin the "Round-up," we quote the following:

"BRING A GUEST or pay the penalty of making a speech—is the gimmick Abilene had on tap for their guest night."

Here's one you oughta be able to adapt to make your next guest nite pay off.

MAKE 'EM WELCOME . . . the big smile, warm handclasp, cheery hello are all part of greeting guests, but in San Gabriel they have a special library of twenty song books marked for guests only. If your chapter does a lot of singing from printed music, provide books for the guests and let them join in.

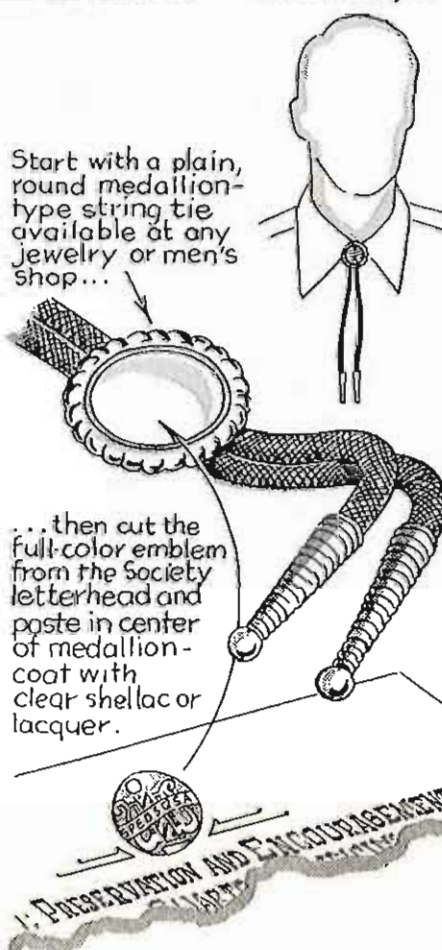
WHAT! NO CHAPTER BUSINESS MEETINGS? . . . well, practically none . . . and here is a terrific idea every chapter would do well to consider. From our Riverside (Calif.) Chapter bulletin we quote:

"As you've noticed, business at our meetings is at a minimum. If you want to have your say in the affairs of our Chapter—you are going to have to attend our Board Meetings. You will be welcome."

If you're missing a lot of fun singing because of long, drawn-out business meetings, have your new Chapter officers give this a try.

YOU'RE FINED 25c IF YOU'RE LATE . . . that's the sentence carried out in our Clarksburg (Va.) Chapter as reported in their bulletin the "Re-Chord." We quote:

"Beginning next meeting, all meetings will begin promptly at 7:30 p.m. unless otherwise specified. What's so different about that? Nothing, except



that anyone wandering in late will be subject to a 25c fine—the proceeds to be applied toward building up a party and picnic fund.”

A COURSE IN SIGHT READING is part of the program in our Union City (N. J.) Chapter. Here's the story quoted from their bulletin, "Woodshed Chords."

"The first meeting of the sight reading class got off to an excellent start under the fine instruction of Assistant "Prof" Ernie Caroselli. Ray Stone reduced the entire lesson to paper, which was used as a refresher at the February 23 meeting. These classes will continue every four weeks. A guest speaker, Ernie Fruehner, an arrangements Judge, will address the group on March 22. Ernie will discuss various phases of harmonics, so as to give the members a better insight into Barbershop Chords, etc."

This type of program will add new interest to chapter meetings and if you haven't got the talent within your own group to conduct such a meeting you'll find it, for sure, somewhere in your area or district. Give it a try.

MEETINGS ON "TAPE" CHEER SHUT-IN MEMBERS. Here's a great idea which came to me from John Stannis of our Olean, N. Y. Chapter, and I quote from his letter:

"My grandson, Robert W. Watkins, a member of our chorus, went to rehearsal last Tuesday night just as every other good member should do. When he came home from rehearsal he had his tape recording apparatus—on which he had recorded the events of the evening at rehearsal.

I have been indisposed and not able to go to rehearsals or engagements for some time and he brought home, for my pleasure, a record of the events of the evening and played the whole thing back to me. It included records of our wonderful trip to Miami, The Hearsemens, The Orphans, as well as the Rochester Chorus. There were also personal greetings to me from all the fellows at the rehearsal.

It was a review of the entire Convention of 1955 at Miami Beach, and I sat up in bed and made the trip all over again.

If you can think of a better way to entertain a 'shut-in' at any time, try to beat that one."

PHONE BOOK LISTING GOOD PUBLICITY. From the El Paso (Texas) Chapter bulletin, the "Harmonotes," we quote the following:

"We now have a new phone listing which will come out in the next Directory. The new listing will be in two places—under 'BARBERSHOPPERS—EL PASO CHAPTER,' and 'S.P.E.B.S.Q.S.A., Inc.'"

THEY'RE CHOOSING "MR. WOODSHED OF 1956" in our Salt Lake City Chapter, and it sounds like such a lot of fun that I want to pass it along to all you new program chairmen. Here's the way it was reported in the Chapter bulletin, the "Spotlight."

"Balloting for Mr. Woodshed will take place Thursday, April 12, immediately following the election of officers. The three candidates for Mr. Woodshed of 1956 are (in alphabetical order) CARL HANCUFF, VAL HICKS, and JOE KOPESEC. These three were nominated by popular ballot two weeks ago, and we have all had a chance to examine them in the light of the qualifications for Mr. Woodshed—namely, Harmony, Fellowship, and Service.

Ballots will be distributed containing (alphabetically) the names of each candidate. You will be asked to place the number 1, 2, and 3 opposite their names in the order of your preference. Each first-place vote will count 5 points; each second-place vote will count 3 points; and

each third-place vote will count 1 point. The man with the highest point total will become 'Mr. Woodshed of 1956,' and his name will be a closely-guarded secret until Installation Night—by which time we will have the plaque engraved and his trophy made. Not even the winner will know who he is until he is asked to come forward and accept the trophy. Exciting? You bet!!

Here's a drawing of the "S.S. Barbershop" set which is up for sale by our York, Pennsylvania Chapter.



AND NOW—A SWAP-SHOP! Here's one I've tried to promote in our own Illinois District for some time, but maybe more will come of it through this column. Many chapters are saddled with shells and stage props which, once used, can seldom be used again. The idea . . . simply get in touch with other chapters and see what they have available and see if a direct swap—or a purchase can be effected.

To start the ball a-rollin' our York, Pa. Chapter has a nautical stage setting used on their recent show. The setting is a ship called the "S. S. Barbershop," and really looks nice! It is 18 ft. high and 24 ft. long, and the chapter is interested in selling it outright—price open to bargaining—or swapping with another chapter which has a stage setting around which York might build its next year's show.

Do I hear any bidders? . . .

EVERY MEMBER ON STAGE . . . is the result of a real good-working arrangement developed in our Area 11 here in Illinois. Quoting from a letter by "Murph" Johnson of our Pioneer (Chicago) Chapter we find:

"Morgan Orr of Town and Country Chapter suggested at an Area 11 meeting that PIONEER, SKOKIE and ARLINGTON HEIGHTS Chapters each send 6 men to the Town and Country Chapter show to assist them as ticket takers, box-office and any other detail positions that crop up.

This relieves the Town and Country Chapter men and allows them to change costumes, warm up and sing in their chorus. Later, they in turn will reciprocate at the other chapters' shows.

It will develop into a continuous 'Help Thy Neighbor' sort of a thing. It has tremendous possibilities and worked without a hitch at the Town and Country show recently.

I personally think it is wonderful and would like to see more areas assist each other as we do. One other thing—the visiting ushers are not too familiar with the incoming audience and consequently cannot hurt anyone's feelings by not letting in 'a friend' without a ticket, etc."

TO ENCOURAGE ATTENDANCE at the Mid-Winter Meeting in Denver the Salt Lake City Chapter granted each member attending the convention an expense allowance of \$7.50—total from chapter funds not to exceed \$100. If more than 13 members attended, the \$100 was to be divided equally.

(Continued on Page 30, Col. 1)

YOUR SOCIETY'S PUBLIC RELATIONS

By Cal Browy

*International Board Member
and Chairman, International Committee
on Public Relations*

With the appointment of Curt Hockett as editor of the *HARMONIZER* and public relations director for the Society, a long-time recommendation of your International Public Relations Committee is carried out.

It is recognized that a committee of five men throughout the country with full-time jobs in their own fields cannot carry out the sort of public relations program that the Society needs and that a full-time employee in the International Headquarters can provide.

Your committee is grateful to Bob Hafer, Bill Otto, and Art Merrill for the assistance they have provided in getting barbershop before the public via newspaper, magazines, radio and TV.

Curt Hockett will replace Bill Otto as temporary secretary and clearing house of the Association of Bulletin Editors which will elect officers at Minneapolis in June from a board of directors consisting of one chosen representative of each district, a member of the International Office Staff, and a member of the International Public Relations Committee.

George E. Dohn, Far Western district president and one of the original movers in formation of the association, has been asked to represent the public relations committee. He recently succeeded Munson B. Hinman, Jr., resigned as a member of the committee.

Staff Taylor, Columbus, Ohio, who has headed up Johnny Appleseed district's public relations and has worked out a successful program of publicity assistance to chapters, as a member of the International Public Relations Committee has worked out a certificate to be presented to VIP's. He is also working on a program of publicity assistance to chapters at the International level.

Warren Baker, Washington, D.C., committee member, is drafting a page of suggestions to quartets for guidance in TV and radio appearances. Warren is Chief Counsel of the Federal Communications Commission.

Both the certificate idea and the TV-radio guidance sheet were referred to the International Public Relations Committee by the International Executive Committee.

Despite the limited time committee members can devote to the Society public relations program, the assistance of barbershoppers and quartets everywhere has resulted in more appearances on national TV and radio shows than in any previous year. There are more coming.

The most effective public relations program, however, is at the chapter level with assistance from districts and the International officers and committees, because the local publicity will bring new members which, after all, is what we seek.

Four Hearsemen Brave Snowstorm To Receive Avalanche Of Applause

*By W. G. "SCOOP" SMITH
(Dallas Texas Chapter)*

The Dallas Chapter has helped the Society to at least get its foot in the door of the so-called "longhair set."

At a four-day meeting of the Texas Music Educators Association, the "Big D" Chorus, the Four Hearsemen, 1955 International champs, and Past International President Johnny Means graphically demonstrated the art of "making 'em ring" for some 400 music professors and teachers from all over the Lone Star state.

After the regular chapter meeting, the Dallas chorus teamed up with the music delegates in the lobby of the Adolphus Hotel and practically blew the roof off in a joint community sing. Occasionally, Chorus Director Aylett Fitzhugh would stop the singing crowd and demonstrate a barbershop chord or tag. And the Educators ate it up!

The following day, the Dallas chorus sang for a TMEA luncheon and chapter members participated in a Barbershop clinic which was moderated by Johnny Means and "demonstrated" by the Hearsemen. The Hearsemen made their appearance at considerable personal hazard, since they flew through a Texas panhandle snowstorm to take part in the clinic.

Dallas' Madcaps sang for the Texas all-state high school chorus and really brought the house down. The feeling was that they probably were selling a lot of potential future Barbershoppers among the teenagers.

Dr. Travis Shelton, Professor of Music at Southern Methodist University and a charter member of the chapter in his home town, summed up the feelings of the Educators by saying, "the Barbershop Society is making a definite contribution to American music. The ability to harmonize, either in a chorus or a quartet, is one of the most enjoyable things I know. Your promoting of the cause of old-fashioned harmony, both with old songs as well as modern, is going to have a lasting effect on our culture. May the Society expand and prosper."

Many of the Educators besieged Means, the Hearsemen, Fitzhugh, International Vice-President Joe Lewis and Bill Malloy, Chapter Coordinator with the TMEA, with questions and requests for Barbershop music.

"They seemed fascinated by our concepts of harmony and our techniques of achieving it," said Malloy after the meeting. "I think we did a terrific selling job for the cause of Barbershopping. The effect of having disciples for our cause among professional musicians should have a tremendous long-range result in promoting 'The Old Songs.'"

**YOU CAN STILL MAKE
RESERVATIONS FOR
MINNEAPOLIS**

Tri-Cy Synchronizers Claim To Have Oldest Original Member Quartet

The dashing debonaire quartet pictured below was organized March 1, 1945, and officially proclaimed themselves "The Tri-Cy Synchronizers." Their personnel at that time was exactly as it is today—Jim Foy, tenor; Ed Vincent, lead; Bill Beddoe, baritone; Norm Lanyon, bass. Quoting bass, Norm Lanyon, "I might even say that we have never been even close to disbanding, the spirit of barbershop harmony prevailing whenever a disagreement reared its ugly head."

Their occupations are quite varied. Jim Foy is a pattern engineer with Endicott-Johnson Corporation; Bill Beddoe is superintendent of the Fibre Division of the same company; Ed Vincent is an advertising salesman, and Norm Lanyon is proprietor and owner of the Grandview Motel in Johnson City, New York.

The Synchronizers have sung hundreds of engagements throughout the entire Eastern half of the United States and Canada. The quartet says it feels fully at home in Canada as it does in the States—having sung in that friendly country so many times. Norm says, "One cannot say enough about the hospitality of our Canadian barbershop members. They are simply great."

