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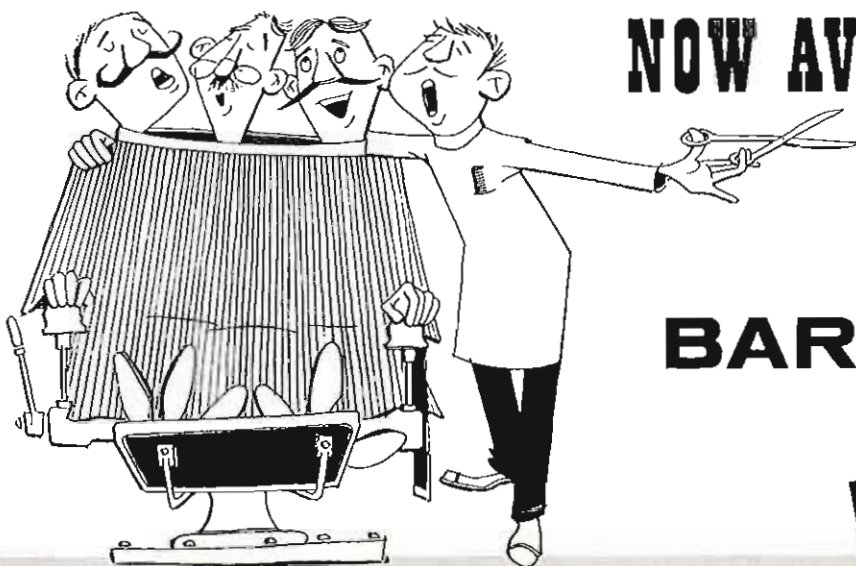
VOLUME XVII NUMBER 4 — DECEMBER, 1957

HARMONIZER

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY



“BRING BACK THOSE GOOD OLD DAYS”



NOW AVAILABLE . . .

**THE
BEST
IN
BARBERSHOP
ON**

**DECCA
RECORDS**



1957 Medalists

BARBERSHOP QUARTET WINNERS

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3rd Place Winners: GAYNOTES

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America • God Save The Queen • Ro-Ro-Rolling Along • There's A Rose On Your Cheek • Hoop-Dee-Do • Five Foot Two, Eyes Of Blue • When I Leave The World Behind • Make Up Your Mind • Bye Bye Blues • Can't You Hear Me Callin' Caroline • Alexander's Ragtime Band • Baby Your Mother • Cotton Picker's Ball • All By Myself

DL 8615



1957 International

BARBERSHOP CHORUS WINNERS

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America • God Save The Queen • Give Me A Night In June • Smilin' Through • Ain't She Sweet • Row, Row, Row • Roll Them Roly Boly Eyes • Cannibal Isle • Down In The Jungle Town • I'm Going Back To My Home Town • Dear Old Girl • There Will Be No New Tunes On This Old Piano • Just A Girl That Men Forget • When I Wore My Daddy's Brown Derby • Stephen Foster Medley

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BARBERSHOP "CHAMPS"—THE BUFFALO BILLS • International Champions of S.P.E.B.S.Q.S.A. • When I Lost You • When Irish Eyes Are Smiling • That Tumble Down Shack In Athlone • and others DL 8340



December

VOLUME XVII 1957 NUMBER 4

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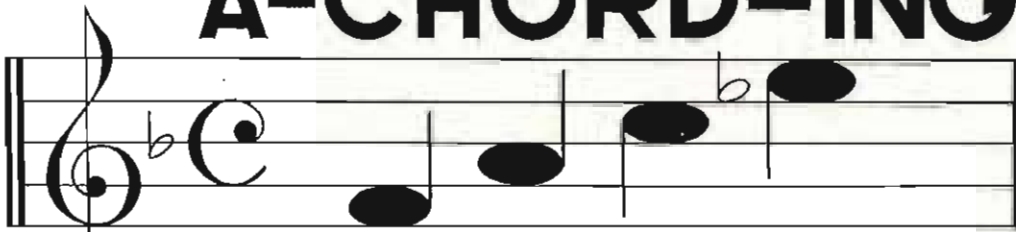
Note: J. George O'Brien's column "Do You Remember" will not appear in this issue. See Page 9.



