

THE

VOLUME XVII NUMBER 3—SEPTEMBER, 1957

# HARMONIZER

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY

## 1957 INTERNATIONAL Barbershop Quartet MEDALISTS

Champions



The Lads of  
Enchantment

Albuquerque, N. M.



SECOND  
PLACE



**WEST COASTERS**  
Pasadena, Calif.

THIRD  
PLACE



**GAY NOTES**  
Tulsa, Okla.

FOURTH  
PLACE



**FOUR PITCHIKERS**  
Springfield, Mo.

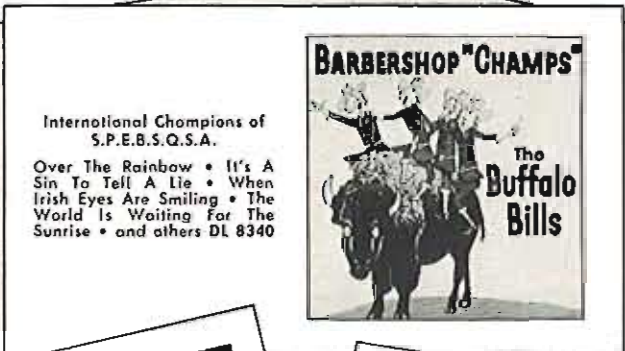
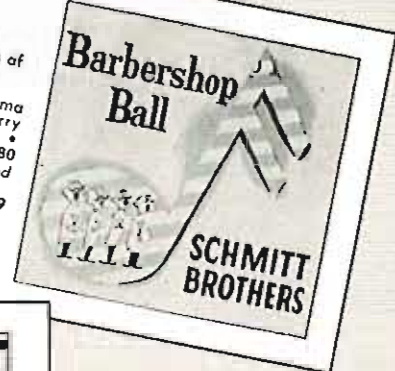
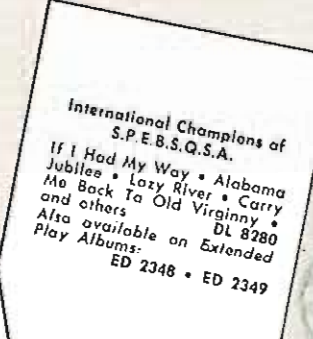
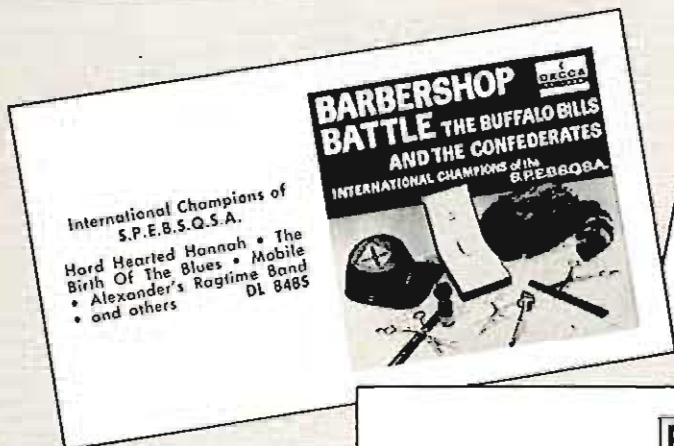
FIFTH  
PLACE



**PLAY-TONICS**  
Teaneck, N. J.



# NOW AVAILABLE....



# COMING SOON...



Watch for the 1957 BARBERSHOP MEDALIST WINNERS and the INTERNATIONAL BARBERSHOP CHORUS WINNERS to be released early in October.



# September

VOLUME XVII 1957 NUMBER 3



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## SHARE THE WEALTH

Unfortunately, because of his vacation schedule, Bob Hockenbrough's "Share the Wealth" column is not included in this issue. "Hock" will be back with us in December, however, with a wealth of great ideas for better barbershopping.

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# WHAT HAPPENED AT LOS ANGELES

## WE REGISTERED



What was looked upon by many as a "noble experiment" because it was the first time an SPEBSQSA convention had been held west of Oklahoma City, was a wonderful experiment in the eyes of many barbershoppers. As it turned out, the all-events registration for the convention surpassed last year at Minneapolis. The total registration was approximately 3800.

The audiences at the singing sessions at the Shrine Auditorium, augmented by the general public, were larger than ever before. The quartets and choruses seemed to take proper inspiration from the audience's enthusiasm, too, for the competitions were considered by many convention goers to be of extremely high caliber this year.

## WE BUSSED



## "LADS" NEW QUARTET CHAMPS

Coming from third place last year, the **Lads of Enchantment** of Albuquerque, New Mexico, won the International Quartet Championship. They were followed by the **West Coasters** of Pasadena and San Gabriel, California, who were International Finalists last year at Minneapolis. The **Gaynotes**, Southwestern District champions, carried home the Third Place Medals, their first time out in International competition. Fourth place was retained by the **Four-Pitchikers** of Springfield, Missouri, and the **Play-Tonics** of Jersey City, New Jersey (second-place winners last year) finished as Fifth Place Medalists.

The other ten finalists quartets, in alphabetical order, were: **Babbling Brooks**, East Liverpool, Ohio; **Duuesmen**, Gary, Indiana; **Easternaires**, Jersey City, New Jersey (fifth-

place winners last year); **Fore-Bearers of Harmony**, Detroit and Wayne, Mich.; **Four Renegades** of Skokie Valley, Illinois; **Great Scots**, Steubenville, Ohio; **Hawkeye Four**, Des Moines, Iowa; **Home Town Quartet**, Lodi and Union City, New Jersey; **Kord Kings**, Oak Park, Illinois; and the **Short Cuts**, Miami, Florida.

The order of events was changed somewhat this year to allow the choruses more travel time. The twenty-six semi-finalist quartets presented the Quartet Jamboree Friday afternoon instead of Saturday afternoon as in former years.

Guests appearing on the program were the **"Junior Misses"** of Peoria, Illinois, current champions of Sweet Adelines, Inc.; and the **"Fort Lewis Quad Leaders"**, Fort Lewis, Washington, winners of the quartet competition in the 1957 All-Army Entertainment Contest.

The fifteen quartet finals contest was held Friday night. The Saturday night Medalist Contest and Parade of Champions, featured the top five quartets plus the 1948 champion **Pittsburghers**, the 1951 champion **Schmitt Brothers** and the retiring champion **Confederates** of Memphis, Tennessee, plus the newly-crowned International Champion Chorus **Californians** of Berkeley, California, directed by Dave Stevens.

## BERKELEY'S "CALIFORNIANS" TOP CHORUS

Eleven choruses representing as many districts (Michigan, Ontario and Northeastern being the only districts not represented), competed in the Chorus Contest Saturday afternoon. Placing behind the **Californians** were the **Lake Washington Skippers**, of the Lake Washington Chapter in Bellevue, Wash., directed by Gene Brown, second-place medalists. Third place was won by the **Kountry Kernels** of Bloomington, Illinois, directed by Floyd Connert. In fourth place was the **Dixie Cotton Boll Chorus** of Memphis, Tennessee, directed by Bill "Buz" Busby. Number five was the **Gary, Indiana Chorus** directed by Dick Mackin.

The contest sessions featured high-caliber emceeing, and the song leading again was one of the highlights of the convention. Emcees were: Thursday afternoon, Past International President Jerry Beeler of Evansville, Indiana, who handled quartet Semi-Final No. 1. Thursday evening, quartet Semi-Final No. 2 was emceed by Past International President Berney Simmer of St. Louis, Missouri. The Friday afternoon Jamboree was emceed by Past International President O. H. King Cole of Sheboygan and Manitowoc, Wisconsin. Friday night Quartet Finals were emceed by Pasadena Chapter member Art Baker, M.C. of television's "You Asked For It"—Hollywood movie star, etc. (When he opened his remarks by saying "I'd rather be here tonight than any place in the world" he really looked and sounded like he meant it!) Emcee for the Chorus Contest, Saturday afternoon, was International First Vice-President and President-Elect Joe Lewis of Dallas, Texas. Retiring International President Rowland Davis had the honor of emceeing the Saturday night Medalist Contest.

The most-discussed subjects at the convention were the weather which gave us three days early in the convention week of 100° or more temperature, and the magnitude of the job the judges had to do. Many of the observers thought the chorus contest must have been especially close, and many a barbershopper was heard to say, "Boy, I wouldn't



want to have to pick the top five as a group let alone the Champs."

### IT WASN'T ALL PLAY!

The International Executive Committee got the business proceedings off to a start at nine o'clock Monday morning, met through the day and past midnight. The International Board of Directors, with the District Presidents and Past

### WE DISCOVERED COLUMBUS



International Presidents as guests, started meeting at nine o'clock Tuesday morning, continuing through the midnight hour, once again. The business sessions continued Wednesday morning with the meeting of the International House of Delegates (comprised of the International Board of Directors, all Past International Presidents of the Society, and the Presidents of the fourteen districts) at nine o'clock. (See elsewhere in this issue for a review of the most important decisions of the International Board and the House of Delegates).

### JOE LEWIS, PREXY

Wednesday afternoon the House of Delegates conducted the election which resulted in the naming of the following slate of officers:

President—Joseph E. Lewis of Dallas, Texas; Immediate



Past President—Rowland F. Davis of New York City; First Vice-President—O.B. Falls, Jr. of Los Altos, California; Second Vice-President—Clarence Jalving of Holland, Mich.; Vice-President—R. George Adams of Palatine, Illinois; Vice-President—George Pranspill of Milford, Conn.; and Treasurer—John Salin of New York City.

Clarence Jalving, who moved up from the Board to a Vice-Presidency, was replaced on the Board by Louis Har-

rington of Detroit, Mich., current secretary and both past president and past secretary of the Michigan District. Harrington's term will expire June 30, 1958. Vice-President George Pranspill was elevated from Board membership and his term, which expires June 30, 1958, will be filled by Aylett Fitzhugh of Dallas, Texas, immediate past president of the Southwestern District.

The other five newly-elected Board members whose terms expire June 30, 1960, are Lyle Cashion of Jackson, Miss., Dixie District Vice President; Jim Clarke of San Jose, Calif., past president of the Far Western District; Dr. Edward Hamlet of Minneapolis, president of the Land O' Lakes District; J. H. "Bud" Leabo of Creswell, Oregon (director of the Cascade Chorus, 1954-1955-1956 International Medalists); and Staff Taylor of the Buckeye Capital Chapter in Columbus, Ohio, Chairman of the Society's Public Relations Committee, and Tenor of the Buzz Saws, several times International Finalists.

Bob Hafer continues as International Secretary (an appointive office).

### IT WAS A FAMILY CONVENTION

Visiting ladies and teen-agers were kept interestingly occupied throughout convention week. Wednesday and Thursday noons, because of large crowds, the ladies visited the Queen For A Day telecast from the famous Moulin Rouge. Earline Hughes, wife of LeRoy Hughes, President of the Pomona Valley Chapter in Pomona, California, was named

### WE TEENED



QUEEN FOR THE DAY, and, among many other things, won an all-expense paid trip for herself, her husband and their son to the World Series! On Friday the ladies enjoyed a conducted tour of Hollywood, on Saturday visited Farmers Market for shopping and brunch, and in between times took miscellaneous tours.

The Barber Teens had two rooms for their own headquarters, with free cokes, potato chips and juke box available throughout the week. The teen-agers took a Harbor tour Thursday afternoon followed by a dip in the ocean and a wiener roast; on Friday morning they took a Hollywood tour; had another swim party on Saturday, and their own afterglow Saturday night.

### WE LEARNED, TOO!

Once again the Barbershop Craft sessions and the various seminars were well planned, well attended and enthusiastically received. They started with a conference of Chapter and District Officers Wednesday evening under the chairmanship of International Vice-President Bob Irvine. Members of his panel of moderators were: John Cullen, Chairman, District Advisory Committee, who discussed the desirability of 100% participation by qualified choruses and quartets in International competition; the financial problems faced and methods by which those problems can be surmounted.



**LOS ANGELES—Continued**  
**WE COFFEE KLATCHED**



George Dohn, Immediate Past Far Western District President and Vice-Chairman, District Advisory Committee discussed the area Counsellor program; reporting on an informal survey he recently conducted concerning the authority and duties which should be assigned the area counsellor, his most desirable method of operation and stressing the important role which the area counsellor can and should play in Society affairs.

Judge Luther Sletten, Chairman, Ethics Committee made a highly entertaining presentation on the subject of proper stage behavior on the part of quartets and emcees, stressing the fact that it is completely unnecessary, as well as completely undesirable, to conduct any public appearance in any manner other than "strictly clean".

International Board Member "Pom" Pomeroy, as Co-ordinator of Task Force "D" discussed the development of the Chapter Secretary's Record Book; International Headquarters Staff operations and the extreme importance of prompt and accurate record keeping and reporting.

International Board Member Rudy Hart delivered, for Don Flom, Chairman, Chapter Advisory Committee, a paper on Chapter Leadership; stressing the importance of member indoctrination, chapter committee organization and function, and the great necessity for careful selection of chapter officers and development of future officer material.

Associate International Secretary Ken Booth, reporting for the Membership and Extension Committee (Chairman Demos MacDonald, was unable to be present), called attention to the vast "market"—chapter and membership—potential which remains un-tapped and emphasized the necessity for regular and careful effort toward the retention of existing members and chapters as well as the importance of an active, carefully directed program designed to attract new members and to charter new chapters.

A general discussion period followed which was highlighted by Nate Berthoff's (Editor, Johnny Appleseed's



Chapter and District Officers Confer

QUARTER NOTE) entertaining and convincing comments on the fun of quartetting.

**JUDGES SCHOOL**

Thursday morning, Joe Jones, Chairman of the International Contest and Judging Committee, conducted a school for judges and judge candidates. Several complete practice panels were set up and a mock quartet contest was held to judge the scoring of the candidates against the members of the International Contest and Judging Committee and other certified judges. This trial-run method of judging, used first at our mid-winter convention at Pittsburgh last January, proved extremely popular. After the contest the judges and judge candidates got together with the specialists of the various categories of judging, for review of their work. The judges' school was followed by the luncheon for the official panels of judges for the quartet and chorus contests where the judges, secretaries and timers were briefed as to their responsibilities and the mechanics of handling the contests.

**P.R. AND A.B.E.**

Friday morning two seminars were held simultaneously from 9:00 to 11:30 A.M. They were combined public relations demonstration and bulletin-editing seminars under the direction of Staff Taylor, chairman of the Society's International Committee on Public Relations.

Some seventy-five public relations minded barbershoppers thoroughly enjoyed the Public Relations and Association of Bulletin Editors conference. Staff was assisted by Past Inter-



Judge Candidates, Attention

national Board member Cal Browy; Mike Michel, president of the Association of Bulletin Editors; George Shields, editor of the Ontario District NORTH'N HI LIGHTS; and George Dohn, editor of the Far Western District's official publication WESTUNES.

The portion of the meeting devoted to bulletin editing stressed the following main points: PRESERVATION of existing membership and activity, through giving recognition to members wherever it is due, use of as many names as practical . . . keeping up morale by positive writing, avoiding editorial comment on conflicting issues except where chapter or international policy is clearly set . . . and in general selling barbershop to barbershoppers. ENCOURAGEMENT of new members and new activity, through keeping all editorial matter on a wholesome plane and obtaining public recognition of the local chapter.

The Public Relations portion of the meeting covered comments on a helpful pamphlet "Basic Guide to Public Relations" which has been made available to all chapters . . . distribution of kits of "Public Relations Bulletins" issued during 1956-1957 . . . a "brainstorm" session where everyone in the audience was invited to give a ten-second public relations idea . . . a ten-minute talk by Robert W. Breckner, Vice-President of the Los Angeles Times, TV station KTTV, on the subject "Radio and TV Techniques" . . . a ten-minute talk





by Don Boutyette, President of the Screen Publicists Association of Los Angeles, on "Hollywood Promotion" and a ten-minute talk by Art Ryan, columnist and general assignment writer for the Los Angeles Times on "Chapter News Releases." A short question-and-answer period followed, which proved that calling on professionals outside the Society to tell us "how to do it" was enthusiastically received.

Election of officers was held by the Association of Bulletin Editors following the open discussion session, at which Mike Michel was re-elected President; George Dohn, Vice-President and Associate International Secretary Bill Otto as Secretary-Treasurer.

At 11:30 the P. R. men, bulletin editors and chorus directors combined with the conference of Chapter & District Officers for a one-hour report on what had transpired in the separate meetings, and open discussion of ways and means of strengthening chapters and districts.

#### C.D. AND S.L.

The Chorus Directors and Song Leaders' session was conducted by International Board Member George Pranspill as chairman of the Chorus Director Development Committee. His panel of moderators consisted of: Rudy Hart, Bud Leabo, Lew Sims and Joe White.

Some 85 Barbershoppers were on hand, each of whom was asked to complete certain questionnaires and worksheets designed to furnish the committee with necessary and helpful information. Each of the panel members conducted portions of the demonstrations such as teaching a song by rote, basic hand movements, use of numbers to teach sight reading, methods of breaking in a new song, interpretation of a familiar song.

Out of the opinions and suggestions expressed by those in attendance, the Committee expects to formulate specific recommendations on all phases of chorus activity and director training. The format of the meeting proved extremely popular and is likely to be enlarged upon at future meetings.



THEY LAUGHED!!



#### BARBERSHOP CRAFT

The training sessions were capped with the Barbershop Craft Session Saturday morning held in the woodshed in the beautiful Pacific ballroom of the Statler Hotel. The room was jammed to capacity by barbershoppers and their families who listened eagerly to a varied program conducted by Paul "Pete" DePaolis, chairman of the Society's Barbershop Craft Committee. Assisting Pete were: Jack Baird, Floyd Connett, Ernie Fruhner, Bud Leabo, Marty Mendro and O. B. Falls.

One of the highlights of the meeting was Floyd Connett's dramatic, entertaining and impressive demonstration—"Put Your Chorus on Hi Fi." (Pictured above.)



From afar came (L to R) Mr. and Mrs. Bob Bamberg—Chicago, Mr. and Mrs. Fred Pollashek—Chicago (the two couples sing as the Mello Mates), A. P. Maderios—Honolulu Chapter and Al Kaneta, President, Honolulu Chapter.



#### THE BIG WIND-UP

Pictured above, on arrival in Honolulu, are some 120 lucky barbershoppers who were able to make this year's post-convention tour.



# IMPORTANT ADMINISTRATIVE AND LEGISLATIVE DECISIONS MADE AT LOS ANGELES

The International Executive Committee, the International Board of Directors and the International House of Delegates met in business sessions at Los Angeles for a combined total of some thirty-six hours. It's all work and very little woodshedding for the "top brass" at our conventions.

Among the many decisions coming out of the business sessions were:

## CHAPTER-AT-LARGE

The International Board adopted rules and regulations to govern the operation of the Chapter-at-Large created by the International House of Delegates at the mid-winter convention at Pittsburgh last January. Here are some of the basis provisions:

1. The chapter shall be called the "Frank H. Thorne" chapter in honor of our late past international president, subject to the approval of Mrs. Thorne.
2. The objects and purposes of this chapter are to promote the general purposes of the Society as stated in the International By-Laws, and to provide to individuals and groups in locations removed from established chapters of the Society, the opportunities and benefits of Society membership.
3. Membership in this chapter shall be limited to eligible adult white males of good character who reside at such distance from the regular meeting place of an established SPEBSQSA chapter as appears justified in the opinion of the International Executive Committee. The privilege of membership and the continuance of membership shall be at the discretion of the Executive Committee.
4. The business affairs of this chapter shall be administered by the International Secretary under the direct supervision of the International Executive Committee.
5. Because of the impracticability of holding meetings of this chapter, and the consequent lack of need for chapter officers, there shall be no regularly-elected chapter officers and no regularly-scheduled chapter meetings.
6. The initiation fee for new members accepted into the chapter shall be \$3.50 and the annual dues \$10.00. These dues shall be pro rated in the same manner as prescribed in XII, sub-section 12.02 of the International By-Laws. Eligible existing members transferred to this chapter shall pay \$10.00 annual dues starting January 1 of the succeeding year.

## KEEPING IT "BARBERSHOP"

Considerable discussion was given to the urgency of strict adherence to the barbershop style in Society competition, public performances, and in commercial recordings. The International Board of Directors instructed the International Contest and Judging Committee and the College of Arrangers to re-evaluate the arrangements category as established in the Official Quartet and Chorus Contest Rules and in the supplement thereto, possibly revising the published information and instructions to set up definite yardsticks to guide competitors in knowing just what constitutes the barbershop style and to guide judges in scoring the arrangements category. Cooperation of our International Medalist and Cham-

pion Quartets and Decca Records, is to be solicited in presenting to the public songs which are representative of the style of singing our Society is dedicated to preserve and encourage. In short, we are admonished to leave modern singing to the night club, radio and TV entertainers.

## MID-WINTER CONVENTION FORMAT AND REGISTRATION FEE

To offset the rising costs of conducting mid-winter conventions, the International Board of Directors established a mid-winter convention registration fee of \$2.50. (The registration for the June convention remains at \$10.00 per person.)

The International Society will assume all responsibility for programming the entire convention including any parades of quartets which will be presented. The Host Chapter will handle ticket sales for the shows and will return 25% of the net proceeds from the sale of show tickets and program advertising, if any, to help cover the cost of staging the convention. In return, the Society will use its influence to book the current International Champion and the other four Medalist Quartets to appear on the Saturday night show. The current International Champion Chorus will also be given a spot on the program if it is located within reasonable traveling distance of the mid-winter convention site, and is willing to attend the convention. The District Champion Quartet of the Host District will also be invited to appear, as will the District Champion Chorus in the event the International Champion Chorus or the Host Chapter Chorus are not on the program. This will be a modified version of the Saturday night show at the June International convention. Special stress will be laid on development of interesting and informative discussion sessions, seminars, etc., to which the payment of the registration fee will entitle barbershoppers and interested members of their families to admission.