As a quartet they competed in their district contest in 1946 and came off with third prize. Since that time they haven't entered competition because they were devoting their repertoire to comedy. The quartet feels very proud that their comedy has opened so many doors for them throughout the United States and Canada. It has always been their policy to accept any invitation to sing for a charitable cause or for



In the above picture, it's easy to see why the Synchronizers are such a tremendous hit everywhere they appear throughout the Eastern part of the United States and Canada. A funny quartet with a serious purpose—helping thousands to have a good time.



A certificate of recognition is presented to the Tri-Cy-Synchronizers by the Veteran's Administration in Bath, New York for their outstanding contribution in entertaining hospitalized veterans at the V.A. center in that city. The award was made June 30, 1954.

our veterans wherever and whenever it is humanly possible to do so. The Synchronizers were the recipients of a special citation presented to them by the Veteran's Administration for their outstanding contribution in entertaining the veterans in the Bath Hospital at Bath, New York. Of the award the quartet says, "It was always most rewarding to us to contribute our talents to any effort expended in the veterans' behalf."

The quartet is quite proud of its affiliation with the Binghamton-Johnson City Chapter which was organized in 1944, with the co-operation of their lead, Ed Vincent and charter member Hal Staab (Past International President.)



*"Are the Struggles and Strife
We Meet in This Life, Really
Worth While After All"*



: DO YOU REMEMBER?

By J. GEORGE O'BRIEN

117 West Genesee Ave.
Saginaw, Michigan

WHAT DID THEY DO IN NINETEEN-TWO? Aside from the fact that it marked the birth of the Workmen's State Compensation Law (Maryland) the transmission of the first radio message across the Atlantic and the opening in Los Angeles by Thomas J. Talley of the first theatre exclusively to show motion pictures, nothing outstandingly world shattering could really be charged up to the three hundred and sixty-four days that followed New Year's Day, 1902.

That was the year the U.S. established civil government in the Philippines and ended the occupation of Cuba with the establishment of the Republic of Cuba.

The first International Arbitration Court opened in The Hague and the nations of the world started discussing plans for universal peace and the limitation of military and naval armaments. Fifty-two years and two big fat world wars later, they seem to have reached no definite or practical solution.

Folks with literary leanings were reading Woodrow Wilson's "History of The American People," Admiral Peary's "Northward Over the Great Ice," "Brewster's Millions," "The Little Shepherd of Kingdom Come," "The Valley of Decision" and that two-fisted he-man yarn "when you call me that, smile,"—"The Virginian."

In the entertainment world, David Belasco opened his first New York playhouse with a revival of "Du Barry" with Mrs. Leslie Carter again in the leading role.

Mrs. Pat Campbell opened her first American season at the Republic theatre in "Magia" with George Arliss as a member of the cast. The first George Bernard Shaw play to invade America—"Mrs. Warren's Profession" opened in Boston, but didn't get to New York until 1905.

For those who preferred their theatre with music, there was a wide choice of musical comedy dandies which included "Twirly Whirly," "A Chinese Honeymoon," "The Wild Rose," "Prince of Pilsen," "The Silver Slipper," "Sally in Our Alley," and many others.

In the world of sports, "Little Napoleon" John J. McGraw became manager of the New York Giants—a job which he was destined to hold for thirty years, through ten leagues and three world championships.

Barbershoppers were probably overlooking one song that has more possibilities for real unusual harmony than any number we know—the "Stein Song" from "The Prince of Pilsen," "Oh Heidelberg, dear Heidelberg . . ." Try it sometime, if you really want a workout . . . and if you can handle it,

you've got yourself a song. They were however making hay with such numbers as "Bill Bailey Won't You Please Come Home," "Down on the Farm," "In the Good Old Summer-time," "Mister Dooley," "On a Sunday Afternoon," "Please Go 'Way and Let Me Sleep," "Under the Bamboo Tree," "When Kate and I were Comin' Thru' the Rye," "Where the Sunset Turns the Ocean Blue to Gold," and the first of the beer-drinking songs—"Down Where the Wurzbürger Flows."

★ ★ ★

BARBERSHOPPERS DO READ THE HARMONIZER. Hardly had the March issue hit the membership than Olde Ed received a hastily written note from Bob Chapman of Dayton, enroute to New Orleans on a DC-6 answering the request for information concerning "The Passport Photographer," stating that he had an arrangement used by the Cominuters Quartet of the University Glee Club of N.Y.C. which his brother had copied for him off a record. He said, however, that the arrangement wasn't barbershop and that he would gladly trade it for one that was if he could make a deal. We put him in touch with Jack Briggs and our hunch is that this story will have a happy ending for two.

OR DO THEY READ THE HARMONIZER? Not a single reply to our request for information concerning "Little Liz." If Olde Ed had been a betting man, he would have laid about eight to five that he'd get upteen letters concerning . . . "honey, honey, honey, honey . . ." but nary a peep out of anyone regarding the gal in question. How come?

RUSS COLE REMINISCING ON OUR COMMENTS in the last issue on happenings in 1901 reminds us that Hiawatha, which was destined to start a whole epidemic of Indian songs, didn't start out to be an Indian song at all. Charlie Daniels, says Russ, on a train enroute to Hiawatha, Kansas to see Ruth Pables, the opera singer, listened to the car wheels and worked out the tune that took its name from the town, not the Indian. Later in 1903, when the words were added, it became a full-fledged Indian song which was destined to start a trend that resulted in such goodies as "Pretty Little Napanee," "Navajo," "Cheyenne," "Arrah Wana," "Redwing," "Come Be My Rainbow" and many others.

PUT YOUR ADDRESS ON YOUR LETTERS. It's alright to put your return address on the envelope when you write Olde Ed for information, but be sure that YOU PUT IT ON THE LETTER. The letters come to Ed's desk and the envelopes go in the wastebasket. Many times we've found ourselves with the answer to a member's inquiry and no idea where to send it.

OLD SONGS LIKE OLD FACES pop up in the strangest places. Back about 1915 Olde Ed and the boys at the drug-store used to give out with what we thought was something that some of the gang made up. It went, "Oh hurry Hon, Oh hurry, Hon, come and hear that Pickaninny band. Oh hurry, Hon, Oh hurry hon, it's the only music that I understand. For it carries me back to ol' Virginny and my home in that sunny southern land. For when I hear those drums go rum-

tum-tee-dee-dum. Oh hurry Hon, Oh hurry Hon. Come and hear that Pickaninny band." Forty years later in the rumpus room at Ken Grant's in Cleveland, we were "reviving" it for Ken and Deac Martin when suddenly Ken disappeared. Five minutes later he was back from his Old Song library with a copy of this very number in his hand. It was written in 1911 by Billy Vandemeer and Seymour Firth and published by Joe Morris Music Co. and we never knew until that moment that there actually was such a song. Yes, sir, old songs like old faces, etc., etc.

BUD ARBERG CONTINUES to turn out good arrangements for the Armed Forces Song Folio and we like to list them so that you barbershoppers who have singing offsprings in the service can keep them advised. His latest includes "If I Had You," "Josephine," "Drifting and Dreaming," and "Memories are Made of This."

WE WERE THRILLED BEYOND WORDS to learn of the gift to our Old Songs Library of the Geoffrey Wade Memorial containing some 60,000 old gems that are truly priceless. With this addition we now have some 85,000 old songs in the SPEB Library which far exceeds our fondest hopes and expectations when a few short years ago we suggested that members and friends send their old songs to Headquarters in Detroit with the idea that someday we might have the largest and most complete collection of old songs in existence. Thanks to the memory of Geoffrey Wade and to his widow and heirs, we are well on our way. What a fine monument to a fine gentleman. We didn't have the privilege of knowing him personally but, because of his interest in old songs, we know what kind of a man he was. Thanks, and God bless you.

THE BOYS ARE ASKING ABOUT "Back to Dixieland," at least Henry Mosier was and we were happy to tell him that we have a copy in the Library. Billy Miln wanted to know about "O'Brien Has No Place To Go," "Will You Love Me In December As You Did In May" and "There Never Was A Girl Like You." We told him where to get these, but he also asked about "You Could See The Rhine By Moonlight" (which sounds like it might be World War One) and "If I Should Say I Love You," and we couldn't find anything on either of these. Possibly these titles are not exactly correct but from them maybe some of you readers may help. Dave Reece asked about "I'm Afraid of the Big, Big Moon," "I Just Can't Help From Lovin' That Man" and "You Can't Expect Kisses From Me." We told him where to get piano copies and he told us later that he got them all. Lew Marvin asked about one of our special favorites, "You're As Welcome As The Flowers in May" and that one was easy. Fred Dauberger, however, stopped us with one which he thinks is called "Far Away in the South," the chorus of which goes: "Far away in the south, among the cotton fields, There's a place where I ever long to be, Where the magnolias bloom around the cabin door . . . etc., etc." Can anyone help with this?

YOUR GRANDPAPPY YODELED "Along the Dewy Lane" which was written in 1878 by Marion and published in the 100 block on Woodward Avenue in Detroit by Roe Stephens. Marion, a comely lass, has her picture on the cover. No doubt she had a last name, but apparently didn't use it. At least she wasn't a sob sister as no one dies in either verse, the first of which goes: "As she came tripping, so gaily tripping, from over meadows and over the plain, bees were sipping, flowers dripping, airy and bright along the dewey lane." Do you remember?

BARBERSHOPPING

"RINGS A BELL"

WITH RING

(ED NOTE: The following are excerpts from an editorial by David Ring which appeared in a recent edition of the Costa Mesa Globe Herald, Costa Mesa, California.)

" . . . A quick review of today's newspaper headlines leads one to the conclusion that the big news stories concern themselves with international and intercity discord. It is, therefore, refreshing to note one group of men who have formed an organization dedicated to the cause of harmony.

I refer, of course, to that organization with the unbelievable name, The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. For those who may find this name too hard to handle, there is always the abbreviated S.P.E.B.S.Q.S.A.

. . . During those days of the Roosevelt second term, the alphabet was more than slightly overworked with the W.P.A., N.I.R.A., N.L.R.B., N.R.S. etc. But it fell to the courageous devotees of close harmony to come up with a combination of letters that looked like an optometrist's chart. It just shows what can be done with a little effort . . .

. . . Each year this unique fraternity holds a convention. Last summer the scene was Miami Beach. They tell me that very little business of a serious nature is conducted at these conclaves, but the boys get an excellent opportunity to display their skill at the fine art of producing barbershop chords . . .

. . . A few months ago a chapter was organized in the Newport Harbor area, with Orange Coast Music Instructor, Howard Kay as the singing director. Its membership includes men from Costa Mesa, Newport Beach, and Santa Ana.

JUST WHOLESOME FUN

. . . Sole purpose of the weekly gatherings of the club is wholesome enjoyment. However, the enjoyment is not solely for the members. In its short existence, the local chapter has furnished entertainment for several local functions. It even provided choral music for the floating Christmas tree in Newport Harbor during the holidays. Its members work at being public-spirited citizens while having a good time at doing what comes naturally to most of them . . .

My informant tells me that not all of the members take an active part in the singing, but that some come to the meetings merely to sit around and listen to the music. These are referred to as "crows" by their more gifted brethren.

The lengthy name of this organization may be hard to remember, but its aims and purposes are pretty easy to take. Men can meet in groups of this kind and forget for a while the day's pressures and tensions. That they can take their talents lightly, and even laugh a little at themselves while doing it, is tribute to a characteristic of the American people that helps make our country great . . ."

NEWS ABOUT QUARTETS

—what they are doing and how they are doing

S.P.E.B.S.Q.S.A. had its share of limelight when the American Bowling Congress held its 1956 Tournament in the new Rochester Memorial Building in Rochester, New York recently. It was an exciting event where all of the nation's top-notch bowlers and most of the not-so-top-notch ones held forth for the event. It was the good fortune of the **Note Crackers**, several times International Finalist, to be asked to sing on the official program. The quartet reports it was great fun and the audience of about 3,000 bowling fans seemed to enjoy the quartet's selections. The boys wanted our readers to especially note the feminine pulchritude in the accompanying picture. If one peers closely between Clayt and Wayne (we tried but can't see anything but trousers) he should be able to see Karin Hultman, runner-up to Miss United States and also runner-up to Miss Universe. She was the 1956 Queen of Bowling. It isn't often that a barbershop quartet gets the opportunity to block out a beauty queen.

★ ★ ★

Although their hair is gray, and spare in spots, Bert Sanford and his "**270 Years of Harmony**" are still going strong in New Castle, Pennsylvania. The quartet, members of the New Castle Chapter, are still plenty young in heart, will burst into song at the drop of a hat, and they know all the old curb-stone numbers by heart.

In addition to Bert, an old-time minstrel man the quartet consists of Harry Wyman, bass; Arch Cubbison, bari; and Lyle Gaston, tenor. This leaves just enough room for Bert to sing lead with the group.