HARMONY HALL
6315 THIRD AVENUE
KENOSHA, WISCONSIN

THE HARMONIZER is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. It is published quarterly in March, June, September and December at International Headquarters, 6315 Third Ave., Kenosha, Wis., and entered as second-class matter at the post office at Detroit, Michigan, under the Act of March 3, 1879. Editorial and Advertising offices are at International Headquarters. Notice of change of address should be submitted to the editorial offices of THE HARMONIZER at least thirty days before the next publication date. Subscription price is \$2.00 yearly and \$.50 an issue.

A-CHORD-ING



to President Joe...



Barbershopping enthusiasm, interest, initiative, cooperation and good fellowship is moving throughout our Society at an all time high. I know because, since our meeting in June, I have been very fortunate in having the opportunity to sing and visit with Barbershoppers of the Southwestern, Illinois, Michigan, Central States and Johnny Appleseed Districts and tonight I will be on my way to the Ontario District. Believe me, we've been ringing a multitude of *great* chords.

The Cloudcroft, New Mexico (Southwestern) gathering gave me an opportunity to listen to a number of bush league quartets that might very well, in the future, prove tough competition. The District's Mountain-Glo committee evidenced careful planning and programming of all activities. It was a week-end that will be long remembered.

Then came the first meeting of your Executive Committee in Kenosha, Wisconsin. Words cannot express the deep warmth and reverent feeling experienced by each one of us as we gathered together for the *first* time in our own Society home, "Harmony Hall". The quiet dignity, towering strength and sheer beauty of our surroundings were a tremendous inspiration to each of us;—a Barbershopper's paradise that you must visit to appreciate fully. Our deliberations resolved many activities of outstanding importance and interest that you will find covered in more detail within your HARMONIZER such as—the new format of the International Quartet Contest—simplified and clarified procedures for judge candidates to follow toward certification—devising ways and means of increasing Society membership; accelerate payment of re-

newals and accomplish our Expansion Fund objectives.

Then on to the Michigan District and the week-end meeting of the Sage Lake Chapter. Talk about ringing chords, for two days we had them bounding from every nook and corner. What a week-end of harmony and good fellowship!

Early in October, the Barbershoppers of Central States District held their convention in Colorado springs. I was deeply impressed with the enthusiasm and interest of the District membership and the smooth operation and thorough planning of the District and Chapter officers. Here again, I listened to top quality quartets and managed to do a little woodshedding on my own. Another great week-end of harmony and hospitality that ended all too soon!

This past week-end the barbershoppers of the "jumpin'" Johnny Applesced District rolled out the red carpet in king-size style. Enroute to Lima, Ohio where the convention was meeting, I stopped over in Columbus for a quick look at the June '58 Convention site. Everything looks great and just wait until you see the new Veterans Memorial four-thousand-seat auditorium, it's a beauty! (Do you have your registration?) Again, while visiting and singing with the barbershoppers in Lima, I was astounded by their enthusiasm and interest; the smoothness with which the convention was conducted; the high calibre of the quartets and the energetic aggressiveness of District and Chapter officers. The crowning highlight of the week-end came when Milton Stewart, bass of the **Jolly Boy's Quartet**, handed me a check for \$1429.31 representing the Tinv Fisher Fund contribution to the Headquarters Expansion Fund pro-

gram. Believe me, my heart was overflowing with gratitude.

Tonight, (Oct. 24) I will be enroute to Canada for a few days of harmony with barbershoppers of the Ontario District. The deadline is upon me and I will not have, at this time, an opportunity to write about my visit, however, this week-end, I know, like those of the past, will give full evidence that we are all working together **"IN A CHORD"**.

January 1, 1958, marks the beginning of a new year for membership. Let us all stop for a moment and take inventory of ourselves. "Am I a Barbershopper who has paid his 1958 dues?"—"Have I fulfilled my obligation to the Society's Headquarters Expansion Program?"—"Have I brought a new member into the Society?"—"Have I renewed the interest and membership of a "Lost Chord?"—"Have I been taking an active part in chapter, area and district affairs?"—"Am I singing in a quartet?"—"Have I been a conscientious chorus member?"—"Have I been doing my part to provide my Society of today and tomorrow with greater strength, stature and dignity?"