## DEVELOPMENT OF CONTEST AND JUDGING PROGRAM

In addition to investigation of ways and means of "keeping it barbershop" commented on above, the International Contest and Judging Committee was charged with the responsibility of implementing a standard procedure for training and evaluating the work of judge candidates in all fourteen districts. Efforts will be made to set up a definite curriculum in each category of judging activity and to provide a definite procedure for keeping judge candidates advised of their progress in the judge-training program.

## AWARDING OF CONVENTIONS

Upon the recommendation of the International Convention Committee, the International Board of Directors took action providing that:

1. Invitations for mid-winter and annual conventions will be considered at the mid-winter conventions only; and
2. Insofar as possible, mid-winter conventions shall be awarded two years in advance, and the annual conventions shall be scheduled four years ahead. This means that at the mid-winter convention at Asheville, N. C., next January, invitations for the 1959 and 1960 mid-



winter conventions will be considered along with invitations for the 1961 and 1962 annual conventions. Chapters wishing to extend convention invitations are urged to request revised copies of "Conventionally Speaking" the Society's convention requirements manual, which may be obtained from International Headquarters at 6315 Third Avenue, Kenosha, Wisconsin.

### CHANGE OF 1958 MID-WINTER CONVENTION DATES

The International Board of Directors approved setting back by one week the dates for the mid-winter convention at Asheville next January to coincide with availability of an auditorium. The new dates will be January 29 through February 1. (The 1958 annual convention will be held in Columbus, Ohio, June 12-15. The 1959 mid-winter convention is still open. The annual convention in 1959 will be held July 1 through July 5 in Chicago, Illinois. The 1960 mid-winter convention is still open. The 1960 annual convention will be held in Dallas, Texas, June 22-26.)

### DISTRICT REPRESENTATION IN INTERNATIONAL CHORUS CONTEST

Upon the recommendation of the District Advisory Committee, the International Board passed a resolution recording the consensus of the Board that it is a district obligation to provide financial assistance to qualifying choruses to represent them in the International competition at the International convention each year.

### ELIMINATION OF CHARTER FEE

For the past several years newly-chartered chapters have been required to pay a \$50.00 charter fee in return for which they have received various supplies and literature. Because collection of both the \$3.50 initiation fee established by the House of Delegates at the mid-winter convention at Pittsburgh last January, and the \$50.00 charter fee, made it necessary for smaller chapters, particularly, to collect disproportionately large first-year dues, the International Board of Directors eliminated the \$50.00 charter fee. Chapters will still continue to receive the same supplies and literature the fee originally covered. This change in requirements became effective July 1, 1957.

### HARMONY HERITAGE SONGS

Upon the recommendation of the International Executive



Committee, the International Board of Directors voted to encourage chapters, quartets and choruses to use Harmony Heritage songs (preferably exactly as arranged in the officially-published form) at every opportunity. (These are the Public Domain songs... songs at least fifty-six years old on which copyrights have expired... which the Society began issuing in December 1955. The last two releases, "Honey That I Love So Well" and "My Old New Hampshire Home" were distributed free, late in June and early in July, to all members in good standing.) Not only is it hoped that many barbershop favorites will be perpetuated through publication of the songs in the Harmony Heritage series, but that as many members as possible will learn the numbers so that they can be sung with maximum effectiveness in chapter gatherings, district and International conventions, where everyone will know the same arrangement.

### OPTION RIGHTS ON FULL LENGTH FEATURE FILM STORY OF SPEBSQSA

Mrs. Lucille Fowler, owner of a chain of moving picture theatres, of Merrill, Wisconsin, was given an exclusive option to investigate the possibilities and present a proposal on production of a full-length feature film of SPEBSQSA by a major film studio. The Society will be given the right to approve the cast, the script, etc. No investment will be required on the part of the Society, however we would share in profits from the film. Mrs. Fowler is expected to have a complete proposal ready for review by the International Board at the mid-winter convention at Asheville next January.

### SPECIAL LAPEL PINS

Again the matter of special lapel pin designations was considered with the result that the Quartet Encouragement and Development Committee and the District and Chapter Methods Committee have been asked to consider the advisability of creation by the International Board of Directors of tenure-of-membership designation and special forms of lapel-pin recognition to quartets in addition to those already in use.

### RECOGNITION OF CONTRIBUTIONS TO EXPANSION FUND

Upon the recommendation of the International Headquarters Development Committee, the International Board requests that donors to the headquarters-expansion fund will be asked to make contributions without the proviso that certain rooms or sections of the building be dedicated to individuals, quartets, etc., in recognition of the gifts. Because of the number of donors involved (and of course we hope there will be many more), and the fact that it has not yet been definitely established to what use some of the rooms will be put, it has not been possible to set up a schedule of dedicatory amounts. Therefore, it is hoped that contributions will be promptly sent in with the understanding that if they are to be dedicatory contributions they will be properly recognized in due time. The urgent need right now is for cash payments on pledges to permit us to meet financial obligations and eliminate interest payments.

### SUSPENSION OF CHAPTERS

We sadly report that forty-one chapters which had not met the required minimum of twenty members in 1957 had their charters ordered suspended by the International Board, effective July 1, 1957. A few chapters which have paid per capita dues on sixteen or more members but less than the required minimum of twenty, were given an extension to August 1 to retain their charters.



### BASIC SONG ARRANGEMENTS FOLIO

For the two-fold purpose of promoting barbershop quartet singing among male students in high schools and colleges, and to provide easy-to-learn arrangements in our new member kits, the Music Educators National Conference Collaboration and College and High School Quartets Committee (how's that for a name?) was commissioned to select a list of basic songs from those on which the Society has publishing rights. It is hoped that before long we will have a folio of simplified arrangements ready for distribution.

### SOUTHWESTERN DISTRICT RESOLUTION

A resolution presented by the Southwestern District, proposing a \$2.50 International per capita dues increase and increase of the per capita dues rebate in that amount to solve district financial problems was voted down by the International House of Delegates. It was the sense of the meeting that with the financial needs of the fourteen districts varying considerably because of geographical size, membership, etc., it should be left up to each district to establish its own financial plans.

### CREATION OF HONORARY MEMBERSHIPS

Section 3.02 of the International By-Laws was amended by the International House of Delegates to read as follows: "(a) a local chapter of the society shall have only one class of membership . . . that of active member, and shall maintain a minimum of twenty (20) members at all times, *except that the International Board of Directors, by unanimous vote, may from time to time, confer honorary membership upon men of eminent distinction who express interest in the Society and who are active and well-known in public affairs, education, music or the allied arts, and provided, further, that such membership shall be part of the Chapter-at-Large.*" The italicized wording constitutes additions to the original By-Laws. Forms will be available on request from International Headquarters to chapters wishing to propose men for honorary membership.

### NEW SECTION ADDED TO INTERNATIONAL BY-LAWS

A new section 11.18 under Article XI titled "Committees" was enacted by the International House of Delegates reading as follows: "All committees may consider such other matters and make such recommendations pertaining thereto as may fall within the purview of the committee or be assigned by the President or Board of Directors." This step was taken to give committees more definite authority.

### ADDITION TO STATEMENT OF PURPOSES

Pursuant to reclassification of the Society by the United States Treasury Department as a charitable, educational and literary organization, and in the light of purchase of real estate for a headquarters building, Section 2.01 of Article II of the International By-Laws was amended to add the following purposes: "To initiate, promote and participate in charitable and civic projects and undertakings; and to establish and maintain music scholarships and charitable foundations; to initiate and maintain a broad program of musical education, particularly in the field of vocal harmony and the allied arts; to purchase, mortgage, own, improve, give, grant, sell, lease and convey real estate; to do all things incidental to or reasonably necessary toward accomplishment of all of the above-stated purposes."

The Society's secretary was instructed to have the Society's Articles of Incorporation amended accordingly.

## SAGA OF A FIELD MAN

By FLOYD CONNETT

My job is to visit every chapter in the United States and Canada teaching chapter methods, demonstrating barbershop craft and helping to establish new chapters.

My first week on the job was spent in the Detroit office learning something of the staff's operations. I found out that that tiny office, which was about the size of the average corner grocery, housed a staff of 14 people, all working like mad producing and distributing (you wouldn't believe the number of letters they receive and send daily), brochures, publicity releases, Harmonizers, score sheets, music, jewelry, records and other items which you want to make your hobby more enjoyable, as well as handling the vast amount of record-keeping necessary to keep track of our 26,000 members!

Here, also, I was struck by the urgent need for more space and better facilities.

What an exciting atmosphere as the staff prepared to move to our new home in Kenosha, and its spacious rooms and fine facilities. Where Bob Hafer and his staff could move around without knocking over a filing cabinet or anybody!

Leaving the office with a load of material (which I still suspect was given me only to save moving costs) I went home to prepare for road work. My first requirement, of course, was transportation, which I fulfilled by the acquisition of a new red and white ranch wagon complete with huge insignias on the side, "Keep America Singing" across the tail gate and an enormous mortgage on my back. (There seems to be something wrong with my mortgages—the decimal points keep moving to the right instead of to the left.)

Would you like to sit there in the front seat and come along with me as I start my new career? Hop in and let's roll.

My first visit was a drop-in to the inter-chapter get-together sponsored by the Arlington Heights, Illinois Chapter. I received a very warm greeting from John Roberts, chapter president, and then sat with the group while we enjoyed some gang singing and listened to several quartets do their stuff. I was asked to address the group in my new capacity as field hand (I mean man).

After the meeting adjourned I yacked for hours with Illinois District President Loren Bogart, Int'l. Vice-President Bob Irvine, Lyle Pilcher and anyone else who wanted to talk. We finally broke up when the coffee started running out our ears and I hit the sack with a million ideas and wonders running around in my skull.

Well, that was my first stop—now, off to St. Louis, Hot Springs, Dallas, El Paso, Phoenix, Los Angeles, San Francisco, Portland, Seattle, Spokane, Calgary and intermediate points on this first "leg."

Will the chapters always greet me as cordially? Will the craft sessions prove fruitful? Will my kids still know me when I get home?? Don't miss the next gripping episode in the December issue!

● Note from HQ: Floyd's itinerary is set up on a geographic basis in an effort to give as many Barbershoppers as possible an opportunity to witness one of his great craft demonstrations. His schedule is complete to Mid-Winter Convention time. We hope he'll be visiting a chapter in your area. If so, don't fail to attend. You'll be glad you did.



## MEET OUR

# NEW INTERNATIONAL OFFICERS

### PRESIDENT

#### JOE LEWIS . . .

hails from Dallas where he is president of National Bond and Investment. Only hobby is Barbershopping — sings lead (or tenor) and loves to woodshed. Married — wife, Mary; daughter, Marilyn. Past treasurer, vice-president and president Southwestern District, Past Intl. Vice-President.



### VICE-PRESIDENT

#### GEORGE PRANSPIILL . . .

makes his home in Milford, Conn. and works as a design engineer with Sikorsky Aircraft at Bridgeport. Masters degree in Music from Columbia. Directs chorus. Is Chairman of Chorus Director Development Comm. and MENC and College & High School Quartets Comm. Wife's name is Anna.



### 1st VICE-PRESIDENT

#### O. B. "OBIE" FALLS, JR. . .

now hails from Los Altos, Calif. Mgr.-Marketing, Atomic Power Equip. Dept., General Electric. Served as vice-president and president Evergreen District; vice-president Northeastern District. Wife, Betty and daughters Harriet, Margaret and Susan.



### VICE-PRESIDENT

#### GEORGE ADAMS . . .

lives in Palatine, Illinois, and is vice-president and secretary of Protection Mutual Fire Insurance Co. George has served previously on the International Board and is a past secretary of Illinois District. Wife's name is Marion.



### 2nd VICE-PRESIDENT

#### CLARENCE JALVING . . .

resides in Holland, Michigan, where he is president of the People's State Bank. Clarence has served previously on the International Board and is a past president of the Michigan District. Wife's name is Elsie.



### TREASURER

#### JOHN SALIN . . .

makes his home in New York. Bachelor. Vault officer with Guaranty Trust Co. Has served Manhattan Chapter as treasurer, vice-president and president. Two terms as president Mid-Atlantic District. Two terms Ch. Intl. Finance Comm. Now chairman, Endowment Committee.





# BOARD OF DIRECTORS—SPEBSQSA, INC.

## TERM EXPIRING JUNE 30, 1958

Aylett Fitzhugh  
Dallas, Texas  
Southwestern District

Louis R. Harrington  
Detroit, Michigan  
Michigan District

Kenneth Phinney  
Kenmore, New York  
Seneca Land District

L. A. Pomerooy  
New York, New York  
Mid-Atlantic District

Floyd Strong  
Topeka, Kansas  
Central States District

## TERM EXPIRING JUNE 30, 1959

Rudy Hart  
Michigan City, Indiana  
Indiana-Kentucky District

Hilton H. Howe  
Toronto, Ontario  
Ontario District

Louis Laurel  
El Paso, Texas  
Southwestern District

Richard Svanoe  
Rockford, Illinois  
Illinois District

John M. Ward  
Pittsburgh, Pennsylvania  
Johnny Appleseed District

## TERM EXPIRING JUNE 30, 1960

Lyle Cashion  
Jackson, Mississippi  
Dixie District

James Clarke  
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Far Western District

Dr. Edward H. Hamlet  
Minneapolis, Minnesota  
Land O' Lakes District

J. H. "Bud" Leabo  
Creswell, Oregon  
Evergreen District

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## MEET THE

# Lads

## 1957 INTERNATIONAL CHAMPS!



### DON PITTS . . .

sings tenor . . . is a native New Mexican . . . is 29 and married . . . is an electrical engineer with Sandia Corp. (prime contractor to Atomic Energy Comm.) . . . was co-organizer of the quartet. Wife—Beth—is a commercial artist.



### DAN AYCOCK . . .

sings lead . . . hails from Arkansas . . . is 31 and married; father of 3 boys, ages 2-6 . . . is administration supervisor for Sandia Corp . . . has been Albuquerque chapter's chorus director "off and on" for two years. Wife—Jo—is a part time model.

### CARL WRIGHT . . .

sings bari . . . hails from Vermont . . . is 30 and single . . . is an architectural draftsman with Stanley and Wright . . . is past chapter president and secretary and has served as Southwestern District vice president. Now serving as contact man for the quartet.



### GIL WALLACE . . .

sings bass . . . is 34 and married . . . hails from Texas . . . is a mechanical engineer with Sandia Corp. . . . is father of a boy (age 4) . . . past chapter president and has served as area counsellor and director of Southwestern District. Wife—Bobbie—is a certified Harmony and Tone Accuracy Judge for Sweet Adelines.



In their first District competition, the **Lads** drove over 1500 miles round trip to San Antonio for the 1955 Regional preliminaries in which they took the alternate spot. (Remember the **Four Hearsemen**?) Then, the following fall, journeyed to El Paso to win the District crown. (Despite a partially collapsed lung suffered by Don Pitts the morning of the contest.)

Real barbershoppers who have always taken a very active interest in chapter, area and district activities, the **Lads** have been highly popular parade performers all over the Southwestern, Far Western and Central States Districts.

They are great singers, wonderful fellows, fine barbershoppers. They'll wear their crown with credit to themselves and to the Society.



# INTERNATIONAL FINALIST QUARTETS

MEMBERS NAMES SHOWN IN ORDER—TENOR, LEAD, BARI, BASS  
POSITION OF PICTURE HAS NO CONNECTION WITH QUARTET RANKING



**BABBLING BROOKS**

Bob, Earl, Chuck, and Bill Brooks  
(East Liverpool, Ohio — Johnny Appleseed District)



**SHORT CUTS**

Morton, Johnson, Jesse and Roy Dean  
(Miami, Florida — Dixie District)

## WATCH FOR THEM NEXT YEAR



**KORD KINGS**

DeFrew, Ruggles, Jackson, Solberg  
(Oak Park, Illinois — Illinois District)



**HOMETOWN QUARTET**

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





### **EASTERNAIRES**

**Heyburn, Dames, Bohn, Richter**  
(Jersey City, New Jersey — Mid-Atlantic District)



### **DUNESMEN**

**Kissinger, Martin, Foley, Zula**  
(Gary, Indiana — Indiana-Kentucky District)



### **FORE-BEARERS OF HARMONY**

**Mulligan, Pollard, Stammer, Bond**  
(Detroit & Wayne, Michigan — Michigan District)



### **4 RENEGADES**

**Sullivan, Maher, Haeger, Felgen**  
(Skokie Valley, Illinois — Illinois District)



### **GREAT SCOTS**

**Wayne and John Ward, Smith, Jones**  
(Steubenville, Ohio — Johnny Appleseed District)



### **HAWKEYE FOUR**

**Langerak, Bondewyns, Owens, Pike**  
(Des Moines, Iowa — Central States District)



# SEMI-FINALIST QUARTETS



**EVANS QUARTET**

Turk, Jack and Pres Evans, Nielsen  
(Salt Lake City, Utah — Far Western District)

**MEMBERS NAMES  
ARE LISTED IN ORDER—  
TENOR, LEAD, BARI, BASS;  
NOT BY IDENTITY**



**SHARPSHOOTERS**

Lees, Slonaker, Dodd, Williams  
(Whittier, California — Far Western District)



**FLORIDA KNIGHTS**

Carson, West, Sperry, Breedon  
(Tampa, Florida — Dixie District)



**TIMBERLINERS**

Clark, Flinn, Martinson, Mantooth  
(Boulder, Colorado — Central States District)



**CLIP CHORDS**

Flom, Daniels, Pillig, O'Brien  
(Schonectady & Glove Cities, New York — Northeastern District)

**POSITION OF PICTURES  
HAS NO CONNECTION  
WITH QUARTET RANKING**





### ELM CHORDS

Chapman, Sause, Davies, Hines  
(New Haven, Connecticut — Northeastern District)



### HEART OF ILLINOIS FOUR

Walloch, Robert and Glen Perdue, Swanson  
(Pekin, Illinois — Illinois District)



### HI-FI-FOUR

Thompson, O'Brien, Pearson, Mihuta  
(Medina-Lakewood, Ohio — Johnny Appleseed District)



### GAY TONES

Williamson, Turner, Crisp, Ellis  
(London, Ontario — Ontario District)



### TOWN AND COUNTRY FOUR

Sisk, Elder, Antenreith, Anderson  
(Pittsburgh, Pennsylvania — Johnny Appleseed District)



### AGRICULTURISTS

Rhodes, Duerst, Taylor, Nelson  
(Janesville, Wisconsin — Land O'Lakes District)





### HI NEIGHBOR FOUR

Hammi, Page, Goldsberry, Saunders  
(Kansas City, Missouri — Central States District)



### ATOMIC BUMS

Saxe, Mikelson, Ellefson, Sletten  
(Minneapolis, Minnesota — Land O'Lakes District)



### SANDPIPERS

Tokash, Turnipseed, Mackin, Lang  
(Gary, Indiana — Indiana-Kentucky District)



### CHORDBLENDERS

Stocker, Batt, Yost, Young  
(Allentown-Bethlehem, Pennsylvania — Mid-Atlantic District)



### MERRY NOTES

Jeffery, Bickford, Hoyt, Fader  
(Boston, Massachusetts — Northeastern District)



### RHAPSODIES

Babcock, Nickolie, Habeck, Schultz  
(Wisconsin Rapids & Stevens Point, Wisconsin —  
Land O'Lakes District)





### COMBUST-A-CHORDS

McGooley, Van Tassell, Sipots, Van Yorx  
(Detroit & Oakland County, Michigan — Michigan District)



### SHARP FOUR

Huffman, Lodge, Holloway, Marks  
(Cascade (Eugene-Springfield), Oregon — Evergreen District)



### LAKE SHORE FOUR

Zarling, Wohlgenuth, Lettman, Borchardt  
(Milwaukee, Wisconsin — Land O'Lakes District)



### FLOWER CITY FOUR

Reger, Gallagher, Sweetland, Burke  
(Genesee (Rochester), New York — Seneca Land District)



### O-AT-KANS

Finch, Hooker, Arnold, Grove  
(Warsaw, New York — Seneca Land District)



### FOUR-DO-MATICS

Lacey, Iddings, Clements, Green  
(Seattle, Washington — Evergreen District)



### YORK-AIRES

Eek, Snyder, Smyser, Allison  
(York, Pennsylvania — Mid-Atlantic District)





### EXTENSION CHORDS

Helder, Lucas, Verduin, Hall  
(Grand Rapids, Michigan — Michigan District)



### CANADIAN CHORDSMEN

Goddard, George and Allen Shields, Godbold  
(East York, Ontario — Ontario District)

## 1958 MID-WINTER CONVENTION ASHEVILLE, NO. CAROLINA JAN. 29 - FEB. 1



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# Chorus Winners —

## “CALIFORNIANS”

Director—Dave Stevens

Berkeley, Calif.