The average age of the quartet is 67 years, and they have been singing together for a number of years around their home locale in Pennsylvania. Without a doubt, they are probably one of our oldest and most colorful quartets. The "**270 Years of Harmony**" were the winners of the Woodshed Contest at Johnny Appleseed District Contest in New Castle last

270 YEARS OF HARMONY

Lyle Gaston, tenor; Bert Sanford, lead; Arch Cubbison, bari; George Wyman, bass.



THE NOTE CRACKERS
Clayt — Wayne — Bob — Earl

fall. Howard Meloy, one of our erstwhile barbershoppers from Cuyahoga Falls, Ohio (Akron Chapter) wrote to tell us of the many appearances the quartet has made in behalf of charity. Howard says the quartet would put many of the Society's younger quartets to shame in this respect. We understand that these "youngsters" are available for parades, and for those chapters who would like a little added spice to their shows, contact Bert Sanford, 704 Wilmington Avenue, New Castle, Pennsylvania.

★ ★ ★

High-a-top a sales counter at Detroit's J. L. Hudson Co. (top left, next page) are the **Onchords** of Saginaw, Michigan. The quartet was assisting Detroit's—and on the way to being the world's—largest department store in the celebration of its 75th Anniversary. Belting out a close-harmony chord in their appropriate Gay Nineties costumes are (left to right) Bill Aherns, tenor; Ed Peitsch, bari; Dick Lee, bass; and Jack Kean, lead. When Detroit barbershopper Bill Bond, Advertising Manager of the J. L. Hudson Company, was asked about the performance given by the **Onchords** throughout the entire day's activities, he had but one comment to make—and that was "they were sensational." After hopping from counter to counter during the entire day, the boys admitted to being just a little hoarse.

★ ★ ★

Last February the **Barber-Q-Four** and the **Mid States** were traveling the "Grapefruit Circuit" and in Miami did their usual wonderful job. This year something else was added to the special request by the



The Onchords of Saginaw, Michigan, were warmly received during their recent appearance at the 75th Anniversary celebration of Detroit's largest department store.

Miami Chapter. The kickoff dinner and show for the benefit of Variety Children's Hospital was held on a Sunday night, following a gala weekend, at which there was supposed to be big-time vaudeville acts from the Golden Strip of Miami Beach. The night before this benefit, the **Mid States**, the **Barber-Q's** and the **Short Cuts** were asked to make an appearance. The **Barber-Q's** drove down from Ft. Lauderdale and the **Mid States** stayed over at their own expense. When time came for the show to start, these quartets were the only entertainment and so, yep, you're right, Bob Haeger took over and gave a performance that had the audience in stitches. He then presented the **Short Cuts**, the **Barber-Q's** and the **Mid States** in a show that lasted 1½ hours. In closing the show, Fenny Brossier, President of the Miami Chapter, and Dale Sylvester joined the triple quartet in "Keeping America Singing."

ST. JOE VALLEY, (INDIANA) . . . Chartered April 23, 1956 . . . Sponsored by Elkhart, South Bend and Mishawaka, Indiana . . . 25 Members . . . Charles Chamberlin, 1130 East Broadway, South Bend, Indiana, Secretary . . . Jim Wilson, 617 Cleveland Avenue, South Bend, Indiana, President.

GRANTS PASS, OREGON . . . Chartered April 30, 1956 . . . Sponsored by Melford (Rogue Valley) Oregon . . . 20 Members . . . G. Howard Grover, 751 N. W. 4th Street, Grants Pass, Oregon, Secretary . . . Theodore Gierok, 1273 Fruitdale Drive, Grants Pass, Oregon, President.



BILLINGS, MONTANA . . . Chartered February 3, 1956 . . . Sponsored by Glasgow, Montana . . . 26 members . . . Vin A. Corwin, 2124 Wyoming Avenue, Billings, Montana, Secretary . . . Stanley Arkwright, Box 1211, Billings, Montana, President.

BARRIE, ONTARIO . . . Chartered February 8, 1956 . . . Sponsored by Orillia, Ontario, Canada . . . 25 Members . . . Robert McKenzie, 70 Parkside Drive, Barrie, Ontario, Canada, Secretary . . . Hugh MacLeod, 188 Peel Street, Barrie, Ontario, Canada, President.

WASHINGTON COUNTY (SALEM, INDIANA) . . . Chartered February 16, 1956 . . . Sponsored by Corydon, Indiana . . . 25 Members . . . Ernest L. Fisher, RR No. 5, Salem, Indiana, Secretary . . . J. L. Markland, 805 South Main Street, Salem, Indiana, President . . . Lee B. Zink, 608 North Main Street, Salem, Indiana, Chorus Director . . . Meetings are held 2nd and 4th Tuesdays of each month at 7:30.

LONGVIEW, TEXAS . . . Chartered February 17, 1956 . . . Sponsored by Shreveport, Louisiana . . . 20 Members . . . H. A. Brennon, 2600 Mobberly Avenue, Longview, Texas, Secretary . . . John W. Bell, Jr., 108 Highland, Longview, Texas, President.

MASON CITY, IOWA . . . Chartered March 7, 1956 . . . Sponsored by Spencer, Iowa . . . 42 Members . . . Glenn H. Stoddard, 931 North Jefferson, Mason City, Iowa, Secretary . . . Gordon A. Schaper, 844 3rd Street, N. W., Mason City, Iowa, President.

DOYLESTOWN, OHIO . . . Chartered March 9, 1956 . . . Sponsored by Akron, Ohio . . . Principal Organizer, Area Counsellor Rush Wyman . . . 28 Members . . . S. J. Sundberg, 232 Portage Street, Doylestown, Ohio, Secretary . . . Richard A. Ault, RFD

No. 1, Box 18, Doylestown, Ohio, President.

CHEBOYGAN COUNTY, MICHIGAN . . . Chartered March 14, 1956 . . . Sponsored by Boyne City, Michigan . . . Principal Organizer, Captain Cliff McLean . . . 25 Members . . . Stuart R. Bell, 327 Sammons Street, Cheboygan, Michigan, Secretary . . . Cliff R. McLean, 215 South Ball Street, Cheboygan, Michigan, President . . . Lee J. Uldrich, Box 171, Route No. 3, Cheboygan, Michigan, Chorus Director . . . Meetings, Wednesdays, 8 p.m. at St. James Parish Hall.

MCCOOK, NEBRASKA . . . Chartered March 19, 1956 . . . Sponsored by Holdrege, Nebraska . . . Principal Organizer, Jim Golden . . . 20 Members . . . Don Hays, 208 E. "C" Street, McCook, Nebraska, Secretary . . . Jim Golden, 1408 West Third Street, McCook, Nebraska, President and Chorus Director . . . Meetings, Monday, 7 p.m., First Congregational Church.

MONTEREY PARK, CALIFORNIA . . . Chartered March 27, 1956 . . . Sponsored by Pasadena, California . . . Principal Organizer, Jud Baldwin . . . 26 Members . . . Jud Baldwin, 602 North Huntington Avenue, Monterey Park, California, Secretary . . . Harvey B. Rood, 443 E. Fernfield Drive, Monterey Park, California, President . . . Arthur Townsend, 370 W. Walnut, Arcadia, California, Chorus Director . . . Meetings, Thursday, at 350 S. McPherrin Street, Monterey Park, California.

GREATER ATLANTIC CITY, NEW JERSEY . . . Chartered March 30, 1956 . . . Sponsored by Philadelphia, Pennsylvania and Pennsgrove, New Jersey . . . 22 Members . . . Francis D. O'Dell, 318 - 18th Street, South, Brigantine, New Jersey, Secretary . . . Raymond Cox, 215 Vernon Place, Brigantine, New Jersey, President.

MID-HUDSON (KINGSTON, NEW YORK) . . . Chartered April 13, 1956 . . . Sponsored by Area No. 1 . . . 20 Members . . . Dave K. Seto, 24 Derrenbacher Street, Kingston, New York, Secretary . . . Ronald P. Gibbons, 2 Plattekill Drive, Mt. Marion, New York, President.

MILWAUKEE NORTH SHORE, WISCONSIN . . . Chartered April 18, 1956 . . . Sponsored by Milwaukee, Wisconsin Chapter . . . 22 Members . . . Glenn H. Ellington, 3600 N. Murray Avenue, Milwaukee, Wisconsin, Secretary . . . Edward Murray, 3227 N. Cramer Street, Milwaukee, Wisconsin, President.



Barbershop Craft

ARRANGING BARBERSHOP HARMONY

(FIRST OF TWO ARTICLES)

By MAURICE E. REAGAN

Chairman, College of Arrangers

OUR Society is very fortunate in having many fine arrangers who know the fundamentals of voicing our songs in genuine barbershop style. This is the type of voicing we are pledged to preserve.

All a cappella quartets use the same types of chords, but IT IS THE VOICING OF THE CHORDS THAT PRINCIPALLY DISTINGUISHES OUR BARBER SHOP HARMONY. We must all carefully avoid the temptation to stray into the modern chords which we hear daily on radio and TV presentations. For some of us—the oldtimers—the task is not difficult. However, those of the younger generations get their knowledge of barbershop voicings by word-of-mouth which, in time, may result in a dilution which we are trying to avoid today.

Last January, in the Denver Mid-Winter Board Meeting, the Board voted to recommend to the Contest and Judging Committee that an appropriate warning be issued to all registered quartets that any leaning to "modern harmony" in contest singing will be dealt with in accordance with the Society's Official Quartet Contest Rules which read: SONGS THAT ARE HARMONIZED IN A MANNER CONTRARY TO THE TRADITIONAL PATTERN AND STYLE OF BARBERSHOP HARMONY, SHALL BE PENALIZED THE FULL NUMBER OF POINTS AT THE DISPOSAL OF THE JUDGE, AND UPON A MAJORITY VOTE OF THE JUDGES OF HARMONY ACCURACY, BALANCE AND BLEND, VOICE EXPRESSION, AND ARRANGEMENT IN FAVOR OF SUCH ACTION, THE OFFENDING QUARTET SHALL BE SUMMARILY DISQUALIFIED. (See Page 2 of the March 1956 HARMONIZER.)

That is quite a mouthful. How does the arranger for the average quartet know whether he is harmonizing his songs in a manner that is contrary to the traditional pattern and style of barbershop harmony? Perhaps if some of us—the oldtimers—will set our thoughts down and put them on permanent record in the Harmonizer, we can clarify the problem.

Back in 1942, Deac Martin collaborated with this writer in a series of articles which were published in the HARMONIZER. These issues are out of print and no longer available. They were written primarily to create a barbershop language which would make it easy to exchange ideas of harmony. We wanted to teach barbershoppers to recognize the various chords as they heard them and form them into a harmony pattern which could readily be pictured and retained in the mind. We developed some guides for barbershop harmonization with proper voicings. While we did not want to curb new ideas from being developed, we did outline some of the principles of barbershop voicing. We warned

against the excessive use of voicings as used by glee clubs and the so-called modern groups.

We used solmization terms for the tone names, recognized seven types of chords and referred to the twelve keys as they were arranged in the Circle of Fifths as positions around the face of a clock. The tones of the CHROMATIC scale were separated into two groups—the tones of the DIATONIC scale (written in capital letters) and the accidentals (written in small letters). In this system, one octave, reading up from the bottom, consists of DO - di - RE - ri - MI - FA - fi - SOL - si - LA - li - TI - DO'. The next octave above this one has the same names relatively, but they are designated with a prime ('). When the Tenor has a tone in the next higher octave, as sometimes occurs, his tones are marked with a double prime (''). Once in a while the bass goes down below the octave pictured above. His tones in this region are underlined with a bar(_). It is possible to write arrangements with a typewriter by the use of these terms and symbols.

Those seven designated types of chords consist of three three-tone chords, three four-tone chords and one five-tone chord. All seven of them are equally applicable to each of the twelve keys or clock positions. These are known as "families of chords." The three-tone chords are the TONIC consisting of the root, third and fifth tones of any key, the MINOR consisting of the root, minor third and fifth tones, and the AUGMENTED FIFTH consisting of the root, third and augmented fifth tones of any key. It should be noted that the chord names follow the position as determined by the diatonic scale, i.e. DO is the first or root, RE is the second, MI is the third, FA is the fourth, SOL is the fifth, LA is the sixth, TI is the seventh and, of course, DO' is the octave—another root—and the eighth tone. The minor third tone is a ri and the augmented fifth is a si. To determine the tones of these chords in another key, all that is necessary is to place DO on the new keynote and count the same number of half-tone intervals between the tones.

In a similar fashion, the three-four-tone chords are the BARBERSHOP SEVENTH which consists of the root, the third, the fifth (note that the first three tones are the major chord) and the diminished seventh tone; the SIXTH which again consists of the Major chord tones plus the sixth tone; and the DIMINISHED SEVENTH chord which consists of the root, the minor third, the diminished fifth and the sixth tones. The NINTH chord consists of the tones of the barbershop seventh chord plus the second tone octave. In the twelve o'clock position, the ninth chord tones are DO - MI - SOL - li - RE'. In using this chord in a quartet, only four of these tones can be used. The root is usually the tone omitted.