If we all could answer yes, our future would be fully assured. It is imperative that each and every barbershopper resolve now that, during the months ahead, he will initiate whatever action is necessary to accomplish an affirmative answer to each of the above questions. Working together **"In A Chord"** we can do great things that will provide each one of us with more pleasure, happiness and harmonious fellowships.

Please do your part to keep our Society moving ahead with the same high cooperative spirit that is prevalent today.

**EVERY MEMBER BRING IN A NEW MEMBER
LET'S GROW!**

IN 1958— AMERICA DISCOVERS COLUMBUS— BE THERE!



General Chairman, George Chamblin (left) and Co-Chairman Wally Huntington

In every state, in every province, in every insular possession, you and other barbershoppers are trimming sails, adjusting booms and stocking holds for a never-to-be-forgotten trip when you "discover Columbus, June 10-15, 1958, for the next Society's annual Convention and Contest.

As you sail along the freeways and tollroads, watch for signs of friendly Indians as you cross the Ohio border . . . and when you dock at "Broad and High"—in the center of the Capital City, in the center of Ohio and in the center of Johnny Appleseed District—here's what you'll discover:

A swarm of friendly natives yelling their chant, "O-H-I-O", a beautiful and spacious native village of 600,000 waiting to lay new-world riches at your feet; a perfect and beautiful auditorium within easy walking distance—over the spacious Scioto River—of the great ceremonial teepee, (the Deshler-Hilton headquarters hotel); glorious native hospitality with delectable ceremonial dinners; exhibitions of the latest squaw fashions; Indian games for the teenagers and all the rest of the unbelievable and colorful native sights.

You'll discover, also, that this will be the scene of the most exciting convention and contest of all times in our Society. There will be a new format of the quartet contest which will add tremendous thrills, the huge and fabulous chorus contest, the unforgettable Jam-

boree and a whole series of seminars, roundtable meetings and discussions to make barbershopping more satisfying and meaningful to us all than ever before.



Chief George Chamblin, General Convention Chairman, and Co-Chief Wally Huntington, heading the Buckeye and Columbus tribes, have sent our smoke signals and rolling drum calls that Columbus can be pretty easily discovered because of geographical position on the globe. So that you won't sail off the edge of the world into precisely nothing, see your "Queen Isabella" and send your application for ticket reservations *NOW*, and *AT ONCE*, to International Headquarters, 6315 Third Ave., Kenosha, Wis.—and later return triumphant to home port laden with riches beyond expression. It's Columbus in 1958!



Down-town Columbus, showing Veterans' Memorial (immediately back of LeVeque Lincoln Tower), across the Scioto River.

MID-WINTER CONVENTION FACTS

Where? ASHEVILLE, NO. CAROLINA

When: JANUARY 29 - FEBRUARY 1

Headquarters: GEORGE VANDERBILT HOTEL

SCHEDULE OF EVENTS

Wednesday, Jan. 29
All Day—Registration

All Day—Sightseeing

Evening—International
Executive
Committee

Thursday, Jan. 30
All Day—International
Executive
Committee

Afternoon—District
Presidents Conference

Evening—International
Board

Friday, Jan. 31
All Day—International
Board

*Evening—International
House of
Delegates

(8 P.M. on)—Woodshed

Saturday, Feb. 1
9:00 A.M.—Bulletin Editors
9:00 A.M.—Chorus Directors
11:45 A.M.—Ladies Luncheon
11:45 A.M.—Food For Thought
Luncheon
2:00 P.M.—Barbershop Craft
3:30 P.M.—Judges School
Night —Concert of Quartets
(see back cover)

*Everyone should hear the Keynote Address to be delivered by Judge Luther Stetten, Past International Board Member and Bass of the "ATOMIC BUMS".

