

THE

VOLUME XVI NUMBER 4—DECEMBER, 1956

# HARMONIZER

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY







**NOW AVAILABLE...  
THREE GREAT  
NEW ALBUMS**



### **BARBERSHOP WINNERS 1956 MEDALISTS**

*Official S.P.E.B.S.Q.S.A. Recordings*

#### **CHAMPIONS:**

#### **CONFEDERATES**

2nd Place Winners: **PLAY-TONICS**

3rd Place Winners: **LADS OF ENCHANTMENT**

4th Place Winners: **FOUR-PITCHKERS**

5th Place Winners: **EASTERNAIRES**

**Part One:** Goodbye, Old Dixie, Goodbye • My Cutie's Due at Two-to-Two • It Looks Like Rain in Cherry Blossom Lane • Romono **ED 2435**

**Part Two:** The Sunshine of Your Smile • Did Your Mother Come from Ireland? • Love Me and the World Is Mine • My Little Dream Girl **ED 2436**

**Part Three:** Rock-A-Bye Your Baby with a Dixie Melody • Cabin on a Hilltop • A Perfect Day • Danny Boy **ED 2437**

*Parts 1, 2 and 3 available on One 12-inch Long Play Record DL 8372*

### **1956 International BARBERSHOP CHORUS WINNERS**

#### **CHAMPIONS:**

#### **AMBASSADORS OF HARMONY (Michigan City, Indiana)**

2nd Place Winners: **CASCADE CHORUS** (Eugene-Springfield, Oregon)

3rd Place Winners: **EAST YORK BARBERSHOPPERS** (Toronto, Ontario)

4th Place Winners: **PEKIN, ILLINOIS CHORUS**

5th Place Winners: **BORDER CHORDERS** (El Paso, Texas)

**Part One:** Gee, But I'm Lonesome • Waiting for the Robert E. Lee • (I'll Be With You) In Apple Blossom Time • I'm Sitting on Top of the World (Just Rolling Along—Just Rolling Along) **ED 2438**

**Part Two:** When the Morning Glories Woke Up in the Morning (Then I'll Kiss Your Two Lips Good Night) • When Irish Eyes Are Smiling • Tiger Rag • Muskrat Romble **ED 2439**

**Part Three:** For Me and My Gal • Ridin' Down the Canyon • Carry Me Back to Old Virginny • The Dorktown Strutters' Ball **ED 2440**

*Parts 1, 2 and 3 available on One 12-inch Long Play Record DL 8373*



## **BARBERSHOP "CHAMPS"—THE BUFFALO BILLS**

**International Champions of S.P.E.B.S.Q.S.A.**

When I Last You • When Irish Eyes Are Smiling • Roses of Picardy • The World Is Waiting for the Sunrise • I'm Sorry I Made You Cry • That Tumble Down Shack in Athlone • I'm Always Chasing Rainbows • Forgive Me • It's a Sin to Tell a Lie • The Trail of the Lonesome Pine • Over the Rainbow • The Halls of Ivy **DL 8340**

## **AND STILL IN DEMAND...**

**BARBERSHOP BALL—THE SCHMITT BROTHERS** • 1951 International Champions S.P.E.B.S.Q.S.A.

**DL 8280 • ED 2348 • ED 2349**

**SWEET ADELINES—GIRLS' BARBERSHOP QUARTETS** • Official Recordings • 1955 Medalist Winners

**DL 8234 • ED 2325 • ED 2326 • ED 2327**

**BARBERSHOP QUARTET WINNERS—1955 MEDALISTS** • Official S.P.E.B.S.Q.S.A. Recordings

**DL 8177 • ED 2294 • ED 2295 • ED 2296**

**1955 International BARBERSHOP CHORUS WINNERS**

**DL 8175 • ED 2288 • ED 2289 • ED 2290**





# December

VOLUME XVI 1956 NUMBER 4



Curtis F. Hockett, Editor

International Secretary

Robert G. Hafer

Associate International Secretaries

Ken Booth

W. L. (Bill) Otto

International Office

20619 Fenkell Avenue

Detroit 23, Michigan

KENwood 2-8300

International Officers

President, Rowland F. Davis, Room 1755, 195 Broadway, New York 7, N. Y. (American Tel. & Tel. Co.)

Immediate Past President, Arthur A. Merrill, 25 Commodore Road, Chappaqua, N. Y. (General Electric Co.)

First Vice-President, Joseph E. Lewis, 2912 Gaston Avenue, Dallas, Texas (President, National Bond & Investment Co.)

Second Vice-President, Robert Irvine, Locust Lane, Anchorage, Kentucky (Retired)

Vice-President, O. B. Falls, Jr., 10950 Magdalena Avenue, Los Altos, California (General Electric Co.)

Vice-President, John Salin, Hotel Wentworth, 59 West 46th Street, New York, N. Y. (Banker, Guaranty Trust Co.)

Treasurer, Mark Roberts, 1438 Fischer Ave., Detroit 14, Michigan (Attorney)

Board of Directors

(Term Expiring June 30, 1957)

Homer J. Aspy, 614 So. St. Andrews Place, Los Angeles 5, Calif. (Homer J. Aspy Associates, Public Relations)

Calmer Browy, 2148 West Lawn Avenue, Madison, Wisconsin (Hearings Supervisor, Wis. Pub. Serv. Comm.)

Dwight L. Calkins, 1102 North Atlantic, Spokane, Wash. (Calkins Mfg. Co.)

William H. Hall, 469 S. W. 26th Road, Miami, Florida

Judge Luther Sletten, 429 City Hall, Minneapolis 1, Minn. (Municipal Court)

(Term Expiring June 30, 1958)

Clarence Jalving, 36-38 East 8th St., Holland, Mich. (President, Peoples State Bank)

Kenneth Phinney, 89 Washington Ave., Kenmore, N. Y. (Agent, Prudential Ins. Co.)

L. A. Pomeroy, 4300 Chrysler Bldg., New York 17, N. Y. (District Sales Off. Supervisor, Armco Steel Corp.)

George Pranspill, 15 Brookdale Ave., Milford, Conn. (Engt. Dept., United Aircraft Corp., Sikorsky Air Div.)

Floyd Strong, 214 Insurance Building, Topeka, Kansas (Attorney)

(Term Expiring June 30, 1959)

Rudy Hart, 1112 Ohio Street, Michigan City, Indiana (Society Lingerie Co.)

Hilton Howe, 334 Manor Road East, Toronto 7, Ontario (Div. Superintendent, Toronto Transit Comm.)

Louis Laurel, 4617 Walter Way, El Paso, Texas (Mgr. Ind. Supply, Mine & Smelter Supply Co.)

Richard Swann, 3418 Guilford Road, Rockford, Illinois (Illinois Bell Tel. Co.)

John M. Ward, 343 Bailey Avenue, Pittsburgh 11, Pa. (Legal Div., Veterans Adm.)

Contributing Editors

Ken Booth

Paul De Paolis

Robert G. Hafer

R. M. Hockenbrough

W. L. Otto

J. George O'Brien

Stanford Taylor

F. Stiefel Wilson

Int'l Magazine Committee

R. M. Hockenbrough, Chairman

## Features

Chance of a Lifetime.....	2
Frank Thorne Dies.....	4
Blow Your Own Horn.....	5
"Joe Barbershopper" Contest.....	10
Special Christmas Section.....	17
District Contest Winners.....	24

## Comment

Your Hunting License.....	7
Keeping On Pitch.....	12
Share The Wealth.....	22
Do You Remember?.....	28

## Departments

Barbershop Craft.....	8
News of Quartets.....	13
Harmony Heritage.....	16
New Chapters.....	21
Coming Events.....	21
Over the Editor's Shoulder.....	30
Key Changes from the Chapters.....	32

## OUR DECEMBER COVER

Christmas is a time for giving thanks for the many, many blessings we have received throughout the past year. It gives the Harmonizer Staff an opportunity to say a grateful "Thank You" to all its contributing editors and to the thousands of Barbershoppers who have helped so much in the publication of your official magazine during 1956. Artist Don Wootton of Mt. Vernon, Ohio has given us a touch of yuletide harmony on our December cover. As we gather together in quartet or chorus to sing the carols of the Christmas season, let us take time to give thanks to God that, in a troubled world, he has seen fit to join us together in a Society so filled with harmony. "MERRY CHRISTMAS and may the New Year find peace and harmony for all peoples in all lands . . ."

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.



## CHANCE OF A LIFETIME

# To Start The New Year Right In Barbershopping

The next 12 months are going to be great for barbershopping! It's going to be a year filled with ringing chords and good fellowship. So, to get started right for the big events of '57 and to get the most from your new membership card, we suggest that you take advantage of this invitation:

"On January 23 (which may seem a long time away, but believe us it isn't) Pittsburgh invites you to test its claim that it's 'The Most Progressive City in America.' The Pittsburgh Chapter, Pennsylvania's No. 1, invites you to try the 'most' in barbershopping hospitality on the occasion of the 1957 Mid-Winter Convention January 23-24-25-26."

If you attended the Mid-Winter Meeting there in 1948 you know that the latter statement, at least, isn't just an idle boast. The Steel City Barbershoppers really take their barbershopping and their hosting seriously. International Secretary Bob Hafer has just returned from a conference with General Chairman of the Convention, Fred Wagner and his Committee Chairmen, who are bubbling with enthusiasm about the plans for our enjoyment.

This will be another wonderful "family" convention in the city located where "the Allegheny and Monongahela join hands to form the O-h-i-o" (which the Pittsburghers—'48 International Champs sing to us about).

Pittsburgh, truly a barbershopping paradise, offers many wonderful sight-seeing and historic attractions. You'll be able to visit such sites as: *The Block House*—All that remains of the original Fort Pitt. Built in 1764; *The Point*—Junction of the Allegheny and Monongahela Rivers and beginning of the Ohio; *Buhl Planetarium and Institute of Popular Science*—Most modern and best equipped in the world. Permanent exhibits, showing workings of many branches of science as well as astronomical demonstrations; *Phipps Conservatory*—A constantly changing panorama of beautiful floral exhibits. One of the largest buildings under glass in the world. Tropical gardens and outstanding orchid collection; *Carnegie Museum*—Housing many thousands of interesting exhibits from prehistoric to current times; *Carnegie Art Institute*—Home of the world's only Annual International Art Exhibition and a Hall of Architecture housing outstanding sculptures; and the *Carnegie Library*—Containing more than 1,000,000 volumes and adjoined by Carnegie Music Hall.

You may also want to visit the *Carnegie Institute of Technology*—Home of the famous "Tech Tartans"; *Cathedral of Learning*—University of Pittsburgh's unique skyscraper schoolhouse, 42 stories high. Seventeen nationality rooms decorated by artists from respective countries, and the *Stephen Collins Foster Memorial* adjoining the Cathedral of Learning. Costliest tribute ever erected to a musician. Houses original manuscripts of his famous songs.

### WOMEN TAKE NOTE

The women are not going to be left out of the excitement of the 1957 Mid-Winter Meeting as it is rumored that a special tour is being arranged for a trip through the *H. J. Heinz Company Food Plant*, the largest of its kind in the world, and home of the famous "57" varieties. So bring the wife and children along and let them mix fun and culture while you mix Society business, training sessions and good harmony with good fellowship.

Headquarters Hotel for the Pittsburgh affair will be the Penn-Sheraton. This will be the focal point of all convention activities. Convention registration will begin at 8:00 P.M. on Wednesday, January 23, in the corridor of the Pittsburgh Room. Here also will be housed the "Woodshed" which will get into full swing on Wednesday night. You'll hear the greatest singers in the world pouring forth with great barbershop harmony throughout the convention.

HEADQUARTERS HOTEL



Here is the Penn-Sheraton Hotel, focal point of all Mid-Winter Convention activities. Hotel reservations can still be obtained.

### WHAT A LINE-UP

Pittsburgh will be bursting at its seams with the best of Society talent when the curtain goes up at the Syria Mosque at 8:00 P.M. on January 28. By the way, this beautiful auditorium seats 4,000 persons and it will be filled to the rafters with enthusiastic barbershoppers. Here's the tremendous line-up of talent you'll hear:

**THE CONFEDERATES, THE PLAYTONICS, LIMA UNCALLED FOUR, BIG FOUR, PITTSBURGH-ERS, WESTINGHOUSE QUARTET, TOWN AND COUNTRY FOUR, STEEL CITY FOUR AND THE PITTSBURGH CHORUS.**

You say this isn't enough? You want more? Tell you what we're gonna do! In addition to the great talent already listed for the Mid-Winter, you'll hear



**THE 1956 INTERNATIONAL CHAMPIONSHIP CHORUS FROM MICHIGAN CITY, INDIANA** under the direction of Rudy Hart and **THE BABBLING BROOKS**, new Johnny Appleseed District Quartet Champions! Now you know why we say, "Pittsburgh will be a barbershopper's paradise!"

### EXECUTIVE SESSIONS

The International Executive Committee will begin meeting at 8:00 P.M. on Wednesday, January 23 and will hold additional sessions on Thursday morning and afternoon. On Thursday evening at 8:00 P.M. the District Presidents' Conference will be held. Friday morning and afternoon will see the International Board of Directors in session. Then Friday night at 8:00 P.M. there will be a "closed session" of the International House of Delegates.

Saturday morning at 9:00 A.M. will be the Barbershop Craft Session followed at noon by the Ladies' Luncheon and the "Food for Thought" Luncheon. At 2:00 P.M. there will be an open meeting of the House of Delegates and at 4:00 P.M. the Association of Bulletin Editors' Meeting will take place and will include a Publicity and Public Relations Demonstration. Also meeting at 4:00 P.M. the Judges' School will be held. The Pre-Show dinner will begin at 5:00 P.M. (No meals will be served after 5:30.) Then at 8:00 P.M. the long awaited "12th Annual Night of Harmony" at the Syria Mosque featuring the very best in barbershopping talent.

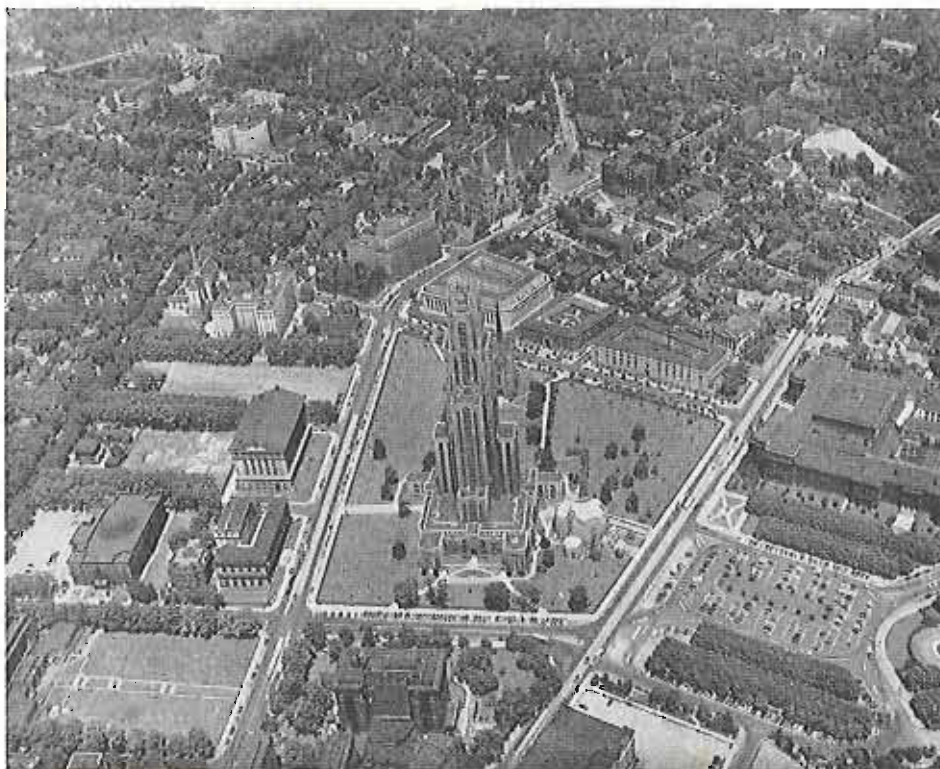
### VITAL STATISTICS

A complete list of important information about the Convention can be found on the back cover of this issue of the



#### PITTSBURGH CONVENTION COMMITTEE PERSONNEL—

First row, left to right: Giarrusso, show; Elder, chorus director; Reagan, quartet procurement; Wagner, general chairman; Rivers, co-chairman; Conard, secretary; and Free, financial secretary. Standing, left to right: Winter, treasurer; Lucas, tickets; Clayton, president; Rorison, housing; Hamley, publicity; Khouri, transportation; and McKay, woodshed.



This aerial photo shows Pittsburgh's Civic Center. In the center is the Cathedral of Learning, University of Pittsburgh. Around the Cathedral are the Mellon Institute, Masonic Temple and Syria Mosque where "Night of Harmony" will be staged.

Harmonizer. Here in brief are some of the important facts about this year's Convention. Deadline for the purchase of show tickets is *December 10*. Tickets are available through Sam Lucas, 1427 Elm Street, Pittsburgh 21, Pa. Prices are \$3.00—\$2.60—\$2.00.

The Woodshed will be open every night during the Convention. There will be no charge for the Saturday night Afterglo—Dutch treat refreshments. Round trip bus fare to the Syria Mosque will be 50 cents. Busses start leaving headquarters hotel at 6:45 P.M.—last bus at 7:30. Parking rates for autos in the hotel garage are: 12 hours, \$1.80—13 to 24 hours, \$2.00—Pickup and delivery charge 40 cents each way. Hotel reservations will be held until 6:00 P.M. on the date you are scheduled to arrive (if notified in advance, a later arrival time will be honored). Checkout time is 4:00 P.M. For hotel reservations for the Convention write Wm. "Rip" Rorison, 121 Banner Way, Pittsburgh 1, Pa.

Convention officials must know by 2:30 P.M. Friday, January 25, as to the number of persons who will be attending the following: "Ladies' Luncheon" (Price, \$2.50 per person—includes tip and tax), and the "Pre-Show Dinner" (Price \$3.50—includes tip and tax). Be sure to specify when you make your convention reservations if you are going to attend any of these functions. You will have an opportunity to make reservations for these affairs at the registration desk in Pittsburgh. *Remember!* Make your dining reservations before 2:30 P.M. on FRIDAY, JANUARY 25, 1957.

We'll see you on January 23 in the "Most Progressive City in America" where you'll hear the best in barbershop harmony and enjoy the finest in harmonious fellowship.



# FRANK THORNE

## SOCIETY'S SIXTH

### PRESIDENT DIES

#### HEART ATTACK BRINGS END TO 15 YEARS OF SERVICE AND GUIDANCE

On the night of October 24 the Chicago Chapter gave a Frank Thorne testimonial dinner. The guest of honor enjoyed himself immensely, including the special thrill of singing his own arrangement of *Tell Me You'll Forgive Me*, made famous in the Society by his old **Elastic Four** in which he sang bass. Herman Struble, tenor, and Roy Frisbie, lead, sang with him while Forrest Haynes of the **Mid-States Four** filled in for the fourth member of the former **International Champion Elastics**, "Jimmy" Doyle, bari, deceased.