The MAJOR SEVENTH chord is so discordant that it should not be used. It consists of the major chord plus the

seventh tone. In the twelve o'clock position the tones are DO - MI - SOL - TI. The reason the chord sounds so terrible is clear when we note that the TI is only one-half step from the octave of the DO. As a rule, we may draw the general conclusion that we should never use tones in a chord which are but one-half step apart.

We then went into the Harmony Circle whereby for creating an easy means of identification, we named the keys after the dial face of a clock. Reading in a clockwise direction from the key of C (which has no signature) we have the sharp keys in order as G - one sharp; D - two sharps; A - three sharps; E - four sharps; B - five sharps and F# - six sharps. In a similar manner, if we read from the key of C in a counterclockwise, we have the flat keys. These are the keys of F - one flat; B^b - two flats; E^b - three flats; A^b - four flats; D^b - five flats and G^b - six flats. Note at this point that, on the piano, the keys of six sharps and six flats use the same tones. Theoretically, there is a slight difference in pitch between such tones as F# and G^b, but in unaccompanied singing, it means nothing since, to properly make a chord "ring," voices have to vary, at times, much more than this difference in pitch.

We also made some suggestions on how to properly harmonize barbershop songs. Have you ever stopped to think about what barbershop harmony really is? What sets it off from other types of unaccompanied singing? Many "Modern" and "Glee Club" groups sing some of the same songs and may use many of the same chords but they sound different. There isn't one barbershopper who would fail to recognize the difference. But can you tell exactly why they do sound so different? The answer is wholly in the voicing of the chords.

In the fourth article of the series, we printed a definition of our type of singing which read as follows: "Barbershop harmony is produced by four voices, unaccompanied; when the melody is consistently sung below the tenor; when the rules of time, expression and word theme are sacrificed to obtain blending harmony satisfaction; and usually with at least one harmonizing chord on each melody note." "Glee Club" style varies in the voice placement in that the melody is quite often in the top voice and the tenor part is sung one octave low. "Modern" harmonizing is chiefly characterized by the excessive use of sixth, diminished seventh, major seventh and ninth chords with the tones closely coupled. The characteristic chord of our type of singing is the **barbershop seventh** chord which, incidentally, is the most harmonious chord in music. It is the chord that can be made to "RING" when properly voiced.

A look at our Society name will remind you that Brother Cash started the organization to preserve our type of voicing. A few of our arrangers, in recent years and possibly in an attempt to create something new, have brought some very modern passages into portions of their contest numbers. Most of them have not gone to such extremes that their numbers were disqualified but this "creeping disease" is gaining such momentum that the International Board has felt that drastic action must be taken. We have the best voicing and there should be no excuse for using other styles. Violators will lose valuable points if they modernize their contest numbers. Even on a Parade or in any public appearance, it is dishonest to advertise barbershop harmony and offer the public something other than barbershop voicings in the presentation. Sound advice dictates that, to gain points in a contest, quartets should stay with the simpler barbershop voicings as they are singing against a set of rules. Do not try to over-

arrange or create something new by the excessive use of other than barbershop seventh chords.

For the younger arrangers who have been raised with radio and TV orchestral arrangements of all types of songs, it is little wonder that they have borrowed heavily from such sources. It isn't that we do not like these types of voicings—it is because we are the barbershop quartet organization and we want to offer nothing but that to the public. It is with this thought that we are initiating what we hope will be a series of such articles from some of the older arrangers. The College of Arrangers Committee will continue to make this one of their main objectives.

What, then, are the proper ways of harmonizing songs in true barbershop style of voicing? There are many ways available and it is a blessing that all of our arrangers do not perform alike. Like everything else in this world, it is the vast assortment of operating modes which makes life so interesting. As one of these "old-timers," this writer will try to make his approach quite simple and easy to follow.

There are two types of harmonization which can be used in voicing our songs. The most popular is the voicing employed in songs where the melody lies, for the most part between SOL and SOL'. The other type is used with those songs where the melody goes down into the Bass section. With this type of song, we spread out the harmony roughly over two octaves and apply the general description of "a high baritone arrangement." The baritone sings the regular tenor part above the melody and the tenor sings the regular baritone part one octave high. This type, of course, could be voiced like a glee club quartet would sing it but, in general, it should be avoided. If your quartet doesn't have the voice range to handle the "high baritone" arrangement well, choose other barbershop numbers where the melody lies between SOL and SOL'. In a recent contest, better than fifty per cent of the numbers sung were of the glee type of voicing. This is to be deplored. At present our contest rules call for no penalty for this type of voicing but, in our opinion, they should.

This Arranger's first step is to look over the melody and decide on the main flow of harmony. With some melodies, this is quite easy. With others, it is much more difficult. But, needless to say, the more experience an arranger has, the better he may "hear" the desired chords as he scans the melody. While a given melody note will fit into many chords, there is usually one that is best. It is that ability to mentally picture the best chord that marks a good arranger. In arranging the sequence of chords it is always necessary to picture the relative position of the chord on the clock face to check the correctness. Also, quite often the clock will suggest a new and novel (pleasant) chord sequence to fit a given melody.

With some songs, each phrase has a definite harmony even though there are some melody tones in the phrase that are not members of that particular chord family. This problem tests the ingenuity of the arranger, inasmuch as he must work out a series of chords that will result in a smooth flow and at the same time have a harmonizing chord on every melody note. One method of attack is to write down the harmony for these melody notes that are members of the chord family and then consult the clock to find the best chord in an adjacent clock position that has the odd melody note as a member. In the voicing, it usually works out that the minimum interval per voice between chords makes the smoothest harmony flow. There are places in some songs where the arranger may want to create some special effect by having large intervals per voice, but this situation does not occur too often. (To be continued in September Issue.)

Muskegon Chapter Gets Unusual Gift From Aire-Tonics



SURPRISED, pleased, and a little flabbergasted, President Harold Dobb, left, accepts on behalf of the Muskegon, Michigan Chapter a handsomely-decorated "President's Chair" presented by the Aire-Tonics at the chapter's Ladies' Night festivities recently. The ancient (1869) barberschair was awarded and placed on display during impressive ceremonies before 250 members and guests at Muskegon. Shown above, Dobb shakes hands with tenor, Bill Wickstrom (a radio announcer) made the presentation speech while other quartet members, lead Jerry Guimond, bass Clare Bristol, and bari Tom Damm look on in approval.

PLEASES LARGE AUDIENCE

Another community first was registered by the Muskegon Chapter, March 23, as its 15th Annual Quartet Jubilee performed before that city's largest audience of the year. Two thousand harmony enthusiasts jammed the Michigan Theatre to see and hear a talented array of quartets headlined by the Mid-States Four of Chicago.

M.C. Don Stafford, Muskegon member, set the scene by giving a brief resume of the more popular forms of American music. As he spoke, the curtain opened on a darkened stage and the spotlight transferred his words into visual impressions of persons representing these various musical types depicted on a long narrow band of sheet music. The organ accompaniment of Barbershopper Henry Klooster helped to achieve an effective opening as he played portions of music typifying each figure as it came into the spotlight. Seven distinct harmonies were portrayed;—symphonic, operatic, sacred, brass band, popular, western, and finally barbershop—this shown by a large barber pole surrounded by a quartet at center stage. The emcee summed up his remarks by emphasizing that barbershop harmony has its rightful place on the American musical scene, and then, to acquaint the audience with this unique vocal form he called upon the quartets and Port City Chorus to demonstrate.

BON VOYAGE TO BEAN TOWN

In addition to fine barbershopping, the great Northeastern District is well known as the "Winter Wonderland." The district chorus contest was set for Boston, March 24 and there was never a chance that it would be cancelled because of foul weather. Choruses from Presque Isle, Maine (600 miles), Montreal, Canada (400 miles), Gloversville and Schenectady, New York (240 miles over the mountains) and fourteen other cities were scheduled to compete.

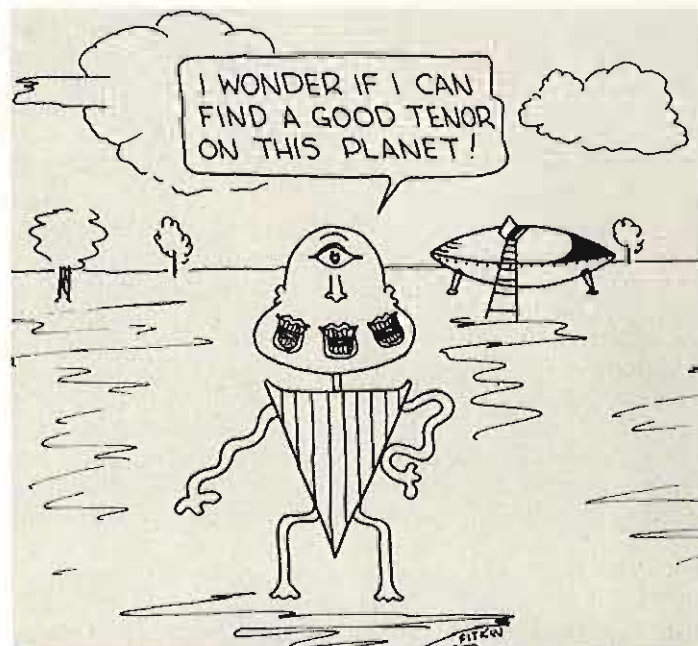
The night before the contest brought forecast of snow, icy roads, dangerous driving and "you'd better stay home." Sure enough, the snows came and came—5 inches to be exact, in addition to the 88 inches that had accumulated during the past month. The caravan plowed, slipped and crawled toward the Green Mountains.

After driving for several hours, the Gloversville Chorus got within range of the Boston radio stations who were transmitting nothing but reports and warnings to keep off the roads.

The caravan finally pulled up to the Lenox Hotel at 4 p.m. and sure enough, there were the rest of the barbershoppers all assembled in the lobby—costumes on their backs and luggage in their hands—singing as usual.

The amazing thing about this whole event was, in the face of all the obstacles, the great Boston Chapter conducted the contest just as if it had been a clear summer day, nary a hitch. Every chorus was there on time and we don't believe that there was a single chorus member absent.

(The above comments were written for THE HARMONIZER by Demos MacDonald, Vice-Chairman—Membership International Advisory Committee on Chapters. Mac has the following comment to make about the Gloversville Chorus and the part they played in the Boston show: "Sure, we didn't win or even place; but, boy! isn't barbershopping great? Ohhh, it sure is.")



Drawn by Norm Fitkin (Coral Gables, Fla. Chapter—formerly of Toledo, O.)



Chapter Program Survey

By DON FLOM,

Vice-Chairman in Charge of Chapter Programs, Chapter Advisory Committee

Several months ago a questionnaire on Chapter Programs was sent out to the presidents of 75 S.P.E.B.S.Q.S.A. chapters throughout the country with the intent of learning just what kind of programs make for successful meetings.

The returns were gratifying. Thirty-six completed questionnaires were mailed back representing all fourteen districts. The thoroughness with which these chapter officers answered our questions and the enthusiasm which shone through the pages left no doubt about the wonderful spirit which is prevalent throughout the Society. A most striking observation was how closely the results of this survey paralleled those of Stirling Wilson's survey on society membership, reported in his letter to President Merrill in November, 1955. The same conclusion which Wilson found can be quoted here: "The Society is all things to all men; one man's meat is another man's poison. A compromise is indicated. If the Society goes to one extreme or to another in many of its activities it will offend and lose members." And so it is with chapters as well as individual members. Some chapters stress chorus work, others quarteting—some stress new and novel programs at each program, others stress the need for uniformity. The important thing is that many and diverse interests are represented in our Society, all revolving about the basic "Love of Close Harmony Singing," and the paths which chapters can take to satisfy their members once may vary widely.

Let's take a look at the questions answered by the Chapter presidents and analyze the results.

The most important question was: What Do You Consider The Biggest Single Factor Responsible For The Success of Your Chapter Programs?

1. Short snappy business meeting
2. Start meeting on time
3. Have meeting well planned in advance
4. Establish a reputation for promoting and working with charitable organizations in your community
5. Have active, solid barbershoppers heading up your internal committees
6. The most important factor is the second half of a meeting—a planned program of organized quartets, pick-up quartets, group-up quartets and gangs for an average 45 minutes. A new program chairman is picked every three months in order to get new ideas and gags.
7. Your meeting place can make or break your chapter.
8. Chapter programs are successful only when attended. Your chapter will have good attendance when you have a definite goal, i.e., contest or up-coming show
9. Plenty of activity. Always have something planned for the future
10. Increased membership resulting from an organized, intensive membership drive
11. Establish an objective of giving each man a definite committee job
12. Give everyone a chance to sing. (Not only "Gang Singing" but the chance to blend their voice with three other men in a quartet)

13. Have your immediate past president automatically appointed yearly program chairman
14. Have a "good" chorus director
15. Chorus preparation for anticipated appearances
16. The opportunity to "woodshed"
17. Having only one "monthly" meeting, with the other three nights being devoted to chorus rehearsal
18. Carry on your business in the Board of Directors Meetings—not in chapter meetings
19. Enthusiasm for the work your chapter is doing
20. A good chapter bulletin

There you are. The variety of answers makes it evident that there is no *single* secret to success in chapter programming although certain factors begin to stand out, such as short business meetings, thorough planning, etc. Let's now take a look at the more detailed questions answered by the chapter presidents.