FACTS ABOUT TRAVEL TO ASHEVILLE

TO ASHEVILLE, N.C. FROM	VIA RAILROAD			VIA PLANE	
	Time Hrs.	1st Class	Lower Berth	Time Hrs.	1st Class
Atlanta, Ga.	8	\$ 19.55	\$ 5.80	1:10	\$ 22.40
Birmingham, Ala.	19	30.60	6.95	2:40	35.00
Boston, Mass.	22	81.45	9.20	5	101.20
Buffalo, N.Y.	26½	74.95	12.10	6:25	73.40
Calgary, Alberta	68½	166.25	30.40	22	233.75
Chicago, Ill.	22	56.95	9.50	4:12	71.20
Cleveland, Ohio	23	58.05	8.30	5	53.40
Dallas, Texas	27½	72.75	13.75	5	106.20
Denver, Colo.	43	109.90	19.10	8	181.60
Detroit, Mich.	24½	58.05	7.80	6	65.80
Ft. Worth, Texas	28½	74.65	14.05	5:30	106.20
Indianapolis, Ind.	17½	43.05	7.55	4:30	61.70
Kansas City, Mo.	29½	70.80	10.30	5	97.70
Los Angeles, Calif.	62	172.70	27.50	12	214.00
Louisville, Ky.	16½	31.30	7.30	3	41.00
Miami, Fla.	22	64.65	10.50	4:45	88.50
New York, N.Y.	17¼	58.60	9.20	4	78.10
Oklahoma City, Okla.	28	74.30	15.35	6	105.50
Omaha, Neb.	32	78.85	14.70	7	121.20
Phoenix, Ariz.	57	142.25	28.60	11	215.80
Pittsburgh, Pa.	24½	63.05	9.45	4:15	47.50
Portland, Ore.	62	171.55	32.15	12	223.30
San Diego, Calif.	65	172.70	27.50	12	214.00
San Francisco, Calif.	62	172.70	27.50	12	267.60
Seattle, Wash.	66	171.55	32.15	12	223.20
St. Louis, Mo.	23½	52.65	8.30	5	76.00
Tacoma, Wash.	66	171.55	32.15	12	223.20
Toronto, Ont.	27	76.20	13.60	8	87.40
Washington, D.C.	13	36.45	6.70	3:20	57.97
Winnipeg, Manitoba	45½	110.99	23.20	19	217.35

Fares shown are round trip but do not include Federal Tax which is 10%.

AIR COACH service is available from most major cities. Check with your local airlines ticket office or travel bureau for coach rates and Family Plan fares.

Rail and Bus Lines also have family and group rates. Call local agents.

The travel times indicated above represent the number of elapsed hours for travel in one direction via direct routes, based on schedules which will afford convenient departure and arrival times at origin and destination.

Rates subject to change.

FACTS ABOUT TRAVEL TO COLUMBUS

To COLUMBUS, OHIO FROM	**VIA RAILROAD			*VIA PLANE		AUTO One Way Mileage
	Time Hours	1st Class	Coach	Time Hours	1st Class	
Atlanta, Ga.	16	\$ 48.25	\$35.00	3	\$ 71.61	569
Birmingham, Ala.	15	48.90	35.44	3	77.33	600
Boston, Mass.	19	89.55	54.35	3	84.81	772
Buffalo, N.Y.	6	36.10	22.90	2½	38.00	331
Chicago, Ill.	7	35.25	22.35	1½	42.68	317
Cleveland, Ohio	3	15.70	6.95	1	16.83	141
Dallas, Texas	24	78.40	60.05	6	133.43	1092
Denver, Colorado	24	97.45	73.70	6	164.12	1237
Detroit, Mich.	7	20.42	13.60	1	25.19	190
Ft. Worth, Texas	24	80.50	61.70	6	133.43	1120
Indianapolis, Ind.	3½	20.62	13.60	¾	25.63	175
Kansas City, Mo.	14	59.05	42.50	2½	84.81	664
Louisville, Ky.	7	22.33	15.40	2	30.14	221
Miami, Fla.	31	103.10	74.20	4	146.08	1243
New York, N.Y.	13	67.95	40.05	2½	65.78	550
Oklahoma City, Okla.	24	76.00	55.60	4	115.60	967
Omaha, Neb.	18	62.85	47.10	3	98.34	765
Phoenix, Ariz.	48	149.10	114.45	7	230.78	1989
Pittsburgh, Pa.	4	21.74	14.34	1	22.77	185
Portland, Ore.	50	157.60	112.75	10	280.39	2524
Seattle, Wash.	56	157.60	112.75	10	280.39	2445
Tacoma, Wash.	7	46.95	28.65	2½	55.22	415
St. Louis, Mo.	56	157.60	112.75	10	280.39	—
Toronto, Ont.	9	36.10	29.50	2½	52.36	—
Washington, D.C.	13	52.90	31.25	3	45.76	398
Winnipeg, Manitoba	36	84.65	64.55	4	148.71	—
Calgary, Alberta	36	139.95	111.55	6	278.19	—