Far Western District



### SECOND PLACE LAKE WASHINGTON SKIPPERS

(Bellevue, Washington)

Director—Gene Brown

Evergreen District

### THIRD PLACE “KOUNTRY KERNELS”

(Bloomington, Illinois)

Director—Floyd Connett

Illinois District





**FOURTH PLACE  
"DIXIE COTTON BOLL  
CHORUS"**

(Memphis, Tennessee)  
Director—Bill "Buz" Busby  
Dixie District



**FIFTH PLACE  
GARY, INDIANA  
CHORUS**

(Gary, Indiana)  
Director—Dick Mackin  
Indiana-Kentucky District

**CEDAR RAPIDS  
CHORUS**

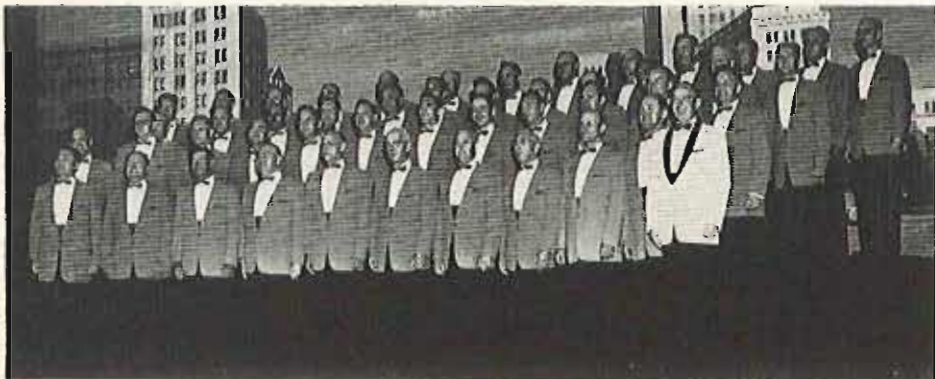
(Cedar Rapids, Iowa)  
Director—Len Bjella  
Central States District



**GLASS CITY CHORUS**

(Toledo, Ohio)  
Director—Ralph Runyan  
Johnny Appleseed District





### **WURST CITY WARBLERS**

(Sheboygan, Wisconsin)

Director—Hans Beyer

Land O'Lakes District

### **FAIRFAX JUBILAIRES**

(Fairfax, Virginia)

Director—Reed Everhart

Mid-Atlantic District



### **WARREN, PA.**

Director—Earl Ericson

Seneca Land District

### **"CHORDSMEN"**

(Alamo Heights, Texas)

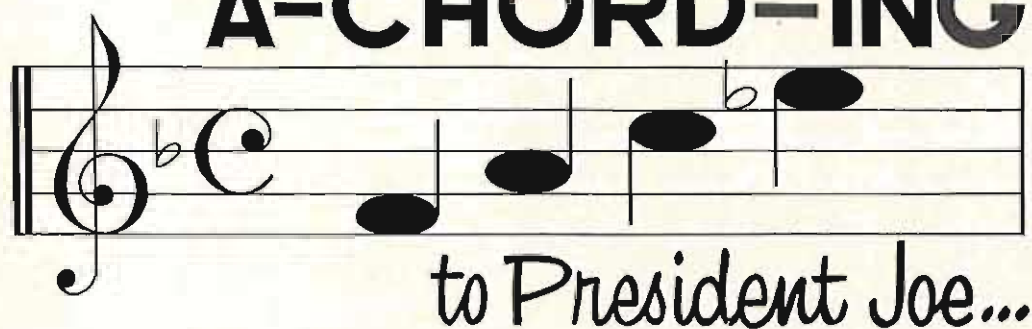
Director—Ray Anthony

Southwestern District





# A-CHORD-ING



to President Joe...



As a group, united to "Keep America Singing," we should now be able to accomplish our objectives, and to strengthen the prestige and stature of our great Society. An outstanding organizational structure has been set up. Since April of 1938, when Owen Cash first decided to preserve the art of Barbershop Quartet singing, we have been constantly striving to gain recognition in the hearts (and ears) of the world. During the coming year, we intend to initiate every effort to attain that goal, and one of the best ways to begin is to get "in-a-chord" with each other.

The real strength of our Society rests within the capable hands of our membership. Our Chapter and District leaders of today represent our Society leaders of tomorrow. The degree of effort contributed by each member, each Chapter, and each District officer will have a lasting effect upon the future of our great Society. You see, Mr. Barbershopper, our future strength and growth depends on you.

I strongly believe in what has been set forth above, thus the objectives of your present administration will be mainly in the interest of Joe Barbershopper. In the accomplishment thereof, we should all be "in-a-chord."

We of the International Board are interested in doing those things that will prove most beneficial to our entire membership. To enable us to become better acquainted with barbershoppers and their problems, we intend to visit the chapters and discuss problems and exchange ideas. In addition, we hope to learn of those things you feel will be helpful in providing strength, prestige, stature, and recognition for our Society. I sincerely hope each barbershopper will concern himself with:

1. Enlarging our Society membership—Each member bringing into our Society a new member of equal quality would double our size and add greatly to our prestige.
2. Correcting our membership retention picture, initiate every effort to bring back into the Chapter the lost member. (Let each individual make these objectives his personal obligation and responsibility.)
3. Encouraging the formation and development of quartets. Here you have the backbone of the Society. We were born to preserve and protect the barbershop quartet. The desire to be a voice in a four part chord is foremost

in the hearts of our members. Such desire, together with the help and encouragement of our Quartet Committees; song arrangements that are easily mastered; plus a few hours of work, will provide us with a multitude of new quartets. Look about you during your next chapter meeting and you will find the other three members of YOUR quartet.

4. Encouraging the development of our Chorus Directors. Here you have a vital part of your chapter's present and future. Take full advantage of the suggestions and knowledge of your Chorus Directors Development Committee. Make every effort to initiate a program for the benefit of a novice director. There is security where you have associate or assistant directors.
5. Encouraging the development of leadership. Recognize those who have the desire, love, time, and ability to direct our forward progress. Be constantly on the alert for new leaders.

In addition, be on the lookout for an increased number of BARBERSHOP ARRANGEMENTS and more BARBERSHOP CRAFT MATERIAL, step up our PUBLIC RELATIONS activities and stimulate our efforts to expand our EXTENSION PROGRAM; and finally, during the year ahead, let's accomplish our HEADQUARTERS DEVELOPMENT PROGRAM.

There you have the ten (10) objectives of your present administration. To accomplish them we need the support and cooperation of each and every barbershopper working together.

The year ahead gives us of the Board an opportunity to serve you. I fully realize that our combined efforts will naturally bring about a healthy number of "minor chords"—however, working together as a united Society we will automatically eliminate any "dischords." I urge each and every barbershopper to sing out loud and clear in an effort to fulfill the ten-point program set forth above. I sincerely hope I will have the opportunity to visit and sing with each and every one of you in the year ahead.

And let's not forget, that whatever we do—let's "Keep America Singing."

Jos. E. Lewis

**EVERY MEMBER BRING IN A NEW MEMBER**





## The Way I See It

# WE MUST KEEP IT BARBERSHOP

By C. T. "DEAC" MARTIN  
Member College of Arrangers

*At the suggestion of the editors Deac Martin returns to this spot which he created many years ago.*

Two events that will make the summer of '57 memorable to some of us were: *Love Me and the World Is Mine* as sung in June by the International Champion Lads at L.A. (I heard the broadcast only) and Field Representative Floyd Connett's barbershop craft meeting in Cleveland in July. The two are related to each other and both are related to Preservation and Encouragement.

The Lads sang Ernest R. Ball's famous song almost chord-for-chord as he wrote it. They depended upon purity of tone, blend, harmony accuracy, in a word their own voices rather than someone's tricky arrangement of this old classic. Evidently they know their arithmetic, in which arrangements account for only a possible 20%. They couldn't lose on the arrangement they used; and, brother, they must have been up there in the other 80%, from what I heard.

The other event, Floyd Connett's presentation to about 200 men from Northeastern Ohio chapters was "encouragement" such as I've never been privileged to hear since I joined the Society. By stressing tone production, harmony accuracy, and blend, he had a quartet singing as if one man produced all four parts. It's a new era in the Society's accomplishments when our Expansion Program can give us the Kenosha home and such direct service to members, by such a master as Connett. Equally important to the encouragement that he gave to this big gathering, was his demonstration of the wide variety of possibilities within our own barbershopping frame.

In Los Angeles in June on Monday and Tuesday before the contests started there was much reviewing by the International Executive Committee and Board of ways to make quartets, and the Society, realize the importance of adhering to "barbershop chords," as made famous by "Mr. Jefferson Lord (play that barbershop chord)"—1910. This work followed Arrangement Chairman Dick Svanoe's earlier bulletin to quartets (also quoted in June HARMONIZER) on that same subject.

Despite the bulletin, it is very likely that in the prelims at L. A. there was considerable two-part harmony where three notes were possible, three parts where four could have been, doo-wah-doo-ing, wash-board-round-c-lay-ing, and songs that depended heavily upon rhythm and physical stage presence. How can you score a doo-wah-doo on harmony accuracy or blend, to mention two? Fun to sing occasionally but "it ain't barbershop"!

The first time I ever heard that was when the Chordbusters won in St. Louis in '41. I've heard it so often since then that I even expect to hear it from someone who doesn't like a certain song. He says it "ain't barbershop," just as someone outside the Society might call a group that he doesn't like "Communists." It's too much trouble to explain his dislike, or it's so thin and tenuous that he can't describe it, so he falls back on a sure-fire epithet.

I know, because I'm inclined to yell "Communist—it ain't barbershop" when a quartet does a number that, to me, is associated with memories of polite living rooms and piano virtuosity along with solo voices, rather than off-the-cuff harmony under the gaslights in City Park. Example: *Love Me and the World Is Mine* is a natural for a male quartet—*The Rosary* isn't.

In another step of the Society's progressive effort to uncloud seriously striving quartets, the executives at L. A. instructed International Secretary Hafer:

1. To request the incoming Contest and Judging Committee and the College of Arrangers to review arrangements, as described in the official contest rules and the supplement. The intent is to improve, if possible, methods of evaluation as guides to judges and to quartets.
2. To solicit the cooperation of recording companies in limiting future recordings of Society quartets to songs which truly represent accepted barbershop harmony.
3. To ask International President Joe Lewis to invite the cooperation of all past champions in refraining from the use of nonbarbershop numbers in their recordings.

All of this is in the effort that must go on continuously to keep it barbershop in a unique barbershop harmony singing society.

For those who will read and heed there is ample bibliography on what constitutes barbershop type of harmony. Trouble starts when a foursome sings other types "just for fun," then carry them into the chapters, and into a contest.

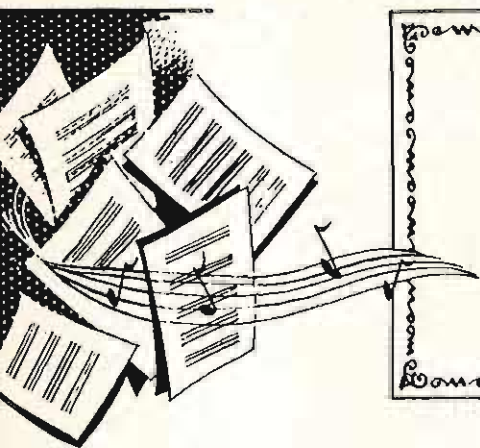
So, in the summer of '57 we have three separate events that are by their nature tied together and in the interest of preservation, encouragement, progress, and continuation of the only singing society (male) of its kind:

1. An international champion foursome depends primarily upon its own voices, rather than a souped-up arrangement, in a contest.
2. Our first field representative scores a hit wherever he goes in teaching four men to sing as one. That's bound to carry-over beneficially to choruses.
3. Again the Society's administrators advance in clarification of rules, without which no contest could be run.

No thinking member would have our contests decided by an applause meter. No thinking member expects to see contests decided by Univac or some other electronic brain. There will always be the possibility of degrees of error on the part of the best-trained judges, whose integrity is unquestioned. Quartets will continue to fail to make today's chord ring as it did yesterday, offstage.

The mainstay of the Society is not contests, but the week-to-week enjoyment of singing together, and the equal privilege of just being together—the way I see it.





# Harmony Heritage Songs



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

If everything has gone as planned, there will be delivered to you with this issue of the HARMONIZER the arrangements of *Roll Dem Bones* and *Levee Song*. These are both old American folk songs of unknown origin that long have been identified with close harmony.

## ROLL DEM BONES

Without adhering to it slavishly, *Harmony Heritage* has established the policy of printing on the title pages of songs the pictures of Society presidents and champion quartets in chronological order. Having come to the *Flat Foot Four*, it was agreed that the picture of that distinctive foursome just had to be published in connection with one of its own distinctive arrangements. When we got down to cases, however, the only one of their songs now in the public domain that all of us on the committee could agree upon was the one they called *Shine* after the introduction although the main part of the song is the old familiar *Roll Dem Bones* that had been sung all over America long before the time of the *Flat Foot Four*.

In our publication we have titled the song *Roll Dem Bones* because (a) that's its real name, and (b) there is another grand old close harmony song which was published and copyrighted under the name *Shine* and whenever we get around to publishing that song we don't want a lot of confusion. That makes sense, doesn't it?

Although this arrangement, which is in the public domain, has been printed by several commercial publishers and has been recorded by Decca, it has not heretofore been published by the Society. We believe that it will be sung as long as there are those who find joy in the making of exuberant harmony.

## LEVEE SONG

Our guess is that the nearest approach to a song that is known and sung by everybody in America is *Levee Song*. Sure, you know it as *I've Been Working On The Railroad*. Also it provides the melody for *The Eyes of Texas Are Upon You* which is right snug now that Joe Lewis of Dallas is our International President.

The origin of this old folk song is unknown and its early history can only be deduced from its words. Assuming that the verses and chorus originally were parts of the same song, it would seem that an unlucky Negro lover with the collaboration of his girl friend got himself put on the chain-gang to shovel dirt or lug sandbags on the levee along the Mississippi or one of its tributaries during the days of steamboat transportation. Later, after the advent of the locomotive, it looks like the railroaders took over the song by the simple device of substituting "railroad" for "levee" and by disregarding

the incongruity about the "captain" and ignoring the fact that it has never been considered a disgrace to work on the railroad.

Now, personally, I think it is more colorful and romantic to sing about working on the levee; but it is one of the virtues of a true folk song that it can be altered to conform to new conditions, so work on the railroad if you prefer. And if you really want to be modern and up-to-date, go on and howl about how you are working in the grease-pit or in the hangar and see if I care.

I made an earnest attempt to delve out the history of this song and I obtained the cheerful assistance of the experts in the Folk Songs Division of the Library of Congress. It appears that the first printed version known to exist is the one incorporated in the book called *Songs of All Colleges* published by Hinds and Noble in 1900, at which time it was traditional and of unknown origin. Even at that early date, the word "railroad" was used in the chorus although "levee" was still retained in the verse and the song was published as *Levee Song*.

We think that Dr. Harold "Bud" Arberg, the professional master musician who has become a close harmony adept, has provided us with the supreme arrangement of this old favorite. The lead solo lines revive a style that has been sadly missed in recent years, and they afford a singer with a good lead voice and the attributes of leadership the opportunity to cut loose at any time the circumstances seem favorable with the reasonable expectation that at the proper time the harmony voices will join in and the song will be on its way. Bud has kept the first chorus so simple that it will sing itself, but in the second chorus he has pulled out a few extra stops for the benefit of those who like to promote themselves harmonically. Of course, we don't have to tell you that if you don't want to get fancy you can just sing the first chorus over again. The beauty about this arrangement is that you can take the segments apart and reassemble them in all sorts of combinations.

For the interlude, Bud has retained that business about "Dinah won't you blow" which fits in so well and which long has been interpolated into the song although it is believed not to have been a part of the original song but to have been borrowed from another old folk song about Down on the Ohio or something like that.

Well, boys, it's time we all went to work on the levee, the railroad, or somewhere.

## SONG OF THE YEAR

There is a very good explanation as to why you didn't get *Honey* sooner, but who ever heard a bird wasting time to explain why he didn't sing yesterday.





# OVER THE *Editor's* SHOULDER

## COLLUSION??

Dayton (Ohio) Suburban Chapter's "Music Lover" reports concerning their spring elections . . .

"In the first place, the Nominating Committee was made up by Bob Dagget, a bass; Bill Tate, a bass and Jim Volz, also a bass. So what, you say? Let us proceed.

" . . . they nominated for president, Bob Funkhouser, a bass; for vice-president, Jack Rickert, a bass; for secretary, Bert Wheeler, a bass and, as an alternate, Ed Smith, a bari who could sing bass in a pinch; for treasurer, Mark Winters, a bass and Hollis Cochran, a tenor; and, lastly, for Sgt.-At-Arms, Bill Tate, a bass and Bob Smiley, a lead.

" . . . Since the bass section is larger than the other three put together, it is probably not surprising that the results were as follows:

Pres., Funky, a bass  
V. P., Rickert, a bass  
Secy., Wheeler, a bass  
Sgt.-At-Arms, Tate, a bass  
Dist. Del., Gessner, a bari who has often sung bass."

(Ed. Note: Is this a new system for guaranteeing that the Executive Committee will work instead of woodshed?)

\* \* \*

## THAT HARMONY TRAIN . . .

Reporting on the special train which journeyed to Montreal in May for the Northeastern District Chorus Contest, an experience which was apparently fraught with peril and obstacles, the poet laureate of the trip (name unknown to us) came up with the following gem which we have lifted from the BOSTON OFF-BEAT:

"Oh, that Harmony Train of the Boston and Maine

With its hundreds of singers aboard  
Wandered hither and yon and the wail  
of its horn  
wouldn't blend in a barbershop  
chord.

As it followed the trail of a ribbon of rail

Through the backyards and hamlets galore,  
It would frequently pause and as full as it was

Would complain as it gathered in more.

It was s'posed to go north like a bee, not a moth,

Till it landed in Montreal town  
But its headlights got crossed and the danged thing got lost

So it just rode aroun' and aroun'.  
Oh, its wheels were all square, the upholstery bare,

And the seats were much harder than steel,

So we rode without sleep, slumping all in a heap,

While our nethermost parts lost their feel.

It was long after dawn—fact is, morning was gone—

When we landed in Montreal town.  
We forgot how we'd fared at the greeting we shared

And a smile soon replaced every frown."

\* \* \*

## MAD ANSWERS CQ . . .

Response to Mid Atlantic District's "CQ-LA" Fund Drive to assist its chorus and quartets to the 1957 International Contests was really tremendous as reported by an MAD Bulletin:

"The CQ-LA Fund Drive is now history, and what a glorious history it is. Its a story of how three thousand Barbershoppers decided to raise the fan-

tastic sum of \$9000.00 to assist a chorus and five quartets to Los Angeles . . . " . . . Grand total CQ, \$9109.99."

(Ed. Note: Who says it can't be done?)

\* \* \*

Bulletin editors throughout the Society will sorely miss Roy (Crown-matically yourse) Short's, always newsy comments in his (Tulsa Chapter's) SPEBULLETIN.

The bulletin carries on, of course, but the glaucoma which hit Roy's eyes some time ago has finally made it necessary for him to retire as its editor.

We'll just bet, though, that Tulsa will still be feeling Roy's grand influence for a long time to come.

Congratulations, Roy, on a job always well done!

\* \* \*

## GROUP DISCUSSIONS???

THE EDMONTON POLE STRIPES (Edmonton, Alberta) strikes a chord entirely too familiar to too many of our chapters with:

"Have you ever attended one of these? (Group discussions.) They have come to the fore lately in the field of adult education as a means of getting people interested in current events and problems, and involve such terms as 'audience participation,' 'buzz sessions,' 'cracker barrel discussions,' etc., which, to the uninitiated is just so much jargon but to those who work in the field represent valuable aids in doing a job.

"Now . . . what the Sam Hill has this to do with Barbershop quarteting in Canada, America or any other part of the globe and the answer is a plain and simple *nothing*. The point is, however, that some of us think we are attending a meeting of the local Discussion Group every time we turn out for a chorus practice and if we could listen to a tape recording of the proceedings we would certainly hear plenty of 'audience participation.' We would hear 'buzz groups' chattering in every section.

"Now all this might gladden the heart of a discussion leader but its enough to make a chorus director start pulling his hair and rending his garments . . . we forget that the whispered aside to our neighbor added to the spoken aside of the man behind and that total added to

## IN TUNE WITH THE TIMES

CATALOGS • BOOKLETS  
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the louder comment of the man in front can snowball into a noise comparable to 11 AM in the ten cent store . . . Let's stow the gab during practices and do our talking during break period."  
(Ed: Amen!)

\* \* \*

Jacksonville, Florida's THE PITCH PIPE recently quoted columnist Mike Morgan of the Tampa Daily Times: under the heading, IS YOUR FACE RED?

"My affection for the Society stems not only from an appreciation of good harmony, but also from a deep-seated repugnance toward impromptu quartetting of the kind which is a free-wheeling competition for off-key tenors and baritones who insist upon inflicting a tortured version of *Jeannie With The Light Brown Hair* in a manner that turns the hair gray upon unwilling audiences.

"You see, the SPEBSQSA Code of Ethics contains a sound and humane tenet that 'We shall refrain from forcing our songs upon unsympathetic ears.'

"This is no small thing; and no small sacrifice. There is a strange affliction about amateur quartetting which seizes would-be male chantoosies. Men who normally respect the social amenities seem to believe that the proprieties can be safely discarded at parties, conventions and other places. They believe they can sing at you whether you wish to listen or not.

"Few of these martini-inspired artists dare sing solo—but give them three supporting culprits to conspire in their musical crimes and what jolly, hail-well-met songsters they become—no matter how you don't want to listen. By gad you'll listen to *Harvest Moon* if it makes you ill—which it can.

"There should be a special section in Hades for characters who drag someone you are talking to away and insist that he join in the singing. There should be a special, special section for the type who consents to be dragged away.

"That's why I am so very grateful to the SPEBSQSA for its solicitous attitude and awareness of a national menace, and its effort to stop lyrical libel."

(Ed: 'Nuff said.)

\* \* \*

THE WEEKLY MOANING GAZETTE (Topeka, Kansas Chapter) had the following pithy message for chapter members:

"If you don't like Barbershoppin'—

If you don't want to support chapter activities—

If you can't spare the time to provide a few minutes entertainment for hospital patients—

# DETROIT TYPESETTING COMPANY

\* \* \*

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DETROIT 7, MICHIGAN  
Phone  
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If you don't want to bend a few and listen to a few bent—

If you don't enjoy being with others with common interests—

DON'T BOTHER TO SHOW UP  
TUESDAY NIGHT BECAUSE  
YOU'D BE A WET BLANKET!"