A. MEETING SCHEDULE

1. Of the thirty-six chapters reporting, 28 met weekly and 8 met twice a month.
2. Eighteen chapters met in private clubs, 9 in hotels, 2 in churches, 2 in schools, and 5 in other places.
3. Thirty-one maintained their meeting schedule throughout the year—five take breather during summer months.

B. MEETING ACTIVITIES

1. In the thirty-six chapters, an average of 48% of the time is spent on chorus rehearsal, 20% on organized quarteting, 16% on woodshedding, 9% on business meeting, and 7% on intermission.
2. Thirteen chapters follow the general format of holding chorus rehearsal, business meeting, intermission, formal quarteting, and woodshedding, in that order.
3. Twenty-five serve refreshments at their meeting, five do not.
4. In twenty-eight chapters everyone gets a chance to sing in a quartet, in 5 this chance is not present.
5. Most chapter presidents feel that there is a definite need for work on promoting quarteting, but do not quite know how to go about it. (A list of ideas for quartet promotion can be obtained by writing to the HARMONIZER.)

So there you have it. This has been an abbreviated review of the answers given by our chapter presidents. It should be pointed out that most of the chapters polled were considered to be our more successful ones. Therefore this represents some of the best in chapter programming that we now have in our Society.

From the complete Program Survey Report we find that our more successful chapters do certain things which make their chapters "outstanding." This list can be found on page 4 in the President's Round Table column.

LET'S LIVE UP TO . . . NOT CHANGE OUR NAME

By GEORGE A. ANDERSON,
Southbridge, Mass. Chapter

I am disturbed by the reaction to Bob Gamble's suggestion for a change in our name. I wrote one facetious letter—one that he referred to in his rebuttal. Frankly, I favor the name as it stands, will support it to the bitter end, and will agree to take up the flute instead of singing if I can't come up with as many legitimate reasons for keeping it as the opposition can muster for changing it. And, with my qualification as a Republican who forecast the Truman election, I'll forecast our name will stand. But that is beside the point.

What disturbs me is the reasons advanced for the change. They indicate that regardless of what anyone thinks of our name, *we have not lived up to it*. We have neither preserved nor encouraged barber shop quartet singing in America.

Forgetting our own feelings when we sing, or hear a locked-in chord; or when we enjoy the fellowship we refer to as barbershopping; or when our pride swells with the contribution of real help to some worthy cause, consider for a minute a few entirely unemotional facts:

Barber shop harmony is one of only two forms of entirely American music. The other, to use the all-encompassing term, is jazz. Only the words are new in folk singing. The musical comedy is merely a light-hearted people's version of the stodgy opera. Our dance music is nothing but that of our foreign forebears, modified to allow for healthier bodies and shorter skirts. And so on.

Jazz and barbershop harmony are American. Look what happened to jazz. I loved and played jazz in the 20's. Because I continued to love it, for 20 years I was like a cultist—a collector of albino butterflies—peculiar. But jazz is back. Ministers expertize on it on TV, and the Firestone Hour assembles an all-star combo.

Barbershop harmony is back—in S.P.E.B.S.Q.S.A. And to some extent in the throngs that attend the good shows that are called Barbershop Parades. But while people discriminate between New Orleans and Chicago style jazz; between Dixieland and big band swing; between experimental and modern jazz, Jumbo Smith has to explain what barber-shop harmony is. It ain't right.

I am a public relations man by vocation. You will pardon me if I express the opinion that we have done a lousy PR job. If, in 20 years, we haven't educated people to the basic concepts of our own art—if people don't know what we are preserving and encouraging—just what have we done to P. & E. B.S.Q.S.A.?

Early in my career of trying to win friends and influence people, I saw an attractive advertisement by a major company in one of the leading magazines. I showed it to an old ad man with the comment: "Isn't this a good ad?" He looked up at me, sort of witheringly, and said: "I haven't any idea."

Then, because I was, in his eyes, just a kid, he explained: "The ad doesn't try to sell me anything. It doesn't try to influence me to invest in the company. It doesn't make me any

more brand conscious. It does attract my attention, but why spend all that money to attract attention? Maybe the advertisers had a reason. If I knew the reason, then I'd know if the ad was good."

Our name was designed to attract attention. It did. It still does. But after the attention is attracted—then what? It falls flat on its four-part puss because we let it.

This is generalizing. Consider these specifics—just a few of the things that would not be countenanced by any national business organization, and we have, or should have, many of the characteristics of a national business organization:

We have no news dissemination program. (A man who cannot attend the convention, or hear the broadcast of the finals, has to wait for a district bulletin to learn who the new champs are. We get our flashiest quartets on TV occasionally, and they compete with the Crewcuts, or the Haircuts, or the Shortcuts, or the Center Rib Cuts. I haven't seen a magazine story on us in years. We make records, but I have never heard one on a disc jockey show.

We try to be like the service clubs, but, unlike them, we don't service ourselves. Lions are known everywhere for their work with the blind. We aren't even known for P'ing and E'ing B.S.Q.S.A.

How can we make the public conscious of the fact that we have an exclusive, and unadulterated American heritage if we call ourselves "Harmonizers Inc.?" The mill whistles that called my father to work when I was a boy blew in perfect harmony. Opposing political parties are in harmony on the morning after election. The CIO-AFL merger was based on "harmony." There must be harmony between your wife's coat and hat and her handbag and her shoes and brother you know it. Anyone can have harmony. Only S.P.E.B.S.Q.S.A. can have "barbershop" harmony.

Take my word for it, there is nothing basically wrong from a public relations standpoint (and I mention this only because all the complaints are based on public relations) with the word barbershop as definitive of an exclusive type of harmony. I could give phonetic reasons and comparisons, but it isn't necessary. Americans are not fussy about derivatives of common words. The job is to make it a common word. It can be done. Ask the 3M Company if "Scotch" is a common word, with no association with the land of my ancestors? Or their whiskey.

I think what we need is not a new name, but a movement to make people conscious of what we and it stand for.

That's the end of the chorus. I throw this in for a tag ending: We have Decrebits, etc. Why not an SPEBSQSA-PEBSQSA—Society for Promoting and Educating Basic Society in Qualities So Apparent in Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.?

NOTE-CLIPPERS ARE "UP IN THE AIR"



One of our Spokane, Washington barbershop quartets that is really up in the air about close harmony is the Note-Clippers, who often make use of this twin-engine amphibian to fly to singing engagements in the Northwest. Left to right are Carl Haworth, bari; Charles Reagan, tenor; Glenn Davenport, lead; and International Board member and Evergreen District President Dwight Calkins, bass and pilot of the plane. The Note-Clippers were among the groups taking part in the recent annual jubilee of the Spokane Chapter held in that city's Masonic Temple Auditorium. Proceeds of the show went to the North Spokane Kiwanis Blue Baby Fund.

ROY HARVEY

On April 30 one of our Past International Board Members, widely known throughout the Society, was buried in St. Petersburg, Florida. He was Roy Harvey, formerly of Muskegon, Michigan and for the past several years living in semi-retirement with his wife, Mary, at 15403 Second Street East, Madeira Beach, St. Petersburg, Florida. Roy had been having heart trouble for the past year or two and suffered a fatal attack on Friday afternoon, April 27.

Roy was quite active in the Decrepits (Past International Board Members) organization, having served both as Head Nurse and as Most Antique Relic. In recent years both he and Mary worked on the Society Headquarters Staff at our annual conventions and Roy served as Secretary and Timer on several District, Regional, and International Contest judging panels.

FOR-MOR PRAISED FOR A COURAGEOUS ACT

The For-Mor quartet (Madison, Wisconsin) is praised by the MICHIGAN TROUBADOUR in an article, "A Courageous Act," concerning the March 23 show at Muskegon, Michigan. The TROUBADOUR reports:

"Courage of the For-Mor quartet was an outstanding feature of the enterprise. At 4 o'clock on the afternoon of the show the Madison quartet called to say it could not get a flight to Muskegon because of a raging snow storm. That was alright, in a way, and the committee went to work for a substitute. The Extension Chords of Grand Rapids were contacted. They agreed.

But disaster was around the corner. At 6:30 the Mid-States called to say they were grounded in Chicago on account of the storm and had no way to get to Muskegon. That did it. Everybody connected with the show was nuts. The crowd was filing in, the ticket selling was brisk and the committee was frantic, when who should appear at the stage door but the For-Mor at 8:15.

After this quartet was grounded it was not to be stopped. They rounded up a private plane and a pilot who was willing to brave flying over Lake Michigan in a blizzard with high winds and no visibility. They made it and now, as far as Muskegon is concerned the For-Mor is the quartet of quartets.

ART MERRILL NITE



International President Art Merrill was recently honored by the Schenectady, New York Chapter when the members held an "Art Merrill Nite." Chapter president, Don Flom, presented Art with a traveling case and gavel and Stub Taylor presented him with a framed "Ambassador of Harmony" award. As a parting gift, as he moves to New York City, Art gave the Schenectady Chapter a bell for calling the meetings to order, above. The bell was inscribed, "From Art Merrill to the Schenectady Chapter—It's Time To Sing."



OVER THE EDITOR'S SHOULDER

A TESTIMONIAL

(The following comments are excerpts of a clipping from the Escanaba, Michigan Daily Press concerning the annual parade of the Escanaba Chapter. The article appeared in the "Letters to the Editor" column of the paper.)

"... I had the privilege of attending the 'Harvest of Harmony' program sponsored by the Bay de Noc Barbershop Chorus on Saturday night and wish to say that it was the best and most entertaining program I have ever heard.

I would like to express sincere congratulations to everyone concerned for arranging and presenting such a fine, wholesome evening's entertainment. Too, I would like to say thanks for the respect they show for their audience, in that they completely eliminate the "shady stories" that so many entertainers deem necessary to make a hit with the public. The fine response shown by the audience certainly proves that they appreciate that greatly."

AN USHER SPEAKS

In an interview with Mary Humphrey, author of the "Trivia of the Week" column in the *Detroit News*, Herb Arbogast, head usher of Detroit's 4,500 seat Masonic Temple Auditorium, lauded the local barbershoppers as follows:

"Among his favorite groups that rent the auditorium for their performances, Mr. Arbogast headed the list with S.P.E.B.S.Q.S.A. 'They are so jovial that we're always glad to see them. And they never fail to draw a jovial audience.'"

WORDS OF WISDOM

(From Gene Gillis, Editor of the Greenbay, Wisconsin Chapter Sing-Chronizir.)

I hope Thomas DeQuincey will forgive me for this, but whether he does or not, here goes:

If a man indulge himself in murder, very soon he comes to think very little of robbery, and from robbery he comes next to drink and Sabbath-breaking; and from that to incivility and procrastination, and, finally to being a fifth in a quartet. Once you begin upon the downward path you never know where

you are to stop. Many a man has dated his ruin from some murder that perhaps he thought little of at the time.

CHANGE AFTERGLOW

Here's a little food for thought we picked up from the March 28 issue of Knickerbocker Notes, Chapter Bulletin of our Manhattan Barbershoppers. Our east coast members have changed the name of their post-show activities from "Afterglow" to "Encore." If this rings a bell with you why not let us know.

CHANGE S.P.E.B.S.Q.S.A.?

(The controversial issue of whether or not the Society's name should or should not be changed continues. Here are the latest comments received at International Headquarters. Ed.)

"... Enjoyed the March issue of the Harmonizer very much and have read it clear through. I am still much agin' changing the name of our Society. What would O.C. do if that ever happened? I am afraid there would be a severe earthquake somewhere in Oklahoma, besides, what would all of us, who proudly wear S.P.E.B.S.Q.S.A. buttons do with the old ones? They might, in time, become collector's items, but I wouldn't want to quit wearing mine..."—*Ralph Hills, Miami, Florida.*

"... The idea of changing the Society name. It says just what it means—no more and no less. There is just enough whimsy in the phonetics and meter of the eight words together to assure anyone that we are not a pompous group with an ax to grind, a philosophy to preach, or are organized to give big titles to each other. Ned Pike's letter (March issue) makes me wonder if 'those who smile indulgently whenever they hear our name' would make good barbershoppers even if they could be forced to pay dues—once. As to a dignified and adult name—whom are we trying to impress? Our only excuse for organizing is to provide a place and time to sing for our own pleasure. As to Jumbo Smith's embarrassment about having to explain our name—isn't it wonderful he got the chance to talk about us at all? How many would ask about us if we had a hoity-toity handle

like 'American Heritage Music Society'? If a potential joiner shys away because of our name, we should be pleased—we have too many now who are merely card holders..."—*Jack Baird, Oaklawn, Illinois.*

"... Just to let you know my feelings about changing the name S.P.E.B.-S.Q.S.A. I am strictly against it. It wouldn't even seem like the same organization I am so proud to be a member of..."—*Joe Illes, Mishawaka, Indiana Chapter.*

LET'S CHANGE IT

"... I read with interest your March column about the changing of the name of our worthy Society. I must say that I am very much in favor of changing the name, because, to most people the name barbershopping is very confusing and I suggest the following name: Society Preservation of Pioneering Days Harmonize Singing America (S.P.O.P.-D.H.S.A.). The sign of the Society could always be a barbershop pole..."—*Harry Cohen, Virginia, Minnesota.*

THOSE MAGIC HOURS

"... Jack Foeller's excerpt (March issue) needs comment. The 'Old Song' is the only reason why most of us renew our membership year after year. Even though we might sing in a competing quartet and may be able to read a tricky arrangement (and you may be surprised to learn how few of the top-notch contest quartets have four readers) the real 'kicks' come after the meeting, after the afterglow program, and in those magic contest hours after midnight.