On the night of October 26 Frank H. Thorne, sixth president of the Society, died of a heart attack while showing movies in his home at Riverview, Illinois. He was 65 years old. He was a native of Chicago. He is survived by his wife, Edna; only son, Frank, Jr.; and daughters Marjorie and Patricia. His death ended fifteen years of widely varied contributions to the Society by one of its most forceful and versatile characters. There is hardly a phase of the organizational, administrative, musical, judging, or fun factors in SPEBSQSA today which has not been influenced by the Thorne touch.

He came into the Society in 1941 when it was three years old and when the Chicago Chapter was in its struggling second year. Like many other men in their forties and fifties at that time who were hungry for harmony, he could hardly believe that such a unique organization existed. But he took the word of his old friend Maurice E. Reagan of Pittsburgh (who introduced Frank to barbershop harmony in 1912) that the Society could provide the harmony opportunities that Thorne had missed sorely since his graduation from the University of Illinois in 1915. There, he and Reagan had created a musical act in which Thorne fingered a mandolin but plucked a guitar held by Reagan who fingered it, while he picked the mandolin. It was known as "The Original Double-Cross."

#### DESIRE FOR SUCCESS

Characteristically enthusiastic and with a desire to be connected only with success, Thorne made his force felt early in the Chicago Chapter where he was one of the early chorus directors and active in getting Society representation into the great local Music Festival. He was elected to the International Board in 1941, was a vice-president through 1943-44-45, and was elected president in 1946.

In the meantime he had organized the **Elastic Four** which won the International Championship at Grand Rapids in '42 while setting a new style in polished harmony and matched dress ensemble for future foursomes. Of the recordings which followed, there is wide agreement that the intricacies of Thorne's arrangement of *Up A Lazy River* is one of the **Elastic's** best records.

When he became president, the Society had outgrown the state of confusion in which it operated during its infantile years. According to *Keep America Singing*, as executive vice-president of the National Aluminate Corporation,



**FRANK H. THORNE**

**International President 1946-47**

Thorne shared with the Society the executive talent he had long demonstrated in business. After the first world war in which he was a first sergeant in Artillery he followed his profession as a landscape architect and helped lay out the famous Olympia Fields golf course in Chicago. But soon he went into sales work which took him out of Chicago to Grand Rapids, then Cleveland, and returned him to Chicago to become National's Sales Manager. At the time of his death Frank was vice-chairman of the board of "Nalco" and chairman of the board of Visco Products, a chemical company in Houston, Texas.

As president of the Society, he had an unusual grasp of chapter conditions through his work on various committees and by first-hand contacts as bass of the **Elastics** who criss-crossed the country many times during and after their championship year. Among the many committees on which he served was Song Arrangements, therefore he knew the essence which gives the Society its unique character.

The history says: "President Thorne utilized proved business principles in administering the Society's affairs through twenty committees demanded by the now-adult organization . . . the greatest numerical expansion was during Thorne's term when the Society burst out its seams, adding 122 chapters in a single year."

After the presidency, despite a bad heart condition, he continued to devote his versatility and experience to work on the International Executive Committee and others while continuing to contribute arrangements to the Society's music portfolio. His singing and arranging have overshadowed the fact that he had a variety of musical interests, playing the violin, baritone horn, piano, mandolin, cornet, accordion,



# BLOW YOUR OWN HORN!

By STAFF TAYLOR, Chairman

International Public Relations Committee

How long has it been since your local paper carried a story about your chapter? How long has it been since your chorus and quartets have been on a radio or TV show? How long has it been since you've told your community—in any one of a dozen ways—how wonderful barbershopping really is?

If your answer is "Too long," then you're just about par with the rest of the Society.

Public Relations is a generalized term for a multitude of media used in an orderly and planned program to "relate to the public" about you. It's used today in big business, industry, education—in every segment of our Society today. You may say "Barbershopping will sell itself." All well and good to a point, but the catch is lack of communications. Let's reduce "public relations" to its simplest element: You love barbershopping, attend your chapter meetings, active in its shows, sing in a quartet. Have you told your next-door neighbor about the Society, sold him a ticket, exposed him to the wonders of barbershopping? That contact, in itself, is public relations and, in a way, the very best form.



TAYLOR

## PLAN OF ATTACK

You, as a member of the Society, want to know what your Public Relations Committee is doing this year, and here it is:

1. Stories to the press and other publications are being released constantly by the Headquarters Staff in Detroit about the Society on its International level.
2. The officers and executive committee, and the headquarters staff are continually on the alert to "influence" and "expose" members of the press, entertainment world, the government, radio and TV industry, and even big business and industry, to our Society.

## FRANK THORNE (Continued)

and guitar. He was one of the few members who are qualified in all categories of judging, and he served as chairman of judges at several International contests.

The Reagan Clock System was devised as a means of quicker communication between its creator and Frank Thorne. Since college, they had kept in touch and often wrote about music. Since they were handicapped in comparing harmony ideas unless both knew the key in which a song had been written, Reagan devised the system of chords-by-the-clock which applies to any key.

In addition to contest, judging, and arrangement committee work Thorne at various times served on committees dealing with rules, regulations, ethics, and laws. At the time of his death he headed the Financial and Legal Advice Section of the committee that is working on the new international headquarters project.

His roots were so deep in the Society and his influence so widespread that already, as this is written only three days after his death, members have suggested a Frank Thorne Memorial Fund. Since establishment of a fund for a new headquarters building, members and chapters have made contributions to it in memory of deceased members. In this case, if such

3. When the opportunity exists (and like a good football team, we often make our own opportunities) we direct "color" stories to all kinds of publications and literature.
4. The committee wants to get real working material for your own chapter in its public relations work to you, and we plan to do this through your own district organization. You'll hear more about this later.
5. Your committee wants to hold "PR" workshops at all International conventions or meetings, and later, at all the district meetings of the same character.

Doesn't sound like much of a program, and we admit it. But what is important is that you become aware of public relations and its influence on you and your chapter. Your committee is dedicated to this purpose. Here's an actual story of the powers of public relations:

## IT REALLY WORKS

Bob Millon, president of the Findlay, Ohio, Chapter, asked me last spring for some suggestions to reactivate his sagging chapter, interest was ebbing, activities on the wane. A pretty tall order but on the spur of the moment I suggested a strong public relations program in his community coupled with strong doses of enthusiasm. Luckily Bob had good officers who could back him up. On his own, Bob ran a story in the local paper about *each chapter meeting*. Soon, the Findlay chorus was asked to sing at various churches and PTA groups. He saw that a story got in the papers *before and after each event*. Public relations started activities and activities brought the chapter back on a sound footing, so that today Findlay, Ohio, is proud of its chapter and the chapter is proud of Findlay.

We don't say that good public relations is the cure-all for all organizational illnesses, but brother, it sure helps!

Want to "blow your own horn?" Just like "wonderful things begin to happen when you become a barbershopper," so "wonderful things begin to happen" when you start a strong public relations program. Want us to help?

gifts are made they may be made payable to the Society and designated for the American Heart Association, as suggested by Thorne's wife Edna, or to the headquarters project, or to the SPEBSQSA endowment fund which may be used for setting up musical scholarships.

Between the Thorne testimonial dinner on Wednesday night (24th) and his death on Friday night, he wrote to Robert G. Hafer, International Secretary: "I certainly appreciated the wire sent me on the occasion of the testimonial dinner. I was surprised at the list of accomplishments, which Charley Ward stated was a partial list. I enjoyed doing what I have done, therefore, feel I should not be given so much credit. I have always had a soft feeling in my heart for the International Office, particularly so after my busy and certainly hectic year as president. The loyalty and understanding and *enthusiasm* of the headquarters staff is one of the greatest assets of our Society."

The enthusiasm which he appreciated in the headquarters staff was his own outstanding characteristic, that and the unusual drive that he put into anything which he agreed to do, or just wanted to do. Yet he could also be charmingly diplomatic and was a cohesive element in his quartet, his chapter, and the International affairs of the Society which he helped mold at so many places.



**DUES  
PAYING**



**IS  
HERE**

**A WORD TO THE WISE . . . . .**

**THERE'S NO DOUBT ABOUT IT — 1957 IS GOING  
TO BE THE CHORD-RINGINGEST, GOOSE PIMPLE  
RAISINGEST BARBERSHOPPING YEAR YET!**

**THERE'LL BE MORE PEOPLE BARBERSHOPPING  
IN MORE PLACES THAN EVER BEFORE!**

**SO . . . . .**

**THIS IS YOUR REMINDER TO  
BE GOOD TO YOURSELF . . .  
PAY YOUR 1957 DUES NOW . . .**

**"YOU'LL BE  
GLAD  
YOU DID!!!"**

**MR. CHAPTER SECRETARY:**

How would you like to  
Have less work to do?  
Record your District achievement award points easily?  
Have more time for woodshedding?  
Have more time to just enjoy yourself?

Well, that's just what the new CHAPTER SECRETARY'S RECORD BOOK will do for you!

No more fussing around with separate forms for each member—No more fumbling through files to find them—No more spasmodic reporting of members—No more delayed membership cards.

The new CHAPTER SECRETARY'S RECORD BOOK contains *all* of your reports in one easy to use binder:

Monthly Membership Reports  
Monthly Per Capita Dues Remittance Forms  
Quarterly Activity Report Forms

**New Chapter Officers Report Form**

A separate section for each month (with forms for required reports for that month)—A monthly check list to follow—numbered membership cards which *you* will issue (with a carbon copy for your record).

Easy to use—easy to follow—once-a-month reporting—accurate, easy-to-find records—it's a *snap* to use.

The first CHAPTER SECRETARY'S RECORD BOOK will be in the mails early in December (including roster of your membership and your 1957 membership cards) to get you off to a new year of

**LESS WORK AND MORE WOODSHEDDING**

Your Headquarters Staff.

P.S.—Continue using the regular Per Capita Remittance Advice forms for the rest of '56 and don't forget to order any needed supply of Dues Statements.



# HAVE YOU USED YOUR HUNTING LICENSE LATELY?

By L. A. "POM" POMEROY

*International Board Member, Immediate Past President, Mid-Atlantic District, Past District Secretary, Past Chapter President and Secretary, Teaneck, N. J.*

(REPRINTED BY PERMISSION OF "MID'L ANTICS")

THE purchase of a hunting license does wonders for a man. It gives him the right to go into the woods to try his luck and skill in finding some game. The purchase of that license does not guarantee that he can sit on his front steps and have his choice of game file past for him to shoot. No sir, if he wants to get his money's worth out of that bit of paper he has to go far afield, spend some money to get there and back after making a lot of preliminary plans and preparations for the trip. And no matter where he may live, he usually finds that the farther he travels from his own door, the better luck he has in finding what he is looking for. And the more often he goes the more he enjoys his hunting.

Now when you paid your dues in this Society and received that membership card, you bought a license to go hunting for barbershop. It is exactly like any other hunting license in that just owning a card won't bring barbershop to you. You have to go after it and the farther you travel the more barbershop you are sure to find.

During the twelve years I have been in the Society it has been my good fortune to travel thousands of miles in pursuit of barbershopping. I never have sung in a quartet that was asked to appear on parades and on only a few occasions have I had an official part in a show that would require my attendance at a function some chapter other than my own was staging. Still, I have managed, one way or another, to take in a lot of barbershop territory.

If you sit on your own front step and take your total barbershop experience from just what your own chapter has to offer, you don't get much value out of your membership. You "gotta go" if you want to get results! For from the close association with other galivanting barbershoppers you find new people with new ideas about our hobby and how to get the most out of it.

Many of you say, "I haven't the time or the money to go all over like you do—how do you get away with it, etc." Now this may surprise some of you but I do work for a living—five days every week. I found out a long time ago that the automobile was a wonderful invention and that it will carry up to six people with very little additional expense. And when the cost of a week end is shared by several it seldom proves too big a burden for any one to bear. As for the time involved, plan pretty far ahead. Make it your business to find out what chapters are having parades, stag parties, ladies' nights, etc., and then pick those you want to attend and make your plans accordingly. And since you won't want to go alone find some others to go along.

And when you get there don't hesitate to fire your gun. You may prefer to do your woodshedding in the bari range but try any part if necessary for even if you can't find all the notes you'll experience at least a few chords that send the

shiver up—or down—your spine. And what is more important, you'll never forget the three other guys in that chord.

Now you can't sing all night—not even the best of you—but you can talk long after your singing voice cracks up for the evening. And what do you talk about? Why barbershop, of course! Quartets, arrangements, chapters, the officers, the district, the international, the contests, the judging systems, the plans for the future or anything just as long as it is barbershop. Don't let another topic in the door.

And here is the wonderful part of those gab-fests: Ideas are born and before you leave town you have planned something for the future. All that remains is a little follow through and another wonderful experience is assured for some date in the coming weeks, months, or years.

So take another look at that card in your wallet. It is truly your license to go anywhere in this great land of barbershopping. And there is no closed season. It's valid all the year around.

## THE MORAL OF THIS STORY IS . . .

You can't hunt chords without a license—YOUR '56 "license" expires December 31.

So . . . get your 1957 Barbershopping "license" right now.

YOU'LL BE GLAD YOU DID!

## YOUR PERSONAL LIST "THINGS TO DO"

### 1. Pay Your 1957 Dues Now!

(See your Chapter Secretary)

★

### 2. Make Plans to Attend the 1957 Mid-Winter Meeting, Pittsburgh, Pa., January 23-26

★

### 3. Register for the 1957 International Convention, Los Angeles, Calif., June 19-23

(Use Special Order Blank In This Issue)

★

### 4. Do Your Christmas Shopping Early

(See Special Christmas Gift Catalog, Center Section of This Issue—Gifts for Everyone)

★

### 5. Enjoy More Barbershopping Everyday in Every Way!





# Barbershop Craft

## COMMITTEE PLANS PUBLICATIONS ON BARBERSHOP HARMONY

By PAUL DePAOLIS, Chairman, Barbershop Craft Committee

**I**N response to a directive issued by the Executive Committee, the International Committee on Barbershop Craft plans to publish serialized articles on various phases of barbershop quartet singing; some directed to the novice, others to the advanced barbershopper who wants to improve his working knowledge of the art.

Barbershop Craft can be defined as the collection of the best principles and practices in the art of barbershop quartet singing. This is a tremendous field. What little musical theory is involved, stems from fundamental music—with its scales, key signatures, and basic chord harmony. In practice, however, barbershop may be classed as a type of free-style, ear-sense singing, unencumbered by the usual rigid rules of classical music. In this respect, barbershop harmony may be classed with Folk-Songs, Negro Spirituals, and Jazz as Musical Americana.

At the turn of this century, when the barbershop quartet was a very popular vogue, the harmony was developed entirely by ear-sense, without benefit of the written arrangement (much like our good woodshedding quartets of today). The harmonization was simple and most quartets learned their songs by rote. The founding of SPEBSQSA, Inc., in 1938 introduced the written arrangement which recorded on paper, the actual harmonization used by the best quartets. This enabled new quartets, without previous experience, to learn the art of good barbershopping and then to proceed on their own. Many of our quartets and choruses today, are relying on written arrangements for the rapid learning of harmony parts. It is the feeling of the Barbershop Craft Committee, therefore, that it can do the greatest service to our Society by finding ways and means of educating our general membership in all the musical aspects of our hobby.

### OUR FIRST OBJECTIVE

The first great objective of the Committee will be to teach every member (who wants to learn) how to read music. **THIS IS A MUST!** How else can we progress, if we as barbershoppers are ignorant of the common, yes, universal language of musicians—the Musical Staff, with its clefs, key signatures, notes and signs. This is called Musical Notation. It enables the arranger to carefully work out the harmony and voicing of a particular song to his satisfaction. It assures the arranger that the quartet will know what was intended, as it learns the song, and will always be able to refer to the arrangement in case someone forgets a part. **THOSE LITTLE BLACK SPOTS CAN SAVE A LOT OF REHEARSAL TIME!** Once the parts are learned, a quartet can devote time to such elements as harmony accuracy, balance, blend, voice expression and stage presence.

During the coming year, the Barbershop Craft Committee will release a series of short articles. They will be

classified according to an overall plan, to cover the following fields:

- I. Rudiments of Barbershop Harmony—For the novice in music. (To be part of our New Member Kit)
- II. Advanced Series of Articles in Voice and Harmony Mechanics. In "How-to-do-it" format for the experienced barbershopper who wants to improve his knowledge.
- III. Four Part Harmony—Barbershop Style. A lecture series in a form understandable by the average member. For use in class-room presentation by chorus directors or other qualified teachers. Useful for District and Chapter Craft Sessions.
- IV. Appendix. Glossary of terms, tables and charts on pitch of tempered versus true scales, scales and chord harmony of all the useful keys, key changes, bibliography and other useful information.

This is an ambitious program for one committee to accomplish in one year. It will require help from the best talent in our Society, to cover some of the subjects properly. **WE WILL GET THAT HELP**—if the membership will register the proper interest. Write to us. Tell us what type of material **YOU** prefer to see developed. It will help to crystallize our plans. Address all communications to the International Office, attention Barbershop Craft Committee.

### FROM THE MAIL BAG

**IN WHAT OCTAVE DOES THE LEAD SING?** is the interesting question raised by Curtis C. Orr, of Buffalo, New York.

Most of the barbershop arrangements (prior to the Harmony Heritage Song Arrangements) are scored in the Short Score form with the Lead and Tenor parts written in the G-Clef. This leads to some confusion as to the actual pitch of the notes sung by the Lead and Tenor. However, most musicians and arrangers know that the answer is:—**"THE LEAD (or Tenor) IS SINGING ONE OCTAVE LOWER THAN THE ACTUAL PITCH SHOWN BY THE G-CLEF."**

The practice was originated in order to avoid the use of too many ledger lines, and to make the Lead and Tenor parts "look high." It is a practice that is taken for granted by all trained musicians.

The best solution to this problem is the use of the American Tenor Clef such as used in the new Harmony Heritage Songs. This clef locates Middle-C on the third space up, instead of the first ledger line below the staff. This automatically lowers all the tones by one octave to the proper pitch used by male voices—yet it permits us to name the tone as if we were reading in the G-Clef.

Many thanks, Curtis, for raising the question. It shows



that some of our barbershoppers are doing a little deep thinking and are willing to dig for information on the musical aspects of their hobby.

Joe Griffith of St. Petersburg, Florida, Editor of the Dixie District's "Rebel Rouser," suggests that the Craft, Contest and Judging, and other Work Shop Sessions be tape recorded for distribution to members or chapters at some nominal price. We wrote Joe to tell him we liked his idea and that we had referred it to the International Office for action. The Barbershop Craft Sessions will be recorded if the Chairman can arrange them. The distribution of copies will need approval of the Society, however. We are working on it, Joe.