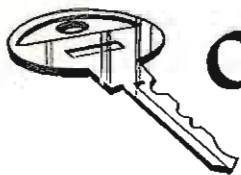
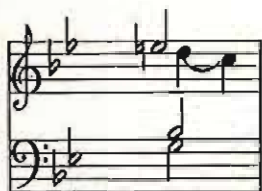
*Plane fares shown are Round Trip, First Class Accommodations and include 10 per cent Federal Tax.

**Rail Fares shown are round trip, but do not include 10 per cent Federal Tax or in case of first class rail travel do not include the Pullman accommodations because of the various types of accommodations available.

AIR COACH Service is available from most major cities. Check with your local airlines ticket office or travel bureau for coach rates and Family Plan fares.

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Rates subject to change.



CHANGES FROM THE Chapters



Pictured above is San Gabriel, Calif. Chapter's HAYWIRE ORCHESTRA—a Barbershopping phenomena. According to Dick Schenck, Chapter Secretary and virtuoso of the Kazoo, the orchestra got its start during a 1949 New Years' Eve Party. Having met off and on just for fun, their official debut took place, January 28, 1951. The word got out and bookings came faster and faster.

Membership is now 20 and lines up in the pic as follows: Back row—left to right: Dick Schenck—Kazoo, Jack Stevenson—Tenor Guitar, Lee Steitz—Spanish Guitar, Stanley Moore—String Bass, Augie Hoffman—Drums, Ted Nelson—Tuba, Russ Stanton—Piano (with candleabra); Second row—left to right: O. R. "Marv" Marvel—Trombone, Josh Green—Tenor Banjo, Lew Austin—Banjo, Dick Williams—Banjo; Front row—left to right: Chas Heylmun—Melody Sax, Ed Drake—Tenor Sax, Paul Chamberlin—Alto Sax, Alva Zook—B Flat Clarinet, Hank Steese—Harmonica and Kazoo, Dick Jobs—Harmonica and Kazoo, Davey Trout—Harmonica and Kazoo and George Stilwell—Violin. (Bill Custer—trumpet—was absent when pic was taken.)

An exclusive organization, membership requirements are: membership in San Gabriel Chapter, good Barbershopper, orchestra activity cannot interfere with Barbershop, expect no personal gain and abide by popular rule.

The HAYWIRE ORCHESTRA has appeared on many FWD Parades as

well as at local clubs, church groups and civic organizations.

It is interesting to note that 14 of its 20 members have been chapter or district officers or are charter members of the San Gabriel Chapter.

* * *

RAISE \$5000

Kansas City Barbershoppers again demonstrated what they mean when they call themselves the "HEART OF AMERICA CHAPTER" when they recently helped raise some \$5000 for the Catholic Community Free Library.

A pit full of KC Barbershoppers rang up the curtain on a special August 21 premiere performance of "Seven Wonders Of The World." While a Marine Color Guard presented the flag, the KC boys woodshedded "The Star Spangled Banner," (reports have it they came up with some amazing harmony) sang several others and, of course, closed with "Keep America Singing."

* * *

DALLAS CHAPTER SHARES

Our Dallas, Texas Chapter recently received wide-spread recognition (and deservedly so) through its presentation of proceeds from a special show (\$350) to the Lost Chords Club whose members have lost their larynxes because of cancer.

(ED—The Society's thanks also go to the Dallas Chapter for its presentation to the Society's Old Songs Library of two bound volumes of valuable oldies.)

MORE BARBERSHOPPING HEART

On September 22, Wauwatosa, Wisconsin Chapter, together with other Milwaukee area Barbershoppers, put on a benefit performance for little Jimmy Jahnke of Brookfield, Wisconsin.

Last April, Jimmy suffered severe burns on 58% of his body and has lain in Wauwatosa Hospital ever since. Medical and hospital bills over these months have really mounted up, but the proceeds of this special show will be a big help we know in getting them paid off.

As you can imagine, Jimmy has been well-serenaded at his bedside.

(Ed—Yes, sir! Barbershoppers are the greatest!)