We need high standards in our performances to keep the music alive and growing. We wish to attract people who have heard the very best professionals since babyhood via radio and TV, we need a rigid contest and judging system. Most of us would like to hear an impromptu contest—but who else but an avid barbershopper would enjoy the boo-boo's we all make along the way? As long as there is an opportunity for catch-as-catch-can singing in our chapters and conventions, we should have no worries. It is only when we get so involved in chorus rehearsal, business

meetings, and organized listening that there is no time for four guys to have fun—then yearn for the good old days.”
—Jack Baird, Oaklawn, Illinois.

ATTENTION PROF

“ . . . Professor F. Stirling Wilson's article, 'The Pitch on the Florida Keys' was quite amusing to most people, but to us Floridians it calls for criticism. At the beginning he states, 'Now that I am in the land of *cumquats*, *loquats* and *calamanders*, etc.' He can't prove it to me that he was in our beloved state, but I know that he was in the land of 'confusion.' The first fruit he mentions is spelled 'kumquat.' The third is not a fruit at all, but a tree that grows in India, or rather it is the wood of the tree. I quote the definition from Webster's Collegiate Dictionary: calamander wood—the hazel-brown, black-striped wood of certain East Indian trees related to the ebony.' The fruit name is 'calamondin.' It is a small orange-like fruit, whose juice is very sour. Its common name is 'panama orange.' So much for this part of the 'state of confusion' in which the learned professor found himself . . .”—Ralph Hills, Miami, Florida.

CARROLL ADAMS RECOVERING AFTER HEART ATTACK

On April 30 a telegram was received from International Board Member Ed Stetson. The wire read as follows:

“Carroll Adams in Putnam Hospital with heart attack. Condition not critical.”

Carroll, Past International Secretary, had driven home from Northampton, Massachusetts, where he had served on the judging panel for the Northeastern District Regional Preliminary Contest. He then drove to Manchester, New Hampshire, came back to Northampton, and went to his office at the church where he suffered the attack.

Just how long Carroll will have to remain in bed is not definite as we go to press. Messages of cheer sent to Carroll and Frankie will mean a lot. Mail should be sent to:

24 Pageant Street
Clark's Woods
Bennington, Vermont

A progress report of Carroll's condition will be issued periodically in our regular Bulletins.

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R-2	1953 Medalist Quartets—Decca DL-5495 (33 1/3 rpm).....	3.25	R-7	Decca ED-688 (45 rpm)..... SINGING CAPITAL CHORUS, Int. Champions—Down By The Old Mill Stream; Mississippi Moon; Asleep In The Deep MICHIGAN CITY, INDIANA CHORUS—I'm Sitting on Top Of The World; Wait 'Til The Sun Shines, Nellie MIDDLETOWN, OHIO CHORUS—Alabama Jubilee Q SUBURBAN (LA GRANGE), ILL. CHORUS—Goodbye, Old Dixie, Goodbye EAST YORK (TORONTO), ONT. CHORUS—I'm Goin' Home	3.05
R-3	Decca ED-567 (45 rpm)..... VIKINGS International Champions—When The Morning Glories Wake Up In The Morning; When You're Smiling; Lonesome For You, Annabelle FOUR CHORDERS—Rose of Tralee; Willen-pool Song SING-COPATES—When That Mobile Boy Sings The Memphis Blues ANTLERS—In The Hills of Old Kentucky SACRAMENTO STATESMEN—Hello, My Baby	3.05	R-8	BUFFALO BILLS Barbershop Gems—DL-5361 (33 1/3 rpm)..... When I Lost You; When Irish Eyes Are Smiling; Roses of Picardy; The World Is Waiting For The Sunrise; I'm Sorry I Made You Cry; I'm Going South; That Tumble-down Shack in Athlone; When I'm Walking With My Sweetness	3.25
R-4	1954 Medalist Quartets—Decca DL-5545 (33 1/3 rpm).....	3.25	R-9	BUFFALO BILLS Barbershop Favorites—DL-5494 (33 1/3 rpm).....	3.25
R-5	Decca ED-690 (45 rpm)..... ORPHANS International Champions—The Sweetheart of Sigma Chi; Stephen Foster Medley; Baby, I'll Be Waiting FOUR HEARSEMEN—When You're A Long, Long Way From Home; Charmaine TORONTO RHYTHMAIRES—A Son of the Sea LYTLE BROTHERS—Auntie Skinner's Chicken Dinner SACRAMENTO STATESMEN—That Old Gang of Mine	3.05	R-10	ED-581 (45 rpm)..... I'm Always Chasing Rainbows; Forgive Me; It's A Sin To Tell A Lie; Gypsy Love Song; Trail of The Lonesome Pine; Somewhere Over The Rainbow; Love Me and The World Is Mine; The Halls of Ivy	3.05
			R-11	BUFFALO BILLS Barbershop's Best—ED-735 (45 rpm only)..... My Indiana; Ol' Man River; Drink To Me Only With Thine Eyes; I'll Take You Home Again, Kathleen; My Gal Sal; Empty Saddles; Darkness on the Delta; May the Good Lord Bless and Keep You	3.05

Prices include 25c per album to cover postage and handling on mail orders.

SHARE THE WEALTH —

(Continued from Page 15)

HOW TO SELL THOSE PROGRAM ADS... Attorney Joe Von Arx, of Miami Chapter, has a pretty sound approach to this matter. He says, "Naturally, none of us knows whom to approach or what to say to potentials.

Here are the terrific leads:

1. Your insurance man who is always selling you a bill of goods. Turn the tables on him. (Let you in on a secret—my insurance agent is Charley Vaughn, the mighty potentate on this program ad situation.)

2. Your gasoline station operator where you always say, "Fill it up." Give him a chance to help fill up your program.

3. The guy who a few yesterdays ago induced you to buy an ad (complimentary or otherwise in the program of the Royal Order of the Golden Moose Bar B-Q.

4. Naturally, there are two scillion sixty-four and one-quarter reasons why you should not try to sell an ad to your boss or the slaves who work under you. NEVERTHELESS DO. Your boss will buy in order to keep you from telling what you know about him and his business and your slavy will be so shocked that you, who pay so little, have the courage and audacity to ask him to buy one, that he will take a big one.

5. Your tailor or the dry cleaning establishment where you send your work clothes will take one. If he says no, threaten to look in the pockets before you give him your suits and that will whip him into line.

6. Your plundering plumber will go for an ad. All he has done in the past is take stuff out of your septic tank, your pipes and your bank account. This is your chance to get even.

7. Your TV repair man and, while it is true you might have to buy a new TV set before he will buy an ad, nevertheless that is the rah rah, do or die spirit.

8. Your doctor, and/or, your dentist, but do not bother your lawyer. (The legal fraternity requires that I include this last clause.)

9. Last but not least, your barber. Give him a good trimming for once.

We could go on and list your book-maker, your bolito peddler, etc., the list is never exhausted. However, we will stop here.

Now, the next question is how large an ad should your prospect take? Put in three little words: "A BIG ONE." Figure out the biggest ad your prospect can afford, then double it and make your pitch.

"TAG LINES"

AT PRESS TIME

In the March issue of THE HARMONIZER, page 46, we incorrectly listed the new Park Rapids, Minnesota Chapter as the "Park Ridge Chapter" on our New Chapters' Page. We certainly express our apologies to all the good members of the Park Rapids Chapter and wish them a great deal of success as they start on the road to enjoy America's greatest musical hobby, "Barbershopping."

The Crown City Four, Pasadena, California, appeared briefly on Jack Daley's "Truth or Consequences" program on April 20. It's good to see our quartets spreading the name and fame of barbershopping across the country via the TV camera.

Milwaukee has a quartet developing that does all its rehearsing at noon time after eating lunch together. The quartet, as yet un-named, is much like the Aqua Tones of Minneapolis, who organized to make noon luncheon appearances.

ENDOWMENT FUND —

(Continued from Page 4)

Now, where does an Endowment Fund fit into our picture, you ask. This is the "skinny." Some of our members (many I hope) *really* love this Society with a deep affection and a sincere hope that it will survive wars, famines, fires, floods, and the wrath of God to bless our future generations. We can rightfully assume it will go on forever—so long as man has a song in his heart. And there are some of us (many I hope) who would like to be remembered a little bit after we "Cross over Jordan" as having done something tangible to perpetuate our Society.

Like your Alma Mater and other educational organizations, we vitally need and must have a permanent fund for our financial foundation and security. We need such a fund also as a monument to our departed brothers and as an assurance that we shall go on forever. What we do with the income from it can best be determined by a Board of Trustees—made up perhaps of our Past International Presidents. At the Denver Mid-Winter meeting, President Art took the first step to establish a Society ENDOWMENT FUND. He set up an "Endowment Committee," and, wisely or otherwise, made me chairman of it. Lou Harrington, President of the Michigan District promptly volunteered to serve with me. We need several more devoted members to round out the committee. WHO WILL HELP?

We are now setting up the legal and other mechanics of the fund. There is nothing to stop any member from promptly writing a codicil to his will and leaving some part of his estate to the ENDOWMENT FUND. There is no reason why any member may not send in his cash donation, which is deductible from income tax. We shall also welcome pledges to give a certain amount over a period of years. A word of warning—do not send us cash unless you have already done your duty by the Building Fund. We don't aim to cross swords with that worthy cause.

Herein is a brief presentation of this new phase of our management and operations. Personally, I feel very strongly about it and shall do all I can to promote an "ENDOWMENT FUND." To prove this is not all baloney, I shall write a codicil to my will making a liberal bequest to the fund. When it is set up in legal form, I shall make a cash donation to start it off in a tangible way.

MUSIC

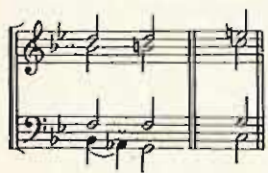
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KEY CHANGES FROM THE CHAPTERS

• The Evergreen District Long-Range Planning Committee is urging the appointment of chapter "Youth Quartet Encouragement Chairmen" to interest high school and college quartets in our Society, such as Eugene, Ore. and Seattle, Washington have done.

• Local papers recently gave the Hollywood, Florida Chapter some fine publicity on the occasion of the Society's 18th anniversary. Chapter members have been making frequent appearances both in chorus and quartets at such places as the Veteran's hospital at Coral Gables, Optimist's, Lion's, Rotary, and Kiwanis Clubs, Methodist and Little Flower churches, Hollywood band shell, trailer camp benefit, V.F.W., American Legion shows and recently entered the Hollywood St. Patrick's Day parade in a 1912 Cadillac. They entered a float in the annual Tropical Fiesta, winning a \$10 prize. One of the biggest things to take place down Florida way was the 30th Anniversary of the founding of Hollywood where the Hollywood Chapter was the star attraction at the Ball, dressed in their gay nineties outfits and singing the songs of yesteryear. The Hollywood Chapter announces the organization of three new quartets: *The Acronsonics*, *The Gulf Stream Four* and the *White Caps*.

• At a recent symphony concert presented by the Clear Water, Florida Symphony, special guest entertainers were members of our Springtime City Chapter under the direction of Philip Frederickson. The chorus sang "Keep America Singing," "I'll Take You Home Again Kathleen," and "The Big Bass Viol." The *Random Four* composed of Charlie Edwards, tenor; Dr. Bob Wolff, lead; Phil Frederickson, bari; and Walt Clayton, bass, presented their arrangements of "Grandfather's Clock," and "I Dreamt That I Dwelt in Marble Halls."

• The recent Family Night Show held by the Montclair, New Jersey Chapter really brought out the best in barbershop harmony. For the first time in the chapter's history, they found it necessary to hold this program for two nights. Publicity Chairman, Bob Vinclette, reports that the two-night program was a complete sellout with people clamoring to get tickets. Guest



Recent Family Night Show put on by Montclair (New Jersey) Chapter used informal summer meeting stage theme. This was the first time the show ran two nights. Both performances were to packed houses. See story.

quartets on the show were the *Buffalo Bills* and the *Eastern-Aires*. The stage setting for the second half of the Family Night Show was set as a typical Montclair Chapter informal summer meeting at the home of one of the boys, as can be noted in the accompanying picture, and proved to be quite successful.

• The rambling reporter of the *North Toronto Herald* reported the following in a recent edition of that newspaper . . .