Vern Reed, Williamsville, New York, that incomparable tenor of the International Champion **Buffalo Bills Quartet**, has proposed a working plan for the formation of a chapter barbershop craft committee in his Buffalo Chapter, that will undertake to indoctrinate all new members coming into his chapter. Old members who so desire can audition the course; in fact, they will be encouraged to do so.

It is gratifying to know that such a busy quartet man can find time to help new members get a good start in barbershop harmony. We shall look with interest on the results of such a program. Good luck, Vern!

E. T. (Ernie) Fruhner, vice-chairman of the Barbershop Craft Committee, submitted an interesting article on The Musical Scale. The first part of his article is abstracted here. Copies of the complete article are available to those interested, by writing to the International Office, attention Barbershop Craft Committee.

## HISTORY OF THE MUSICAL SCALE

From the welter of musical facts on the growth of the musical scale, let us cite a few items of interest regarding the major scale and the solmization names (DO, RE, MI . . . ). It was in the years 1000-1050 A.D., that Guido Aretine (D'Arezzo), a Benedictine monk and teacher of music, devised several good musical expedients. One of these was to recognize and give names to a ladder-like progression of the first six of the tones we call the scale. For this purpose he picked a hymn to St. John, the music of which followed an orderly ascending progression. He named each "rung" of the ladder by the syllable on that tone. The syllables for the successive steps were as shown capitalized in the following:

1. UT queant laxis
2. REsonare fibris
3. MIra gestorum
4. FAMuli tuorum
5. SOLve polluti
6. LABii reatum

The "UT" was not easy to sing and gave way to "DO" for Dominus (God) as the keynote of the scale. The syllable SI (seventh note of the scale from the name Sancte Iohannes) did not come into general use until later, about the 17th Century and subsequently became TI.

Thus, the terms DO, RE, MI, FA, SOL, LA, SI (TI), DO were essentially first applied by Guido D'Arezzo in the 11th Century. The hymn to St. John was then already 300-400 years old, so you see that Guido did not really devise the major scale but rather helped give it recognition and definition.

Guido also used lines and spaces, assigning letters of the alphabet to the successive tones. Compound names were given depending on which letter the "DO" was placed. Thus, if the "DO" was on the note C, it became C-Do (or C-UT which translated was gamma-ut) from which we get the modern word gamut or scale.

# REPORT TO BRAZIL

By CLAUDIO PETRAGLIA

San Paulo, Brazil

*Editor's Note: The following article was written by the author after he had attended the Northeastern District Chorus Contest on March 24 in Boston, Massachusetts. Claudio wrote the article so that he might share his barbershopping experiences with his friends in Brazil . . .*

Have you ever heard about a Barber Shop Quartet? I discovered the quartets in the lobby of the Hotel Lenox here in Boston. Men of different ages coming and going, seeing old friends, formed several groups of people all over the entrance. Everybody was singing and I could not curb my curiosity to find out what was going on. I asked the manager and a man came by and spoke to me: "Do you like music?"

"Of course," I said.

"Then come along." He took me to a singing group. After several introductions, Stuart Currie, my very amiable guide, began to explain to me what was happening. In the State of Oklahoma a man thought about the only thing the government could not forbid, was getting together and singing. He invited some friends to come to his house and one of them, who was a journalist, advanced the idea in the newspapers. Many experts arrived, and held the first meeting of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America; Society now of International importance, holding a Chorus and Quartet competition every year.

"Barber Shop?"

Yes, the name has its origin in the old custom of American men getting together in a Barber Shop to sing and tell jokes on Saturday afternoons. The music is mostly popular songs of the roaring twenties with peculiar characteristics in the arrangements. And unexpectedly, he gave a green ticket.

"What is this?" I asked.

"A ticket for our Chorus Contest at the Symphony Hall tonight."

Seventeen choruses from different cities were going to sing that night. One of them did not show up with all the elements; we were having a terrible blizzard over Boston, stopping the traffic on the streets. But from the seventeen, the winner was the group from Montreal, Canada, led by Harry Frazer. It is really a very difficult contest!

Every chorus has to sing two numbers while fifteen judges have the hard task of choosing the best among the outstanding competitors. The judging falls into five categories. Harmony Accuracy—every slightest deviation from pitch is noticed; Balance and Blend; Voice Expression—this involves details such as shading diction, and correct phrasing; Arrangements—if the song is in authentic Barber Shop style; and Stage Presentation and Appearance.

But all of them shared the glories of the night. After the presentation of Awards to Directors of winning choruses, the party went directly to the Hotel Lenox, where almost every group was staying. I heard once more songs like *I Believe*, *Son of the Sea*, *Give My Regards To Broadway*, and so many others. It does not matter so much who won the competition, but first of all the joy of men singing together, happy to be with other fellows in this party born by the love of music and mutual understanding. That was the real aim of everything!



# CANADIAN AWARDED FIRST PRIZE IN OUR "JOE BARBERSHOPPER" CARTOON CONTEST



**FIRST PRIZE**

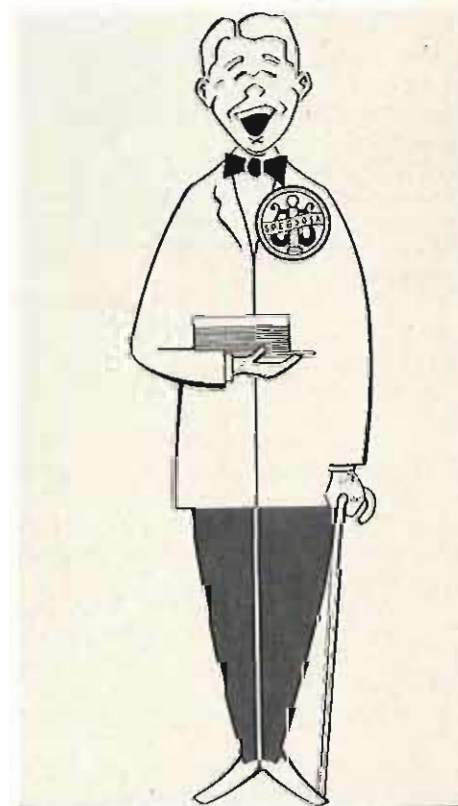


GREG BACKWELL — LONDON, ONTARIO



**SECOND PLACE**

CHRIS VAN WINKLE  
Toronto, Ontario



**THIRD PLACE**

JOSEPH L. NELSON  
Villa Park, Illinois

THE HARMONIZER — DECEMBER, 1956



## OTHER CONTEST ENTRIES...



**ETHEL T. MARLOWE**  
Clayton, Missouri



**DON BEELER**  
Ft. Lauderdale, Florida



**WES LAKE**  
New Bedford, Mass.



**JOSEPH L. NELSON**  
Villa Park, Illinois



**HAROLD F. REINHARDT**  
St. Clair Shores, Michigan



**JORDON FREDRICKSON**  
La Habra, California



**EUGENE D. SMITH**  
Ogden, Utah



**BILL MALLOY**  
Dallas, Texas



**SAM WOOD**  
Baldwin, New York

We are sorry space does not permit us to show all of the contest entries. Our thanks to all who entered.



# Keeping on PITCH

ROWLAND F. DAVIS  
INTERNATIONAL PRESIDENT



IN the June issue I outlined the general setup of Committees and Task Forces, under the administrative attentions of the Vice Presidents, and their assignments. It is with considerable satisfaction that it can be reported that each of these working groups is pretty much on schedule or, as in the cases of Task Forces A and D under the able leadership of Frank Thorne and "Pom" Pomeroy, has substantially completed its job.

In visiting the various Districts and Chapters and from the letters which I receive it is clearly evident that our basic problem is membership—its gradual increase and permanence. I shall, therefore, impose on your patience by stating a few truisms on this vital topic:

1. Most if not all of the fiscal difficulties of our Society—at all levels—could be solved by a larger and more stable membership. This is not a novel thesis but the logical steps to attain this eminently-desirable condition may not be fully appreciated.
2. To get a *truly healthy membership* we must promptly take positive steps to:
  - a. Increase the prestige of our Society in the eyes of our fellow men in each community where the Society operates or proposes to function;
  - b. Educate the public more extensively in our style of American ballad singing;
  - c. Select our new members with a view to their overall qualifications and their real interest in the Society and its various activities;
  - d. See to it that each new member is thoroughly familiar with the Society's objectives and organizational setup and the interrelationships of the Chapter, Area, District and International echelons;
  - e. And, *most importantly*, that each member is *provided with the opportunity to participate*—to the fullest practicable extent of his innate abilities—in the activities of the Society. In other words, *we must assure that he becomes a useful member of the team!*

Item 1 above is so obvious that little discussion seems necessary beyond the statement that if we reach a membership of approximately 26,000 by December 31, 1956 and if we are able to reduce the interval after January 1, 1957 until we again reach 26,000 to a period of five or six months, we shall be able to increase our membership to 27,500 by December 31, 1957. It seems eminently appropriate and not unduly ambitious that this administration bequeath to its successor, on July 1, 1957, a membership of at least 26,000 enthusiastic, mutually-cooperative, dignified and harmoniously-articulate barbershoppers. I ask each officer and member of our Society to assume the responsibility of meeting this objective.

In implementing the program delineated in the preceding paragraph it is essential that we first lay a firm foundation for this future growth. The prestige factor is the nucleus of such a foundation and it *can only* be obtained by continual attention, on the part of every member, quartet and chorus in our Society, to our every day conduct before our public. What we do on community service work, how we conduct ourselves at concerts and meetings, on the streets, in public places, in the corridors, lobbies and rooms of hotels at District and Society conventions will largely determine our stature in the eyes of our friends, acquaintances and potential future brother barbershoppers. Stirling Wilson and his group (Task Force B) and Luke Sletten (Ethics) are working out suggestions for our guidance in these matters. I know I shall profit by these forthcoming helpful hints.

Secondly, we need to cease "hiding our light under a bushel." We have a real contribution to offer to the people of America and we can "sell" our form of harmony if we go about our merchandising program in the right way. The work of the MENC Collaboration Committee and the various District Units being set up by Johnny Means, George Chamblin, Floyd Connett and others is starting to pay dividends from the increased desire by the Music Educators to teach barbershop harmony in the high schools and colleges. The work by Mike Schlimovitz' Armed Forces Collaboration Committee is carrying the barbershopping gospel to the boys in our Armed Forces.

Time and space do not permit me, in this issue, to elaborate on items c, d, and e above. I want, however, to leave this thought with you—"Participation in our Society's activities recognizes no limits." There is opportunity for participation at Chapter, Area, District and International levels. In this connection, it is a source of deep concern to your International Officers that the registrations for the Los Angeles Convention are presently about 1700. One thousand (1000) are from the Evergreen and Far Western Districts and about 700 from the other 12 Districts. Those 700 represent about 3% of the total membership in these 12 Districts. One District has made no reservation to date and 2 other Districts have made reservations amounting to 0.2% and 0.9%, respectively of their memberships. I'm sure that you agree with me that this *is not participation!* I'm equally certain that we will not permit this condition to persist.

The Asbury Park, New Jersey Chapter Chorus did a fine job of entertaining the Bell System Executive Conference at the Berkeley-Carteret Hotel in Asbury Park in October. It is just such presentations—given with the real joy and enthusiasm of singing and without thought of reward—which make me glad that I'm a Barbershopper.



# NEWS ABOUT QUARTETS

... what they are doing and how they are doing.

• The 1954 International Champion Orphans, of Wichita, Kansas, and the 1955 third place Fortissimos, of Chicago, enjoyed harmonious reunions on the occasion of their respective District Contests this fall. The Orphans, with less than a week to plan, got the urge to get together for the first time in seven months at the Central States District Contest in Kansas City the first week-end in October. The quartet sounded great after being apart for several months, what with Pete Tyree, the baritone, having returned to Colorado Springs, Colorado, to live, and tenor Bud Bigam being on the road traveling through Michigan and Indiana in connection with a new job.

The Fortissimos also went out of their way to support the Illinois District by reuniting to appear on the parade of District Champions following the Saturday night quartet finals contest at Joliet the same week-end.

• The Vikings are active again, with Jack Morris taking over in the baritone slot for Bob Lindley, who continues

and lead Ernie Plude, formerly of the International Medalists Air Fours; Bari, Jack Fisher and bass, Tom Watts, formerly of the International Finalists Barber-Q-Four.

• The International Medalist Toronto Rhythmairs report another change in personnel—Gareth Evans, original baritone of the quartet, has returned and Gord Lang has moved from baritone to lead in place of Norm Sawyer.

• Speaking of Toronto, Ontario, Toronto Barbershoppers and the entire Ontario District, were saddened with the death this summer of Stan Meecham, lead of the past District Champion Torontones.

• Tiny Fisher, lead singer of the International Semi-Finalist Jolly Boys, of East Liverpool, Ohio, suffered a paralytic stroke recently, which has affected his vocal chords, thereby taking him away temporarily from his work as a radio announcer and from quarteting activity. Greeting cards and other messages of good cheer will be a big help at this time. Tiny's address is: Paul Fisher, 2021 Lisbon, East Liverpool, Ohio.

• Bill Conway, bass of the 1948 International Champion Pittsburghers, recently received a job promotion (congratulations, Bill) which has necessitated his dropping out of the quartet. Dutch Miller, of the Past International Finalist Four Maldehydes of Pittsburgh, has taken over on the low notes.

• Although the Four Teens have disbanded, with three of them uranium-hunting out West, and baritone Rex Reeve managing a clothing store in Teaneck, New Jersey, their album of recordings is still available as advertised in the June issue of the Harmonizer; however, Mrs. H. F. Steinmetz, mother of John, the tenor, is now handling mailing of the albums. Her address is: 324 Second Avenue, Eau Claire, Wisconsin.

• The Mid-States Four, 1949-1950 International Champions, consisting of Forry Haynes, Bob Mack and Art Gracey, and Bob Haeger, former bari of the Barber Q Four, replacing Marty Mendro, will continue to operate, and are "booking" engagements for the fiscal year 1957-58. Marty has agreed to continue as agent for the quartet, and all correspondence should be addressed to him at 621 Wissing Lane, Glenview, Illinois, as in the past.

• The Verdugo Dons of Crescenta Valley, California, scored another first recently at an After Glo following the San Gabriel, California parade. There was a door in the After Glo hotel open for air and a police car drove by, stopped to see what was going on and stayed to do some listening. They liked it so well that they invited the Dons to sing for the entire Police Force—using the car radio as the transmitter. They gave out with some of their best Barber-shop harmony and the Police Force never had it so good.

• It seems that family type quartets are really becoming the rage in the Society. The Babbling Brooks of East Liver-

(Continued on Next Page)



**STONE AGE REFUGEES**—Residents of Orilla, Ontario blinked their surprise recently when this fearsome foursome marched up and down the main street of the town. "The Barbarians," of Toronto, Bob Troughton, lead, Bill Sexton, tenor, Bill Whithead, bari and Al Davis, bass, were in Orilla for an Ontario District affair at Fern Cottage. There were 17 quartets present.

active in Barbershopping, doing a lot of emceeing and some quartet singing now and then.

• Folks attending the Illinois District Contest saw some familiar faces in the Fugitives, a quartet made up of men who use to sing in prominent quartets. The quartet, which appeared in prisoners costumes, consists of tenor Bill McTeer



## NEWS OF QUARTETS (Continued)

pool, Ohio, the new Johnny Applesseed District Champions, consists of father Earl Brooks and his three sons, Bill, Chuck, and Bob. Although the quartet has been together for only a short period of time they really made the Johnny Applesseed District Contest Judges sit up and take notice. The new District Champs are available for parades. Contacts should be made through Earl Brooks, 453 First Ave., East Liverpool, Ohio.

• The following "words of wisdom" are reprinted by permission of *Westunes* official publication of the Far Western District, George Dohn, Editor. The article, written by Jim Arnold, bari of the *Crown City Four* discusses the quality needed to raise a quartet from good to medalist quality.

"... the ascetic pleasure derived from 'locking a chord' with three fellow members of this fantastic Society of ours is known to each of us. We get our giggles from the degree of perfection acquired. And there is so much to be learned from listening to those who have carried our hobby to the high level of perfection and entertainment disclosed during the yearly competition held by the Society. And it is sincerely hoped that everyone will be able to share in the vicarious thrill of hearing the International Competition Eliminations during the Bit Of Heaven In '57! ... So that the degree of excellence attained by those fine Medalists may become a part of your personal experience.

It's really rather wonderful—as anyone who attended the 1956 Convention in miserable, murky, and humid Minneapolis will tell you at the slightest provocation. For super imposed upon the unfortunate climate and the inconvenient locale was unquestionably the most beautiful music available anywhere. Thrilling music! A type of tone that creates pictures and moods through use of dynamics and vocal expression that is indescribable—except by personal contact.

All of the competing quartets were excellent—or they wouldn't have reached the semi-finals. But it was apparent from the onset of the first elimination that the "men" were to be separated from the "boys" mainly through the ability of telling the story, creating a mood, and conveying the full impact of the song to the listener through the clever, and yet natural, use of dynamics!

Anyone hearing the *Confederates* sing *The Sunshine of Your Smile*, or *To Think You've Chosen Me* and not thrilling to the excitement of the sincere mood created through their interpretation of those numbers must be listed among those poor souls that remain unmoved by a sunset, or a spring, or a white Christmas! And they are more to be pitied than ...

The use of shading of louds and softs, of change of pace, and effective diction all combine to change an ordinary four part song into an exciting event. It is not the elaborate arrangement or the use of vocal gymnastics that lends itself to this degree of excellence. It is the sincerity of conveying the true meaning of words and music to the listener—and before that may be done you must convey the mood to yourself!

It is now assumed that at a competitive level, all Society singing is accurate. Harmonically, the chords are "correct" and "ring." The tone and the pitch remain "true." The rhythm is recognizable. And NOW something "NEW" has been added! And to reach the top of the heap—both at International level and in your own appreciation of your individual talent—this "new thing" MUST be foremost in your thinking. SELL THE SONG! If it's sentimental—don't be ashamed to disclose that side of your nature; if it is joyous—keep it alive and interesting; if it is wistful—create that mood through intelligent shading and over-emphasis of dynamics!

This technique of "extremes" is NOT easy. But contrast is



"WHAT THE WELL DRESSED QUARTET IS WEARING IN COMPETITION"—Here's the way the "Impromptu-Tunes" appeared in the Illinois District contest in Joliet on October 6. Left to right: Lynn Hauldren, Chicago No. 1 (Wade Library "Discoverer"), Frank Dalton, Cicero—Suburban, Dan Hooton, Pioneer and Buzz Haeger, Skokie Valley. Buzz sez, "We didn't win, but we sure had a lot of fun—and a lot of nerve."

everything in getting the song across to your audience. If a phrase is to swell—make it loud; if it is to be soft—make it whisper. Above all, NEVER UNDERESTIMATE THE VALUE OF A PAUSE! When a phrase is ended—end it! Give the listener a chance to absorb the thought and context before continuing with your "story." Don't rush madly through the song and lose the entire point in your favor to "end up" together. . . . You won't get off the stage any sooner and the public will be much less inclined to HAVE you leave if you share with them the joy you are experiencing in creating this mood through song.