\* \* \*

## BARBERSHOP IN LONDON . . .

According to Miami's TROPIC NOTES:

"Manuel Flores, Chairman of Training of Boy Scouts in the South Florida Council, is going to accompany six Boy Scouts to London for their Jubilee in August. He brought the boys to a recent meeting and Bob Boemler, Quartet Promotion Chairman, is training four of them to sing a song or two in Barbershop Style so that they can introduce Barbershop Harmony to Boy Scouts assembled from all over the world. After the London Jubilee, Manuel will tour the globe for six months."

\* \* \*

THE CHAMPAIGN - URBANA PRESERVER AND ENCOURAGER (Champaign-Urbana, Illinois Chapter) reports:

"WE'LL BE SINGING—with Barbershoppers from all over the state in the Chicagoland Music Festival. (Ed.

Note: This is a big long-hair choral competition covering groups from all over Illinois, southern Wisconsin, etc.) on Saturday evening, August 24. We'll be singing *I'm A-comin', A-courtin' Corabelle* and *God Bless America* . . . under the able direction of Floyd Connett."

Ed. Note: This will be a massed Barbershop chorus special feature and we certainly plan to be on hand.)

This seems to be a poetry-appreciation issue so thanks to Nashua, N. H. Chapter's THE KEYNOTE for this one:

"Ode To A Diminished Seventh.

Barbershopping means to me, all that a sailor feels for the sea,  
The roll of a ship, the fresh clean breeze,  
The lofty lordly surging seas,  
These are kin to what I feel, a love intangible, but real.  
Elysian pleasures freely poured,  
You bring to me a Seventh Chord."

\* \* \*

And last, but certainly not least, from District of Columbia Chapter's Sharp Notes:

## "BARBERSHOPPING

Wouldn't it be great if every member had the Harmony Singing  
Fever like a girl with her first love affair  
Experienced it—like a soldier in a fox hole  
Was as sure of it—as a miser with his money  
Stuck to it—like a bulldog to a bone  
Took pride in it—like an Academy Award winner  
Glorified it—as New York does its teams  
Pays for it—as a sailor on a sinking ship  
Practices it—as a college athlete  
Wanting to send it everywhere—as Coca-Cola does  
Enjoy it—as a kid with a new toy?"

\* \* \*

## CURT HOCKETT

Curt, former HARMONIZER Editor now doing a stretch with Uncle Sam, has a brand new address:

Pvt. Curtis F. Hockett  
US 13464585  
U. S. Army Support Center  
(Chicago 5001)  
5020 South Cornell Avenue  
Chicago 15, Illinois

Now that he is so close to us, hope we'll be seeing him once in a while. Curt and Jan have an addition to the family, too—Kevin George (6 lbs. 13 oz. of sure-fire tenor) born July 26.





## Status Quotes

ROBERT G. HAFFER



The intervening months since the last issue of *THE HARMONIZER* (June, 1957), have been the busiest your headquarters staff has ever experienced.

May 28 we said tearful goodbyes to all of the Detroit headquarters personnel except Associate Secretaries Bill Otto and Ken Booth, and Administrative Assistant Bob Meyer, then began to load freight vans and moving vans which operation continued to Saturday, June 1.

We left Detroit with many fond memories, particularly of those loyal people who served the Society so faithfully over the years and to whom the entire Society should ever be grateful.

Thanks also to the help of several members of the Kenosha Chapter, our freight, furniture and equipment were unloaded on schedule, and Monday morning, June 3, we officially opened for business in our own (as soon as we get it paid for) building. Local dignitaries, the Press, and the **Barbertones** Quartet of the Kenosha Chapter were on hand to extend an official welcome and well wishes, with flowers and songs! Several prominent members and chapters sent congratulatory telegrams and letters. The Land O' Lakes District and the Governor of Wisconsin sent official greetings, also.

Our headquarters staff now numbers seventeen full-time employees. The thirteen brand-new employees have cooperated wonderfully in helping us to get unpacked, set up to do business and in learning our procedure. Much interest "above and beyond the call of duty" has been evidenced, and we look forward to many years of accomplishment as a happy, smooth-functioning team, working in beautiful surroundings.

Not only did we have the problem of moving and breaking in an almost completely new staff early in June but we had the convention in Los Angeles to plan and prepare for. It was a blessing that we had a large and beautifully-organized volunteer convention committee in southern California, headed up by Past International Board Member Reedie Wright as general chairman.

To top it off, the last two weeks in May were spent in getting Floyd Connett equipped to go out into the field as the Society's first field representative—the required intensive indoctrination, discussion of methods of operation, preparation of literature and publicity material, etc. Here again we were fortunate in having a man already well steeped in barbershop lore and zeal.

Response to Floyd's visits to chapters and groups of chapters has been most enthusiastic. Many members report to us that these field demonstrations and consultations are the greatest thing that has happened since O. C. Cash gave birth to the idea of forming SPEBSQSA. Our plan is to have Floyd visit chapters in every one of our fourteen districts by the end of 1957 so that every district will have the opportunity of seeing what the Society's expansion program can provide if the participation of our members in the expansion fund program is sufficiently enthusiastic. Eventually we hope to not only make Floyd's job a permanent one but to be in a

position to add more field representatives as soon as possible.

One man can hit only the high spots whereas if our field program is to achieve maximum effectiveness we should be able to send a man into a given territory for several weeks or months to strengthen every phase of Society activity.

While we look forward to a bright future, operating in our own headquarters building and developing a program of expanded training in barbershop craft, administrative techniques, developing more and closer contact between the international organization and our members through more frequent issues of *THE HARMONIZER* (which it is hoped will materialize within the next year or two at the latest), more song arrangements, etc., we must not lose sight of the needs of today. Retention of existing members and the addition of new members are vitally important to our Society. Current membership figures show that many chapters have allowed an alarmingly large number (when you consider them in aggregate) of last year's members to sever their connections with the Society. Every Chapter is urged to immediately review its roster of former members, of last year and previous years, and to devise ways and means of attracting the highly-desirable members back into the fold.

It can be done! However, as in any form of accomplishment, the retention of members and the addition of new members are not accomplished by wishful thinking. Someone must be commissioned to do a job (a one-man or several-men committee) who must follow through with a plan and enlist the entire chapter membership in carrying out the plan.

The Society is on the threshold of great things and achievement of them will be hastened by the building of a strong and vigorous membership. Let's grow!

There is something else other than membership promotion we must not lose sight of as we continue to devote attention to our inward growth (development of programs to teach existing barbershoppers more about our organized hobby so that they can enjoy it more fully). That is, outward growth, or development of our Public Relations program. Gentlemanly behavior, and telling the world about our wonderful organization, should go hand in hand. Although the Society has made considerable strides in proving to many of the general public that barbershop quartet singing is not synonymous with inebriated harmonizing, we must continually watch not only our behavior in public but also in our inter and intra-chapter activities.

Occasionally we hear of violations of such fundamental rules of courtesy as giving a quartet undivided attention, whether it be a championship group or an embryo organization. This means listening instead of talking to your neighbor and staying in your seat until a performance is concluded rather than to walk out during a song. Fortunately, the days of the disorderly afterglow—where refreshments are served in the same room in which the singing is presented, are nearly over. More chapters seem to be accepting the fact also that refreshments must be rigidly controlled at regular chapter

(Continued on page 39)



# The College of Arrangers

The College of Arrangers, in rather fancy language, envisions what might be called a dual concept. But the story is really simple.

For many years there had been kicked around various suggestions for recognizing the outstanding merit of any individual Society member's contributions to the music of the Society. But a plaque, a memorial scroll, a spot in the Hall of Fame, or even a personal gift of some kind never held any great charm in these contemplations. As usual in our Society, the "put-'em-to-work" angle hit the bull's-eye.

The problem always has been, how can we get these already hard-working guys who can put notes on paper, to

continue creating, arranging, get others to do the same, and never rest on their laurels?

How can we take full advantage of the valuable experience gained, for example, by the man who this year may be chairman of the Song Arrangements Committee, who next year may think he's a little bit too tired and at long last ought to be free to devote some time to his business and his family?

Noble purposes, these, but, as Rowland Davis says, they don't expand our music library. They don't give aid and comfort to standing committees whose work sooner or later may get involved in some way with the subject of our music or our arrangements. What's more, an experienced arranger,



BILL DIEKEMA

As Chairman of the College of Arrangers, Bill brings a wealth of experience (Past International Board Member and Past Chairman, Song Arrangements Committee) and talent to the tasks before him.

Composer (among others, *Keep America Singing*—also a couple of operettas) and arranger, he has been barbershopping for some eleven years now—claims it to be his favorite sport and has no other hobbies so far as we know. A few of his arrangements are: *Carolina In The Springtime*, *Dream River*, *Forever And A Day*, *Here's To You Oldtimer*, *Melancholy Lou*, *My Sweetie In Tahiti*, *Wonderful Days Gone By*, *Watermelon Time in Louisiana*.

## VITAL STATISTICS

Age 64—Family includes wife Beatrice and two adult daughters, Sally and Doris. Born in and resides in Holland, Michigan. Is a graduate of the University of Michigan where his studies included Voice, Harmony, Counterpoint and Composition.



BUD ARBERG

Past Chairman Barbershop Craft Comm. Past member Contest and Judging Comm. Princeton graduate with Ed. D. from Columbia. Over 100 arrangements for Armed Forces Song Folios including *Down in the Valley*, *Levee Song*, *I'm Sitting on Top of the World*, *Side By Side*, etc., etc.



JOHN MEANS

Past Intl. President, past Ch. C&J Comm., past Ch. MENC Comm. Little formal musical education. Composer. Arrangements include *How I Wish That I Could Help the Sandman*, *Storybook Girl*, *Onward Christian Soldiers*. (Coached the *Schmitt Brothers* at time they won title.)



FLOYD CONNETT

Past Ch. Song Arrangements Comm., presently serving as Society's first Field Representative. Best known arrangements include: *Dear Old Girl*, *When The Morning Glories Wake Up In The Morning*, *Rock-A-Bye Your Baby With A Dixie Melody*, *The World Is Waiting For The Sunrise*, *Bye, Bye Blackbird* and many others.



CHARLIE MERRILL

Past Intl. President, past Ch. Song Arrangements Comm. Well-known arrangements include *Colleen My Own*, *Daisies Won't Tell*, *I'd Love to Live In Loveland*, *Lovely Are Your Deep Blue Eyes*, *When The Man in The Moon Says Hello*, *Honey That I Love so Well*.



in hiding, can't be of much help to newer arrangers who hope to learn how to be more competent.

Now, of course, the regular duties of the S.A.C. encompass all of these objectives. But if one has never had a real working experience in the S.A.C. it may be very difficult to realize just how many obstacles can be put in the path of the actual publication of a Society Folio, a H.H. series, or even a single song.

So, because neither the S.A.C., nor some others, have always accomplished for the Society all that could be desired, somebody (I believe it was John Hill) came up with the idea of establishing a so-called College of Arrangers, hoping not only to recognize some humble past efforts on the part of a few individuals, but also to promote a lot of new efforts, thus allowing no available talent either to go unnoticed or to grow stale.

Although the College of Arrangers now has legal status, it could hardly yet be said that we're really "in business." We can't be too specific about what we're going to do be-

cause we don't exactly know, but essentially we are expected to be, and want to be, helpful wherever we can, provided the assignment has to do with music to be published, sponsored, or used by the Society. Plus that, on request, and where possible, we hope to be helpful in several ways to all arrangers, old and new. Above all, we don't expect to meddle, or try to take over the duties of any standing committees. But if they feel like they want to whistle for a little help now and then—help which we can appropriately provide—their call will not fall on deaf ears and their deadlines will be respected.

The usefulness and the membership of the College of Arrangers in the years to come will undoubtedly grow. Likewise the storehouse of approved, useful, singable arrangements will grow with it, because the College will always have the purpose (and in time will be finding ways) of being helpful to all those who have a sincere desire to develop their talents in arranging BSH, and in making the results of those efforts available to more quartets and choruses.



PHIL EMBURY

Past Intl. President, past Ch. Song Arrangements, past Ch. C&J. No formal musical education. Well known arrangements include *Tell Me Why*, *Gypsy Love Song*, *Stephen Foster Medley*, *Corabelle*, *Goodbye Old Dixie*, *Goodbye*, and a host of others. Other hobbies, photography and travel.



JOHN HILL

Past Ch. Song Arr. Comm., past Ch. Barbershop Craft Comm., past member C&J Comm. No formal musical education. Composer, *Cruisin' in My Model T*, *I'm Going Home*, and others. Included among best known arrangements are *A Son of the Sea*, *Mandy Lee*, *All Dressed Up With a Broken Heart*, *Mammy*, and *Maharajah of Magador*.



"DEAC" MARTIN

Past Intl. Vice-Pres., past editor of *HARMONIZER* and author of *Keep America Singing* (10 year history of Society). No formal musical education. Most familiar arrangements include *Shine On Me*, *Carry Me Back to Old Virginia*, *How Can I Leave Thee?* Composer — *You Can't Convict the Mother of the Girl I Love*.



MAURICE REAGAN

Past Intl. Vice-President, past Ch. Song Arrangements Comm. Originator of the famous Reagan Clock System. Arrangements include *Massa's In De Cold*, *Cold Ground*, *Give Me a Night In June*, *Old Black Joe*, *I Love You the Best of All*, *Swing Low*, *Sweet Chariot*, *Auld Lang Syne*.



ED SMITH

Past Intl. President, Past Ch. C&J Song Arrangements Comm. Popular arrangements include: *Alabama Jubilee*, *Darling Nellie Gray*, *Rock Me To Sleep in an Old Rocking Chair*, *Old Virginia Moon*, *Winter Wonderland*, *Alexander's Ragtime Band*, and many others.

## IN MEMORIAM

### HAL STAAB

Composer of *Violets Sweet*, *Love is Like a Dream*, *Beautiful Isle of Make Believe*, *When the Man in the Moon Says Hello*, *Close Your Lovely Eyes*, *Mona From Barcelona*, *'Way Down in Georgia*, *There's a Rose on Your Cheek* and others.

### FRANK THORNE

*Down By the Old Mill Stream*, *When the Maple Leaves Were Falling*, *Annie Laurie*, *The Band Played On*, *Cantique de Noel*, *Deep River*, *Gee, Boys, It's Great to Lead a Band*, *God Made a Wonderful Mother*, *I'll Take You Home Again Kathleen*, *The Lost Chord*, *The Man on the Flying Trapeze*, *Silent Night*, *The Story of the Rose*.



# ON THE ONE HAND, OR ON THE OTHER

OR

IF YOU WANT TO FIND ADVICE,  
LOOK FOR IT IN THE DICTIONARY.

When I want advice, whether on the stock market or a quartet arrangement, I ask a barbershopper because I know he'll tell me what I want to hear. When my old quartet, the **Umbilical Chords** (that's the only quartet that ever sang in four keys simultaneously) was reorganized, I went to my old friend Doc Filch. Doc is an expert on quartet singing, altho he doesn't know his own strength, having seen every Inauguration since Cleveland's and holding the record for the one-hour catch of small mouth bass in Lake Ogongagong, the largest lake of its size in northern Maine.

"Doc," I said, when I had him backed into a corner at Joe's Hot Plate, with a cup of coffee in his hand. "Doc, I want your advice. We're reorganizing the quartet."

"Sound, very sound," commented Doc. "Always a good idea to reorganize once in a while. Evaluate, analyze, dissect. Reorganize, I always say."

"But Doc, we've been going along pretty good, I don't want the boys to get the idea we're slipping."

"Right, absolutely right, definitely," said Doc. "Constant changing gets everybody upset. Nobody knows where he stands. Stand pat. Work it out, I always say."

"But Doc," I said, "Bib says Hoedown sings bass so loud he can't hear his own voice. I thought we might put him on the other end from Hoedown."

"Mighty good idea. Shifting him to the other end will make everybody happy."

"Everybody but Hoedown. He hates to be on the end. Says he's always in the middle in everything else, so he doesn't feel at home on the end."

"And I don't blame him," said Doc. "Why put the guy where he's uncomfortable?"

"Another thing, Doc. McNiff wants to shift from tenor to bari."

"Let him. If he wants to sing bari, he'll probably work harder to learn the song."

"But he hasn't got a bari voice, Doc. We wouldn't have a good blend with him as bari."

"You're so right," said Doc. "A man who has always sung tenor is going to foul up a baritone part. You'd have to watch him every minute."

"But suppose he gets sore and quits. We don't want to lose him. He's the only one who owns a station wagon."

"Course you don't. A quartet's gotta have a station wagon for trips. After all, it don't make much difference what part a man sings. But you gotta have transportation to get there to sing any part."

"Doc, do you think we sing too many sweet songs? I think the audiences like the comic songs."

"You got something there. People like to laugh. They get tired of the *Old Mill Stream* and *Mother Machree*."

"But some people tell us they like our old songs best and they want more."

"Naturally, naturally," Doc agreed. "You can't beat the old songs. Give 'em the sentimental numbers and forget the comic stuff."

"But Doc, some people tell us we do a swell job on *Won't Someone Please Speak Kindly to the Tenor?*"

"You sure do. You ought to use it more."

"But the novelty wears off pretty quick and you can't use it too often."

By  
PROFESSOR  
F. STIRLING  
WILSON



"Exactly my sentiments. That's why I say you should stick to songs like *Jeannie with the Light Brown Hair*."

"But the younger people don't go for songs like *Jeannie*, Doc. Some college boys even burned Jeannie in effigy."

"And serves her right, to my way of thinking. She's been hangin' on too long and there's a thousand new songs every year, including the *Scandinavian*."

"Well, our lead is a bit powerful for those tear-jerkers." "He sure is. You ought to tone him down a bit. In a nice way of course."

"But he does have a good voice, Doc, and very true."

"True as steel, sure is. A pleasure to listen to. A voice like that should have more solo parts."

"But he can't sing pianissimo, and you have to have some of it."

"Right. A quartet that can't sing pianissimo is monotonous. Loses points."

"Too much sounds affected, though, Doc."

"Of course. What a quartet needs is a solid, flowing sound."

"Doc, don't you think song endings, tags, etc., are getting too complicated?"

"Sure are. The old straight endings had a sincere ring the new ones don't have."

"Too many plain endings would make a contest tiresome. I always say."

"Yes, indeed, novelty is the bread of competition or the life of leads or something."

"The words of the old songs make more sense than the modern Tin Pan Alley stuff."

"Surest thing you know," said Doc. "The modern songs don't rhyme, words are trivial, no depth, no significance, poor poetry."

"But, Doc, not everybody understands good lyrics. Tennyson couldn't write a popular song for Pelvis Resley."

"True for you, pal. Who wants rhymes? Or perfect metres?"

"But, Doc, good metres and good rhymes make for good music."

"Absolutely. No rhymes, no metres, no music."

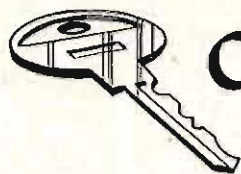
"About the Afterglow, Doc—"

"Shouldn't be any Afterglow. They're all a pain in the neck. Nobody listens, the guest quartets are worn out, the food is poor."

"But, Doc. Members get together at Afterglows and get a chance to meet the famous quartets."

(Continued on page 39)





# CHANGES FROM THE Chapters



**COLORADO BARBERSHOPPERS BEAT THE HEAT**

## DENVER PITCHES 'EM HIGH AND COOL...

A goodly crew of some sixty-six Barbershoppers, and wives, from the Denver, Aurora and Boulder, Colorado Chapters recently loaded aboard two chartered buses bound for Glenwood Springs and Aspen, Colorado. The trip, made in cooperation with the Lions Clubs of the two towns, was designed to introduce Barbershoppers to what is known out that way as the "Western Slope" and so, perhaps, get one or two new chapters started. Joining the Denver Chapter Chorus in the first show, which was held Saturday night in the historic old Wheeler Opera House, were the following quartets:

**Aurora Borealis** ..... Aurora  
**Melody Miners** ..... Aspen  
**Prospectors** ..... Denver  
**Skyliners** ..... Denver  
**Timberliners** ..... Boulder

A repeat performance followed on Sunday afternoon in the Glenwood Springs High School.

Reports are that audience reaction was really great, so we're hoping that it won't be long before a couple of brand new chapters for the Rockies will be a reality.

## DC DOES IT AGAIN!

Once again Washington, D. C. Chapter hits the limelight with a full-scale

performance for the National Convention of the Young Republicans.

The Washington Chapter "Red Coat Chorus" opened a special show at Constitution Hall honoring President Ike and Mamie.

After the opening numbers, the chorus was seated in a special section in the balcony (seated by voice part).

After presentation to the President of a special scroll in tribute to his leadership, the spot was thrown on Mamie who was presented with a large bouquet of "Mamie Eisenhower Carnations." At the same time, a large spot was thrown on our "Red Coats" who immediately gave voice to a solid barbershop arrangement of "Sweet Mamie Mine, My Mamie Mine."

Reports are that the ovation was tremendous.

DC Does It Again!

## WHERE THERE'S A WILL, THERE'S A WAY

Proving that the chorus who wants to compete in the International Contest can, the CASCADE CHORUS (Eugene-Springfield, Oregon) recently held a mortgage-burning ceremony where the torch was put to their note for some \$1200.00—final payment on their trip to Minneapolis and Second Place honors in the 1956 Contest.