* * *

MOBILE JOINS COUNCIL

The Mobile, Alabama Chapter, in telling of another highly successful Parade, also reported that it had recently become a member of Mobile's "Community Arts Council."

Purpose of the organization is, "... to plan, coordinate, promote and develop the opportunity for and the appreciation and the study of cultural activities in Mobile."

If your community has any similar organization, your chapter might want to consider affiliation. Sounds like a fine opportunity to help your community and your chapter.

* * *

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



Elyria, Ohio Barbershoppers go to the County Fair. For the first time in the 102 year history of the Lorain County, Ohio Fair, a Barbershop show was produced under the auspices of the Elyria Chapter. Along with the Elyria Chorus, the Great Scots, Lima Uncalled Four, Parakeets and Chord Weavers attracted one of the Fair's largest and most enthusiastic audiences. Dave Youngs, Johnny Appleseed District President emceed the affair.

Reports are that the boys will be back next year.

THIS IS PARTICIPATION

Eden-Hayward, California just won the Far Western District Chorus Contest held in Bakersfield.

Their chapter membership totals 39. 38 men were at Bakersfield, one was sick in bed.

This, we repeat, is participation.

TIPS

Want to make your chapter better known in your community? Easier for visitors and interested prospects to find?

A chapter listing can be placed in your telephone directory for little cost if some member's *business* phone is used, or

A listing, under the classification "Lodges, Organizations, etc" can be had for about \$1.50 or \$2.00 per month.

A REAL BARBERSHOPPER

The Abbottsford, Wisconsin Chapter is justly proud of one of its newer members—Harry Schultz, a totally blind piano tuner. He's a professional pianist, too, and entertains at supper clubs as well as playing with various dance bands around the area. Harry, pictured below, is a tower of strength in the bass section and also serves on the Board of Directors.

Harry learns his part by copying



words and music in Braille, as fast as they are dictated, and then memorizing them. (The above pic shows Harry in action taking down his bass part as it is dictated by Herb Juneau, Director of the Abbottsford Chorus.)

Our hats are off to Harry—and to the several other similarly handicapped Society members—who have surmounted their handicap to share equally with us the fun and fellowship of Barbershopping!

NOW AVAILABLE

"THIS IS IT!" . . . an 11 minute 16mm sound and color movie tour of

HARMONY HALL

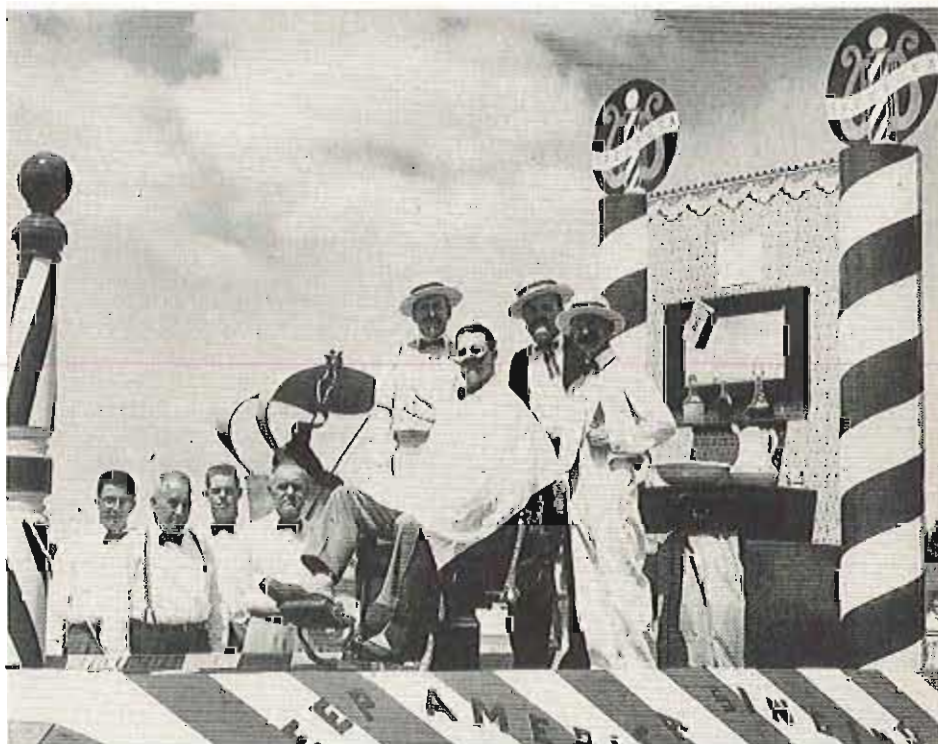
the Society's International Home and Headquarters is now available for showings at Chapter, Area or District meetings.