Try it! You'll like it!

And when such top notch quartets as the *Schmitt Brothers* and the *Confederates* appear on your local show try not to share in the mood they create! It will be impossible! You'll laugh with them! You'll cry with them! You'll dream with them! And you'll be HAPPY with them. Because they, above others, have realized the importance of the use of "extremes" and dynamics to get their point across. They understand so well that, "it ain't what you do—it's the way ya do it."

And with that understanding comes an entirely new concept of quartet singing that will increase your pleasure a thousand fold and give a new and wonderful reason to help KEEP AMERICA SINGING!

• The recent Northeastern District Quartet contest unfolded a wonderful quartet story at Meriden, Connecticut, on October 6. The new District Champs, runner up quartet, and novice champs have in their roster former members of the 1953 champs, *The Helmsmen*. Although the District lost a



# Which Are Your "Ten Best?"

By DEAC MARTIN, Cleveland, Ohio

ONE time I submitted to a magazine the names of the ten books that I'd take to a "desert island" without hope of ever returning or ever receiving another book. Despite the comments I received, classifying me progressively from an odd fish to an unusually stupid squid, I am still confident that the list is the one for me.

But I am only half sure in answering a similar question from *The Harmonizer's* editor about ten "desert island" musical selections, meaning, of course, the ones I'd be most willing to hear (and participate in) over and over for the rest of my life, excluding all others.

## NEWS OF QUARTETS (Continued)

great quartet when *The Helmsmen* disbanded, they surely gained (as evidenced by the results of this contest) three wonderful quartets.

- Fine publicity is being received by many of our quartets in the Society every week. *The Mid-Chords* from Middletown, Ohio, twelfth place winners at Minneapolis, were featured in the September issue of the Armco operator, Company house organ of the Armco Steel Corporation. Quartet members Tom Haney and Tom Bell are members of the Armco organization. Other quartet members are Bud Hester and Stan Begley.

- We recently heard from Ed Hansen, bass of the *Westinghouse Quartet*, of Murrysville, Pennsylvania. Ed had this to say about the art of woodshedding:

"... In a recent issue of *The Harmonizer* Dick Swanoe asked the members for their definition of "woodshedding." In my humble opinion it is an "art" not possessed by every person. It's the "art" of four men who, never having sung together before, can each sing their assigned parts of a given song simply by "ear" or as they think the part should sound. Knowledge of the progression of chords is a tremendous asset. Some call this type of singing "faking." In my travels in Barbershop circles I've heard many foursomes "woodshedding" and find, for example, the bass singing lead an octave lower. He definitely does not know the "art" of "woodshedding." I think it is a gift. I'm reminded of the remark our bari-Pete Elder has made so often, "I would sooner have a man in my quartet who has a good ear (for harmony) than one who is a good reader." Pete figures a man of this type can be taught his part with the assurance that he will retain it in true pitch and in a short time. I know of many past championship quartets whose members could not read a note so I'm inclined to agree with Pete. Barbershop quartet singing was, as we know, originated in just that place—the Barbershop—and I don't think the men who frequented those tontorial establishments had any music from which to read nor could many of them read it even if it were available. Most of them (again using that term) faked. That's one criticism I have to make with our Judging Department. Too much emphasis on precision of arrangements and voicing..."

- It is official—*The Four Hearsemen*, 1955 International Champions, have gone on the "inactive" list of quartets. Let's hope it won't be long before these great champions are back on the Barbershopping trail. We'll keep you informed of further developments.

Books are mere words marching from left to right and from top to bottom. But most of the music that I like best has not only words, but also a well defined melody, a wide range of harmony possibilities, and in some cases sentimental attachments. They are all so entwined that it is most difficult to segregate one factor entirely from the others and to appraise them.

In consequence I can go only half way by listing the five of which I am certain. Several friends with whom I've discussed the important matter disagree totally or in part. That's their privilege. What's good in music will always be a matter of opinion.

1. *Now the Day Is Over* heads my list. It is a simple melody. But what harmonies can revolve around those few melody notes and deathless words!
2. *Dear Lord and Father of Mankind* is J. G. Whittier's verses set to a soothing melody that lends itself to restful harmony. That ultimate "mi" note is an invitation to repeat the song for the umpteenth hundredth time.
3. *Mammy's Little Coal Black Rose* has words that express the plight of an entire race along with the always appealing mother-love theme and the song has just about everything in harmony.
4. *That Tumbledown Shack in Athlone* provides the opportunity to utilize the few shreds of harmony left over from No. 3.
5. *Prelude in E Minor* has no words but it ranks in my high five for the same reasons musically as No. 1 and 2. Chopin's rich harmonies hold me by a chain of resolving chords to the end of the last one which he resolved so unhurriedly.

As to 6-7-8-9-10, I am bogged. It would be easy to pick a hundred toppers. But to select only five more to live with the rest of my life. . . . I feel a crack-up coming on.

## LIVE WITH THEM FOREVER

I know that all of the following would be in my list of a hundred if I were allowed that many. It is possible that *Waitin' for a Certain Girl* (Raymond Hitchcock and Milton Lusk—1906) and *Bye Bye, Blues*, no older than the '20's, would be near the top. But in theory this is the list that I must live with the rest of my life, excluding all others.

I think of the following and those already mentioned in terms of full development of their harmony and phrasing possibilities. A hillbilly orchestra would utilize only three chords, fast, in the first one below.

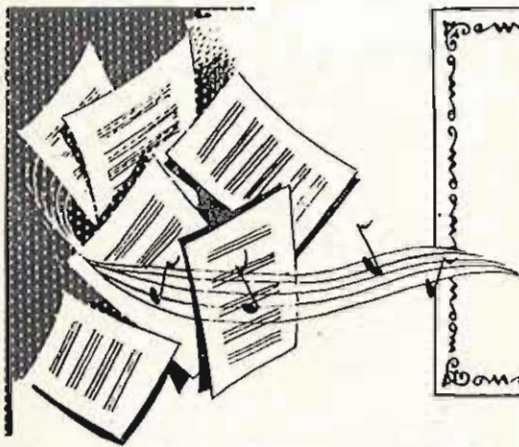
<i>Darling Nellie Gray</i>	<i>Japanese Sandman</i>
<i>If I Had My Way</i>	<i>I Long To See the Girl I</i>
<i>The Lost Chord</i> (Sullivan)	<i>Left Behind</i>
<i>Toyland</i>	<i>Tale of the Kangaroo</i>
<i>Everyone Is In Slumberland</i>	<i>I'll See You In My Dreams</i>
<i>But You And Me</i>	<i>Wagon Wheels</i>

## NO HEP CAT!

Such a list of musical selections lays one's favorite type of music bare. Obviously, I am not a hep cat, rock 'n' roll enthusiast, or worshipper of the Classics. I repeat that "good" music has always been and will continue to be a matter of personal opinion.

I'll be highly interested in seeing other lists and hope those who submit them will be judicial and surer beyond the half way mark than I can be.





# Harmony Heritage Songs



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

WELL, here we are back in the woodshed, and it's high time we take a look at Harmony Heritage Song No. 5. Composed by the immortal Victor Herbert, *Gypsy Love Song* was published in 1898 and was interpolated into the original score of *The Fortune Teller* which was one of the early Herbert operettas. Since then, the song has been sung and played as an instrumental number with undiminished popularity, and today it is one of the universally loved songs of America. Recently, in the course of casual listening, I heard it on the radio three different times in one week.

According to Society member Sigmund Spaeth, who is the world's foremost authority on the character and history of the popular music of America, Victor Herbert borrowed the melody of the verse of *Gypsy Love Song* from the opening theme of Chopin's *Piano Concerto in E minor*, but the chorus is an original composition of distinction. Because of its classical theme and its minor mode, the verse is not a good vehicle for improvised harmonization, but Phil Embury has done a masterly job of arranging it so that it is interesting, singable, and well worth a little effort. The familiar chorus, of course, almost sings itself.

In conformity with the basic policy that no arrangement shall be published unless it has been established as worthy by some competent quartet or chorus, the Embury arrangement of *Gypsy Love Song* was chosen because it long has been sung by the **Buffalo Bills** who also have made a beautiful commercial recording of the song.

## ESPECIALLY FOR CHORUS

During the past two years, I have been amazed at the tremendous advances which have been made in chorus singing in the Society by reason of the incentive furnished by the chorus contests. To those directors and choruses who are interested in adding to their repertoires a song that is guaranteed to please the most discriminating audiences and one that will always be a standard, I strongly recommend *Gypsy Love Song*.

Of the five Harmony Heritage Songs published so far, there remains one other to chat about. Among all the close harmony gems, one that shines eternally with purest ray serene is *Mandy Lee*. When first published in 1899, the song was aimed at the blackface minstrel show which was then the principal form of professional and amateur musical entertainment in America, and in common with similar songs of the era it was worded in the formalized dialect then called Ethiopian. Because it so simply and honestly expresses the sentiments of all men regardless of color, we have erased the blackwash from the words, but in all other respects we have

given you the song exactly as Thurland Chattaway wrote it.

Through the years, few songs have been harmonized as widely as this one, and if anybody comes to your place of meeting claiming to be a barbershopper or any other kind of quartet singer and he can't sing the chorus of *Mandy Lee*, throw him out as an impostor and probably a Russian spy.

The arrangement selected for publication is the one made by Frank Thorne many years ago, and we feel that much of its merit is due to the fact that it is not much different from the way quartets usually have sung it. *Mandy Lee* is one of those songs that is sung best when sung in simple form. This is the arrangement that was sung by the great Chicago chorus under Frank's direction and as sung by that chorus in the incomparable Chicago Music Festival. Oh, it has been field tested, don't worry about that!

## A SPLENDID IDEA

Now I shall have time to sing the praises of something I admire greatly, and that's the splendid idea conceived and executed in the Michigan District to have a Song of the Year. As I understand it, each year a special song and arrangement is selected and published locally and all Society members in Michigan are expected to learn it so that whenever, wherever, and whenever Michibarberganders come together in numbers ranging from four to four thousand they can sing in union, strength and harmony to the glorification of music and fellowship.

Wally NaDeau, president of our flourishing chapter at Alexandria, Virginia, has launched a movement, through the widely circulated chapter bulletin edited by him, to establish the Michigan plan in the Mid-Atlantic District through the use of one or more of the Harmony Heritage Songs. That would be wonderful, and it is to be hoped that the leadership in all our districts will take advantage of the obvious benefits to be derived in the form of fraternal coherence through the use of songs which all members can sing together competently.

The ultimate extension of the Michigan plan would be to designate annually an International Song of the Year. Just supposing that the Harmony Heritage Songs Committee can get ready in time a fine arrangement of the beautiful verse and chorus of *Honey That I Love So Well* (which happens to be the favorite song of President Rowland Davis), how do you think it would sound if sung at the Los Angeles Convention by a chorus consisting of all the forty competing quartets, the fourteen competing choruses, and all other Society members who would learn the song and sing it right on the nose? Let's give that some thought.





**To All Barbershoppers  
And Their Families**

**“Holiday Greetings  
And Best Wishes  
For A New Year  
Filled With Harmony”**

FROM YOUR INTERNATIONAL  
EXECUTIVE COMMITTEE

ROWLAND F. DAVIS  
International President

JOE LEWIS  
First Vice-President

ROBERT IRVINE  
Second Vice-President

O. B. FALLS, JR.  
Vice-President

JOHN SALIN  
Vice-President

MARK ROBERTS  
Treasurer

ARTHUR A. MERRILL  
Immediate Past President

A Special Christmas Section  
Devoted to Holiday Greetings  
And Gift Suggestions to Please  
Everyone Who Loves Barbershopping

OVER



# Christmas Gift

**SUGGESTION  
FOR THE**

## FOR THE MEN

Surprise your partner in harmony with one of these fine gifts which display the colorful emblem of our grand singing Society . . .



### ZIPPO LIGHTER

Catalog number G-8

**\$4.00 each.**

### MONEY CLIPS

(For pocket or purse) RC-2G—\$ gold plated, **\$2.50 each**; RC-2R—\$ rhodium, **\$2.50 each**—RC-4G, plain surface, gold filled, **\$5.00 each**; RC-4S, same, sterling, **\$6.00 each.**



### CUFF LINKS

Gold filled back, swivel tees—G-101,

**\$10.00 pair.**

### TIE BAR

Alligator fastener, gold filled—G-104.

**\$6.00 each.**



### KEY CHAIN

Pressure type lock—RC-7G, gold plated,

**\$3.50 each;**

RC-7R, rhodium,

**\$3.50 each.**



### GOLD PLATED CIGARETTE CASE

Displays three-color embossed emblem (for regular size cigarettes only). No. G-1, regular \$5.00 value, special price, limited quantity.....**\$2.50 each.**

## FOR THE LADIES



RC-1G (oval) gold plated, **\$5.00 each** — RC-15, sterling, **\$9.00 each**—

G-102 (Elgin American) gold filled, **\$7.95 each.**



### LIPSTICK HOLDER

Snap up mirror, gold plated—RC-5 ..... **\$5.00 each.**



### BRACELETS

Left: G-103, gold filled, suspended emblem, **\$3.50 each.**

Right: GC-6-G, gold filled, **\$5.00 each.** — RC-6-S, sterling, **\$6.00 each.**



**\$3.50**

**\$5.00**



# Barbershopper

AND HIS  
LADY

## MAKE IT A BARBERSHOPPING CHRISTMAS

You can make Christmas a special occasion for that "special" barbershopper of yours. On these two pages are but a few of the many fine, high quality, articles available from International Headquarters. We urge you to send for our complete catalog of merchandise and price lists.

ORDER THOSE SPECIAL CHRISTMAS GIFTS TODAY FOR IMMEDIATE DELIVERY!



AN IDEAL GIFT FOR EVERYBODY



### PITCH PIPE

Kraft Chromatic—G-7B, with emblem, \$3.50 each;

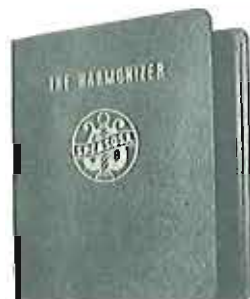
G-7, without emblem, \$2.50 each.



### 10-YEAR HISTORY

A "must" for every library—143 pages of historical data—Specially priced—Quantity Limited—G-2

\$2.50 copy.



### HARMONIZER BINDER

Specially designed, top quality, holds 12 issues (3 years) G-29.

\$3.50 each.

### RECORD ALBUMS

Complete stock, Decca Albums, all Medalist quartets and choruses, 1953-56. Also Schmitt Bros. and Buffalo Bills—33 1/3 RPM & 45 RPM available. Send for complete listing of titles and prices.



### EMBLEM

Embroidered, 3 1/2 Inch, for garment attachment, G-28 \$1.00 each.

### SONGS FOR MEN

Book Nos. 1-9 inclusive \$1.00 per copy. Send for complete listing of additional music items.



### OFFICIAL PINS

AVAILABLE IN  
9 STYLES



### OFFICIAL LAPEL EMBLEMS

(For Members and Officers)

- SC-16, Membership—gold plated.....\$1.50 Each
- SC-16a, Membership—10K gold..... 4.50 "
- SC-17, Chapter President—10K gold 6.00 "
- SC-18, Chapter Vice-Pres.—10K gold 6.00 "
- SC-19, Chapter Secretary—10K gold 6.00 "
- SC-20, Chapter Treasurer—10K gold 6.00 "
- SC-21, Past Chapter Pres.—10K gold 6.00 "
- SC-22, Past Chapter Sec'y—10K gold 6.00 "
- SC-23, Musical Director—10K gold 6.00 "

SPEBSQSA, INC.  
20619 FENKELL  
DETROIT 23, MICH.

DATE \_\_\_\_\_

PLEASE SEND ME, POSTAGE PREPAID, THE FOLLOWING ITEMS

Quantity	Stock No.	Item	Price

Check or Money Order Enclosed

NAME \_\_\_\_\_

Please Print

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

ZONE \_\_\_\_\_

STATE \_\_\_\_\_





*Bob Irvine*  
International Vice-President

*For. L. Lewis*  
International First Vice-President

*Gordon L. Grant*  
Michigan Dist. Area Counsellor

*Buell Cottle*  
Associate International Secretary

*Ken Booth*  
Associate International Secretary

*Bob Hayer*  
International Secretary

*Clint Nockett*  
Editor, The Harmonizer

# Season's Greetings



## CIVICAIREs

Reading, Pa.

JONES  
LUTZ  
GROSS  
KEMMERER

## HI-LO'S

Milwaukee, Wis.

OESTREICH  
LUEBTOW  
ALEXANDROFF  
RONAYNE

## ATOMIC BUMS

Minneapolis, Minn.

MAYNARD  
LES  
REGS  
LUKE

## MID-STATES FOUR

Chicago, Illinois

BOB  
FORRY  
MARTY  
ART

## "FOUR PITCHIKERS"

"Heart of the Ozarks"  
Springfield, Mo.

LARRY  
KEITH  
KEITH  
JOE

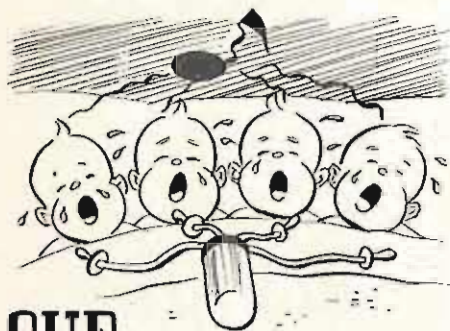
## GOLD MEDAL FOUR

Oklahoma City

MUSGRAVE  
McCONNELL  
FULLER  
VAN DYKE







## OUR NEW CHAPTERS

**MAQUOKETA, IOWA** . . . Chartered July 16, 1956 . . . Sponsored by Dubuque, Iowa . . . 32 Members . . . Neale McDonald, Maquoketa, Iowa, Secretary . . . Dr. William Kratz, Maquoketa, Iowa, President.

**SPRINGFIELD, ILLINOIS** . . . Chartered July 26, 1956 . . . Sponsored by Decatur, Illinois . . . 27 Members . . . Charles E. Kirchner, 653 W. Vine, Springfield, Illinois, Secretary . . . John J. Nerone, 2015 North 16th Street, Springfield, Illinois, President.

**CAMROSE, ALBERTA, CANADA** . . . Chartered August 21, 1956 . . . Sponsored by Edmonton, Alberta . . . 39 Members . . . Dr. Bernie Clarke, Camrose, Alberta, Canada, Secretary . . . Rudy Magnuson, Camrose, Alberta, Canada, President.