And that ain't all . . . adding to an

already high mileage record, Cascade quartets and the chorus racked up some 70,425 man-miles in 30 days this spring in participating in Parades at Coos Bay, Oregon, Crescent City, Calif., Mountain Home AFB and Jerome, Idaho and an extremely well-received demonstration at Boise, Idaho for the North West Division MENC Convention!

## UNIVERSITY QUARTETTERS COMPETE

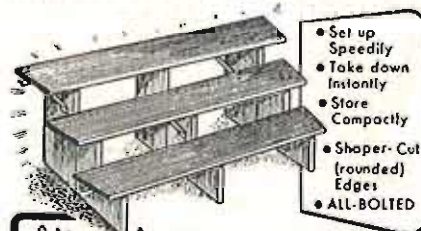
The Louisville University Student Senate, in cooperation with our Louisville, Kentucky Chapter, recently presented its Ninth Annual Barbershop and Beauty Shop Quartet Contest. Six male and six female quartets, representing campus fraternities and sororities competed under the Society's C&J rules. Judges were provided by Louisville Chapter.

The male competition was won by the "Downtowners" (Phi Chi) with the "Misses" (Pi Beta Phi) taking the distaff title. This is a big annual event with the Louisville Chapter who recommend the activity highly.

## WANT BARBERSHOPPING? BROOKLYN HAS IT

In case consideration of your chapter's programming is up for review soon, you might be interested in the approach used by the boys from "dem bums" home town.

Bookings for 1958 included performances for the Public Service Health Hospital, Veteran's Hospital, Knights



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of Columbus, Industrial Home for the Blind, Catholic Guild for the Blind, Parks Department Quartet Contests and "several more."

Then, for meetings, the schedule includes 8 Barbershop Craft Nights, 5 Special Function Nights (surprises and fun for all) 5 Guest Nights (new member initiations included) an Inter-Chapter Quartet Contest. Then, of course, there is the annual show.

Something for every member.

### DEDICATE GAY 90's BARBER SHOP

Salt Lake Chapter Chorus recently took a major part in festivities dedicating the erection of an authentic replica of an old-time barber shop in "Pioneer Village"—Salt Lake City. (See picture this page)

A part of the ceremonies (sponsored by the "Sons of Utah Pioneers") the special day was set aside to honor veteran Utah barbers and included a Quartet Contest open to any quartet in the state.

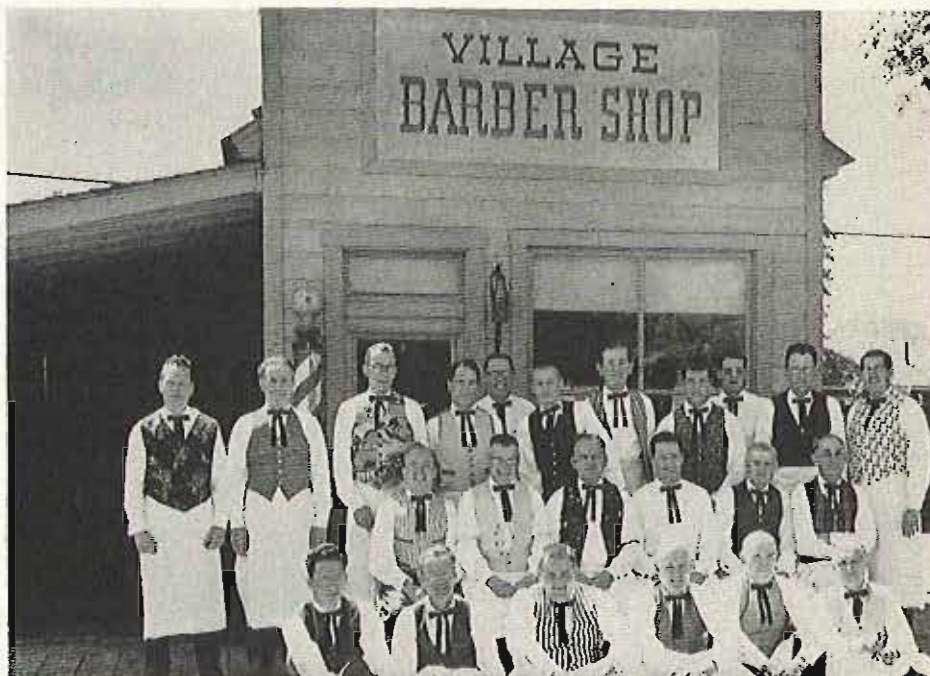
The "Tonichords," an unregistered quartet from the Salt Lake City Chapter, walked off with first place.

(Ed. note: We understand this must have been quite a feat as Utah is noted for the number and quality of its quartets.)

### KCFC

The 1957 convention rail tour planned by Frank G. Gardthausen, sponsored by our Manhattan, New York, Chapter and operated by American Express, was a tremendous success.

A band of fifty barbershoppers and members of their families took the grand tour of more than 7000 miles



### GAY NINETY ARMBANDS

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from New York to Los Angeles (and return) by way of Chicago, Dodge City, Santa Fe, Albuquerque, Flagstaff and the Grand Canyon.

The tourists represented the Manhattan and Staten Island, New York, chapters, Union City, Wood Ridge, Newark, Elizabeth and Irvington, New Jersey chapters, Washington, D. C., St. Petersburg, Florida and St. Louis, Missouri chapters.

The return trip was by way of Yosemite National Park, San Francisco, Portland, Multnomah Falls, Columbia River excursion, Seattle, Washington, a cruise on Puget Sound to Victoria and Vancouver, B. C., then eastward to Lake Louise and Banff and back through North Dakota, Minnesota, Wisconsin and Chicago . . . fifteen memorable days.

One of the highlights of the trip was being met by 76 barbershoppers and their ladies from the Calgary, Alberta, Chapter, at Banff who staged a full-scale barbecue, Calgary stampede style.

To top off the trip after disbanding in Chicago, Manhattan Chapter President Art Kraemer, Mrs. Kraemer, the John Campbells and the Jim Ewins drove up to Kenosha to visit our new International headquarters and presented \$100.00 to the Society as a contribution from the barbershoppers who had joined their wonderful 1957 convention tour. (How's that for the unselfish spirit!)



Pictured above is the Chorus of the new Red Deer, Alberta chapter on the occasion of its Charter Night Show. With a fine representation of the Calgary, Camrose and Edmonton chapters, a massed chorus of some 150-200 Barber-shoppers made up the Finale. According to newspaper reports, the citizenry of Red Deer were well introduced to Barbershopping.



## KEY CHANGES . . . cont'd



**BEFORE**



**AFTER**

## DECATUR PREZ GIVES ALL — ALMOST

Pictured above, you'll see the "Before" and "After" of Don Hudson's (1956 Decatur, Illinois Chapter President) surprise "gift" from Decatur members.

Seems that, early in his term, Don told his chapter that he'd get a "brush" if the chapter earned the Illinois District's Achievement Award.

Well, sure enough, Decatur came up with the award—a handsome letter which, unfortunately, space won't permit showing.

The boys didn't forget—so Don got the brush.

## CHARLOTTE GOES LONG HAIR

Just to prove that we aren't snobbish, the Charlotte, N. C., Chapter accepted an invitation from the Charlotte Opera Association to appear in a production of "Faust."

Taking the part of the Soldier's

Chorus, the Charlotte (Barbershop) Chorus were really resplendent in colorful costumes which we unfortunately are unable to reprint. According to the critics' reviews, the boys did right well, too.

Versatile—that's another word for Barbershopper.

## CLEAN SWEEP

In case you hadn't noticed it, the Gary, Indiana Chapter established something of a record for achievement this year. The Indiana-Kentucky District had two qualifying quartets at Los Angeles and a competing chorus. Who were they? None other than the Duncsmen (from Gary) the Sandpipers (from Gary) and (from Gary) the Gary Chorus!

**HAVE YOU  
INVITED  
A GUEST  
TO A  
CHAPTER MEETING  
RECENTLY?**



Austin Thames, Kansas City, Mo. chapter president and past Central States District Secretary is shown above making presentation, to Henry G. Kirchhoff, vice-president of the Board of Directors, American Red Cross a check for \$600 representing gross receipts from that chapter's recent Tornado Relief Fund show. Appearing (between acts of their own shows) on the program were Margaret Whiting and Zola. The Crowbars, El Dorado and Cavaliers, Newton, both drove in to appear on the show at their own expense.



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# Barbershop Craft

## BARBERSHOP vs. NON-BARBERSHOP

By PAUL DePAOLIS, Chairman, Barbershop Craft Committee

The close of an interesting year of activity found the International Committee on Barbershop Craft somewhat short of the ambitious program outlined in the December 1956 HARMONIZER. The Committee made some progress. Of the nine articles promised, in the March HARMONIZER, six have been completed and are ready for publication. Copies may be obtained from the International Office at nominal prices. Listed are:

Title	Author	Price
<i>The History of the Musical Scale</i> (9 pages)	E. Fruhner	.25
<i>Barbershop Craft for the Chapter</i> Lessons 1 & 2	R. Svanoe	N/C
<i>Bibliography of Barbershop Craft</i> (Index of Articles Published in the HARMONIZER, 1942 to 1957)	P. DePaolis	.25
<i>Harmony Accuracy Required to</i> <i>Ring Barbershop Chords</i> (8 pages)	P. DePaolis	.50
<i>Table of All Possible Intervals in</i> <i>True and Tempered Scales</i> (In Terms of Pitch and Pitch Ratios) (C-256) (4 pages)	P. DePaolis	.25
<i>Undertones About Overtones</i> (A Study of Vowel Sounds in Terms of Harmonics) (14 pages)	E. Fruhner	.50

Barbershop Craft covers a vast field. No single committee—not even ten “generations” of committees could possibly produce all the articles needed to complete a comprehensive manual on the subject.

In response to an Executive Directive set forth in the International Board Meeting at Pittsburgh, the Barbershop Craft Committee has prepared a tentative syllabus for a long-range program on Barbershop Craft articles. This should guarantee continuity of thought and effort by succeeding committees.

It is my opinion as present chairman of this committee, that even ten generations of Barbershop Craft Committees may not be able to do the job alone. There is a quicker way.

Among our 26,000 members there must be 100, 500, or maybe 1,000 barbershoppers who are *qualified* and *willing* to share their “know-how” about some particular phase of barbershop craft in which they are expert. Elementary articles must be written for the average barbershopper in the following fields of Fundamental Music; Basic Harmony; Harmonization; Voice Mechanics, Interpretation, Quartet

Aid; The Art of Woodshedding—and countless other items needed to compile a Society manual on “The Art and Science of Barbershop Quartet Singing.”

So, Fellow Barbershoppers, if you feel that you are qualified to tackle some small bit of this enormous job, or if you know someone who does, do not be “backward about being forward” to lend us a helping hand. I shall be glad to look at each and every manuscript, for I visualize the final manual to be comprehensive in scope, representing consensus opinion, and one written by barbershoppers for barbershoppers. Anyone interested should ask the International Office for a copy of the “Syllabus on Long Range Development of Barbershop Craft” (Appendix II, of the International Committee on Barbershop Craft report at Los Angeles.) Pick out a topic and let us have your thoughts. We welcome your help.

As an example of help from the outside, I refer you to the article “There Is No Shortage of Tenors” by Professor William E. Ross, in this issue. This article (page 35) is an unsolicited, voluntary contribution from a non-committee member—in fact, Professor Ross is not even a Society member. He could see we needed help and gave it to us out of the goodness of his heart. Our deepest thanks to Professor Ross.

### A WORD ABOUT THE MELODY WRITING CONTEST

The entries for the Melody Writing Contest announced in the March HARMONIZER, were so abundant that Bill Diekema and his judging panel are having quite a time in deciding on a winner. The nip-and-tuck race is fast approaching a close, and I am sure that Chairman Diekema will pick us a winner by early fall. It may be that we can induce Bill to make one of his super arrangements of the winning melody. That would really sell it. Final results of the contest will be announced in the December HARMONIZER.

### BARBERSHOP CRAFT SESSION AT LOS ANGELES ATTRACTS BIG AUDIENCE

At least 500 people attended the Barbershop Craft Session at Los Angeles, to hear Jack Baird, Bud Leabo, Marty Mendro, Ernie Fruhner and Floyd Connett give talks on various phases of Barbershop Craft. Demonstrations and/or slides were used by all speakers. The meeting was conducted by Chairman Pete DePaolis. Similar meetings are to be scheduled for the Mid-Winter meeting at Asheville, N. C. and in the June Convention at Columbus. The demonstrations alone are worth the effort.



## THERE IS NO SHORTAGE OF TENORS

by

William E. Ross

Teacher of Singing

Indiana University School of Music

Bloomington, Indiana

There is no shortage of Tenors, but there is a shortage of Tenors—and Baritones and Basses as well—who know how to sing in the high voice. The reason? The way to sing in the high voice is not obvious. In other words a singer doesn't come by it naturally.

Singing in the high voice is dependent on learning a technique; an expert way of doing it. Unfortunately we are not born with a technique. We are born with talent, but how to make the most of that talent is dependent on technique. If you are interested in singing in the high voice, you are never too old to learn—well, hardly ever—then first you should know what you are up against. Instinctively you will try to prevent any change in resonance quality, or any change in the vowel sound, or any change in the way the vocal mechanism feels. You are your own worst enemy, because all of these are involved in singing in the high voice.

First of all you must learn to make a change in the resonance quality. For example, yell a strong open *OH* sound, and then repeat with a strong lip *OO* sound. You have the resonance quality from that of the pharynx or throat to a strong resonance quality of the mouth. As examples of a strong mouth resonance, listen to the high voice of a yodeler, of a hog-caller, or a bull when he bellows. Perhaps you are impressed with how any one of the three got into the high voice. The answer is that there was a change in the action of the vocal chords which are located in the Adam's Apple, that made this change to the high voice possible. The change was made indirectly through a change in quality, since direct control of the vocal cords is impossible.

What we must learn to deal with in this high singing is the natural law of registers. A register may be defined as a series of tones of like quality produced by a particular adjustment of the vocal chords. Let us say that there are basically three registers in the singing voice—male, female, child, adolescent or adult. In terms of imagery, the registers can be compared to the gear shifts on an automobile:

1. Low voice; Low gear.
2. Middle voice; Middle second gear.
3. High voice; High gear.

The registers follow a pattern, which is not exact, of approximations: an octave above the average normal pitch of the speaking voice for the low voice, a fourth or fifth for the middle voice, and a third or a fourth for the high voice. It is the problem of the singer to learn how to change from one voice to another without obvious changes in resonance quality. When they are made smoothly, the singer has accomplished what has been called the "even scale." This has led many people, even singers and teachers, to believe that there are no registers in the singing voice. Many students in trying to imitate the high voice production of artist singers, try to avoid any register changes because they do not hear them.

The question is: How does one establish these changes, particularly the one from the middle to the high voice? Here is a suggested procedure:

**PROCEDURE:** Sing closed *OH* softly, beginning about three or four tones above where you speak, up and down arpeggio fashion, with your lips practically closed. Repeat exercises a step each time until the top tone changes into falsetto. It is preferable that you have some one plan the arpeggios for you. When the top tone changes into falsetto resonance, notice that the *OH* sound modifies toward *OO*.

This may be called lip falsetto. If you have difficulty singing softly, sing the exercises loudly.

Now let us begin on the bottom note again, and sing open *OH* softly up and down arpeggio fashion. Place thumb and forefinger at corners of mouth and press in gently as you sing, in order to prevent the use of lip pronunciation. Do not try to prevent any change on top tone. If change does not occur, modify *OH* towards *UH*. Let us call this "pharynx falsetto."

Now let us follow the same procedure, but sing open *OH* loudly, with thumb and forefinger in place to keep the lower jaw relaxed, and the lips in an open puckered position. (Don't release hold on vowel sound on top note, or tone will go into falsetto quality.) This should be legitimate high voice quality.

**EXPLANATION:** Falsetto is the key to the male high voice. Falsetto resonance is basically a mouth resonance in the high voice, the result of blowing through the vocal chords which are located in back of the Adam's Apple. In order to take the falseness out of the falsetto, it is necessary that the vocal chords offer resistance to the unhindered flow of the breath. This process is called "dampening." Since most singers try to sing in the high range through the simple process of yelling, it may clarify the problem to say that they are half right. What they need to learn is to balance this throat or pharyngeal resonance with more of the mouth resonance. This process is called "covering" or "closing" the tone. One approach to making this change is through vowel modification: modifying the *EE* and *AY* sounds as they occur in words in the high range toward *IH*; or modifying *AH*, *OH* and *OO* toward *UH*. Through vowel modification, a change in resonance quality or resonance placement may be accomplished. It is this change which makes possible the change or shift from the middle to the high voice register.

This article is not meant to be a vocal approach to the "Do it yourself" idea. A student of singing needs a teacher to listen to him, particularly a teacher who believes in registration. There are those teachers and singers who claim there are no registers in the human voice, that falsetto has no connection with singing in the high male voice, and that the vowels must be kept pure. Permit me to end this article with this thought:

*The proof of the technique is in the singing.*





# STUB PENCIL



Phoenix barbershopper Don Scholtz drove across the continent in his newly-acquired French car, a Citroen, after finishing a tour of duty for the U. S. Air Force in Madrid, Spain, to be on hand. He was really hungry for harmony. Said he didn't know how much a guy could miss it. Honolulu, Hawaii, Chapter President Al Kaneta, and Past Chapter Secretary Al Madeiros, were the only Hawaiian representatives Stub saw at the convention this year. They presented several beautiful leis to each of the newly-crowned champion Lads of Enchantment backstage Saturday night. The quartet wore them on the stage for the championship appearance and paid tribute to the interest of the distant barbershoppers in Hawaii. International Vice-President O. B. Falls had to rush back from a business trip in Tokyo to make the convention. The visiting barbershopper residing the farthest away, no doubt, was Bill Morgan of Anchorage, Alaska. Many barbershoppers were worried about how Bill and Mrs. Morgan survived the 104° heat the early part of convention week. To all appearances the 47° temperature differential had no ill effects.

Speaking of the weather, as most people usually do, it drew special comment at Los Angeles. At one of the sessions of the International Board of Directors on Tuesday, Land O' Lakes District Board Member Cal Browy acknowledged that General Chairman of the Convention Reddie Wright had already come through with one of the promises he made to the Board in inviting the Society to hold the convention in southern California. Reddie had promised to outdo Minneapolis and he did, temperature-wise, beating Minneapolis by about one degree.

Automobile drivers and pedestrians in Los Angeles were continually reminded that the World Series of Barbershopping was being held in their midst. Pacific Outdoor Advertising Company and Foster-Kleiser between them contributed fifty-six billboards as a public service to remind the public of our convention and our organization's endeavors to "Keep America Singing." Of course after the visiting barbershoppers started to arrive, they didn't need billboards to tell them what was going on. There was singing all over the city.

Staff Taylor, tenor of the Buckeye Capital, Columbus, Ohio, Chapter several times Finalist (Buzz Saws), and Chairman of the Society's Public Relations Committee, commented, "The wildest entertainment in Los Angeles was not in night clubs, the Statler or Disneyland, but on the 'freeways' in and out of the city . . . a combination of the Indianapolis Races plus Coney Island."

Speaking of Columbus, our host for the 1958 Convention, June 12-15, (when "America Discovers Columbus", Art Frank, Manager of the Columbus Convention Bureau, traveled

the five thousand miles to and from Los Angeles to see for himself what a full scale barbershop convention was like. In his own words, he was "awed and overwhelmed," struck by the good behavior and humor of the barbershoppers. He was especially impressed by the tremendous audience singing.

The audience singing was really outstanding again this year, what with the huge 6700-seat Shrine Auditorium being pretty well filled at each session. Community song leaders were International Board Member George Pranspill of Milford, Conn., Web Luebtow, Lead of the Milwaukee, Wisconsin, past International Medalist HI-LO'S, television's Art Baker, M. C. of "You Asked For It" who emceed the Friday night quartet finals and did his own song leading (interspersed throughout the program instead of just at one given spot . . . something which appeared to be very well received by the audience), Paul Schmitt, Baritone of the Schmitt Brothers, 1951 International Champions, Tom O'Malley, Lead of the 1948 International Champion Pittsburghers and Judge Luther Sletten, member of the International Board of Directors and Bass of the Atomic Bums of Minneapolis.

Unusual headgear and many-colored sport shirts added much to the convention color. Several members of the Calgary, Alberta, Chapter and their wives were attired in complete and beautiful cowboy and cowgirl outfits. The men took turns pulling a miniature chuck wagon loaded with literature advertising the famous Calgary Stampede. An authentic chuck-wagon breakfast was held in the Statler parking lot as the pièce de résistance.

Glenn Howard of Cisco, Illinois, kept his record of perfect attendance at International Conventions intact. Los Angeles was the Society's Nineteenth, and Glenn's, too.

Not only the temperature set a new high but so did hospitality! To start with, the Aides Committee headed up by Jim Arnold, Baritone of the Crown City Four, did yeoman service, furnishing their own cars to pick up quartets and V.I.P.'s at all hours of the day and night, making transportation arrangements for the choruses, etc. A General Service Committee, headed up by Past

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### DISNEYLAND GETS TWO OF OUR "KIDS"

John Cullen and "Sev" Severance had a big day with the bangtails while winding up the big convention.

District Vice-President O. R. "Marv" Marvel of the San Gabriel, Cal. Chapter, manned an information booth at the registration headquarters at the Statler Hotel, from early morning until late at night, and are reported to have answered every question which was asked of them except "Who's going to win?"