Booking requests should be directed to

S.P.E.B.S.Q.S.A.

**6315 Third Avenue
Kenosha, Wisconsin**

(Only two prints are available, so please furnish alternate dates and give at least 30 days' notice.)



More evidence of the new look in "parades" is the above float entered by Ionia, Mich. Chapter in the Ionia Free Fair Parade recently.

Constructed and manned entirely by Chapter members, the float was wired for sound—it was seen and heard by more than 50,000 people along the 4½ mile parade route.



Unique among barber shops is that of Al Elea, member of the Palos Verdes, Calif. Chapter.

When Al recently redecorated his shop, he made blow-ups of old Barber-shop standards his major theme. The above pic shows a part of Al's shop wall—the old songs ready for customer harmony at all times!

In action in the picture are—left to right—Walt Stephens, bari and Immediate Past Chapter President; Ray Burns (seated), tenor; Harry Harper, lead and current PV President and John Biesmann, bass and PV Chapter Secretary.

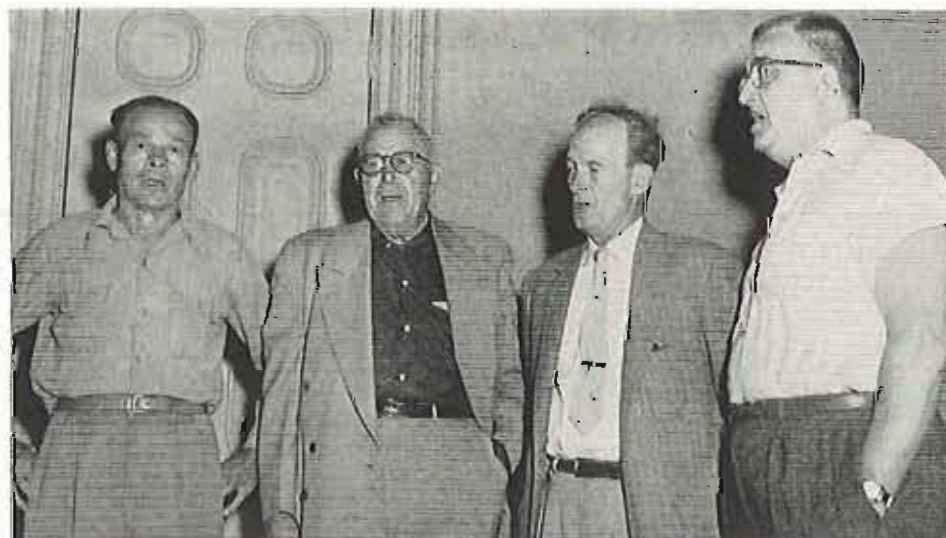
A PAT ON THE BACK

Our Philadelphia chapter recently scored a big hit in an appearance at the Eastern Pennsylvania Psychiatric Institute.

Mr. William Schlicher, Recreation Director for the Institute, in writing his appreciation for the excellent program, remarked that it was the first of its type ever presented there and expressed great gratification over the fine patient reaction.

(Ed—Isn't it great to have a hobby which permits us to provide entertainment to those who need it most, while giving us so much personal enjoyment in our favorite form of musical self-expression?)

*See you at
Columbus*



The **Charter Four**, left to right, Ed Hahn, Julius Krenzke, Ralph Clarke and Al Carlson, recently entertained the members of the Racine, Wisconsin Chapter. They are all charter members of the chapter. Julius Krenzke (Racine's "Grand Old Man of Barbershopping") is also a member of the Phoenix, Arizona Chapter and was recently honored by them on their "Barbershopper of the Month Nite"—(a sort of This is Your Life affair).

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CANADA INVADED!

"FANTABULOUS" TRIP TAKES TEANECK TO TORONTO!