**CHEMICAL CITY, MIDLAND, MICHIGAN** . . . Chartered September 4, 1956 . . . Sponsored by Saginaw, Michigan . . . 33 Members . . . R. K. Garrison, 402 E. Hines Street, Midland, Michigan, Secretary . . . Earl L. Keith, 1179 South Patterson Road, Midland, Michigan, President.

**HUB CITY, UNION CITY, INDIANA** . . . Chartered September 19, 1956 . . . Sponsored by Muncie, Indiana . . . 33 Members . . . Maurice Mangas, 815 West Elm Street, Union City, Indiana, Secretary . . . Carl Chenoweth, 705 West Division Street, Union City, Indiana, President.

**WESTERN HILLS, CINCINNATI, OHIO** . . . Chartered September 25, 1956 . . . Sponsored by Cincinnati, Ohio . . . 29 Members . . . John E. Feller, Jr., 3420 Marcella Court, Cincinnati 11, Ohio, Secretary . . . Les Mueller, 2126 Dryden Avenue, Cincinnati 13, Ohio, President.

**VIROQUA, WISCONSIN** . . . Chartered September 27, 1956 . . . Sponsored by La Crosse, Wisconsin . . . 21 Members . . . Mr. Philip H. Tate, 521 East South Street, Viroqua, Wisconsin, Secretary . . . Karl P. Lillesvangstau, 416 South Rock Avenue, Viroqua, Wisconsin, President.

**SIMCOE, ONTARIO, CANADA** . . . Chartered October 3, 1956 . . . Sponsored by Brantford, Ontario . . . 54 Members . . . G. A. Robinson, c/o The Canadian Bank of Commerce, Simcoe, Ontario, Canada, Secretary . . . Keith Dolson, 103 Kent Street, North, Simcoe, Ontario, Canada, President.

**SARATOGA SPRINGS, NEW YORK** . . . Chartered October 15, 1956 . . . Sponsored by Area No. 1 . . . 22 Members . . . Haskell Ingmire, 288 Caroline Street, Saratoga Springs, New York, Secretary . . . Paul R. Rowillard, 204 East Avenue, Saratoga Springs, New York, President.

**PALOS VERDES ESTATES, CALIFORNIA** . . . Chartered October 18, 1956 . . . Sponsored by Long Beach, California . . . 27 Members . . . John C. Biesmann, P. O. Box 265, Palos Verdes Estates, California, Secretary . . .



## 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.)*

**December 1**—Attleboro, Mass.; Cedar Rapids, Iowa; Oak Cliff (Dallas), Texas; Buckeye (Columbus), Ohio; Monterey Peninsula, Calif.; Yakima, Wash.; Clarkesburg, W. Va.; Downey, Calif.; Indian Wells Valley, Calif.; Milwaukee North Shore, Wis.; Mohawk Valley (Herkimer), N. Y.; Saratoga Springs, N. Y.; Appomattox-Colonial Heights, Va.; Paducah, Ky.

**7-8**—Westfield, N. J.  
**8**—Enid, Okla.; Decatur, Ill.; Pontiac, Mich.; San Francisco, Calif.; Longview, Wash.; Hollywood, Calif.; Winona, Minn.

**14**—Madison, Wis.  
**15**—Boston, Mass.; Fairview, Okla.

**January 5**—Milwaukee, Wis.  
**11**—Summit, N. J.  
**18**—Elizabeth, N. J.  
**19**—Shreveport, La.; Lima, Ohio; York, Pa.; Chicago No. 1, Ill.; Ft. Wayne, Ind.

**25-26**—Montclair, N. J.  
**26**—San Fernando Valley, Calif.

**25-27**—Pittsburgh, Pa., International Mid-Winter Convention.

**27**—Tell City, Ind.

**February 1-2**—Akron, Ohio.  
**2**—Green Bay, Wis.; Piqua, Ohio (Miami-Shelby); Jersey City, N. J.; Long Beach, Calif.; Tulsa, Okla.; Euclid, Ohio; Pomona Valley, Calif.; Ottawa, Ill.

**9**—Scranton, Pa.; St. Louis No. 1, Mo.; Middletown, Ohio; Kalamazoo, Mich.; Palos Park, Ill.

**15-16**—Billings, Mont.

**16**—Parkersburg-Marietta, W. Va.; Oklahoma City, Okla.; Bridgeport, Conn.; Minneapolis, Minn.; Marion, Ohio; Teaneck, N. J.; Doylestown, Ohio; Alameda, Calif.

Walter Jay Stephens, 2709 Via Elevado, Palos Verdes Estates, California, President.

**COACHELLA VALLEY, INDIO, CALIFORNIA** . . . Chartered October 19, 1956 . . . Sponsored by Whittier and Paradise Valley, California . . . 26 Members . . . James E. Jones, P. O. Box 756, Indio, California, Secretary . . . Robert F. Farmer, 43-581 Smutt Avenue, Indio, California, President.

**AURORA, ONTARIO, CANADA** . . . Chartered October 29, 1956 . . . Sponsored by Toronto, Ontario, Canada . . . 29 Members . . . Jim McGhee, P. O. Box 686, Aurora, Ontario, Canada, Secretary . . . Bill Outerbridge, P. O. Box 829, Aurora, Ontario, Canada, President.

**17**—Whittier, Calif.; Burlington, Iowa.  
**22**—Jacksonville, Fla.  
**23**—Huntington Park, Calif.; Clear Lake (Lakeport), Calif.; Oshawa, Ont.; Livingston, N. J.; Bloomington, Ill.; Daytona Beach, Fla.; Dayton Suburban, Ohio; Lakewood, Ohio; Sparta, Wis.; Wauwatosa, Wis.; Gloversville, N. Y.; Owatonna, Minn.

**26**—Fort Lauderdale, Fla.  
**27**—Fort Myers, Fla.

**March 1-2**—Miami, Fla.  
**2**—Columbus, Ohio; Toledo, Ohio; Berkeley, Calif.; San Gabriel, Calif.; Painted Post, N. Y.; Lebanon, Pa.; Phoenix, Ariz.; North Cincinnati, Ohio; Stark County (Canton), Ohio.

**5**—Sarasota, Fla.  
**6**—Clearwater, Fla.

**8-9**—St. Petersburg, Fla.  
**9**—Sharon, Pa.; Lodi, N. J.; Cambridge, Ohio; Bay Cities (Coos Bay), Ore.; Southtown (Chicago), Ill.

**15-16**—Pasadena, Calif.  
**16**—Anacortes, Wash.; Altoona, Pa.; Des Moines, Iowa; Salem, Ore.; Niles, Ohio.

**22-24**—Washington, D. C. Mid-Atlantic Regional Preliminary Contest.

**April 27-28**—Champaign-Urbana, Ill. Illinois Regional Preliminary Contest; Hartford, Conn. Northeastern District Regional Preliminary; Indiana-Kentucky District Regional Preliminary.

**May 3-4-5**—Salem, Ore. Evergreen District Regional Preliminary.

**3-4**—Land O'Lakes District Regional Preliminary.

**11-12**—Dayton Suburban, Ohio, Johnny Appleseed District Regional Preliminary.

**June 19-23**—Los Angeles, California, International Convention.

made for the "masters"  
*Master Key*  
The World's Finest Chromatic Pitch Instrument



13 NOTES  
TUNED A-440

13 hand-tuned, special bronze reeds, precision-tuned to A-440 . . . full chromatic scale. Heavily, nickel-plated cover—embossed notations top and bottom for easy selection of pitch note desired. Patented tone chambers. A sanitary all-blow circular pitch pipe—embodying the most exacting requirements of director, teacher, student and professional musician.

STANDARD  
PITCH  
FOR  
THE  
MUSICAL  
WORLD

J. HOBBS  
MAKES—Scale F to E  
MAKES—Scale C to G  
MAKES—Scale Bb to Eb

MADE IN AMERICA BY  
**WM. KRATT CO.**  
UNION, N. J.

ASK YOUR  
DEALER OR  
JOBBER FOR WM. KRATT CATALOG NO. 53.



**Hock Says:**

# Share the



# Wealth

By **ROBERT HOCKENBROUGH**  
Past International Board Member

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

"God's finger touched him, and he slept."  
—Tennyson

*With the passing of Frank Thorne our Society has lost a great and inspiring leader. The impact of this man upon our organization is told elsewhere in this magazine. Here we will attempt to confine our comments to just one of his many and varied contributions, his column entitled SPARK PLUGS which appeared in the Harmonizer from August 1947 to June 1949.*

*SPARK PLUGS was the forerunner of Share the Wealth. It was loaded with good ideas . . . many submitted by Society members . . . many were Frank's own. His thinking set the pattern for Share the Wealth and through his column he did indeed share with us a wealth of experience and wisdom that will be sorely missed.*

*When other commitments made it impossible for him to continue the column it was placed in the very capable hands of C. A. "Charley" Ward who gave it its present name . . . and from whom, in 1950, it was inherited by your present editor.*

*Since Frank then was the inspiration for our column it seems a fitting and proper tribute that we devote our space in this issue to a selection of his original SPARK PLUGS.*

**(August, 1947)**

The success of our Society is dependent on the success of its chapters. The success of the chapter is dependent on the maintenance of interest in Chapter Meetings. This new feature of the Harmonizer will carry the story of interesting angles of our successful chapter operations. Send me an outline of good stunts your chapter has used so that other chapters may benefit by your experience. Let's all help each other to get the most out of SPEBSQSA. Jim Knipe, of Cleveland, starts the ball rolling with this fine resume of ideas.

Start meetings on time. See to it that the great majority of "business" has been taken care of in advance by your Executive Committee so that the business session may be short and snappy. Always remember 99-99/100% of the membership wants to sing and not listen.

Novelty stores often have in stock die cut paper mustaches that cling to the nose. One chapter procured them in four colors, lettered them with fantastic quartet names, "Shin-plaster," etc., distributed them to the members as they entered the meeting—red for tenors, blue for leads, etc., then the men found their complementary parts with the same quartet name, practiced a song or two and were later called upon to sing as a quartet. Entire chapter "judged" their effort, not only on the basis of their song renditions but also on the way they put across the name of their quartet. A little

imagination used on this stunt should produce an hour or so of hilarity.

The "robber quartet" has been in use on and off for some years in many of our chapters. It's extremely simple and a lot of fun, particularly for small to medium sized groups. Any quartet may be designated to start the ball rolling, preferably singing a song the entire group knows pretty well. After the quartet is well under way, any tenor, lead, etc., steps behind the quartet, taps his man on the shoulder and steps into the spot without losing a beat of the song.

A similar idea calls for two, three, or more organized or pick up quartets to line-up in a semi-circle. A leader stands in front of them and one quartet starts a song at his direction. As they go along the leader suddenly points to another quartet which immediately takes up the song while the first remains silent. The leader can let them sing a line, a few words, or even break them off in the middle of a swipe. It's excellent training for the quartets, keeps them on the quivive, and gives the auditors a lot of laughs when the going gets hot and the boys begin to stumble a bit.

**(November, 1947)**

Certainly to have successful chapter meetings it is most desirable to have good membership attendance. Thus chapter notices should be sent out to announce every meeting night.

**(February, 1948)**

Roy S. Harvey, International Board Member from Muskegon, Michigan, supplies some fine ideas for this issue of SPARK PLUGS. Every chapter should plan carefully to give all members a chance to sing during chapter meetings as a supplement to an organized and more frequently rehearsed chapter chorus. We cannot over-emphasize the importance of group singing as it not only helps to produce quartets, but it provides opportunity for our members to let off musical steam, as it were, which is good for them, good for the chapter meetings, and good for our Society.

I was particularly amused by a later letter I received from Roy:

"We had a bangup Christmas Party at our meeting Thursday. The tree decorated with notes and clefs and the presents were cards reading with names and things to do—**Continentials**—2 songs; Roy Harvey—a Christmas story, etc."

"Meetings always, of course, include opportunities for every organized quartet to perform. Visiting quartets are brought in from time to time and the marathon contest permits the organized handling of newly organized quartets and has been quite a successful activity."



Our Master of Ceremonies is elected when the officers are elected, is made a member of the governing board, attends board meetings, and each month's meeting is planned and discussed at the preceding board meeting. A Program Committee is appointed the first of each season by the President-Elect, consisting of 13 members, a General Chairman, and each other member is delegated as a program chairman for each succeeding month. This is an improvement over the previous plan of appointing them from time to time as we went along because it gives each one an opportunity to think up ideas and plans to be carried out when his turn comes. The entire group meets for discussion of the program and such details as seem necessary. A special committee is appointed to handle details of the annual parade.

(May, 1948)

How about a Chapter Chorus? Do you have one? Is it functioning? Do you have a good director? Are you singing barbershop?

A lot of questions, but it is my humble opinion that there is no more important factor in maintaining interest in meetings than a good chorus.

Best results are obtained if the chorus is organized as a separate unit of the chapter. Members of the chorus must, of course, be chapter members.

Always remember, however, that either the director directs the chorus, or the chorus directs the director. If the latter condition prevails, however, failure is assured. Get the right director and then back him 100% all the time.

Another important factor is to provide dates for your chorus. Rehearsals maintain more pep—more interest—enthusiasm—and better attendance when a chorus date is in the offing.

And now for a less happy thought. How proud are we of our Society? Do we want to see it dragged in the mud and sline of filth and indecent suggestion? I do not think we do, so I sound a warning to those who suffer under the pitiful illusion that it is necessary to resort to dirty stories to properly Emcee a show or an After Glow. There is a time and place for almost anything, but we have much fine talent, we have such marvelous appeal to the many thousands—yes, millions of people—with our beautiful and romantic musical harmonies, that we do not need, nor do we desire, low humor in our shows. A quartet that resorts to suggestive songs or indecent comments between numbers is admitting weakness. We should stop such practice by first requesting its discontinuance. If that does not have effect we should drop such Emcees and quartets from our shows, and if that does not work, expulsion would be none too good. For the few guffaws that such indecent comments obtain, we will lose the respect of the fine decent people that compose the most wonderful audiences in the world, a Barber Shopper audience.

(September, 1948)

I just finished an arrangement that I worked on for over 20 hours. I wonder how many of our members will work that hard to try and achieve perfection. I do not think I ever wrote an arrangement which I thought was perfect. However, some numbers can be sung very well by plain woodshedding—*Sleep* is one—*Honey* is another. But I've worked hours on just two or three bars before being reasonably satisfied. You can't woodshed some and get over 25% of their marvelous possibilities.

Judging is a tough job. Many a time I have secretly cursed when I heard a fine quartet louse up their presentation, but I put down the marks, with a heavy sigh and with sympathy for the disappointment which will result. I am positive our members would not have us pick contest winners by past reputation, rather than by actual contest performance.

(December, 1948)

## HOW AMERICAN MUSIC EVOLVED

I believe the first singing known to man was produced by the Greeks, but it was a sorry affair consisting only of the melody and little of that. In the middle ages the startling discovery was made that two voices could sing at the same time; a fifth apart. This interval was exactly maintained and not even this reckless idea was tried until about 1000 years ago. However, no rhythm whatever was used. The tribes of Africa with their drums, had developed rhythm, but no music, and even when someone first got the idea of putting the two together the powerful churchmen, who did most of the singing, rebelled against it as they regarded rhythm as sensual, and dangerous to the morals of their people.

In the sixteenth century a fellow named Palestrina daringly combined two or three melodies in a sort of *Three Blind Mice* type of arrangement. This was the first serious attempt to produce chords, and I'll just bet Palestrina would have made a good barbershopper. Single instruments had been played for thousands of years, but their most daring attempt at harmony was to play one octave apart. The early idea of musical instrument accompaniment to singing was to simply try to duplicate the melody. The first brave soul who departed from this procedure by daring to play something different gave birth to what eventually developed into musical harmony and ultimately into Barber Shop Quartet Singing.

Someone must have thought that the idea of "usually with the tenor singing above the lead" added interest and good musical effect to group singing and that four voices singing "usually one harmonizing chord on each melody note" could really go to town—relax—and have fun; and there, my friends, we have the Barber Shop Quartet. Yes, and even though it was plenty good, it might have sung into oblivion except for O. C. Cash having a burning desire to revive it. So here we are—thousands of fine members singing musical harmony which Deac Martin once remarked was "Just as American as apple pie." Let's be sure we preserve it as real Americana—let's be sure we "KEEP AMERICA SINGING"—AND GOOD! Cheerio.

(March, 1949)

If you know all the answers how to best arrange Barber Shop harmony (lucky you) don't read on. However, by the many questions I have been asked in person and by mail, I realize that there is a sizable number of our good members who yearn to know more about how to put more musical oomph in their numbers. I'll try my best to help.

But first let me talk on another subject. I just received my copy of our ten-year history, "Keep America Singing," and Deac Martin, who wrote it, certainly deserves a vote of thanks from all of us. If you were a part of this great movement during the first ten years, you certainly will want to have a copy for yourself and perhaps for some of your family because you cannot help but be impressed with the tremendous and fine institutions which you helped build. I am sure you will never realize this quite so well until you give yourself the enjoyment and realization within the covers of "Keep America Singing."