George Chamblin, Past International Vice-President, and Bass of the Buzz Saws of Columbus, Ohio, was on hand early to beat the drums for the 1958 Convention in Columbus, for which he is serving as General Chairman assisted by co-chairman Wally Huntington, Staff Taylor, George Cochran, and other Buckeye Chapter stalwarts, the Advance Registration Sales Desk recorded paid convention registrations in excess of 600. (Add to that the approximately four hundred which have been received at the headquarters office and you have a good indication that the 1958 convention will be an early sell-out. Order yours now. You can get a registration blank from your chapter secretary or from International headquarters at 6315 Third Avenue, Kenosha, Wisconsin.)

The Barber Teens' activities were so varied and interesting that one teenager refused her parents' invitation for dinner because "they have free cokes and potato chips and a juke box in the Mission Room."

Six well-known barbershoppers, any four of whom could make up a quartet weighing at least half a ton, organized a contest of their own at the convention. International Vice-Presidents John Salin of New York City, O. B.

Falls of Los Altos, California, International Board Member George Pranspill (newly-elected Vice-President) of Milford, Conn., Joe Schmitt, Tenor of the 1951 International Champion Schmitt Brothers, Chuck Snyder, Illinois District President and International Secretary Bob Hafer, are contesting to see who can lose the most poundage by September 21, 1957. Each of the losers who don't lose enough, will lose \$10.00 each to the biggest loser. (Who's on first?)

### SPEAKING OF CONVENTIONS...

Pictured below is one of barbershopping's most unusual quartets — the 4 States 4.



Each member of the quartet hails from a different state in the union—Paul Smith (bass and on left in pic) is from Covington, Ky., Larry Devanney (bari and next in photo) from Norwood, Ohio, Harvey Dacumer (lead—next) is from St. Louis, Mo. and Ronald "Kickapoo" Logan (tenor) hails from Los Angeles, Calif.

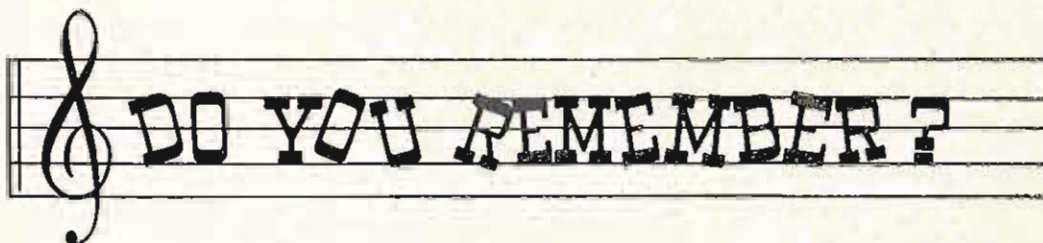
Smith and Devanney are members of the Cincinnati, Ohio chapter, Dacumer belongs to Ye Olde Tymers Chapter (St. Louis) and Logan is a member of La Crescenta, Calif. chapter.

How and where do they get together? Well, it seems that all are in the sporting goods business and met on various trips to conventions, meetings, etc. About eight years ago Larry Devanney, who was the only Society member of the group at that time, encouraged the others into a song whenever they met. Eventually the others all became convinced that the joys of barbershopping were too great to miss, so they all joined their respective chapters and are, today, all members in good standing.

Their quartetting is legendary with the sporting goods fraternity so that their presence is eagerly sought at convention and meeting affairs.

Nelle (wife of Illinois District Secretary, Tom) Watts caused no end of confusion introducing people to Chuck Snyder (Immediate Past Illinois District Prez) as George Pranspill (International Vice-President). By Friday both George and Chuck were sporting special badges: "I am not Chuck Snyder" and "I am not George Pranspill."





By J. GEORGE O'BRIEN

117 West Genesee Ave.

Saginaw, Michigan

destined to turn the dance world topsy turvy for nineteen eight marked the "birth of the blues" and Dixieland Jazz.

New York theatres featured The Honor of the Family with Otis Skinner, Paid In Full, The Traveling Salesman, The Man From Home, A Gentleman From Mississippi, and many others. Musical comedy lovers were fighting for tickets to The Soul Kiss, Nearly A Hero, Little Nemo, Miss Innocence with Anna Held, Queen of the Moulin Rouge with Francis X. Bushman, and a real cutie named Bessie McCoy who stopped the show nightly at the Herald Square Theatre singing Yama Man in the Three Twins.

Songs of 1908 included such goodies as *Cuddle Up A Little Closer*, *Daisies Won't Tell*, *Down Among The Sugar Cane*, *Down In Jungle Town*, *It Looks Like A Big Night Tonight*, *She Sells Sea Shells*, *Shine On Harvest Moon*, *Smarty*, *Take Me Out To The Ball Game*, and a cutie that mother and I can still do a pretty fair job harmonizing, *I'm Awfully Strong For You*. Yes, things were great in 1908.

\* \* \*

ENCOURAGING NEWS FROM LOS ANGELES. We haven't had an opportunity as yet to review the happenings at the recent International Contest in L. A. but this we know . . .

WE ARE MAKING PROGRESS WITH OUR CAMPAIGN TO GET OUR QUARTETS TO SING BARBERSHOP SONGS. Russ Cole recently had letters from two real old addicts and critics, Ken Cotton and Dean Snyder (California Dean, the old song dealer). Neither spared the adjectives as they wrote in glowing terms which included such things as "It was my idea of heaven . . .", "GREATEST BARBERSHOP SHOW EVER," and many more. This from fellows like Ken and Dean is good news indeed. We ARE making progress.

WE DON'T MAKE A PRACTICE of recommending things to Society members, but there are two Epic records that it almost seems were made for barbershoppers, and if you don't have them, you should. We're referring to GENTLEMEN BE SEATED and HERE COMES THE SHOWBOAT.

\* \* \*

With first class musicians and beautiful voices, Epic has taken such old favorites as *Waiting For The Robert E. Lee*, *Mandy Lee*, *In The Evening By The Moonlight*, *Shine On Harvest Moon*, *He's A Cousin Of Mine*, *By The Light Of The Silvery Moon*, *Down Among The Sheltering Palms*, *Cuddle Up A Little Closer* and dozens more of the same ilk and ear, and blended them into a minstrel show type of entertainment that leaves nothing to be desired.

If it's good reading you like, we heartily endorse a brand new book by David Ewen, published by Prentice-Hall, called *Panorama Of American Popular Music*. It's exactly what the title implies and covers the field of popular music in this country from national ballads and plantation songs through operettas and musical comedies, ragtime, blues and

IN THE PASSING OF KEN GRANT, the Society has lost a valued member, the Old Songs Committee has lost a tireless worker, and Olde Ed has lost a real friend. They don't make many like Ken, whose knowledge of old songs was boundless and whose love for old songs research was only exceeded by his willingness to work at it. We shall never forget the many happy hours spent with Ken and Deac Martin in his home at Rocky River, browsing through his huge collection of oldies and reminiscing. It will be difficult to fill his place on the Committee, but it will be impossible to fill the vacancy he will leave in the hearts of those who were privileged to know and work with him.

THINGS WERE GREAT IN NINETEEN-EIGHT. The financial panic was still on, the automobile manufacturers had reached the staggering production figure of 50,000 and folks were learning to dodge. The sedan with glass enclosed bodies was brand new, and postage stamps in rolls made their first appearance.

Organized movements against drinking and smoking began in earnest, especially against feminine smoking, but so far, neither has been exactly successful according to our latest observation.

Nineteen eight was right in the middle of the "Gibson Girl" era and Charles Dana Gibson and Howard Chandler Christy were "one-two" in the popularity polls. MacManus, of "Jiggs and Maggie" fame, was cartooning the "Newlyweds" and appearing in vaudeville. So were Eva Tanguay, Irene Franklin, Louise Dresser, Ed Wynn, Leon Errol and the "gal with the perfect figure," Annette Kellerman, who startled the natives when she introduced the form fitting bathing suit.

Women had the menfolks ga ga with their sheath gowns that were slit to the knee, their Merry Widow hats bedecked with bird wings and artificial flowers, their dotted veils and high buttoned shoes.

A sixteen year old Russian violinist named Mischa Elman was a sensation in his New York debut, and out of New Orleans came a weird, intriguing beat and rhythm that was



jazz to the sophisticated reviews, musicals and movies of today.

LOOKING OVER THE MAIL we find under "finished business" another copy of "And Her Golden Hair . . ." from Norm Duggan for Jack Nelson, who must be up to here in them by now, for we have already sent him information on this one from Ivan Mitchell of San Rafael, Carl Olsen of Stevens Point, Col., Miles Summer of Lenakai, Hawaii, and Charles Logan of Vancouver, which, to say the least, covers quite some territory. Told Art Webb where to get the Four Teens record, and handled quite a few items for Ed Perkins including "I've Lost My Gal" and "My Dusky Rose." We also straightened him out on one which he thought was "Frisco Katy" but which turned out to be "On San Francisco Bay." Arranged to have the words of "When I Leave The World Behind" sent to Ed Dauner, got the words to "Down Our Way" for C. G. Carroll, and told him where he might get the patter. Think we found "Remember The Poor" for Gene Holdeman, and arranged to have the words to "They Go Wild Simply Wild Over Me" sent to John Comloquoy, Jr. Couldn't do much for Raymond Gratty with a song which he says contains the following "for nobody wins in the game of broken hearts" . . . can anyone help? Told Cecil Fischer who wrote "The Girl On The Magazine Cover," and put Frank Sherman on the track of "Someday You'll Want Me To Want You." We also answered inquiries from P. R. Loach, Russ Platte, Bob Farran and John Stall and Earl Kay, and had some very nice letters from H. S. Samson and Walter Alford, who didn't want a thing but just wrote to tell us they like the column and to endorse our campaign to get the quartets to sing barbershop songs.

YOUR GRANDPAPPY YODELED *Over The Hill To The Poorhouse*, written by George L. Catlin and David Braham in 1874 and published by Wm. A. Pond & Co., but why we'll never know. It's a cheerful little thing about a family of incorrigible brats who had driven their poor old father out in to the croooool world, and the chorus goes:

"For I'm old and I'm helpless and feeble, The days of my youth have gone by; Then over the hill to the poorhouse, I wanted alone there to die." Sounds like something we might want to revive for Income Tax time, say long about March 15th. Do you remember?

## PROFESSOR WILSON

Continued from page 30

"You're so right. After all an Afterglow comes only once or twice a year."

"What do you think of the Kenosha deal, Doc?"

"Grand selection. Perfect location. Beautiful country. Can't beat it."

"A member from Florida told me he never heard of it and couldn't find it with an Indian guide and a Rand-McNally."

"Well-founded gripe, too. How many guys from Hot Coffee, Miss. and Fallen Arch, Vermont, are ever going to trek to Kenosha, Wis.?"

"But it's central, Doc. That means less traveling for the officers."

"Yes, and don't forget that will save money and time," said Doc.

"Well, we're going to Dallas in 1960."

"Right, and I'll be there too. I can hardly wait to try those Texas dishes Joe Lewis was telling me about—hot tamales with marshmallow sauce."

"But Doc, won't Dallas be awful hot in June?"

"Hottest place on earth. Why didn't they pick the Thousand Islands?"

"But everybody dresses for the heat there, Doc and we'll have a wonderful time with those Texans."

"We will for sure. Greatest people on earth. Grand barbershoppers. On to Dallas."

"By the way, Doc, how do you like my tenor singing these days?"

"Let's face it, son. You can't sing tenor. You just can't sing tenor."

As I say, Doc Filch is a stupid old jerk in some ways, and he isn't a man I would ever go to for advice.

## STATUS QUOTES

Continued from page 27

meetings. If your chapter has a scarcity of quartets and a scarcity of members out at meetings, check your ground rules and see if they need revamping.

Consideration of others should be automatic in our activities amongst our own members and in our convention and public performances which bring us into contact with the general public. Just put yourself in the other person's place. How would you like it if members of the "Society for the Preservation and Encouragement of Cowboy Ballads" shouted their favorite songs at the top of their lungs outside your hotel room in the middle of the night when you have a heavy schedule of business appointments facing you the next day?

How about keeping these reminders in mind when you attend your district convention and contest this Fall? We hope we will have more representation than ever before at these exceptional opportunities for getting together to learn more about barbershopping and to enjoy good fellowship.

In closing, on behalf of our entire headquarters, I want to thank all of the barbershoppers and their families who have visited *their* new headquarters building. We have had many visitors since June 1 and look forward to seeing many more of you in the days to come. Believe us this is something you have to see to properly appreciate.

## THOSE WERE THE HAPPY DAYS

By Dick Mansfield



Reprinted thanks to Dick Mansfield and Washington D.C.'s Sunday Star





## BARBERSHOPPING COMES TO NEWFOUNDLAND

Climaxing months of effort by Claude Wolfe, former member of the Sharon, Pa. chapter and now of the USAF, and reams of Correspondence with International Headquarters; the CABOT CHAPTER, St. Johns, Newfoundland was chartered on April 11, 1957.

This is the saga of their sponsoring chapter's (Derry, N. H. and some 1000 or more air miles distant) efforts to be on hand for the Charter Presentation ceremonies held at St. Johns on Friday, June 21.

Joe Kopka, scribe for the journey, reports:

"Six stalwart and rugged Barbershoppers (Ed Note—he means Phil Pelletier, President Derry Chapter; Randy Blandford, a Northeastern District V-P; Walt Fraser, Emil Kumin, 'Doc'—whose official name is unknown to Ed—and Joe) left Nashua at 2:30 PM on June 20; journeying to Fort Dix, N. J. . . . arrived at Ft. Dix about 10 PM and after processing were put up at the Maguire Field Hotel . . . up at 5:30 AM, we had breakfast . . . got on the C 118A at 8:35 AM for departure at 9:00.

"Arrived at Tor Bay, NF at 1:30 PM and were met by a delegation from the Cabot Chapter who took us through customs and then to Pepperell AFB where we were quartered in BOQ during our stay . . . when we met the boys, we knew we were in for a good time on our stay. A finer bunch of fellows we never met . . . After freshening up, we had supper at the Officers Club . . . we were picked up and went to the Old Colony Club where the show was to be held . . . we had seats of honor with Col. McAlpine and his wife, the Mayor of Newfoundland (St. Johns) and officers of the chapter and their wives . . . The show started at 10:30 PM with Bill Squires welcoming everyone . . . introduced all the guests and the Charter presentation was made by Phil. (See picture above.) The chorus was introduced by Sheldon Satin, Vice-President and Director. They were really an enthusiastic bunch who did a terrific job. The Granitestaters were greeted with a great ovation and sang several encores. Cabot Chapter has two fine quartets—Cabot Clippers and Caboteers—who have come a long way and are tops.

"Saturday . . . had a walking tour of the Base ending up at the NCO Club for dinner . . . took a tour of St. Johns . . . drove up Signal Hill . . . spot where Marconi sent his first wireless message.

"Sunday . . . went to services at the Base Chapel . . . tour of the bay area . . . banquet at NCO Club with Chapter Officers and their wives as our guests . . . tried to get the Medalists from Los Angeles but no luck.

" . . . Monday AM . . . alert about 4 PM . . . Bill, Joe, Claude and Jim came to take us to Tor Bay and see us off . . . back at Maguire Base at 10:30 PM. We decided to go right home and arrived about 5:00 AM Monday.



## PUBLIC RELATIONS ON A WORLD WIDE BASIS

By Dee Paris

Secretary, District of Columbia Chapter

"Public relations on a world-wide basis" is the theme of the latest activity of the District of Columbia Chapter.

The chapter recorded a series of musical programs and interviews for broadcast throughout the world by the Voice of America. In addition, the recordings will be placed in the cultural centers and libraries operated by the U.S. Information Agency in connection with the Department of State Diplomatic posts.

A portion of the program titled "Panorama USA" consisted of an interview with Dee Paris, current Secretary and Past Chapter President. During the interview, Dee told the story of the Society, its founding, history and growth and the activities of the chapters, particularly in the field of community service.

Barbershop harmony for the musical programs was supplied by the **Criteria**s and the **Federal City Four**, chapter quartets, with chorus singing by the **Precisionists**, a 25 man unit of the Singing Capital Chorus. The musical programs are appropriately titled "Music—USA."

The mission of the USIA is to tell the story of America to people throughout the world. The speaking parts of the programs will be translated into 42 foreign languages. In addition to shortwave broadcast by the Voice of America, the recordings will be made available to foreign broadcasting stations. In addition to the series of 15 minute shows, selected portions will also be used on the disk jockey shows which are very popular with foreign listeners. No translation will be required for the broadcasts by VOA on their World Wide English Service.

The fact that our music appeals to all nationalities is well known to the D. C. chapter. Each year they participate with the more than 70 foreign embassies in Washington to present a Pageant of Peace at Christmas. And a show for the benefit of CARE found many of the embassy personnel in the audience. Last summer their **Precisionists** presented 35 shows in Europe during a three-week tour in which they entertained servicemen, their dependents and many civilians.

It is appropriate that the chapter located in our Nation's capital should sing "the chord that was heard 'round the world."



# NEWS ABOUT QUARTETS

Because of the travel distance to Los Angeles for most of the past international champion quartets, job complications, etc., the Pittsburghers, 1948, and Schmitt Brothers, 1951, were the only international champion quartets who attended the convention. Their singing at various activities throughout convention week, along with the retiring champion Confederates, and their wonderful showmanship on the Saturday night show, proved again the Society adage, "Once a champion, always a champion."

Individual international champion quartet members who attended were Harry Hall, Lead of the 1939 Champions (the Society's first) Bartlesville Barflies of Bartlesville, Oklahoma, Cy Perkins, Baritone of the Misfits of Chicago 1945, Jack Briody, Baritone of the Garden State Quartet 1946 champions from Jersey City, New Jersey, Marty Mendro, Lead of the Mid-States Four, 1949 champs from Chicago, Dwight Elliott, Baritone, and Dick Gifford, Bass, of the 1955 champion Four Hearsmen from Amarillo, Texas.

Several of the champs got together for dinner Friday evening at the convention and organized an Association of International Champions. Cy Perkins was elected President, Jack Briody Vice-President and Jiggs Ward, Secretary-Treasurer. They plan to notify all international quartet members of the organization of the group and plans will then be set up for getting together at least once each year at the international convention.

A note of sadness was injected in the meeting with Cy Perkin's report on the illness of Joe "Moose" Murrin, Tenor of the Misfits. Sunday, July 14, Joe passed away in Phoenix, Arizona, following a lingering illness. (See picture on page 25 of the June 1957 issue.)

Joe, a retired Chicago police lieutenant, was sixty-one years of age.

Cy Perkins writes about Moose, "Joe was a natural Irish Tenor. He couldn't

hit a falsetto note for a million dollars. He didn't even know how to try to hit a falsetto note. Back in his earlier days Joe regularly hit E natural, above high C. This was during World War I, when serving with the United States Navy and singing with the 'Admiral Sims Quartet.' Following the war, Joe sang with the Chicago Police Octets for many years . . . In his last weeks in the Veterans' Hospital in Phoenix, when he found it difficult to carry on a conversation, he could still sing! When Hap Woodruff, Pat Forsythe, Eddie Eismueller, George Hanson and I visited with him on our way out to the convention at L. A., we all sang several of the old Misfits numbers."

Among the prominent quartets regretfully reporting their disbanding in recent weeks are the "Toronto Towns-men" International Finalists in the 1955 International Contest at Miami Beach, the "Tri Cy Synchronizers" of Binghamton-Johnson City, New York, after twelve years of activity, and the "Sun Tones" of Miami, Florida, whose bass Dan Whipple formerly of the International 1955 - 1956 International Finalist "Memory Four" has been drafted.

Reporting changes in personnel are the "Westinghouse Quartet." Ed Hanson, Bass, resigned on account of ill health and was replaced by John Power. Pete Elder, Baritone, the last original member of the quartet, retired on May 31, and will be replaced by Robert Howes. These two men join Tenor Walter Eibeck and Lead Al Headrick.

With various personnel revolving around Pete Elder, the Westinghouse Quartet five times made International Medalist ranking. According to the Society's contest rules, inasmuch as the required minimum of two members who belonged to the quartet when it obtained rank is not represented in the quartet, the quartet will no longer use the designation "International Medalists."

The original quartet organized by Pete Elder back in 1931 will be fondly remembered by their many barbershop friends and the public whom they entertained. The Westinghouse Quartet was among the very first to contribute to the Society's Building and Expansion fund. Their contribution of \$100.00 assures them of display of their picture in the Quartet Hall of Fame in the Society's new headquarters building.

Late in July, Marty Mendro original Lead of the 1949 International Champion "Mid-States Four" sang his last official engagement with the quartet (bet that was a lumpy-throated deal).

Baritone Forrest "Forry" Haynes who has taken over as contact man of

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the quartet (address 2410 Bel Air Drive, Glenview, Illinois, phone Glenview 4-8722) reports that Dick Magnuson, a two-part man (lead and tenor) of the Skokie, Illinois, Chapter, is taking over for Marty in the Voice Department.

Pictured above is the "New Look" in the Mid-States Four, left to right, Dick Magnuson, lead, Art Gracey, bass, Forry Haynes, baritone and Bob Mack, tenor.

Scheduled to sing at a local hospital's fund-raising effort called a "Fun Fair" in June, about a week before the event was to take place, Tenor Lyle Price of the Decatur, Illinois, Chapter "Deck O'Chords" ended up in the hos-

pital himself. Lyle sustained a broken leg while chopping down a tree on his farm. Not to be stopped the Deck O'Chords held rehearsals in Lyle's hospital room, hoisted him on-stage in a wheel chair the two nights of the show, (Baritone Jerry Booth, Chief Announcer of television station WTVP, did double duty as M. C. of both shows.) Price is well-known in Decatur barbershop circles for his specialty . . . writing tag endings for his quartet's numbers. Naturally they're called "Price Tags." Lyle is pictured above with, left to right, Bari Jerry Booth, Bass Oz Knepper and Lead Dick Stortzum.