"... well, the Barbershoppers (Toronto Chapter) held their 10th Annual Anniversary Parade last Saturday night at Massey Hall, which was full to the very top of the top gallery. So important was the occasion, and to such an extent had the Toronto public taken barbershop singing to its heart over the

past ten years, that authorities regard this year's audience at Massey Hall as the largest the Toronto annual parade has ever had.

"And those who thronged Massey Hall were by no means disappointed at the program presented. Although there were not quite so many quartets as in past years, there was plenty of variety, and nobody went home feeling that he (or she, for there were many ladies present) had been short changed."

• A report from the *Two Rivers, Wisconsin Reporter* written by Marge Miley had this to say about the recent Manitowoc Chapter show in that city: "... Manitowoc was treated to \$1 a minute entertainment by the Barbershoppers Saturday evening and the Easter Seal Agency is \$142 richer as a result of the program.

"A capacity crowd of 1,439 filled every corner of the Capitol Theatre for the 11th annual parade of quartets, sponsored by the Manitowoc Chapter."

The Irish and "Sauerkraut" Irish were honored guests for the evening as the program was named in their behalf, "Glocca Morra." Other benefits, in addition to the \$142 for the Easter Seal Fund, were realized from the program.

1. The audience had the benefit of hearing and thoroughly enjoying several of the country's finest barbershop quartets as the program was a parade of champion quartets.

2. Shady Lane and St. Mary's Home for the Aged in Manitowoc will receive

(Continued on next Page)



Barbersharpers: Tony—Joe—Jack—Pete

KEY CHANGES—

(Continued)

a high fidelity combination record player and radio for their recreation room. The *Schmitt Brothers* of Two Rivers will supply each set with albums of their first recordings to be released in May.

3. High school male vocalists; perhaps some of them future Barbershoppers, will also benefit from Saturday's program. The Society will provide, as funds from the program permit, two-week scholarships to the summer music clinics at the University of Wisconsin.

Master of ceremonies for the show was Past International President, John Z. Means.

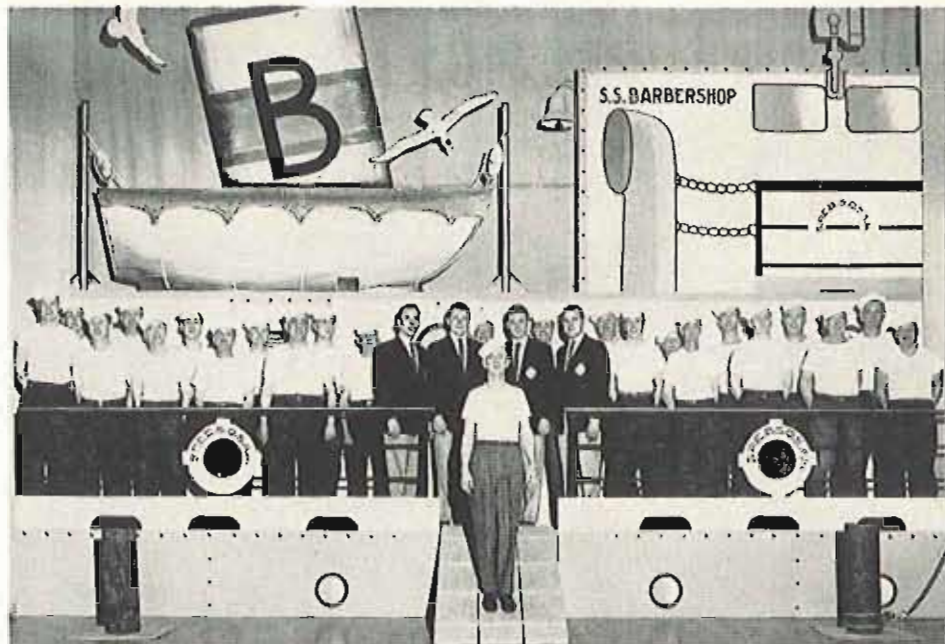
- Winners of the recent Southtown Chapter (Chicago, Ill.) Marathon Contest are pictured, lower left this page, as they receive their awards from Chapter President Ward Chase, bari of the *Chicagoans* (kneeling). Left to right are: Ralph Marks, tenor; Bill Whitehead, lead; Bill Helmuth, bari; and Bert Brown, bass.

Shown at the bottom of page 31 are Southtown's *Barbershops*. That's Tony Fillecia, their ever-lovin' lead with the posey in his hair. Next Joe Papes, tenor and official contact man; then bari Jack Baird and finally Pete Ludlow, ukelele and bass. In case you think they're singing an Irish number—it's "Little Grass Shack in . . ." (we couldn't spell it).

- An article in the *Des Plaines, Illinois Journal*, written by Lois Czubakowski had this to say about the 10th annual Afternoon of Harmony presented by the Town and Country



Southtown Chapter Marathon Winners: Marks—Whitehead—Helmuth—Brown



Using theme "Son of the Sea" York (Pennsylvania) Chapter created this effective nautical stage setting. Set is up for "swap" to any chapter interested. See story in Share The Wealth column.

Chapter; "... I'd be willing to wager that there are a great many more enthusiastic barbershop fans in the (Des Plaines) area this week than there were last week at this time, this being due to the wonderful Afternoon of Harmony, put on by the Town and Country Chapter of S.P.E.B.S.Q.S.A. last Sunday afternoon.

"Every seat in the huge 1525 capacity Maine auditorium was filled well before curtain time and the before-show-time renditions, given right from the

audience by three local quartets, were a novel feature, enjoyed greatly by the crowd."

Holly Hartman, (see picture, page 33) daughter of baritone Bruce Hartman, helped emcee Marty Mendro of the *Mid States Four* open the show. Holly, a four year old, curly haired, showstopper (and a born ham) had the job of removing the name cards, only slightly bigger than she was, from a stand at the side of the stage. She had three costume changes and got almost as much applause as the various quartets.

- On January 24, Hartford, Connecticut held an inter-chapter night at which all the chapters of the state were invited to honor Paul Miller of



Paul Miller, center (Hartford, Conn.) receives gifts from Chapter President Jim Cunningham, left, and Bill Heath, Chairman, "Paul Miller Night." See story.

	<p>MEN'S HANDKERCHIEF HOLDER</p> <p><i>Fine for Quartets</i></p> <p><i>Handkerchief Stays in Place</i></p> <p>Set of Two \$1.00</p>
<p>MONEY BACK GUARANTEE Order Today—H.H.P. P. O. Box 722 Taunton, Mass.</p>	

the *Four Naturals* quartet. Paul is very active in Connecticut, aiding quartets in arranging for choruses. He is so active that the barbershoppers of that area like to think of him as "Mr. Barbershopper of Connecticut." At the Inter-Chapter affair, close to 200 barbershoppers turned out to honor Paul and to have a good barbershopping time. The finale came when the Hartford Chapter gave to Paul a guest book signed by all the attending barbershoppers and a bronze plaque proclaiming his devotion to four-part harmony and the wonderful way he assists quartets, choruses, chapters, and individuals to better themselves in the barbershopping field.

- Ed Hagen, Secretary of the Portland, Maine Chapter and Executive Director of the Portland Boy's Club was recently presented the annual civic award by the Cumberland Lodge, B'nai B'rith, in ceremonies honoring Ed for his outstanding work as Executive Director of the Portland Boys Club. Ed was honored as a "molder of character—maker of men." The citation on the plaque presented him recognizes his 36 years of Boys Club leadership. His contribution "to his community is reflected in the Democratic attitudes of the thousands of boys who have become better citizens under his guidance."

- Here might be a "sharp" way for chapters to pay for their chorus uniforms as proposed by the District of Columbia Chapter. It is proposed that the members would pay for their uniforms by earning Sharps so that eventually no member need have any of his own money in the uniform, although, while he is in possession of his uniform, the member will have a minimum of \$10 deposited on the uniform. The Sharp system is as follows:

- 1 to 4 Sharps for each paid performance.

- 1 Sharp for each Harvest of Harmony ticket sold (annual parade).

- 1 Sharp for each of the 8 rehearsals preceding the annual parade.

What do you think?

- As a result of the 1955 Hartford, Connecticut Chapter parade, \$3,000 was turned over to the Hartford Association for Retarded Children. A special show was also put on for the Connecticut Institute for the Blind at which the Hartford Chapter furnished all of the entertainment—resulting in the giving of the sum of \$1,600 to this worthy cause.

- Want to organize a chapter? "It's

really very easy," says Jerry Kemp, Secretary of the recently-formed Yavapai County Chapter in Prescott, Arizona. Here's what Jerry has to say about the formation of a new chapter:

"All you need is a few interested persons, a lot of enthusiasm, some help from a near-by chapter, and the use of all the wonderful helps that are available from International Headquarters. Put these together and Voila!—a new chapter. Take a few interested fellows and get some music pronto so that they can start out right and learn barbershop. Get each one of them to bring at least one guest to each meeting. Don't let them just invite the man. Have them pick him up and take him home again after the meeting. Bring in a delegation from a nearby chapter (Nearby: anything under 100 miles).

few more who will be under the spell of the wonderful quartet music they have just heard. Follow this meeting with more publicity with pictures if possible. Feed your news to the newspaper in small bits, but see that each item is newsworthy and they will print it. It is better to have ten short items in print than to have one large one. The more times you can get the S.P.E.B.S.Q.S.A. name in print, the more people will begin to wonder what it is all about, and a few of them may get curious enough to come down and have a looksee.

Another very important item is to have a chapter bulletin. Start this right at the beginning and build a mailing list. Get names of possible members from your own group. Mail your bulletin to other organizations that might possibly have an interest in music. In-



Show-stopper Holly Hartman, age four, made quite a hit by helping Town and Country Chapter (Des Plaines, Ill.) stage its 11th Annual Afternoon of Harmony. See story.

Expose your men to good quartet singing. You will see their eyes shine and the bug will start working. When you have rounded up enough men to apply for a charter, hold a special "charter application signing night." Get all the local publicity you can—both newspaper, radio and TV. Make a big thing of the importance and honor of being a charter member. Have your sponsoring chapter send a large delegation to this affair.

Again, have your members bring guests. Have plenty of applications on hand and make a pitch at the time of signing. You may pick up a

clude your city and county officials, officers of local banks, and well-known businessmen. It will pay dividends.

When you get ready for your charter presentation, plan a big affair with several guest quartets. Make the presentation of the actual charter a very formal procedure then let your audience have it between the eyes with the local and guest quartets. Along about the time you have them all glassy-eyed with the quartet singing, have one of your older men invite all men present to become charter members, again stressing the honor of being a charter member.

OFFICIAL CONTEST AND JUDGING RULES

(RULING ON ARTICLE 13 AS IT PERTAINS TO "SACRED" SONGS)

By INTERNATIONAL C & J COMMITTEE,

Berney Simmer, Chairman and Harold Arberg, Specialist, Arrangement Category

Recent contests have accentuated the growing doubt in proper interpretation of Article 13, of the Official Contest and Judging Rules, as it pertains to "Sacred" songs, and your current International Contest and Judging Committee has found need to publicize their conception.

"Sacred" is clearly defined as—"pertaining to religion or religious uses" and "Religion" is—"the outward manifestation of belief in a Supreme or Superior Being." For our purposes such manifestation is found in the lyrics and the story they attempt to convey, and it is here we find customary variance of opinion. It is at this point we must also decide if the song is traditional barbershop and in this we are concerned with the harmonization as well as the composition.

There are few songs of religious connotation that lend themselves to traditional arrangement and even they can become borderline. Further, they inject a spiritual tone, a religious stimulus with consequential emotional reaction, which we believe inappropriate in a contest.

Therefore, songs obviously hymns, religious numbers or reverent spirituals shall be the basis for disqualification; and songs with religious undertones shall be subject to penalty by the Arrangement Judge, even to the full extent of the points allocated to him.

As an aid to identification, with no attempt to show all the songs of a particular category, we list several in each of the classifications mentioned:

HYMNS

God of our Fathers

Onward Christian Soldiers
The Old Rugged Cross
Jesus Savior, Pilot Me

RELIGIOUS NUMBERS

The Lord's Prayer
Sweet Hour of Prayer
Prayer Perfect

REVERENT SPIRITUALS

Were You There?
Nobody Knows the Trouble I've Seen
There is a Balm in Gilead

RELIGIOUS UNDERTONES

I Believe
Trees
My Friend
I'll Walk With God
Shine on Me
The Bible Tells Me So
You'll Never Walk Alone
Crying in the Chapel

Many of the aforementioned songs are excellent additions to a repertoire and we do not intend to discourage their appropriate use. There has been some question concerning "The Rosary" and this song does *not* come under the above classifications.

We express the hope that our judges and contestants will be guided accordingly.

If in doubt—leave it out!

THERMOMETER OR THERMOSTAT

(From Saginaw, Michigan Chapter)

Someone has said that people can be classed either as thermometers or thermostats.

Now a thermometer hangs on the wall so that occupants of the room can glance at it to see what the temperature is. It hangs alone. It has no connection with making the room hot or cold. It simply reflects the environment and adjusts to it.

A thermostat also hangs on the wall but instead of being alone it has connections. It can **MAKE** the room hotter or colder. It does not surrender to environment . . . it makes the environment.