*There's a lot of good stuff in these old SPARK PLUGS. They worked then and they'll work now . . . if you'll put them to work.*

*Note: The column originally written for this issue will appear in March. In the meantime, let's Share the Wealth. Send us your ideas and if we're not on your bulletin mailing list, please add our name.*



# DISTRICT CHORUS CHAMPS



**DES MOINES, IOWA  
CHORUS**

**CENTRAL STATES DISTRICT**

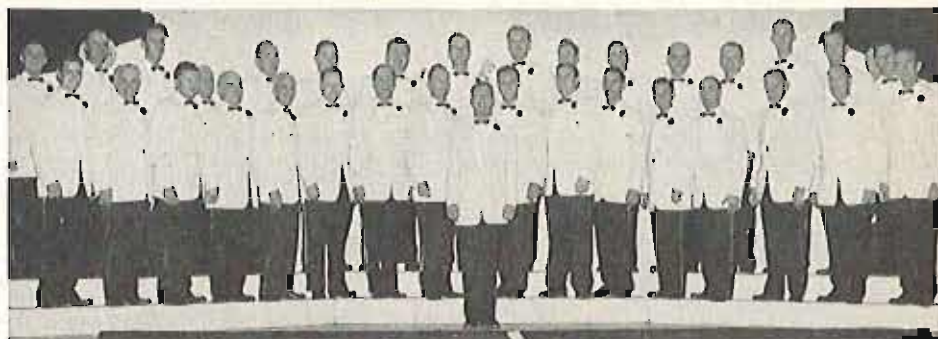
**A. Steelman, Director**

**DIXIE COTTON BOLL  
CHORUS**

**(Memphis, Tennessee)**

**DIXIE DISTRICT**

**Bill "Buz" Busby, Director**



**FAIRFAX  
JUBILAIRES**

**(Fairfax, Virginia)**

**MID-ATLANTIC DISTRICT**

**W. Reed Everhart, Director**

**GARY, INDIANA  
CHORUS**

**INDIANA-KENTUCKY  
DISTRICT**

**Dick Mackin, Director**



**ALL OTHER DISTRICT CONTEST CHORUS AND QUARTET WINNERS WILL BE  
PICTURED IN THE MARCH ISSUE OF THE HARMONIZER FOLLOWING COMPLETION  
OF ALL DISTRICT CONTESTS . . .**



# DISTRICT QUARTET CHAMPS



## FOUR-PITCHIKERS

(Counter-clockwise from Top Left)  
Young, Hedgpeth, Keltner, Delzell  
(Springfield, Mo.—Central States District)



## CHICKASAWS

Wilkerson, Abbott, Jones, Carter  
(Memphis, Tenn.—Dixie District)



## THE BABBLING BROOKS

Bobby, Earl, Bill, Chuck  
(East Liverpool, Ohio—Johnny Applesseed)



## NAUTICAL NOTES

Balestracci, Joshua and Enoch Duarte, Allen  
(New Bedford, Mass.—Northeastern District)



## THE DUNESMEN

Zula, Martin, Foley, Kissinger  
(Gary, Ind.—Indiana-Kentucky District)  
(More Champions on Next Page)



**QUARTET CHAMPS (Continued)**



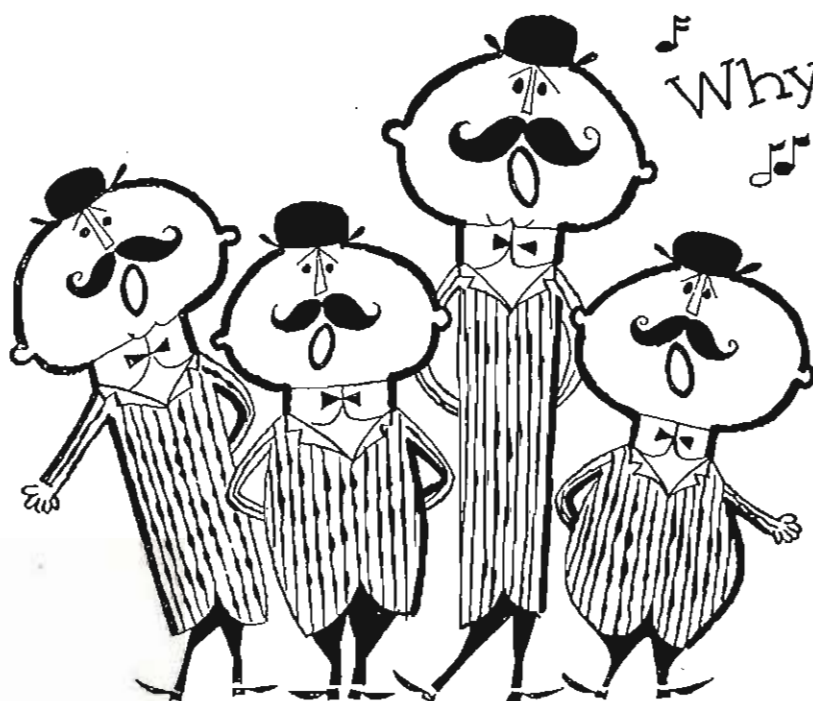
**THE MELODAIRES**

Crawford, Horschke, Lukes, Reynolds  
(Pioneer & Skokie, Ill.—Illinois District)



**HOME TOWN QUARTET**

Clause, Annichiarico, Corsale, Stone  
(Lodi, New Jersey—Mid-Atlantic District)



Why not LOOK  
as good as  
you sound



**LYON TAILORS**

Custom Cut Clothing — made to your personal pattern  
2320 SUPERIOR AVENUE • CLEVELAND 14, OHIO

A well-dressed chorus or quartet has a big advantage in audience appeal. And with Lyon Custom Cut clothes it's easy to look as good as you sound—and save money, too! You get a wide selection of appropriate styles, colors and over 600 quality fabrics—at a price that's music to your ears. AND . . . you get the finest fit you've ever had! Lyon Custom Cut clothes are individually cut to your personal pattern—then skillfully produced by the most modern suit-making methods. That's how Lyon Tailors takes the big *cost* out of *costuming*! You get all the advantages of custom fit at a price you can easily afford. Write today for full information or see our representative at the Midwinter Meeting in Pittsburgh—January 23 to 27, 1957. See bulletin board at the Penn-Sheraton Hotel for room number.



# "LITTLE INTERNATIONALS" CAN REAP BIG REWARDS!

By J. R. DALY, Secretary, Philadelphia, Pa. Chapter

Philadelphia, the City of Brotherly Love, extended its hands in welcome to more than 1700 out-of-town Barbershoppers at the Mid-Atlantic District Convention on the final week-end in September. More than 2400 devotees of four-part harmony sang their thanks at the climax of the event, the most successful of its kind ever held in the district.

Two major innovations relating to district conventions were introduced—innovations which bid fair to become standard practice throughout the Society. One was the manner of stimulating the interest of a major number of Barbershoppers in the district. The truly amazing turnout of well over half of all the members in the Mid-Atlantic District was "sparked" by the suggestion, made months before by the Convention Committee, that each chapter president appoint a Convention Committeeman. Those who served were a major factor in arranging Convention attendance by many members who had not previously participated in such events. In most cases, the Committeeman used this approach in speaking to his fellow chapter members, "The Chapter is going. Are you?"

It is a well-known maxim in our Society that the strongest chapters are those whose members have savored the full flavor of Barbershopping by participating in District and International Conventions. By adopting a policy of "Chapter-participation" in convention attendance, there has been strengthened the ties within each individual chapter.

In addition to "talking it up," the Convention Committeemen made it easy for their fellow members to go to Philadelphia by handling such duties as arranging with the host chapter for tickets, hotel reservations and other details—relieving the individual members of those tasks.

## THE MYTH EXPLODED!

The second innovation yielded results which were even more gratifying to Philadelphia. For, at the September contest, it feels it has exploded once and for all the myth, "the public doesn't like contests!" Without a doubt, the contest staged in the Quaker City pleased both barbershoppers and non-barbershoppers hugely! And—most important—gave proper recognition to the winners and finalists in the quartet and chorus contests!

Action was taken which was contrary to the "established pattern" of quartet contests, in which the selection of the winning quartet is made early and the winners take part later as just another of the performing groups. The men of Philadelphia disagreed with that procedure because they felt that to follow that pattern would mean the winning quartet would fail to receive proper recognition at the "high spot" of the Barbershop week-end.

This is the program which took place in Philadelphia. Starting early Saturday morning, September 29th, registered quartets began their competition and before 1:00 P.M., a total of 28 four-man groups had displayed their wares before the judges and a crowd of about 1200 Barbershoppers in the Hotel Bellevue-Stratford ballroom. Five were judged best and were awarded the right to take part in the finals. None were called back for more songs—an essential part of the "Philadelphia contest plan!"

Next, competing choruses took over the Bellevue-Stratford ballroom stage. Nine competed. By 4:00 P.M., all had

sung and the judges had named the champions. This information was announced to the audience, but, as with the quartet finalists, none of the winning choruses sang at that time.

At the world famous Academy of Music, less than one block away from the headquarters hotel, the evening show was held. The show committee, realizing, as at every show, there would be some late arrivals, made the first item on the program, community singing. Not only did this action minimize the distractions of late comers; it also put everyone present in a wonderful spirit to enjoy the Jamboree.

## PLENTY OF HARMONY

Following the talent-packed Jamboree, which featured such top-notch foursomes as **The Columbians**, of Washington, D.C.; the **Play-Tonics** of Teaneck, New Jersey and the **Easternaires** of Jersey City, New Jersey, came the most important and stimulating event of the day—the selection of the first, second and third place quartets from the five finalists picked in the afternoon. All five seemed to have "saved" their best; all gave a terrific account of themselves!

While the judges were tallying the scores of the competing five quartets, the new 1956 district chorus champion was presented. Hailing from Fairfax, Virginia, and under the baton of Reed Everhart, their singing merited—and received—thunderous applause!

At last the time arrived to announce the winners in the district quartet contest! Amid held breath, the judges named the third place winner—the **Chord-Blenders** of Allentown, Pennsylvania. The second place spot holders—the **York-Aires** of York, Pennsylvania. Neither sang, but both appeared on stage and bowed.

NOW! This was it! And every one in that vast audience knew it—and felt the thrill that goes with the announcement of the number one winner in a full-fledged District Contest! The name was—The **Hometown Quartet** of Lodi, New Jersey!

They ran on stage—singing—the new Champions! *This was their night!* Due to the operation of the Philadelphia Plan—successfully—at no time was there any danger that they would be "lost" in a wealth of talent, as has so often happened on other shows. Here—at the climax of the evening—was the opportunity for barbershoppers from everywhere in the Mid-Atlantic district to acknowledge the new champions and to voice their appreciation of the quartet's splendid showing. And here was the opportunity for the brand-new champions to entertain the audience—on the "top" spot of the evening!

The Sunday morning clinic was held "Round Robin style," in which quartets and chorus directors (as well as chorus members) went from one group of judges to the next around the room. Each judge held court with 24 quartets and gave each eight minutes individual attention and advice. In addition, 6 chorus directors came, listened and were convinced!

The last word at any district convention is had by the host chapter. Philadelphia put it this way, "It's the end of three perfect days; now we are tired and want to catch up on some shut-eye. All that needs to be done is to count the \$3600.00 net income and share it with the District!"

"Little International conventions" can reap big rewards!





# DO YOU REMEMBER?

By J. GEORGE O'BRIEN

117 West Genesee Ave.

Saginaw, Michigan

THERE WERE "SLICK CHICKS" IN NINETEEN SIX and in case you don't remember, that was the year Alice Roosevelt, for whom Alice Blue was named, married Nick Longworth, Harry Thaw shot Stanford White over Evelyn Nesbit, and the Broadway glamour girl was Anna Held who just couldn't make her eyes behave as she swooned the local yokels in "The Parisian Model" for 179 consecutive performances.

That was the year that President Teddy Roosevelt was awarded the Nobel Peace Prize for his efforts in terminating the Russo-Japanese war and thus became the first American to receive this honor.

That was the year that Upton Sinclair in his novel "The Jungle" exposed the Chicago meat packing industry, leading to a Congressional investigation and finally to the enactment of the Federal Food and Drug Act.

It was the year of the San Francisco earthquake in which 452 persons lost their lives, 1,500 injured, 265,000 were made homeless, 60,000 buildings were destroyed, 453 city blocks burned, and property damage was incurred to the tune of \$350,000,000 of which the insurance companies paid \$132,823,076.21.

Picture hats with ostrich plumes were the latest feminine headgear. Harry Lauder made his first of forty visits to the U.S. B. F. Keith and F. F. Proctor formed the Keith Proctor Amusement Co. and started their chain of vaudeville houses which was destined to extend from coast to coast, the number one objective of every vaudeville performer in the business.

Philadelphia and Boston in the American League played a twenty-four inning game which lasted nearly five hours, set a new major league record and was won by Philadelphia 4 to 1. The U.S. balloon "America" won the Gordon Bennett cup traveling 402 miles.

In addition to "The Jungle," books of the year included "Coniston" by Winston Churchill, "White Fang" by Jack London and the famous "Spoilers" by Rex Beach.

Theatrically, Victor Herbert's "Babes In Toyland" was playing at the Columbia Theatre in San Francisco, the Metropolitan Opera Company on tour played "Carmen" the night before the big 'quake and a fair to middlin' tenor named Caruso was in the cast.

Ruth St. Denis, who first appeared as an actress in Belasco's "Du Barry" with Mrs. Leslie Carter, now appeared as an exotic dancer, a career in which she was destined for fame. George M. Cohan produced his immortal "Forty-Five Minutes From Broadway" with Fay Templeton and with his

family the flag waving "George Washington, Jr." Montgomery and Stone in the "Red Mill" ran for 274 performances at the Knickerbocker.

In the legit were such classics as Richard Bennett and Doris Keane in the "Hypocrites," Rose Stahl in the "Chorus Lady," John Drew and Margaret Illington in "His House In Order," as well as such old favorites as "The Great Divide," "Rose Of The Rancho," and the "Man Of The Hour."

But musically it was where old naughty-six really shone. Whistlers whistled, hummers hummed, mandoliners manned and barbershoppers barbered such catchy oldies as *Love Me And the World Is Mine*, *Sunbonnet Sue*, *When You Know You're Not Forgotten By The Girl You Can't Forget*, *You're A Grand Old Flag*, *I Was Born In Virginia*, *Arrah Wanna*, *Cheyenne*, *The Bird On Nellie's Hat*, *Bake Dat Chicken Pie*, and Joe Howard's beautiful *Blow The Smoke Away*. It was the year that saw the country wax wacky over "Iss Dass Nicht Ein Garten House," the Schnitzelbank song. From the Red Mill and Marrying Mary came such lovelies as *Because You're You*, *Moonbeams* and *He's A Cousin Of Mine*. *Anchors Aweigh*, destined to become the song of the Navy, made its debut in 1906 and Richard Carle introduced his *Lemon In The Garden Of Love* in the Spring Chicken. E. E. Bagley gave the world his *National Emblem March* and Harry Lauder introduced a couple of brand new tunes when he wowed 'em with *I Love A Lassie* and *That's The Reason Now I Wear A Kilt*.

Yes, naughty-six was one of our slick chicks and her songs will linger on . . . and on.

RECENTLY WE HAVE HAD requests for published lists of old song titles. We know of no one who puts out such information, commercially, but our old song buddy, Russ Cole, several years ago prepared such lists with hundreds of titles, had them mimeographed and made available to members for a very small fee to cover the cost of preparing and mailing. He tells us that there are a few of these still available. Write International Headquarters, 20619 Fenkell Ave., Detroit 23, Michigan, and include twenty-five cents.

IF YOU REMEMBER THE DAYS OF THE PARODIES we can come pretty close to guessing your age. In an old song "jam session" with Ken Grant and Deac Martin a while back, we were discussing the time when a song wasn't considered a hit unless at least three parodies were written on it. Nothing was safe or sacred. Even a beautiful ballad like *When I Leave The World Behind* took it on the chin from the funster punsters. Back in March, 1954, we mentioned this one in the column and recently we had a request for it from Art Gallic, a Canadian cousin from St. Vital, Manitoba. If anyone else is interested, here 'tis: "I leave my headache to the butcher, I leave my chill-blains to my wife, And to the doctor I leave rheumatics, For the rest of my natural life. My lumbago I leave to the tailor, I leave my son an empty mind. I leave my cares and woes to those I owe, When I leave the world behind," etc.



THE NEW "SONGS FOR MEN," BOOK NINE, is out and it's a dandy. Included are *How Ya Gonna Keep 'Em Down On The Farm*, *My Cutie's Due At Two To Two*, *Stay In Your Own Back Yard*, *The Band Played On* and a jim dandy by Ozzie Westley called *See You Some Tuesday*. This latter, after the style of *Good Bye My Coney Island Baby*, will make you forget that old standby before you get eight bars past the first "boom, boom, boom." Ozzie's really put a lot of good stuff into his arrangement, but he's hardly scratched the surface for this one has unlimited possibilities for a foursome with imagination and willingness to dig. If you miss this, don't say we didn't warn you.

LOOKING OVER THE LIST OF SONGS sung by the medalists at the International Contest in Minneapolis, it is both encouraging and gratifying to note that NOT A SINGLE QUARTET sang *Muskrat Ramble* or *Mississippi Mud*. Who says we're not making progress . . . barbershopically, that is.

SAM WHITE ASKED ABOUT *I Want To Be In Dixie* and Bill Kavanagh wanted *I Wonder How The Old Folks Are At Home*. Bill also mentioned one which starts out "Oh Mamie Riley, how are you today," but thinks it's out of print. Anyone know? Erwin Alstein told us about a couple of numbers which he found while rummaging through some old phonograph records and thinks they would be good barber-shop, *When You Sang Hush-A-Bye Baby* and *When The Sun Goes Down In Dixie*. Another avalanche of letters about *Far Away In The South* had Olde Ed headin' for the cyclone cellar but at that it was nice to hear from such fellows as Don Grenfell, Harry Brown, Ike Ikenberry and Gus Gustafson. Art Gallie asked about *Down In The Heart Of The Gas House District* and Harold Scheinholz requested the words to the *Persian Kitty*. In digging up the data on *It's Hard To Kiss Your Sweetheart When The Last Kiss Means Good-Bye* for Henry Mosier, our special operative and one of our most helpful sources on old song lore, Walter Harding, mentioned Phil Embury's keynote speech in Minneapolis. He directed Phil's attention to the fact that *I Had A Dream* was written in 1899 and published first in Kansas and later in St. Louis.

And incidentally, for the record, he tells us that the title is *You Had A Dream Dear* and the chorus starts, "You had a dream dear, I had one too." From Carroll Adams we got a lead to a swell old song story about George Pranspill, but it turned out to be so good that it is appearing by itself elsewhere in this issue . . . and outside of that "There ain't no news."

YOUR GRANDPAPPY yodeled *Little Maggie May*, written prior to 1869 by C. Blamphin, an intriguing little ditty which goes: The spring had come, the flow'rs in bloom, the birds sang out their lay, Down by a little running brook I first saw Maggie May. (Editorial comment — doesn't say whether she was a mud turtle, frog or just a tadpole, just that she was hanging around the local ditch.) She had a roguish jet black eye. (E. C.—What? Only one?) Was singing all the day. (E. C.—Well, a singing eye is at least a novelty even these days.) And how I loved her none can tell, My little Maggie May. Do you remember?

## CENTURY CLUB

October 31, 1956

Chapter	District	Members
1. Manhattan, N. Y.	Mid-Atlantic	299
2. Miami, Fla.	Dixie	177
3. Minneapolis, Minn.	Land O' Lakes	175
4. Tulsa, Okla.	Southwestern	154
5. Muskegon, Mich.	Michigan	146
5. Tell City, Ind.	Indiana-Kentucky	146
6. Sheboygan, Wis.	Land O' Lakes	139
7. Pittsburgh, Pa.	Johnny Appleseed	134
8. Dearborn, Mich.	Michigan	130
9. Chicago, Ill.	Illinois	127
10. Washington, D. C.	Mid-Atlantic	124
11. Skokie, Ill.	Illinois	123
12. Oak Park, Ill.	Illinois	118
13. Wichita, Kan.	Central States	117
14. Kansas City, Mo.	Central States	115
15. Ft. Lauderdale, Fla.	Dixie	113
16. Grand Rapids, Mich.	Michigan	110
16. Asheville, N. C.	Dixie	110
17. San Gabriel, Cal.	Far Western	109
18. Milwaukee, Wis.	Land O' Lakes	106
19. Toronto, Ont.	Ontario	100

## YOU MOVE OR SUMPIN' ? ? ? ?

Shame on you for not sending us your change of address when you moved! You could have picked up a POD (Post Office Department) Form No. 3578, "Change of Address Notice to Publishers" and we could have sent you your last issue of the Harmonizer and all the other mailings you've been missing from International Headquarters. Now you can make a New Year's Resolution: "I promise to always notify the Harmonizer whenever I change my address!"