It isn't very often that a chapter is entertained by three champion quartets on the same evening . . . even in the Chicago area where international and district champion quartets are so

## WHEN ARE YOU GOING TO START A QUARTET?



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numerous. The Society's mother chapter, Tulsa, Oklahoma, No. 1, had that privilege at their May 6 meeting. The **Barlesville Barflies**, the Society's first champion quartet, and the **Chord Busters**, 1941 International Champions, joined with the **Gaynotes**, Southwestern District Champions, to provide a wonderful evening of entertainment. (The **Gaynotes** then went to the convention at Los Angeles the next month and came back with the Third Place Medals.) At this meeting Tom Masengale, Bass of the **Chord Busters** regretfully announced a job transfer to Texas (no offense to y'all in Texas!)

Pictured above are the Fort Lewis, Washington, **Quad Leaders**, winners of the 1957 All-Army Entertainment Contest held this Spring at Fort McNair, Washington, D. C. Left to right are Pvt. Ronald D. Van Damme, tenor, Pvt. Sidney Linde, lead, Pvt. Dick Hunt, bass, and Lt. Norvin D. Green, baritone. Many barbershoppers will recognize Lieutenant Green as "Del" Green, former baritone of the International Finalist San Jose, California, "**Travel-Aires**" and bass of the "**Four-Do-Matics**" of Seattle, Washington, who competed in the International Contest at Los Angeles. The **Quad Leaders** made a guest appearance, on behalf of the United States Army, as a part of the Society's Armed Forces Collaboration Program, on the Friday afternoon Quartet Jamboree (and to top it off, Del did enough woodshedding for two quartet men!)

Orlando, Florida, Chapter Secretary Dave Cunningham's recent Quarterly

Activities Report lends emphasis to the old show biz tradition, "The show must go on." The current U. S. Air Force Champion Quartet, the **Air Chords** (formerly The Lancers, International Semi-Finalists from the Pioneer Chapter in Chicago) are stationed at Savannah, Georgia. The Orlando Chapter invited the quartet to appear on their annual show shortly after completion of a 300-base tour of the eastern United States, English, European and North African air force installations by the quartet with the "Tops in Blue" show. The letter of invitation bounced around for three or four weeks before the contact man of the quartet received it. The show was scheduled for Saturday night and on Tuesday afternoon the **Air Chords** telephoned

the Chapter Secretary and wanted to know if they still wanted them. The answer was brief and to the point, "Sure!" So the **Air Chords** went out Tuesday afternoon, bought new outfits for the show, started practicing with their original lead (a replacement had to make the tour of the air bases with them). They left Savannah at 5:00 A.M. Saturday morning, drove to Orlando and appeared on the show, and finally hit the sack at 4:00 A.M. Sunday morning, left Orlando at one o'clock Sunday afternoon for the eight-hour drive back to Savannah . . . all on a week-end pass.

Travel doesn't seem to present much of a problem to barbershoppers. Here's another example. The Fairfax, Virginia, "**Fore Fathers**" (a quartet, naturally) recently appeared on a nationwide March of Dimes telethon in Dayton, Ohio! They appeared on the show along with such other well-known entertainers as Dorothy Collins, Johnny Desmond and the Bill May Band. The quartet was also scheduled in July to tour Europe for one month to entertain Armed Forces personnel.

## HAVE YOU HELPED A NEW QUARTET RECENTLY



What's in a name? So much confusion resulted over the name **Four Marin Mates**, pronounced exactly like "former inmates (some people really wondered if they were!)", that the quartet changed their name to the **Bay-Aires** (Marin is located on San Francisco Bay). Left to right they are: Ken Moran, Tenor, Hal Johnson, Lead, Leo Miller, Bari, and "Augie" Augustine, Bass.



# LET'S SELL!

By **BERNEY SIMNER**  
*Past International President*

Keynote Address to International House of Delegates  
Statler Hotel, Los Angeles, California, June 21, 1957



If we were to start at this moment to build a sales organization to sell Barbershop we would begin by establishing just what it is we have to offer. In logical sequence, we would:

1. Examine our product to be certain we are producing a practical item which fills a need—for which a market is apparent—an article, principle, creed, belief or "something" for which sufficient desire can be created at a price allowing a profit for us. Not a profit in money but in growth of stature and prestige in the Society—strength and breadth of influence of the Districts and Chapters—and expansion of personal pleasure of our Members.
2. Examine our packaging and improve it to permit a faster and more productive merchandising program.
3. Analyze our market and establish realistic potentials and attainable quotas.
4. Recruit our sales personnel, indoctrinate them with our plan of operation, instruct them in the rudiments of our art or the process of our fabrication, train them to recognize and combat competition and organize them into a hard selling unit over which we could exercise effective control and direction.

Fortunately, we are in an enviable position for in past years most of these processes and projects have been completed and we have only to utilize the information, statistics, indices and guidance provided us. In the glaring light of past experience and with the benefit of knowledge placed in proper perspective, let us examine our product.

Barbershop is a prime product! An end product, if you will. It is not secondary or supplemental to any other organization, type of music, or means of musical expression. It must stand and endure independently upon the strength and integrity built into it through the years of constructive effort and clear vision of our collective membership. If we are to fulfill our self-appointed task of "preservation" we must shun every effort to subject it to any other concept, principle or organization. Because of our recognized stature we are called upon to assist and collaborate with others in our field of endeavor but we must meet and work with them on the same level and constantly guard against becoming subservient to them.

Barbershop as a Society, and as a means of musical expression, fills a definite need in the recreational life and leisure of the world of today, but we are in a highly competitive market, a buyer's market, and we must consistently re-engineer and perfect our product if we are to command the marketing position attainable through proper selling techniques.

The business, or organization, that depends upon price alone to create the desire to buy is doomed to extinction. The buyer of today demands quality and service and is willing to pay a fair price for value received. I am convinced that we

have always sold our product, our talents and services, our Society, too cheaply and we should examine our pricing and establish a schedule that would reflect our true worth. We Americans are prone to evaluate worth upon the basis of cost to us, and the extent of pride of ownership—or the effort expended in individual participation—is influenced by our investment.

If we are to get a fair price for our product we must examine our packaging. Is the product well wrapped?—are the colors appealing?—are our merchandising methods productive?—do our displays attract and hold the eye of the buying public?

Much has been accomplished in the appearance of our quartets and choruses, in dress and in manner of presentation, and public approval has been evidenced. But in many instances, the inner and protective wrappings are poorly conceived.

We must get out of dingy meeting rooms—create a more pleasant and inviting atmosphere—successfully and effectively use the vast array of materials provided by the International Office, to properly organize and conduct the affairs of our Chapters so we can attract and hold the interest of the buyers. We need to control the inclination to display our wares in bars, taverns and under street lamps, else we shall never reach that plateau of the market which can be most productive for us. Let us carefully prepare our exhibits in Music Halls, Opera Houses, Auditoriums and in Hospitals and Churches. Make our demonstrations dramatic by our participation in Civic enterprises and Community Service.

We cannot sell our product if it is offered in soiled or discolored wrapping—even at a cut price! We must recognize that like attracts like and if we sincerely want to attract to membership those who can contribute the most to our Society in prestige, experience and the ability to give of time, effort, financial support and personal influence, we have to plan our merchandising program to reach the business and professional man and those in the fields of music and education.

During the presidency of Jim Knipe in 1951 and 1952, the leaders in our Society began to question and discuss the future of our movement. President Jim first circulated a series of questions to the International Board Members and because of the instantaneous response he expanded his thought provoking efforts to include past and future leaders. President Ed Smith early in July of 1952 established the Long Range Planning Committee and under the capable guidance and leadership of its first Chairman, Dean Snyder, the Committee prepared the now famous "Twenty Proposals." The result of the work of this continuing committee provides us with an intelligent and detailed analysis of our market and establishes our potential and quotas. I recommend to each of you a review of the Committee Report to the International Board, as of January 15, 1954, for it will



## LET'S SELL — continued

help you to clearly perceive our objectives and our possibilities.

Our ultimate success is dependent upon our willingness to accept and use the knowledge and experience of those who preceded us for it is only in this manner that our thoughts and actions may be progressive. However, we cannot dwell in the past for ours is an ever-changing market and we must be sensitive to its moods and trends.

Cognizance of population migration, awareness of the electronic age providing more leisure or free time, knowledge of changing recreational tastes and an intelligent appraisal of our current position must each be a part of our sales planning.

We are compelled to compete in the membership market and we should know our relative position. How do we stand in relation to all the other organizations and activities which hold forth their many enticing lures to those we seek to add to our ranks? Ours must be an aggressive selling campaign employing a logical approach and tested techniques. There is no place in our program for a smug complacency for such drifting is only possible in a downstream current.

We are blessed with some 26,000 sales recruits and we are faced with the problem of continued selection. What attributes must a good salesman possess? Certainly first and foremost is a thorough knowledge of product—a firm belief in and an enthusiasm for its benefits to man—a staunch loyalty to its source—along with courage, appearance, self-confidence, the ability to convincingly express himself and a wholesome attitude.

Within my knowledge, there is no comparable organization doing as much in creating the opportunity for the lay member to obtain a comprehensive knowledge of product. But we cannot inject it into the blood stream—or put it in tablet form to be taken internally. It must be acquired by the individual through participation in our Craft sessions, Judge's schools, Leadership Training, and in the study of the material that has been so painstakingly prepared by our International Office and Committees.

It devolves upon each of us to learn more about our product so we may have a belief in its benefit to man and thereby develop an enthusiasm which can be imparted to all with whom we come in contact. No one can speak convincingly on a subject with which he is only vaguely familiar!

Confidence comes easily to the man who has properly prepared himself but it cannot be taught, nor can it be gleaned from the lives of others. It is born and grows within us as a result of our own experience as a participant. And from our confidence in self to achieve our desired goal we acquire the courage to constantly strive on and up to more and larger sales. We find our courage nurtured by the knowledge that we are not alone in our efforts for we have become a part of a large and winning team that is successfully clearing all obstacles.

I want to dwell upon the attribute of loyalty for my personal experience in the Society has disclosed so many misconceptions of its proper interpretation, and so wide a demand for its application. We demand and receive from our member a depth of loyalty to his quartet, chorus, chapter, area, district and to the International Society and it is perfectly natural that some of us find it difficult to distinguish the proper level of application.

We must realize that the Society is the whole and all else are its component parts. For it is the Society that provides the greatest benefit to the greatest number. Each of the components is an integral part that acquires its importance only

as a necessary portion of the structure of the whole, strengthened by the support of, and the association with the other parts. They are not strong enough to stand alone and must take their proper position to accomplish their purpose.

We need to unselfishly consign to each component a measure of loyalty commensurate with its relative importance and our individual participation, and reserve the greatest level of application to the Society which makes possible all these opportunities for personal activity.

It has been said that "The City of Sales Success is in the State of Mind" and it is imperative that we examine our attitude. How do you feel toward your fellow members?—chapter, district and International Officers?—the youth of today and the listening public out of which we hope to develop our prospects?

Do you look upon the efforts of others with a tolerance based upon an understanding of the problems confronting them or, are you content to wantonly criticize their endeavor? Do you take the time to explain the basic principles of our product and the purposes of our Society or do you look with disdain upon those who are ignorant of the broad concept of the position and influence we exert in the world of today?

Do you assume your share of the responsibility for the success of each venture, or are you willing to let "Joe" do it? Are you willing to give of yourself to the benefit of others or do you selfishly take all and give nothing in return? Let each of us be honest in a personal appraisal and correct those things that do not permit a wholesome attitude toward each other and our objectives.

Mr. Charles Kettering said: "It is the future that concerns me for it is there I expect to spend the rest of my life." Each new day emphasizes the challenge of the future and offers the opportunity for growth and progress if we are eager to do our part. One cannot view the future with confidence unless we face and conquer the problems of today. Great men have gone before us—O. C. Cash, Hal Staab, Frank Thorne and many others—and great men will come after us in the Society if we properly prepare a place for them and evolve an environment in which they can exercise their initiative and creative abilities.

No man is a born salesman. Salesmanship is a natural phenomenon resulting from an inspiration conceived in enthusiasm and born of the desire to share it with our fellow men.

### Let's Sell Barbershop!

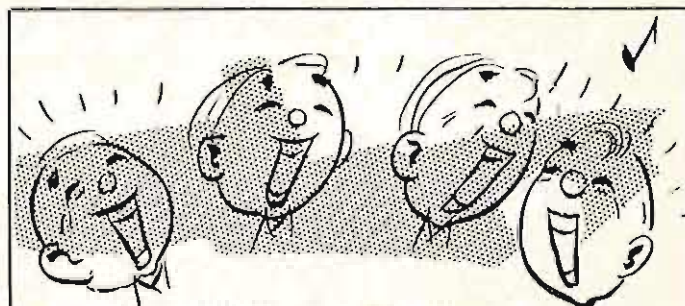
#### CENTURY CLUB (As of June 30, 1957)

1. Manhattan	Mid-Atlantic	304
2. Miami, Florida	Dixie	170
3. Tell City, Indiana	Indiana-Kentucky	155
4. Dundalk, Maryland	Mid-Atlantic	150
5. Minneapolis, Minn.	Land O'Lakes	146
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## THE QUARTETS SANG—

Agriculturists—Hello, Wisconsin; We Will Meet Again.  
 Atomic Bums—Wait Till The Sun Shines, Nellie; Macushla.  
 Babbling Brooks—Time After Time; That's Just Like a Butterfly  
 That's Caught in The Rain; Stay In Your Own Back Yard; Banjo's  
 Back in Town.  
 Canadian Chordsmen—Sailin' Down The Chesapeake Bay; Row,  
 Row, Row.  
 Chordblenders—Sittin' On Top Of The World; Georgia On My Mind.  
 Clip Chords—For Me And My Gal; When I Wore My Daddy's  
 Brown Derby.  
 Combust-A-Chords—Sailin' Down Chesapeake Bay; That Old Gang  
 Of Mine.  
 Dunesmen—Everything Is Peaches Down In Georgia; Sugar Cane  
 Jubilee; Storybook Ball; I Love No One But You.  
 Easterners—I'm Gonna Make Hay While The Sun Shines In  
 Virginia; In The Shade Of The Old Apple Tree; Hello, Swanee,  
 Hello, Smilin' Through.  
 Elm Chords—Just A Girl That Men Forget; Stars Are The Windows  
 Of Heaven.  
 Evans Quartet—Banjo's Back In Town; Happy Valley.  
 Extension Chords—Song Of The South; My Cutie's Due At Two To  
 Two Today.  
 Florida Knights—Hopelessly; Charm Of Erin.  
 Flower City Four—Sugar Cain Jubilee; Love Is Like A Dream, Why  
 Don't My Dreams Come True.  
 Forebearers of Harmony—Pucker Up And Whistle; Roses Of Pic-  
 ardy; There's A Quartet On The Corner; When I Heard That  
 Mobile Boy Play Those Memphis Blues.  
 Four-Do-Matics—Open Up That Golden Gate and California Here  
 I Come Medley; When Eyes Like Yours Look Into Eyes Like Mine.  
 Four-Pitchikers—Alexander's Ragtime Band; Baby Your Mother;  
 Dear Old Girl; Friends And Neighbors; I Wish You Were Jealous  
 Of Me; Darktown Strutters Ball.  
 Four Renegades—Last Night On The Back Porch I Loved Her Best  
 Of All; When I Leave This World Behind; My Home Town; Last  
 Night Was The End Of The World.  
 Gaynotes—An All-American Girl; Gee, I Wish I Had A Girl; Last  
 Night On The Back Porch I Loved Her Best Of All; Can't You  
 Hear Me Callin' Caroline; Bye, Bye Blues; Sonny Boy.  
 Gay Tones—If I Had My Way; When The Bell In The Lighthouse  
 Rings, Ding Dong.  
 Great Scots—I've Got No Time; Just Like A Butterfly That's Caught  
 In The Rain; Wonderful Days Gone By; Take Your Girlie To The  
 Movies.  
 Hawkeye Four—Broadway Rose; That's How I Spell Ireland; They  
 Call It Dixieland; Love Me And The World Is Mine.  
 Heart of Illinois Four—I'm Looking Over A Four Leaf Clover; Oh,  
 How I Miss Tonight.  
 Hi Fi Four—I'm California Bound; Side by Side.  
 Hi Neighbor Four—That Old Irish Mother Of Mine; Carolina  
 Mammy.  
 Home Town Quartet—Shine; Roll Dem Bones; What A. Wonderful  
 Wedding There Will Be; Charleston; Melancholy Baby.  
 Kord Kings—I Want A Girl; Only An Irishman's Dream, Smile  
 Medley.  
 Lads of Enchantment—Ro-Ro-Rolling Along; There's A Rose On  
 Your Cheek; My Indiana Home; Love Me and The World Is Mine;  
 'Way Down In Georgia; It Looks Like Rain In Cherry Blossom  
 Lane.  
 Lake Shore Four—Wonderful Days Gone By; Georgia On My Mind.  
 Merry Notes—Wonderful Days Gone By; There's A Rose On Your  
 Cheek.  
 O-At-Kans—My Old New Hampshire Home; By The Mill, Sweet  
 Cider Time; Ida Medley.  
 Play-Tonics—My Cutie's Due At Two To Two Today; Cabin On The  
 Hilltop; Cotton-Picker's Ball; All By Myself; Did Your Mother  
 Come From Ireland; Sunbonnet Sue.  
 Rhapsodies—Alabama Jubilee; Down By The Old Swimming Hole.  
 Sandpipers—Georgia On My Mind; My Cutie's Due At Two To Two  
 Today.  
 Sharp Four—Sailin' Down The Chesapeake Bay; Sunshine Of Your  
 Smile.  
 Sharpshooters—Oh Susanna, Dust Off That Old Piano; All The  
 World Will Be Jealous Of Me.  
 Short Cuts—Redhead; I Wish I Had My Old Girl Back Again;  
 There'll Be No New Tunes On This Old Piano; My Buddy.  
 Timberliners—I Wonder What's Become Of Sally; Mother Machree.  
 Town & Country Four—Nobody's Sweetheart, Mammy.  
 West Coasters—Five Foot Two; The World Is Waiting For The Sun-  
 nriser; Goodbye, Old Dixie, Goodbye; When I Leave The World  
 Behind; Make Up Your Mind; Sunshine Of Your Smile.  
 Yorkaires—Muskrat Ramble; I Remember.



## LET'S KEEP IT BARBERSHOP!

By Bill "Buz" Busby  
 (Baritone of The Confederates  
 and Director of 1957 Medalist  
 Dixie Cotton Boll Chorus)

Just a few weeks ago a new Champ was crowned and the Confederates are privileged to join the fraternity of the "has beens." It's hard to realize that the Minneapolis Convention was more than a year ago, for we still feel the hot breath of spine tingling chords from 39 terrific quartets. The year has gone swiftly in time and long in miles, and one we'll never forget. Each and every show (54 in number) holds a remembrance of friends all over the country.

One thing stands out, as far as I'm concerned, as our greatest achievement since becoming your champs: Learning and sharing *Mandy Lee*. Yes, *Mandy Lee*, the old worn out square who has been around for years waiting for someone to fall in love with her. She was kicked around, laughed at and almost permanently shelved for the past few years. We Barbershoppers are guilty of withholding her simple beauty and charm from the people who *really* care. Our public!

The Confederates have slam banged and razz-a-ma-tazzed many songs to the sometime questionable delight of audiences in all sections of the country. Sometimes they sold very well and at other times we might as well have been singing "Taps." However, good ole *Mandy Lee* would *never* fail. We never heard so much as a cough while sharing our love for her. The ovation is tremendous. Why is this?

First of all, people come to our shows because it's a Barbershop Quartet Show. They didn't come to hear rock and roll or boogie woogie or modern harmony. They can turn on the radio or television any time of day or night and hear this until their hearts are content. People come to hear something different. They want to hear Barbershop! something that's easy to listen to without having to "work" to understand and appreciate. Now I'm not saying that we should go out and sing *Mandy Lee* type numbers exclusively. I'm not speaking of tempo or types, but of structure. Let's give 'em some good Barbershop. I, like some of you, like to explore the field of modern harmony for kicks, but Barbershop shows are not the place for the personal jolts.

The other night at our chapter meeting there was a guest who asked the Confederates if during our part of the planned program we could sing an old song which he had always liked very much. *Sweet Sweet Roses of Morn*. There was a considerable amount of elbowing and snickering among our older members (we included) who thought the roses should have wilted long ago. Much to our surprise, we *all* got a real thrill by answering this request. Roses are beginning to bloom again in the four corners of our meeting room.

It all tunes up to this. We Barbershoppers have music which no one else offers. People want it or they wouldn't come to hear it. Let us all rediscover the unequalled beauty of real Barbershop. Thank God we did.





**NILES-BUCHANAN (Niles) MICHIGAN**  
... Michigan District ... Chartered April 3, 1957 ... Sponsored by Grand Rapids, Michigan ... 25 members ... John H. Shanahan, 114 Lake St., Buchanan, Michigan, Secretary ... Jerry Mace, 1538 Sheffield Ave., Niles, Michigan, President.

**BOISE, IDAHO** ... Evergreen District ... Chartered April 4, 1957 ... Sponsored by Nampa, Idaho ... 20 members ... G. Vernon Ricks, 1416 N. 24th, Boise, Idaho, Secretary ... Dr. Allen R. Cutler, 2852 Parke Circle Dr., President.

**CUMBERLAND COUNTY (Millville, N. J.)**  
... Mid-Atlantic District ... Chartered April 4, 1957 ... Sponsored by Philadelphia, Pa. ... 23 members ... Seward Sheppard, 900 Buck St., Millville, N. J., Secretary ... Ambrose Stites, 8 N. 12th St., Millville, N. J., President.