A thermostat does something about its surroundings . . . a thermometer does nothing. Thermometers surrender to conditions . . . thermostats get things done.

Are you a thermometer-type barber-shopper or the thermostat type?



"Its 'Dear Old Girl' —

I Kinda Hate to Break It Up"

MINNEAPOLIS —

(Continued from Page 2)

along the way. Some of Minneapolis' famous German bands may take part in the gala march.

2. One-minute radio and TV commercials plugging the Convention will swell the airways prior to the opening of the big event.

3. Proposed nation-wide magazine and newspaper coverage of the Convention.

4. Nation-wide TV coverage of a portion of the Convention activities.

5. Nation-wide radio coverage of the Saturday night Championship Finals.

6. Interviews of quartets on Minneapolis TV and radio stations, along with interviews of top Society personalities attending the Convention.

POST CONVENTION ACTIVITIES

Special arrangements have been made for approximately five hundred people to stay at nine resorts within walking distance of each other,—150 miles from Minneapolis—following the wind-up of the Convention. This site will be Pine Beach, on Gull Lake at Brainard, Minnesota. Reservations will run from Sunday afternoon through Wednesday afternoon. The lodges offer both lake and pool swimming, golf, boating, fishing, shuffleboard, tennis, etc. Food and service are reported to be of exceptional quality. If there are any voices left, there is a pine log auditorium to sing in.

Rates are \$33 per person for the three day's lodging and meals—children under 10, 60% of the \$33 rate. A \$10 deposit is required with each reservation. Round-trip bus fare to Brainard with good bus connections—\$6.55.

Members interested in this post convention event may secure reservations by writing to Judge Luther Sletten, 4026 Xerxes Avenue, N., Minneapolis, Minnesota. Be sure to enclose check or money order for the \$10 per person deposit or the full amount of \$33 per person over 10 years of age. If you plan to take any small fry along, their rate would be \$19.80 for the three-day period.

STILL ROOM FOR A FEW MORE

At this time—over and above the allotment of seats set aside for competing quartets and choruses at the 4,800 seat Northrup Memorial Auditorium on the University of Minnesota

campus—there are still a few registrations available. On the basis of our past experience, that means a complete sellout is assured before the convention.

Members making plans to attend the Convention are urged to send reservations to International Headquarters immediately. The special center section in the March, 1956 issue of THE HARMONIZER, and December, 1955 issue furnishes a handy method for ordering. Remember that auditorium seats and hotel selection ratings are assigned in the order in which registration fees are received.

SPECIAL WORDS OF WELCOME

Special messages have been received from Minnesota's Governor Orville L. Freeman and Minneapolis Mayor Eric G. Hoyer. In his letter to the Society, the Governor said, "I am pleased to be able to welcome to Minnesota the delegates and guests who will be attending the 18th Annual International Convention of S.P.E.B.S.Q.S.A. We are happy that you have chosen Minnesota as the site of your Convention and we hope that your stay with us will be enjoyable. We, here in Minnesota, are proud of our members of the Society and the work that all of you have done to extend and deepen the appreciation of barbershop quartet singing. This is a unique part of our American heritage and one which still gives us all a great deal of pleasure. Best wishes for a very successful meeting." (signed Orville L. Freeman, Governor, State of Minnesota.)

Mayor Hoyer had this to say: "Welcome to Minneapolis. We are pleased to be your host at your forthcoming meeting and we extend to you our heartiest greetings and cooperation.

"As you may know, Minneapolis is currently celebrating its centennial. Throughout this year the Minneapolis Centennial Committee is planning a number of activities. We are pleased to have you join us in observing this significant point of our history.

The Minneapolis Centennial Committee is pleased to assist your group in any way possible. We invite you to call attention to our Centennial, and we stand ready to cooperate with you in making your program a success.

Best wishes for an outstanding meeting." (signed Eric G. Hoyer, Mayor, Minneapolis, Minnesota).

Remember, the deadline is here—so if you are interested in attending the greatest harmony session of 1956, make your Convention reservation through International Headquarters immediately.

St. Pete "Times" Writer Flips Over Barbershopping

By DICK BOTHWELL,
(Staff Writer—St. Petersburg Times)

"... In the evening, by the moonlight, I parked beside the silvery waters of Tampa Bay, got out and walked toward a small building ablaze with lights.

The sign said Young Adults Center and there was a sound to match. Through the open door poured an electrifying, tingling current of melody—the clear, powerful rhythm of many male voices singing together.

The cockles of my heart did a cartwheel as I recognized the noble beat of an old friend: The New Ashmolian Marching Society and Students Conservatory Band number.

Frankly, I was astonished. Inside the building the Sunshine City Chapter of the S.P.E.B.S.Q.S.A., was in regular Monday evening session.

The popular conception of a barbershop quartet used to be four drunks leaning against a lamppost trying to sing. I am ashamed to admit I had shared this idea and was expecting nothing much, only to be bowled over by a superb performance.

NO LAMPPOST

I went in to apologize and found the membership seated in a semicircle around their director—but nobody had his mouth open. The New Ashmolian was booming out of a hi-fi set. All hands were listening to the tape recording they had made with rapt, intent faces and well-cocked ears. I couldn't blame them. It was something to be proud of.

The music ended to a chorus of hearty applause. Club President Dan Manning, auto company executive, came over and we talked barbershop as Tampa's notable Florida Knights implored someone to let their Irish laughter fill the air, via tape. . . .

"... A good quartet," said Dan, "takes four men and four women. We've had cases where the wife has virtually said to her husband, 'Choose between barbershop or me.'"

The truth is that this unique form of musical self-expression is a wonderful outlet for the frustrated musician. Once a man becomes fascinated by the harmonic scale and chords that ring, four-part vocalizing can become as absorbing as fishing, poker or baseball. . . ."

THE MEMBERSHIP PICTURE

CENTURY CLUB

As of March 30, 1956

Chapter	District	Members	Population
1. Manhattan, N. Y.	Mid Atlantic	268	1,960,101
2. Minneapolis, Minn.	Land O'Lakes	166	521,718
3. Muskegon, Mich.	Michigan	144	48,429
4. Tulsa, Okla.	Southwestern	143	182,740
5. Miami, Fla.	Dixie	140	249,276
6. Sheboygan, Wisc.	Land O'Lakes	131	42,365
T 7. Dearborn, Mich.	Michigan	124	94,994
T 8. Tell City, Ind.	Indiana-Kentucky	124	5,735
9. Chicago No. 1, Ill.	Illinois	122	3,620,962
10. Pittsburgh, Pa.	Johnny Appleseed	121	676,806
11. Washington, D. C.	Mid Atlantic	118	802,178
12. Oak Park, Ill.	Illinois	109	63,529
13. Wichita, Kan.	Central States	108	168,279
14. Kansas City, Mo.	Central States	106	456,622
15. San Gabriel, Calif.	Far Western	105	20,343
16. Milwaukee, Wisc.	Land O'Lakes	101	637,392

THE TOP TEN CHAPTERS IN MEMBERSHIP PROMOTION

Percentage of increase from
Dec. 31, 1955 to April 30, 1956

Chapter	District	% of Increase	Population
1. Suburban Detroit, Mich.	Michigan	104.5	43,245
2. Appomattox (Colonial Heights), Va.	Mid-Atlantic	94.4	6,077
3. Syracuse, N. Y.	Seneca Land	63.6	220,583
4. Dubuque, Iowa	Central States	41.3	49,671
5. Pekin, Ill.	Illinois	37.5	21,912
6. St. Paul, Minn.	Land O'Lakes	36.1	311,349
7. Taunton, Mass.	Northeastern	29.6	40,109
8. Baraboo, Wisc.	Land O'Lakes	29.0	7,217
T 9. North Vancouver, B. C.	Evergreen	28.0	344,833
T 10. Merrill, Wisc.	Land O'Lakes	28.0	8,951

THIS issue's membership picture is a bit disappointing — though an interesting one.

Despite the addition, since January 1, 1956, of 24 new chapters (totalling 616 members) and the reactivation of two suspended chapters (47 members) our overall membership "recovery" is only 88.3%.

If we deduct, from our April 30 figures, the new members joining the Society since January 1, (and they cannot accurately be termed "renewals") our overall recovery actually is only 84.6%.

The current year is one-third gone—115 chapters have shown a membership increase—67 have reached, or exceeded, their membership "bogeys."

HOW IS YOUR CHAPTER DOING?

The following errors were made in the March issue Top Ten listing: Detroit Suburban listed as 31.3% should have been 81.8%—was shown as 2nd place, should have been 1st; San Gabriel, Calif., with 87% recovery should have been listed in 2nd place; and Penn Yan, N. Y., due to error in crediting membership at 80%, should have been 20%—shown as 1st place, should have been 6th.

DISTRICT STANDINGS

As of March 30, 1956

*District	Chapters 3/30/56-12/31/55	*District	Membership 3/30/56-12/31/55	*District	% of Recovery
1. Central States ..	71 69	1. Mid Atlantic ...	2609 2745	1. Far Western ...	98.1
2. Land O'Lakes ..	66 64	2. Land O'Lakes ..	2395 2720	2. Mid Atlantic ...	95.1
T 3. Mid Atlantic ...	59 56	3. Central States ..	2105 2517	3. Northeastern ...	94.6
T 4. Johnny Appleseed	59 57	4. Johnny Appleseed	2099 2314	4. Seneca Land ...	92.3
5. Northeastern ...	56 53	5. Northeastern ...	1886 1993	5. Michigan	90.72
6. Illinois	50 50	6. Illinois	1847 2263	6. Johnny Appleseed	90.71
7. Far Western	47 43	7. Far Western ...	1594 1624	7. Indiana-Kentucky	88.8
8. Michigan	37 36	8. Michigan	1536 1693	8. Land O'Lakes ..	88.1
TT 9. Dixie	33 32	9. Dixie	1268 1529	9. Evergreen	86.8
TT 10. Seneca	33 32	10. Indiana-Kentucky	1147 1292	10. Central States ..	83.6
11. Indiana-Kentucky	31 29	11. Seneca Land ...	1091 1182	11. Dixie	82.9
TTT 12. Evergreen	30 27	12. Southwestern ...	1025 1332	12. Illinois	81.6
TTT 13. Southwestern ...	30 29	13. Evergreen	899 1036	13. Ontario	79.9
14. Ontario	22 21	14. Ontario	643 825	14. Southwestern ...	76.9
	624 598		22,144 25,065		88.3

* Listed according to rankings

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| X4 Love is Like a Dream. | X29 How Can I Leave Thee? |
| X5 I'd Love to Live in Loveland. | X30 The Old Songs. |
| X6 Silent Night. | X31 Givo Me the Right to Love You. |
| X7 Hymn for the Home Front. | X32 Sweetheart of Sigma Nu. |
| X8 It Come Upon the Midnight Clear. | X33 In Walked an Angel. |
| X9 Cantique De Noel (O Holy Night). | X34 Dreaming of the One in Love with You. |
| X10 Beautiful Isle of Make Believe. | X35 Melancholy Lou. |
| X11 You Tell Me Your Dream. | |
| X12 I Want a Date at a Quarter Past Eight. | Z-1 Lost Chord. |
| X13 O Come All Ye Faithful. | Z-2 Deep River. |
| X14 Colleen My Own. | Z-3 The Band Played On. |
| X15 Won't You Please Come Back to Me? | Z-4 The Man On The Flying Trapeze. |
| X16 Sing Brother Sing. | Z-5 I'll Take You Home Again Kathleen. |
| X17 Keep America Singing—Thorne. | Z-6 Silver Threads Among the Gold. |
| X18 When the Man in the Moon Says Hello. | Z-7 Rose of Tralee. |
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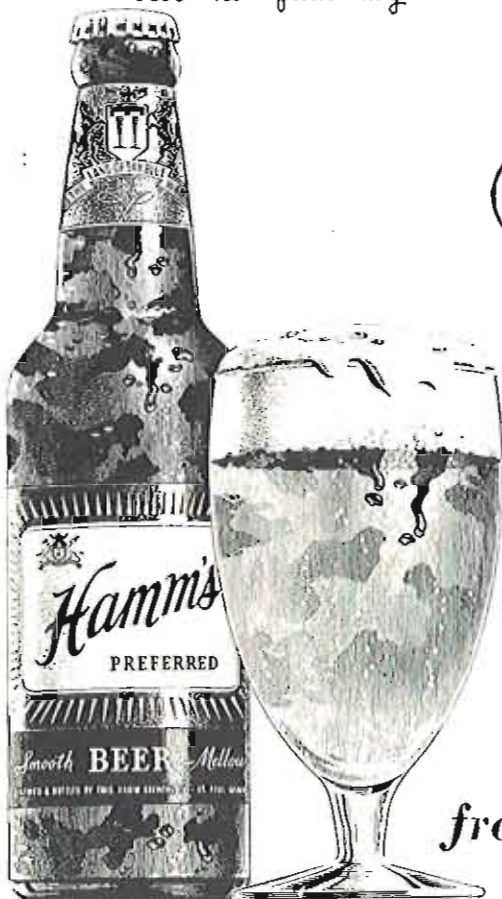
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