## 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.





# OVER THE *Editor's* SHOULDER

Art Baker, member of the Pasadena, California Chapter, and television's white haired "You Asked For It" man, was recently asked in a newspaper interview, "If you yourself could ask for it on 'You Asked For It,' what would you ask for?"

"A good barbershop quartet," Baker replied quickly. "It wouldn't do any good asking for it though, because our producer doesn't think music belongs on 'You Asked For It.'"

Art wears an engraved wrist watch given to him by fellow harmonizers.

## THEY LIKED IT!

"... I finally got my Harmonizer (September issue) and may I say it's the best one I've ever read! 'Naturally.' Bob, let me see how to spell it, Hockenbrough, did a masterful job on the cover. I congratulate him the most. I sure like Stirling Wilson's column. I think that the man in the next room to me just thinks I'm nuts laughing to myself, and he knows I'm by myself because these are single rooms..."

signed:  
Dave La Bonte (of The Confederates)

"... Attention: Bob Hafer, Ken Booth, Bill Otto, female secretaries, office boys, mailing clerk, postmaster of Detroit. (Boy, if that don't get some attention I don't know what will.)

My heart is broken, I am flat on my back, the psychiatrist is about to send both me and my wife to the booby hatch, and the children are screaming frantically, "Where is my Harmonizer?"

Every member of the Delco Chapter has received a copy but poor me and hence the trouble that is listed above. If I'm discharged from the 'club' please send me the 'pink slip' and I will turn in my pitch pipe. If not, please send me a copy of The Harmonizer even at additional charge.

I've always heard that a word to the wise was sufficient, and I don't want to turn this matter over to my attorney, but

unless a copy is forthcoming in the next ten days please expect to hear from, Smith, Smith, Smith, Brown, Jones, Thomas, Fink, and Jasper..."

signed, John Peterson,  
Delco Chapter, Delaware Co., Pa.

"Copies of the letter marked to go to: Rowland Davis, Arthur Merrill, Joe E. Lewis, Bob Irvine, O. B. Falls, John Salin, Mark Roberts, and the President of the Mid-Atlantic States District Association of Chapters. (I will not mail the carbon copies if I get the copy requested.)"

Editor's note: He got the copy!

"... The new Harmonizer is *great* as usual—but a little *greater* this time."

signed: Lou Davis, Hot Springs, Ark.

## APOLOGIES

We want to take this opportunity to apologize to all those barbershoppers

who were late in receiving their September issue of The Harmonizer. It was an unavoidable mailing problem which we of the Harmonizer staff could do nothing about. We have been in contact with the local postal authorities to see what can be done to remedy the situation. They tell us that under normal conditions you should receive your copy of our magazine within three or four days of its entry into the Detroit post-office. I certainly hope that Uncle Sam will take pity on us this issue and that you are reading these words before the pages have turned yellow. We will continue our attempts at improving delivery of The Harmonizer with each succeeding issue.

## DESCRIPTION

Paul McCullom, editor of the St. Louis, Missouri Chapter's bulletin recently spotlighted this definition of a barbershopper which was printed in the St. Louis Globe-Democrat: "A man who will drive one thousand or fifteen hundred miles for the privilege of putting his arms over the shoulders of three strangers and singing *Sweet Roses of Morn*, even though he has been singing the same song all year long with men of his own Chapter. He listens to the world's finest quartets, singing with near perfection, then winds up in a hotel room with three others, working out chords of a song none of them really know. He is the world's severest critic when a top notch quartet is performing, but ehortles with glee when he and the other three stooges happen to stumble on a pretty fair chord."

## THE MOST?

We are wondering if Elmer Vorisek, Secretary of the Johnny Appleseed District, is the busiest barbershopper in the Society today. We recently found out that Elmer is presently working on the following projects: He's a member of the International Task Force "C" Committee; Secretary of the Johnny Appleseed District; member of the Achievement Awards Committee for that District; Chapter Secretary for the fourth consecutive year; editor of his Chapter's publication "Barber Post;" Chapter Historian; and Custodian of his Chapter's show mailing list. If you know of any barbershoppers who can

Our Best Wishes

# SPEBSQSA



"Keep America Singing"



ART *vertisers*  
DETROIT

INDUSTRIAL • COMMERCIAL  
ART PRODUCTION



top this barbershopping activities schedule let us know! We'd like to congratulate him. Our congratulations to you Elmer, for the great job of barbershopping you're doing!

#### FROM AFRICA

The St. Paul, Minnesota, Chapter has a brand new member in Chris Newton who hails from Clairemont, Capetown, Union of South Africa. He is in St. Paul for a training program at Univac and is scheduled to return home probably some time before this issue of *The Harmonizer* reaches you. Glen Scott, the Chapter Secretary, describes him as being a very enthusiastic barbershopper and a first class woodshedder.

#### MY GOODNESS!

Socrates is credited with one time saying "I love to hum over an antique melody and contemplate the days gone by . . ." And, we don't even have him on our mailing list!

#### MONITOR MENTION

Bob Hockenbrough, Chairman of our International Magazine Committee, sent us an excerpt from a letter received from his son who is presently stationed in Germany: "I was listening to Dave Garroway on the radio Sunday. He was talking about the U.S. being a musical nation, then he pops up with SPEB-SQSA, a little bit of history about it and said barbershopping is fast becoming a national pastime. Also a song from *The Orphans and Three Quarts* and a Pint. Just like back home."

*Editor's Note:* Every day more and more Americans are getting the harmony bug so don't hide your membership under a barrel, get busy and help more folks find the pleasures we have found in our efforts to "Keep America Singing."

#### NEW SONG


The Army has taken over the familiar tune of its field artillery, *The Caissons Go Rolling Along*, with a new name and lyrics, as the official Army song. The air sung by generations of artillery men, trudging in the dust rolled up by their gun carriages, now has become *The Army Goes Rolling Along*. The revised edition was adapted by Dr. Harold (Bud) Arberg, soldier music advisor of the special service division of the Army and chorus director of our Alexandria, Virginia Chapter. Here are the new lyrics Bud has written for the Army song:

"Then it's hi! hi! hay!

"The Army's on its way.

"Count off the cadence loud and strong;

"For where 'ere we go, you will always know



# Harmonizers

of

# COLOR

\*

## THE

### VANDERKLOOT PRESS, INC.

THE GREATEST COMBINATION  
OF LETTERPRESS AND OFFSET

Men and  
Machines in  
Michigan

658 W. ELIZABETH • DETROIT  
PHONE WOODWARD 2-3470

"That the Army goes rolling along."

And woven into the chorus is the thread of the soldiers' history:

"Valley Forge, Custer's ranks,

"San Juan Hill and Patton's tanks,

"And the Army went rolling along."

The tempo slows and the singer remembers the:

"Men in rags, men who froze,

"Still the Army met its foes,

"And the Army went rolling along."

*Editor's Note:* Our congratulations, Bud, on this fine achievement for the men in our United States Army.

#### A.B.E.

The recently formed Association of Bulletin Editors is still moving forward and now numbers among its membership a total of 150 enthusiastic bulletin editors throughout the Society. Remember the membership fee is only \$1.00 and you will receive a wealth of knowledge as written by men with years of experience in the editing field. Just to give you an idea of how A.B.E. is catching on throughout the Society here is an item called "Pilgrims Progress" as extracted from the Screech Owl, official bulletin of the Arkadelphia, Arkansas Chapter bulletin, as written by Russell Woodell: "Youse guys will be relieved to know your editor has applied for membership in the what-you-may-call-

it of B.S. editors. I will receive instructions on how to write a bang-up good barbershop paper, it says here. If they send everything I need for this job there will be a dictaphone and a psychoanalytical couch. In the meantime, you will have to take things as they come."

*Editor's Note:* We sent Russ enough editing material to keep him hopping so that he wouldn't need the couch.

#### ED'S TIPS

1. Dues paying time is with us once again and we sincerely urge all barbershoppers to make application for their 1957 "hunting" license, so that when it's time to hunt chords come January 1 you'll have that new membership card in your pocket.

2. Take a good look at the back cover of this issue of *The Harmonizer* and make plans to attend this year's International Mid-Winter Convention in Pittsburgh, Pennsylvania January 23-24-25-26. This is an experience you won't soon forget and it's a wonderful way to get more value out of that membership card you will be paying for in 1957.

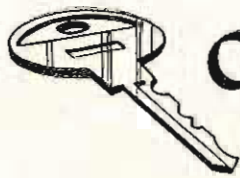
3. Speaking of conventions, don't forget to make plans to attend "A Bit Of Heaven In '57" in Los Angeles in June of 1957. If you've never attended an International Convention, you haven't lived true barbershopping! Use the handy registration blank in this issue of *The Harmonizer* to make your reservations for the big Los Angeles affair. Honestly, you can't afford to miss this great wealth of barbershop harmony. BOHIFS!

4. MAY WE PLEAD WITH YOU! If you change your mailing address please notify International Headquarters immediately so that your copies of *The Harmonizer* and other International mailing pieces aren't traveling all over the country before they reach you. It just adds a lot of extra work for your Headquarters Staff and it certainly doesn't add to your enjoyment of barbershopping. Keep us informed so that we may do the same for you!

5. As we go to press there's no further word on the location of the new International Headquarters building here in Detroit. We will let every barbershopper know, as soon as lease negotiations have been completed, of the Society's new address.

6. Again, we'd like to remind you of the availability of the Society's new promotional piece, "Why It's Great To Be A Barbershopper." This publication has caught on like wild-fire and to date over 60,000 copies have been put into use by our chapters.





# CHANGES FROM THE Chapters

• While recuperating in his home in Troy, Ohio, following surgery at Walter Reed Hospital, barbershopper Don Williams took time to write the following report for the Miami-Shelby Chapter's bulletin the "Half Note":

"... I'm not going to tell you about Japan, or my hospital experiences, because I could talk about them for hours. What I thought you would be most interested in was the musical group I sang with while I spent my short time in Japan. First of all, I found no organized barbershop activity overseas. There were lots of people who liked to sing,



The "Evans Quartet," of Salt Lake City, Utah, steps out of a fancy piece of scenery during recent Paradise Valley, California, show. See story this page.

and many interested in barbershopping, but there was no organization. I started singing with a group called the *Ambassadors of Song*. The makeup of the group was rather unusual. It consisted of three quartets which sang individually but combined forces to make a small chorus. We sang all types of music, from barbershop to Indian chants to modern twelve part harmony. It was really lots of fun. The name of the group came from the fact that one of the quartets was composed of Japanese, while the other two were GI.

The tenor in the Japanese quartet was one of the best I've ever heard. He was a professional singer, but was a very unassuming guy. At the present time, he's touring this country with the Fujiwara Opera Company of Tokyo.

Our group sang at many of the clubs

on base, as well as many off base occasions. The beauty of our organization was that no matter how large a group was required, we could supply it. We were very lucky in that our voices blended whether in quartet, octet, or in full voice of twelve.

I'm not sure what will happen to our little group now. With one of the members touring this country and with me permanently back in the States, there is a shortage of tenors. But I found that where there is music, you can soon find eager members to join..."

• The **Evans Quartet** of Salt Lake City, Utah, appeared recently in the Paradise Valley (California) Chapter's first parade of quartets (see accompanying picture this page). The stage setting for the show was a "One candle" cake, symbolizing the fact that this was their first parade. The cake was (actually, half a cake with the "half cut" against the back curtain) eight feet high and sixteen feet in diameter. It was topped with one large candle, with a flame light bulb, in the center and a kiddies' quartet of cut out painted heads on barber poles flanked the candle on either side. The cake as you will note looks real—definitely good enough to eat. The strawberry icing and filling were cotton batting, spray painted. The idea and design were by Paradise Valley Chapter President Cliff Roberts and George Dohn. The construction was all by Cliff, with Chapter Secretary Dick Valencia doing the art work on the faces. Though it is not apparent in the picture, the pulled out slice was on

rollers. As the master of ceremonies announced each quartet he pulled out that slice which left a large opening from which the quartets made their appearances. The audience thought it was wonderful.

• **Songs For Men Book 9** arrived on the same day that the Paradise Valley Chapter held their "undress-dress" rehearsal for their parade. Things were helter-skelter and time was limited at the rehearsal, but after it was over the **CHORD JESTERS** grabbed a Book 9 and headed for the street corner. There, with lights supplied by the City of Col-



**Songs for Men, Book 9**, gets the "street-corner" treatment from the "Chord Jesters" in Colton, California. See accompanying story.

ton, they tried out every one of the songs in the book. The accompanying picture of the quartet on this page was not a posed one.

• The Paducah-Kentucky Chapter lost one of its stalwart barbershoppers to the West Coast on August 1 when Sam Bolding moved to Hollywood, California. Sam, his wife, and two sons are following other members of the Bolding family to the West Coast where Sam's sister is in the throes of a budding movie career. Bunnie Bolding is presently completing work in the movie "Bundle of Joy" starring Eddie Fisher and Debbie Reynolds. Since going to Hollywood last fall, Bunnie has already made something of a name for herself. She has appeared regularly on Fisher's television show and has had her own local television program. She is mentioned in Hedda Hopper's column

## 33 1/3 RPM LP RECORDINGS

By

## The ORPHANS

1954 International Champions

### Includes:

12th Street Rag • You'll Never Walk Alone  
The Lord's Prayer and 12 others

Price: \$6.00 PER ALBUM

Send Orders to: JAY BOND

1128 S. MINNESOTA WICHITA 16, KAN.





Some 125 barbershoppers and their families enjoyed a week-end outing recently atop Petite Jean Mountain in Arkansas. International champions, "The Confederates," acted as judges for a full-fledged quartet contest.



A group of Jackson, Mississippi, barbershoppers have begun formal music training at Millsaps College. Left to right: Margaret Ewing, instructor; Sam McMurray, Tom Stokes, Hal Coppock, Homer Porter and Roy G. Ayles.

as a steady date of actor Richard Todd.

Sam's wife Bettye is a barbershopping enthusiast also. She is a member of the **Kentucky Babes**, a Sweet Adelines Barbershop Quartet. Both she and Sam sing bass.

- Everything was harmonious recently in Tulsa, Oklahoma as the local Chamber of Commerce public affairs forum made a deep bow to SPEBSQSA on *Barbershop Day*. With melodies from the dear, dead days ringing clear, the forum lifted a figurative shaving mug on high in a toast to the memory of the late O. C. Cash, founder of our Society. The **Gay Notes Quartet** and the Tulsa Chorus offered the "professional" renditions of the old favorites.

- Here are some interesting excerpts from a recent issue of the LaSalle, Illinois News Tribune:

"... Most organizations wish they had a secretary who would get out the announcements and bulletins on time. With the local barbershoppers its just the opposite. They're notified too early! The secretary of the LaSalle Chapter sent out meeting notices which were received Saturday and Monday morning by the chorus. The notices explained the importance of tonight's meeting and urged a big turnout and top attendance to begin rehearsals for the annual area chorus contest in two months. . . ."

- The Cloverleaf Creameries of Huntington, Indiana, the Sealtest Ice Cream franchise dealer for the Fort Wayne area, recently introduced a new ice cream in a new package. The package displayed prominently on the outside a barbershop quartet in Gay 90's costume. The Cloverleaf Creameries advertised over Radio Station WOWO in Fort Wayne and asked listeners to send in a name for this mythical quartet. When the contest came to a close and the judging of names was to be done, the Radio Station and the Cloverleaf



## OUTFIT YOUR CHORUS

*Dress alike to look right!*

### 500 USED FORMALS

Single Breasted in Powder Blue and White

Rich, expensive looking garments to improve your appearance. No group too large or too small. Hundreds of sizes. Order at once to avoid disappointment. Double breasted all in excellent condition.

### COATS \$7

(in large quantities, slightly less)

We've outfitted some of the best Chorus in the nation. May we serve you. Satisfaction guaranteed.

ORDER BY MAIL—No C.O.D.'s please. Send postpaid. Be sure and STATE SIZE.



**MEN'S FORMAL WEAR**

One of America's Largest Formal Wear Rental Houses

960 N. 3rd St. Milwaukee 3, Wis.

Creameries both disqualified themselves as judges and asked the officers of our Fort Wayne Chapter to act in that capacity. The contest brought in over 800 entries and the Fort Wayne officers as judges were asked to name 30 winners. Quite a job but they did it, and each winner was given a Decca Album of Barbershop Quartet singing several of which featured our 1955 Medalists, plus a certificate for one gallon of ice cream. The accompanying picture on page 35 was taken during the judging of the quartet naming contest. Seated at the table in the foreground, left to right are Bill Roberts of Cloverleaf; Leon Acton, Vice President of the Fort Wayne Chapter; Leslie Emmerson, President of the Fort Wayne Chapter; and Charles Parady, Treasurer of the Fort Wayne Chapter. Standing in the rear at left, Glen Claus of Cloverleaf Creameries and at right, Robert Hendry of Radio Station WOWO. The children in the background belong to Mr. Roberts. Max Collins, Secretary of the Fort Wayne Chapter, was absent when the picture was taken but was one of the judges. Naturally this contest was quite a boost for barbershopping in the Fort Wayne area. Here are some of the winning names suggested for the Sealtest Ice Cream Quartet which we thought you might find interesting:

Big Top Medalists, The High Collar Harmonizers, The Worth Waiting Four, The Mister-ees Of Sealtest, Flavor-Seal Quartet, The Four Dippers, The Frosty Four, The Flavor Tones, The Tempting Tunesters, Con Tones, Cream Cone Quartet, and the Toffee Tune Smiths.

- Leslie H. Emmerson, President of the Fort Wayne Chapter also sent along this interesting bit of information. Les has a brother living in Altoona, Pennsylvania, who is President of the Altoona Chapter of our Society, name of Arthur Emmerson. Both Les and Art

(Continued on Next Page)





This is the way a group of happy Miami, Florida, Chapter members and families looked while on a Miami Beach motel week-end outing. On the diving platform, the "Short Cuts." Other summer activities included a moonlight boat ride, picnic, week-end on Florida Keys. Nice, eh?

### KEY CHANGES (Continued)

were elected about the same time and are now both in office in their respective Chapters. They both sing baritone and each is a member of a quartet in his own respective city, although they are 400 miles apart. What's the old saying about birds of a feather?

- The Mid-Atlantic District has taken on the big task of raising funds to send four or five quartets and a sixty man chorus to Los Angeles next June to the International Competition. They're calling it their CQ Fund for Chorus-Quartet, and as you know, CQ in International Morse Code means "general call" or "calling all stations!"

- Recently four members of the 84th Congress took time out to celebrate the adjournment of that official group in Washington, D.C. with an impromptu outburst of barbershop quartet singing in sight of the Capitol dome. Congressional representatives taking part in the affair were Harry R. Shepherd (Democrat—California); Representative Kohale Boggs (Democrat—Louisiana); Representative Coxa Knutson (Republican—Minnesota); and Representative William H. Ayres (Democrat—Ohio). It's good to know that there is at least "barbershop" harmony existing in Congress these days.