**CABOT (St. Johns) NEWFOUNDLAND**  
... Northeastern District ... Chartered April 11, 1957 ... Sponsored by Derry, N. H. ... 22 members ... Claude Wolfe, 4737th Trans. Sqdn., Pepperell AFB, APO 862, New York, N. Y., Secretary ... William A. Squires, 48 Portugal Cove Rd., St. Johns, Newfoundland, President.

**KING CITY (Mt. Vernon) ILLINOIS**  
... Illinois District ... Chartered April 12, 1957 ... Sponsored by Belleville, Illinois ... 22 members ... Dr. J. R. Cochran, 1711 Broadway, Mt. Vernon, Illinois, Secretary ... Homer Campbell, 1405 White St., Mt. Vernon, Illinois, President.

**ARLINGTONS (Arlington) VIRGINIA**  
... Mid-Atlantic District ... Chartered April 12, 1957 ... Sponsored by Fairfax, Va. ... 27 members ... Lester H. Delano, 6028 23rd St., Arlington, Va., Secretary ... Patman W. Byers, 1526 N. Edgewood St., Arlington, Va., President.

**MANASSANAIRIES (Manassas) VIRGINIA**  
... Mid-Atlantic District ... Chartered April 23, 1957 ... Sponsored by Fairfax, Va. ... 24 members ... Gene K. Conner, 227 N. Grant Ave., Manassas, Va., Secretary ... Donald Brumback, Box 26, Manassas, Va., President.

**WESTMORELAND COUNTY (Latrobe) PENNSYLVANIA**  
... Johnny Appleseed District ... Chartered May 9, 1957 ... Sponsored by Butler, Pa. ... 31 members ... Robert E. Hogue, 327 Tremont Ave., Greensburg, Pa., Secretary ... Wm. J. Callaghan, Box 371, RFD 2, Latrobe, Pa., President.

**ROYAL CITY (New Westminster) B. C., CANADA** ... Evergreen District ... Chartered May 13, 1957 ... Sponsored by Vancouver, B. C. ... 24 members ... Keith McKenzie, 721 Carnarvon St., New Westminster, B. C., Secretary ... Frank Armitt, 3335 Lane St., South Burnaby, B. C., President.

**SAN ANGELO, TEXAS** ... Southwestern District ... Chartered May 13, 1957 ... Sponsored by Big Spring, Texas ... 30 members ... Allen M. Boedeker, P. O. Box 712, San Angelo, Texas, Secretary ... Wm. B. Wilson, 511 Central National Bank Bldg., San Angelo, Texas, President.

**ROSEVILLE - NORTH SUBURBAN (St. Paul) MINNESOTA** ... Land O' Lakes District ... Chartered May 20, 1957 ... Sponsored by St. Paul and Minneapolis, Minn. ... 25 members ... Edward Eardley, 1192 California St., St. Paul, Minn., Secretary ... Henry B. Blumberg, 909 W. Edgewater, St. Paul, Minn., President.

**FAIRMONT, WEST VIRGINIA** ... Johnny Appleseed District ... Chartered May 24, 1957 ... Sponsored by Clarksburg, Va. ... 31 members ... Carroll H. Curry, 1280 Bryant St., Fairmont, W. Virginia, Secretary ... C. W. Welty, 315 Highland Ave., Fairmont, W. Virginia, President.

**ELK CITY, OKLAHOMA** ... Southwestern District ... Chartered May 24, 1957 ... Sponsored by Oklahoma City, Okla. ... 76 members ... Monty McRhee, 430 McArthur Blvd., Elk City, Okla., Secretary ... Bill Ansley, 1608 W. 1st St., Elk City, Okla., President.

**PITTSFIELD, MASS.** ... Northeastern District ... Chartered June 18, 1957 ... Sponsored by Bennington, Vt., Springfield, Mass. and Schenectady, N. Y. ... 21 members ... C. A. Taylor, 143 Montgomery Ave., Pittsfield, Mass., Secretary ... J. W. Livermore, 25 Jason St., Pittsfield, Mass., President.

**FULLERTON, CALIFORNIA** ... Far Western District ... Chartered July 23, 1957 ... Sponsored by Downey, Calif. ... 23 members ... Howard Marshall, 2032 Porter St., Fullerton, Calif., Secretary ... Don M. Rell, 1056 N. Richman Ave., Fullerton, Calif., President.

**MARTINSVILLE - HENRY COUNTY (Martinsville) VIRGINIA** ... Mid-Atlantic District ... Chartered July 26, 1957 ... Sponsored by Danville, Va. ... 33 members ... Dwight R. Reynolds, 719 Orchard St., Martinsville, Va., Secretary ... James H. Bush Jr., P. O. Box 729, Martinsville, Va., President.

**MODESTO, CALIFORNIA** ... Far Western District ... Chartered July 31, 1957 ... Sponsored by Stockton, Calif. ... 42 members ... Miles Sutter, 2343 Lambert, Modesto, Calif., Secretary-Treasurer ... Gale Nutson, 1519 Lynn Ave., Modesto, Calif., President.

**TUPELO, MISSISSIPPI** ... Dixie District ... Chartered July 31, 1957 ... Sponsored by Memphis, Tenn. ... 20 members ... Thomas R. Rich, 1107 Armstrong Lane, Tupelo, Miss., Secretary-Treasurer ... Lowell W. Sheets, 1022 Fawn Dr., Tupelo, Miss., President.



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.)

**September 2—Venice, Florida**

7—Michawaka, Ind.; Dayton, Ohio; Jackson, Mich.; Fond Du Lac, Wis.; El Paso, Texas (Mountain-Glo at Cloudcroft, N. M.).

8—Mobile, Ala.; Alexandria, Va. (Southern Section Chorus Contest).

13-14-15—Orillia, Ontario.

14—Gowanda, N. Y.; Monterey Park, Calif.; Crescent City (New Orleans), La.; Boise, Idaho (Charter Night).

20—Suffolk County, New York.

21—Westchester County, N. Y.; Eau Claire, Wis.; Fond Du Lac, Wis.; Stockton, Calif.; New Britain Conn.; Wisconsin Rapids, Wis.; Mobile, Ala.; Santa Monica, Calif. (Southern Division Preliminary Chorus Contest).

21-22—Oklahoma City, Okla. (Lake Murray Jamboree).

27—Dyersville, Iowa.

28—Dallas (Oak Cliff), Texas; Shelbygan, Wis.; Housatonic (Derby), Conn.; Gratiot County, Mich.; Charlotte, N. C.; Fairmont, W. Va.; Marin, Calif. and Crescenta Valley, Calif.

**October 4-5—Colorado Springs, Colo.** (Central States District Contest) San Gabriel, Calif.

4-5-6—Peoria, Ill. (Illinois District Contest).

5—Beaver Dam, Wis.; Butler, Pa.; Saegertown (French Creek), Pa.; Danville, Va.; Fairmont, Minn.; Lafayette, Ind.; Hooker, Okla.; Lansing, Mich.; Port Hope-Cobourg, Ont.; Zanesville, Ohio; Martinsville, Va.; Royal City, New Westminster, B. C.

6—Nashville, Tenn.

5-6—Taunton, Mass. (Northeastern District Quartet Contest).

11—Hazelton, Pa.; Oakland, Md.; Burlington, Vt.

12—Windsor, Vt.; Genesee-Rochester, N. Y.; Olean, N. Y.; Tomah, Wis.; Albuquerque, N. M.; New Haven, Conn.; Plainfield, N. J.; Elyria, Ohio; Wichita, Kan.; Bakersfield, Calif. (Far Western District Contest), Davenport, Iowa.

13—Bennington, Vt.

12-13—Louisville, Ky. (Indiana - Kentucky District Contest).



- 17—Fayette County, (Uniontown, Pa.).  
 18—Gary, Ind.  
 19—Fontana, Calif.; Lima, Ohio (Johnny Appleseed District Quartet Contest); Concord, N. H.; Greenwich, Conn.; Syracuse, N. Y.; Escanaba, Mich.; Port Washington, Wis.; Waseca, Minn.; Gardner, Mass.; Ashland, Wis.; Belmont, Mass.; Wilkes-Barre, Pa.; Lancaster, Pa.; Amarillo, Texas.; Ashland, Wis.  
 18-19—London, Ont.  
 25-26-27—Manhattan, N. Y. (Mid-Atlantic District Contest).  
 26—West Bend-Barton, Wis.; North Olmsted, Ohio; Bath, N. Y.; Salem, Mass.; Sturgeon Bay, Wis.; Kitchener, Ont. (Ontario District Contest); Clinton, Iowa; Conneaut, Ohio; Pampa, Texas; Pittsfield, Mass.; Fullerton, Calif.; Menomone, Wis.; Cheboygan, Mich.; Cascade, Ore.; Marietta, Ohio.  
 30—Baraboo, Wis.  
 November 1-2-3—Seattle, Wash. (Evergreen District Contest).  
 1—Colonial Heights, Va.; Schenectady, N. Y.  
 2—Dubuque, Iowa; Oklahoma City, Okla. (Southwestern District Contest); Brockton, Mass.; Pioneer, Ill.; Washington, D. C.; Delco, Pa.; Lawrence, Mass.; Western Hills, Ohio; Lancaster, Ohio; Ventura County, Calif.  
 3—Derry, N. H.  
 2-3—Kansas City, Mo.  
 7—Kaukauna, Wis. (Little Chute).  
 8—Oshkosh, Wis.  
 9—East York, Toronto; Hartford, Conn.; Kenosha, Wis.; Freeport, Ill.; Decatur, Ill.; Dayton, Ohio; Baltimore, Md.; Linden, N. J.; Harrisburg, Pa.; Danville, Va.; Herkimer, N. Y.  
 15—Elkader, Iowa; Atlanta, Ga.  
 15-16—Salt Lake City, Utah.  
 16—Atlanta, Ga. (Dixie District Contest); Geneva, N. Y.; Houston, Texas; Beaver Valley (Ambridge) Pa.; Binghampton-Johnson City, N. Y.; Needham, Mass.; Longview, Wash.; Cedar Rapids, Iowa; Laurence Harbor, N. J.; Monterey Peninsula, Calif.; Palos Verdes, Calif.  
 23—Newark, Ohio; Camrose, Alberta; Scituate, Mass.; Youngstown, Ohio; Duluth, Minn.; Norwich, Conn.; Attleboro, Mass.; Fall River, Mass.; Madison, Wis.; Fairview, Okla.; Welland, Ont.  
 30—Milwaukee North Shore, Wis.; Paterson, N. J.; Buffalo, N. Y.; Portland, Ore.  
 December 1—Janesville, Wis.  
 6-7—Westfield, N. J.  
 7—Enid, Okla.; Willimantic, Conn.; Winona, Minn.; Buckeye (Columbus) Ohio; Downey, Calif.  
 14—Boston, Mass.

### NOTICE

Our new home is NOT listed in the telephone directory by any name other than SPEBSQSA (the full spelling, that is) although a few of our members are trying to call "Harmony Haven" or "Harmony Heaven." This just confuses Wisconsin Bell. Our phone number is—Olympic 4-9111—Kenosha, Wis.

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## FALL DISTRICT CONTEST SCHEDULE

### CENTRAL STATES

Colorado Springs, Colorado, October 5, 1957. Chairman, Harry Sparrow, 1902 North Prospect, Colorado Springs, Colorado.

### DIXIE

Atlanta, Georgia, November 15 and 16, 1957. Chairman, E. O. Heath, 1655 Pellham Road, N. E., Atlanta, Georgia.

### EVERGREEN

Seattle, Washington, November 1-3, 1957. Chairman, Ray Pekie, 2508 Warren Avenue, Seattle, Washington.

### FAR WESTERN

Bakersfield, California, October 12, 1957. Chairman, Don Newberry, 2720 St. Marys Street, Bakersfield, California.

### ILLINOIS

Peoria, Illinois, October 5 and 6, 1957. Co-Chairmen, Don Summers, 5503 Stephen Drive, Peoria, Illinois, and Dan Wells, 1204 E. Elmhurst Avenue, Peoria, Illinois.

### INDIANA-KENTUCKY

Louisville, Kentucky, October 12, 1957. Chairman, Joe Cutsinger, 1010 Dresden Avenue., Louisville 15, Kentucky.

### JOHNNY APPLESEED

Lima, Ohio, October 10-12, 1957. Chairman, J. Marvin Smith, 816 North Baxter Street, Lima, Ohio.

### LAND O'LAKES

Hudson, Wisconsin, November 1-3. Chairman, W. C. Wright, 1009 10th Street, Hudson, Wisconsin.

### MICHIGAN

Traverse City, Michigan, October 18-20, 1957. Chairman, Elmo Crawford, R. R. No. 3, Box 424, Traverse City, Michigan.

### MID-ATLANTIC

Manhattan, New York, October 26, 1957. Chairman, John Salin, Hotel Wentworth, 59 West 46th Street, New York 36, New York.

### NORTHEASTERN

Taunton, Massachusetts, October 5 and 6, 1957. Chairman, Samuel Walkden, 84 Shores Street, Taunton, Massachusetts.

### ONTARIO

Kitchener, Ontario, October 26, 1957. Co-Chairmen, Harry Holle, 142 Ellis Street, South, Waterloo, Ontario, and Jim Carroll, 13 Cooper Street, Hespeler, Ontario.

### SENECA LAND

Canandaigua, New York, November 2, 1957. Chairman, J. Allan Leamy, 119 Washington Street, Canandaigua, New York.

### SOUTHWESTERN

Oklahoma City, Oklahoma, November 2, 1957. Chairman, Granville Scanland, Brauiff Building, Oklahoma City, Oklahoma.



## CHAPTER OFFICERS . . .

Is EVERY member of your chapter receiving this issue of THE HARMONIZER??

If not, could the reason be that he has moved recently and his copy has been returned to us without a forwarding address? We still have many magazines that as yet cannot be re-sent for this reason. Please keep us informed regarding members' new addresses—and we'll most certainly change our records and make sure they receive that to which they are entitled.

Could it be that his name is not even ON our mailing list?? Members listed on the Monthly Reports are NOT entered on official records or mailing lists UNTIL remittances of per capita dues and initiation fees are completed!

Most reports are correct as received and are processed immediately. There are, however, a few which are incorrectly submitted. Of course, these chapters are notified of the error, yet until the discrepancy is eliminated, the members are being denied the Society and District mailings, and often their New Member Kits to which they are entitled.

How about taking a quick run-down of the points listed here before sending in your next Membership Report. If your report is in agreement, you can be certain of your new members being quickly and correctly entered on our records.

### KEEP THIS IN MIND

1. The remittance of per capita dues must be accompanied by a Remittance Advice, Monthly Report Form and Report of Initiation Fees—completely filled out.

2. Only new members' per capita dues are pro-rated. Renewal members' dues are NOT pro-rated, regardless of when during the year they are remitted.

3. AN INITIATION FEE IS REQUIRED FOR ALL NEW MEMBERS. A member must be considered "new" if he was not a member of the Society during 1956! (and, as you know, the Initiation Fee entitles the new member to receive directly from Int'l a Deluxe New Member Kit).

4. Each chapter is responsible for its membership cards. When the member is reported to Int'l, the card number issued to him should be so indicated on the report. Chapters will not be charged for voided cards or seconds issued in case of loss, but the numbers must be reported to us.

Remember, our records can only be as up-to-date as the information supplied us. And if the above doesn't answer your particular question on the subject, just drop us a line. We'll be glad to help.



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## "NOTEWORTHY CHAPTERS"

### CHAPTERS WHICH HAVE ACHIEVED 10% INCREASE IN MEMBERSHIP

Dec. 31, 1956, to June 30, 1957

#### Central States District (5)

Colorado Springs, Colorado  
Buena Vista (Storm Lake),  
Iowa  
Elkader, Iowa  
Prairie Crooners (Ulysses),  
Kansas  
Hermann, Missouri

Janesville, Wisconsin  
Oshkosh, Wisconsin  
Port Washington, Wisconsin  
Richland Center, Wisconsin  
River Falls, Wisconsin  
Sparta, Wisconsin  
Wauwatosa, Wisconsin

#### Michigan District (6)

Bozette City, Michigan  
Hudson, Michigan  
Lansing, Michigan  
Oakland County, Michigan  
South Haven, Michigan  
Three Rivers, Michigan

#### Dixie District (4)

Orlando, Florida  
Sarasota, Florida  
Tampa, Florida  
Cobb County (Marietta),  
Georgia

#### Evergreen District (4)

Camrose, Alberta  
Salem, Oregon  
Lake Washington,  
Washington  
Spokane, Washington

#### Far Western (3)

Monterey Peninsula,  
California  
Palos Verdes, California  
Salinas, California

#### Illinois District (4)

Alton, Illinois  
Champaign-Urbana, Illinois  
Blackhawk (Oregon), Illinois  
Rockford, Illinois

#### Indiana-Kentucky (7)

Covington, Indiana  
Dearborn County, Indiana  
Gary, Indiana  
Hub City (Union City),  
Indiana  
Logansport, Indiana  
Washington County (Salem),  
Indiana  
Paducah, Kentucky

#### Johnny Appleseed District (5)

Findlay, Ohio  
Marion (Francis Marion),  
Ohio  
Painesville, Ohio  
Western Hills, Ohio  
West Unity, Ohio

#### Land O'Lakes District (9)

Ely, Minnesota  
Abbotsford, Wisconsin

#### Mid-Atlantic District (11)

Wilmington, Delaware  
Hagerstown, Maryland  
Elizabeth, New Jersey  
Lodi, New Jersey  
Newark, New Jersey  
Penna Grove, New Jersey  
Riverdale, New Jersey  
Bronx, New York  
Brooklyn No. 1, New York  
Lancaster, Pennsylvania  
Fairfax, Virginia

#### Northeastern District (9)

Portland, Maine  
Presque Isle, Maine  
Belmont, Massachusetts  
Lynn, Massachusetts  
Worcester, Massachusetts  
Hudson, New York  
Saratoga Springs, New York  
Burlington, Vermont  
Montpelier, Vermont

#### Ontario District (3)

Aurora, Ontario  
Kitchener-Waterloo, Ontario  
Midland, Ontario

#### Seneca Land District (6)

Bath, New York  
Oenova, New York  
Mohawk Valley, New York  
Olean, New York  
Brookville, Pennsylvania  
Franklin-Oil City,  
Pennsylvania

#### Southwestern District (4)

Cherokee, Oklahoma  
Chordsmen (Alamo Heights),  
Texas  
Lamesa, Texas  
Odessa, Texas

## LATEST HARMONY HERITAGE RELEASES

No. 8—ROLL DEM BONES and No. 9—LEEVE SONG have been mailed to all members so that you should have received your copies of these fine "standards" by this time.

### Copies of previous issues:

- No. 1—WHEN YOU WERE SWEET SIXTEEN
- No. 2—MANDY LEE
- No. 3—THE STORY OF THE ROSE
- No. 4—ASLEEP IN THE DEEP
- No. 5—GYPSY LOVE SONG
- No. 6—HONEY THAT I LOVE SO WELL
- No. 7—MY OLD NEW HAMPSHIRE HOME

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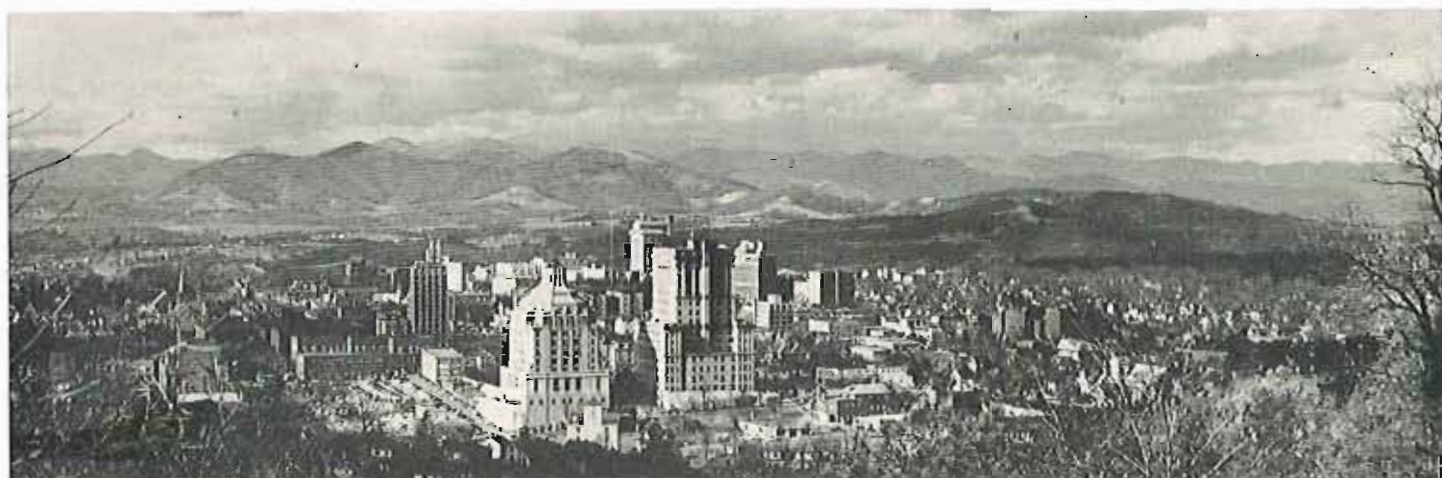
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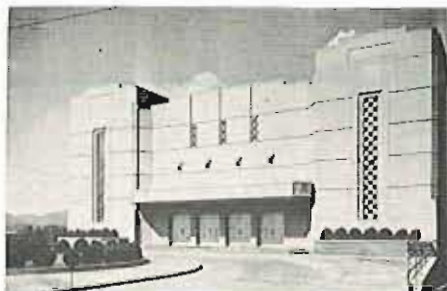
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