- Following are excerpts of an article written by Alexius Baas, staff writer of the Capital Times of Madison, Wisconsin. Mr. Baas had been assigned to cover the annual barbershop parade put on by the Madison Chapter:

"... At East High School Auditorium on Friday night, this reviewer, accompanied by the Missus, covered an eve-

ning of barbershop singing. Since an honest confession is good for the soul, let me preface my review by admitting that I did not relish the assignment. And let me add that at once I was agreeably surprised, musically pleased and royally entertained. I had looked forward to two hours of boredom or

## typographic harmony...

*Just as a well-conceived  
and executed musical  
composition will create  
mental images that will  
stir one's entire being,  
so too, can we use type to  
precisely convey the  
mood of your message.*



**DETROIT TYPESETTING CO.**

1959 E. Jefferson Ave. • LOraln 7-5970

*Pete Fisher, Grosse Pointe Chapter*

worse—perhaps because I had forgotten the days of my youth when I too barbershopped and expected that I was about to be subjected to something new and violent in the way of modernization of an old art. But when the first familiar harmonic strains as sung by the Madison Chorus under conductor Ripp fell on my ear, the years dropped away and I was once more a member of one of Madison's first barbershop quartets. The Lyrics. . . I noted at once that the harmonics had changed but little since that far day (1902) . . . And speaking

(Continued on Next Page)

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) of THE HARMONIZER published Quarterly in March, June, September and December at Detroit, Michigan for October 1, 1956.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 20619 Fenkell Avenue, Detroit 23, Michigan. Editor Curtis F. Hockett, 20619 Fenkell Avenue, Detroit 23, Michigan. Managing editor None. Business manager None.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 20619 Fenkell Avenue, Detroit 23, Michigan.

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

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

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly, and triweekly newspapers only.)

Curtis F. Hockett, Editor  
Sworn to and subscribed before me this 17th day of September, 1956.

Ethel M. Cronin  
(My commission expires December 22, 1959)



## KEY CHANGES (Continued)

of "that far day" impells me to assert that barbershop singing is probably the earliest manifestation of musical art. I believe that from time immemorial whenever men gathered together after a day's work, or the hunt, or the battle, they sang. And surely their voices sought some sort of harmony, crude as it might have been. There was plenty of good singing on Friday night's program. . . ."

• This following bit of news recently came out of the Enid, Oklahoma Eagle:

"... The Enid Chapter of SPEBSQSA recently presented the



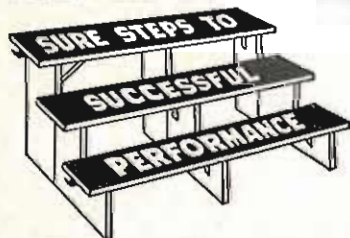
Fort Wayne, Indiana, Chapter officers acted as judges for an "unusual" quartet contest recently. See accompanying story.

words and music of a new song called *SPEBSQSA Means Sing* which, after Fred Unruh overhauls it with a four-part voice arrangement may prove popular with the organization. The words and tune were written by J. Allen Thomas a member, and Mrs. Robert L. Butsch wrote the piano music. The words follow:

### SPEBSQSA MEANS SING (A Hymn)

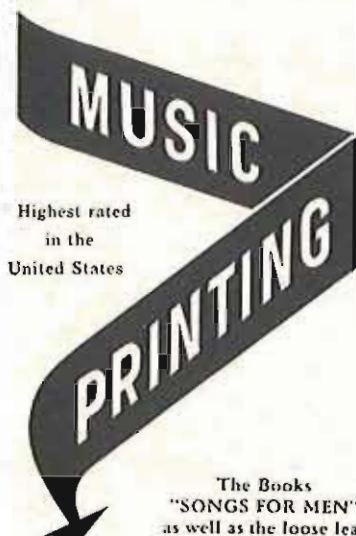
Sing out brother, the old song's here;  
Put in that tight old minor note;  
Enjoy a tune of yesteryear,

## WENGER RISERS



- Set up speedily
- Take down instantly
- Store compactly

New, Free Catalog. Write today!  
**WENGER MUSIC EQUIPMENT CO.**  
OWATONNA, MINNESOTA



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

**Rayner**  
DALHEIM & CO.

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

But sing it soft and let it float.  
Sing out some close old harmony,  
Quartets, chorus-join the refrain,  
Sing an old song for you and me,  
And then tune up, and sing again! . . ."

• Our Hawaiian chapters are still very active in our great hobby as evidenced by a recent Gay 90's dinner party staged by the Honolulu and Kailua Chapters of SPEBSQSA. We certainly hope some day we'll have an opportunity to do a full length feature story on our chapters situated way out there in the beautiful Hawaiian Islands.

• "The circus may be better than ever, but singing just isn't what it was in the days of the old minstrel shows at the turn of the century," says former circus clown and minstrel singer Howard Rose, a member of our Wilmington, Delaware, Chapter. Howard was expressing himself in an article which appeared in the Wilmington, Delaware News not so long ago.

"A man sings well and enjoys himself if he does it for pleasure and not for money," he said. "Red Rose," as he is called by his friends, has been singing and performing in this area for fifty years. When he was a circus clown for the Barnum and Bailey Circus in 1908 and 1909, Rose traveled throughout the country and even to England. Later he joined the Rice Brothers Circus. . . .



Allentown-Bethlehem, Pennsylvania, Chapter has presented an amplification system to patients at State Mental Hospital. See story.

Singing, however, has deteriorated, Rose asserts. Casting a look toward the TV set as he was interviewed, Rose sighed and said, "Some of these singers today—how do they get away with it. Singers are not dynamic anymore; if they didn't have a microphone, you'd never hear them. I wouldn't call them singers," he said.

"Now and then," he added, "there's good singing on TV, even as good as in the old days." Rose was one of the founders of the Wilmington Chapter.

• The Mohawk Valley Chapter (Herkimer, New York) has come up with a new idea in publicity for their forthcoming Harmony Holiday on December 1. The Chapter is publicizing the show with literature placed atop "milk bottle caps" which will be distributed by a local dairy. Probably every milk buyer in Herkimer knows of Harmony Holiday and we'd say that includes practically everyone who eats regularly in the Herkimer area.

• Directors of the Oklahoma City, Oklahoma, Chapter recently voted unanimously to make their 1957 parade a direct benefit for the IOA Ranch near Perkins, Oklahoma. Not only will outstanding quartets from all over sing for the suppers of young boys being kept on

(Continued on Next Page)

## IN TUNE WITH THE TIMES

CATALOGS • BOOKLETS  
ANNUAL REPORTS  
SALES REPRESENTATIONS  
COMPANY HOUSE ORGANS

**THE GRIT PRINTING CO.**

745 So. Emporia, Wichita, Kan.



## KEY CHANGES (Continued)

a straight conduct road, after wandering a bit from that trail, more narrow than illusionary crooked ones, the quartets will sing for the boys clothing, housing and education too. The letters of the farm home (IOA) mean "Individual Opportunity for Achievement," if you have wondered why the boys home is named as it is. Guests of the ranch are youths who are not basically bad apples, but those with only a speck of wet rot which can be cleansed, whose home conditions are such that the cleansing cannot be done there. Not only does it cost less to maintain them at IOA than at other similar institutions—the salvage ratio is infinitely larger. Russ Robe, President of the local chapter, says his group sort of broke the ice on IOA support two years ago and directors called it a most worthy project. Their concerts have never been held for profit of members but proceeds are given to some worthy cause.

- The Allentown-Bethlehem, Pennsylvania Chapter recently presented an amplification system to the patients of

the Allentown State Mental Hospital on May 2, 1956. (See accompanying picture on these pages.) The presentation was one of the highlights of Mental Health Week and was made before an audience of 400 in the hospital auditorium. Then the chapter's 40 voice chorus and three of the chapters quartets, the **Chord Blenders**, the **Key Stone Four**, and the **Flexichords**, presented a one hour program of barbershop music. The amplification system, consisting of amplifier, eight speakers, microphone and record player, is designed to make the programs in the hospital more enjoyable. Heretofore, patients had difficulty hearing programs in the spacious auditorium.

- The Dallas Texas Chapter has presented a check for \$800.00 to the Children's Development Center in that city from proceeds of their recent parade. The Chapter did a fine job of entertaining the children at the Development Center with some barbershop harmony during the presentation.

- "Poppa" Max Baer, former heavy-weight champion of the world,

acted as master of ceremonies at the recent barbershop harmony review presented by the Alameda, California Chapter. Fun and harmony were the order of the day with "Poppa" Baer, who flew into the event from location in Utah. He is presently co-starring in the Columbia picture "Utah Blaine" with Rory Calhoun.

- Close to one thousand die hard advocates of close harmony braved wet chills and impending showers recently at Washington Park in Milwaukee, Wisconsin to listen to five barbershop quartets and a chorus. The affair sponsored jointly by the Milwaukee Chapter and the Blatz Temple of Music was held in connection with the Milwaukee County Park Commission. There to thrill the damp crowd were the **Badger Lads** and the **Lakeshore Four** of Milwaukee, the **Cardinals** of Madison, the **Rhapsodies** of Wisconsin Rapids, the **Schmitt Brothers** of Two Rivers, and the Milwaukee Chapter Chorus. A scheduled community sing was canceled so that the experts could get along with the show before the rain came.

## "NOTEWORTHY CHAPTERS"

Chapters Exceeding 1956 Membership Bogeys as of October 31, 1956

*Figures showing total number "Noteworthy Chapters" per district include 130 chapters listed in previous issues—not repeated due to space limitations.*

### CENTRAL STATES DISTRICT (12)

DIXIE DISTRICT (6)  
Birmingham, Alabama  
Jacksonville, Florida

### EVERGREEN DISTRICT (7)

Lake Washington, (Bellevue) Wash.

### FAR WESTERN DISTRICT (20)

Avocado Empire, (Fallbrook) Calif.  
Eden-Hayward, California  
Salinas, California  
San Francisco, California  
San Jose, California

### ILLINOIS DISTRICT (18)

Aurora  
Farmington  
Freeport  
Pekin  
Rock Island  
Skokie

### INDIANA-KENTUCKY (10)

Floyd & Clark Counties, Indiana  
Lafayette, Indiana  
South Bend, Indiana

### JOHNNY APPLESEED DISTRICT (19)

Bowling Green, Ohio  
Cambridge, Ohio  
Cincinnati, Ohio  
Conneaut, Ohio  
Dayton, Ohio  
Pittsburgh, Pennsylvania

### LAND O' LAKES DISTRICT (13)

Appleton, Wisconsin  
Fond Du Lac, Wisconsin  
Racine, Wisconsin

### MICHIGAN DISTRICT (6)

East Detroit, Michigan

### MID-ATLANTIC DISTRICT (17)

Woodbury-Audubon, New Jersey  
Allentown, Pennsylvania  
Delaware County, Pennsylvania  
Harrisburg, Pennsylvania  
Philadelphia, Pennsylvania  
Waynesboro, Virginia

### NORTHEASTERN DISTRICT (18)

New Britain, Connecticut  
Falmouth, Massachusetts

### ONTARIO DISTRICT (2)

Toronto, Ontario

### SENECA LAND DISTRICT (12)

Jamestown, New York

### SOUTHWESTERN DISTRICT (9)

Abilene, Texas  
Chordsmen, Alamo Heights, Texas

### SOCIETY (169)

(Total Chapters in Society 610 as of 10-31-56)

## ATTENTION!

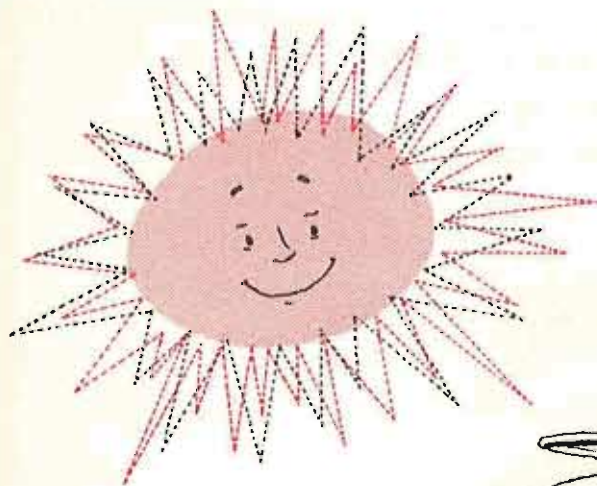
## CHAPTER OFFICERS

As we have been reminding you lately, the quotas of qualifying quartets for the International Contest next June will be determined on the basis of each

District's membership as of December 31.

Don't forget — to report as many members as possible before December 31 — particularly all 1956 members. If you have signed up any members at the \$7.50 per capita dues rate for the balance of '56 and all of '57, be sure to remit on them by the end of the year.







## *A Message*

FROM THE "B. O. H. I. F. S.



### Brothers of Harmony

#### Everywhere

The Nineteenth Annual Convention June 19 to 23, 1957, will provide fulfill a lifetime desire. So much has there is little left to be said except

"Angelenos" have been heard to the Nile," a Land of Milk and Honey Sun Drenched Beaches and Snow Latest statistics show that 1,000 Shangri-La every day of the year

A trip to the Convention will afford your friends and relatives who have why the familiar saying, "Go West today as when Horace Greeley first

We promise you one of the greatest hearing the top quartets and choruses Hollywood, Disneyland, Television famous Avalon Bay, and many, more culminating in a post-Convention trip

We are all waiting to welcome you now for the Convention and Vacation

**COMPLETE  
THE FORM  
ON THE BACK  
PAGE AND  
MAIL.**



## CONVENTION CHAIRMAN

Los Angeles, California

Contests of our Society in Los Angeles a wonderful opportunity for many to be written about Los Angeles that to see for yourself.

ay that their's is another "Valley of y, of Orange Groves, Green Fields, Capped Mountains! Can it be true?? ew residents move into this land of

you the opportunity to visit many of moved here and permit you to see t, Young Man", is as much in vogue ltered these immortal words.

thrills of your life; for in addition to s of the Society, you will see dazzling City, Catalina Island, with its world ny other equally famous attractions, o to the enchanting Hawaiian Islands,

with true Western Hospitality. So plan ion of a Lifetime.

Yours for a \*Bit of Heaven  
in Fifty Seven

*Reedie Wright*

REEDIE WRIGHT  
General Chairman

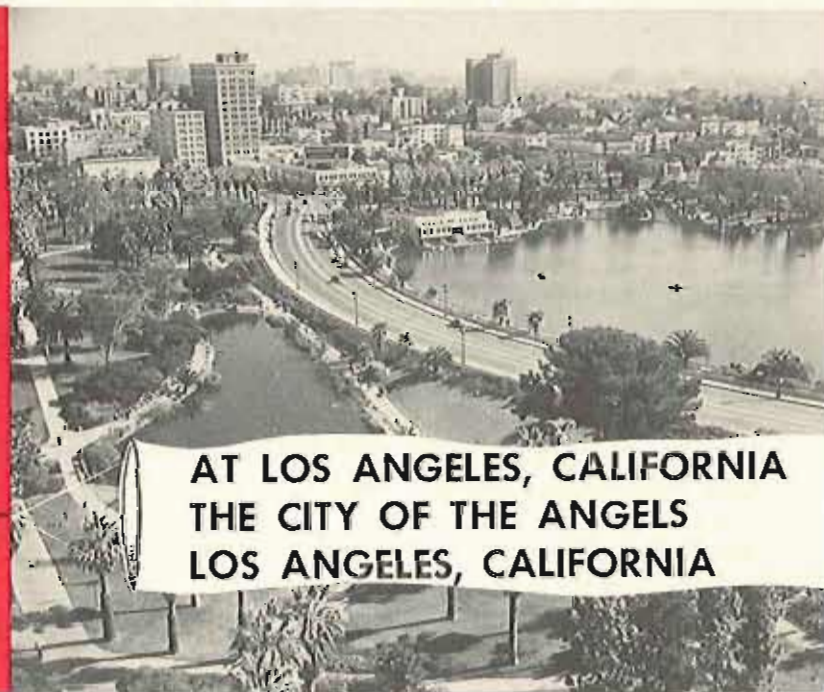
Downtown  
Los Angeles  
Showing the  
Stallor Hotel  
and  
Freeway Systems.



Main Street  
U.S.A.—  
Disneyland for  
Hours of Fun.



World-Famous  
Wilshire  
Boulevard  
Showing  
Mac Arthur Park,  
One of Hundreds  
in the  
Los Angeles  
Area.



AT LOS ANGELES, CALIFORNIA  
THE CITY OF THE ANGELS  
LOS ANGELES, CALIFORNIA





# THE PITTSBURGH CHAPTER

(PENNSYLVANIA'S NO. 1)

## WELCOMES

### The 1957 International Mid-Winter Convention

#### JANUARY 23-24-25-26

- HEADQUARTERS HOTEL—THE PENN-SHERATON
- WOODSHEDDING NIGHTLY IN THE PITTSBURGH ROOM
- BUSINESS AND CRAFT SESSIONS DAILY
- FUN AND ENTERTAINMENT FOR EVERYONE

→ CROWNED BY ←

PITTSBURGH'S 12TH ANNUAL  
"NIGHT OF HARMONY"

★ THE GREATEST SHOW ON EARTH ★

SATURDAY EVENING, JANUARY 26, 1957  
8 P.M. SHARP—AT SYRIA MOSQUE

#### FEATURING

- EMCEE—JOHN W. BROWN (LT. GOVERNOR OF OHIO)
- ★ CONFEDERATES (1956-57 CHAMPIONS)
  - ★ PLAYTONICS (1956-57 MEDALISTS)
  - ★ LIMA UNCALLED FOUR (1956-57 J.A.D. CHAMPS)
  - ★ THE BIG FOUR (SWEET ADELINE CHAMPS)



PENN-SHERATON HOTEL ON RIGHT

- PLUS PITTSBURGH CHAPTER QUARTETS •
- ▲ THE PITTSBURGHERS (1948-49 CHAMPIONS)
- ▲ WESTINGHOUSE QUARTET (INTL. MEDALISTS)
- ▲ THE STEEL CITY FOUR (J.A.D. MEDALISTS)
- ▲ TOWN AND COUNTRY FOUR (J.A.D. FINALISTS)
- THE PITTSBURGH CHAPTER CHORUS  
DIRECTED BY EARLE 'PETE' ELDER

• SHOW PRICES •

\$3.00 — \$2.60 — \$2.00

CLOSING DATE FOR MAIL ORDERS—DECEMBER 10



SYRIA MOSQUE  
(4000 Seats)



CITY OF PITTSBURGH AS VIEWED FROM MT. WASHINGTON

FOR HOTEL RESERVATIONS

Write  
WM. 'RIP' RORISON  
121 BANNER WAY  
PITTSBURGH 1, PA.

FOR SHOW TICKETS

Write  
SAM LUCAS  
1427 ELM ST.  
PITTSBURGH 21, PA.