—o—
**BALMY BARBERSHOPPERS
BAFFLED BY
BICHER**

Teaneck, New Jersey Chapter conducts, as a lively part of its activity program, an annual "Mystery Trip." This year's affair hit a tremendous new high . . . the trip was by air! Plans initiated months ago set up an approximate cost of \$46 per man. A payment plan based on \$2 per week was instituted.



A LAST GOODBYE



THE BEGINNING

The boys started signing up (and paying off) and, on Friday evening, Sept. 27, 42 Teaneckers, sporting natty red tams, boarded an airliner at Teterboro Airport, bound for they knew not where. (Bob Bicher, major domo of the journey was laughing up his sleeve—HE knew where.)

After dinner aboard the plane, and about an hour before landing, each was given a sealed envelope which disclosed they were heading for Canada—but not *where* in Canada.

(ED—Space won't permit a complete rundown on the elaborate and teasing hints which had been "slipping" out for weeks, but take our word for it—those boys must have been plenty confused.)

At any rate, at 8:06 p.m. the plane landed at Malton Airport where the boys were greeted by a vanguard of the Toronto Ontario Chapter; a 12-car caravan, with police escort, whisked them to the swank "Skyline Hotel" where they were introduced, one by one, to the members of the Toronto chapter—over 100 strong.

Entertainment? By the busload—Canada's Toronto Chorus, the Barberians, Toronto Rhythmaires, Viscounts, Tone-Rangers, Imperial Four Vocalizers and, from Teaneck, the Teaneck Chorus, Olfactory Four, Left-Over Four and the Play-Tonics!

At 11 p.m. a fine lunch was served, then back to Malton Airport for a

12:30 take-off and the landing, at Teterboro at 2:15 a.m. to end what can only be described as a "Fantabulous" Mystery Ride!

(ED—A reliable source informs us that, next year, Teaneck invades the moon. Phooey on Sputnik!)



WHAT'S UP, DOC?

"YE OLDE ED" VICTIM OF CANCER

In his "DO YOU REMEMBER?" column in the last issue of the HARMONIZER, Saginaw, Michigan Barbershopper George O'Brien, Chairman of the Old Songs Committee and member of the Harmony Heritage Committee, commented on the death of fellow "old songster" Ken Grant. On Ken's birthday, November 5, Obie himself was taken from this life.

"Ye Olde Ed" as he always referred to himself in his column, entered the University of Michigan Hospital at Ann Arbor, Michigan, on October 16 for observation. Cancer was discovered which had progressed beyond hope of arrest. Services were held Friday, November 8, in Saginaw, Michigan.

Starting in the December 1944 issue of the HARMONIZER, Obie began a column on the Old Songs. In the February 1945 issue it first appeared under the heading "DO YOU REMEMBER?" He continued faithfully to write the highly informative and humorous column which appeared in every issue since then, except this one. He took ill before his customary "Pre-Deadline" date.

During most of his twelve years as a HARMONIZER columnist, Obie was Chairman of the Society's Old Songs

Committee which never met personally except for Obie, Ken Grant, and Past International Vice-President Deac Martin, founder of the Cleveland, Ohio, Chapter. It just won't seem right for those three stalwarts not to get together again on searching their memories for wanted songs for Obie's YNEWDEU Department of his column ("You Name 'Em, We'll Dig 'Em Up").

Born September 4, 1893, in Jackson, Michigan, Obie moved at the age of four to Saginaw where he attended Emerson elementary school and Saginaw high school. He was the son of Henry T. O'Brien and Mary Ann Kilgallen. (How much more Irish can you get?)

Obie served in the U. S. Navy in World War I, upon his return to Saginaw entered the paper supplies business, and at the time of his death was a partner in the firm of Sterling & O'Brien, a plastic specialties company.

He is survived by his wife Evelyn, a son Jack and a daughter Janet who reside at 2123 Adams Boulevard, Saginaw, Michigan.

In addition to his HARMONIZER column, Obie performed an invaluable service and public relations job for the Society in conducting corre-



spondence with literally thousands of barbershoppers concerning songs for which they were searching or on which they wished to have background information.

His memory will be perpetuated by his countless contributions to preservation of the Old Songs represented in the recollections of a host of barbershoppers and an Old Songs Library which Obie saw grow from a mere idea to a collection of in excess of 80,000 copies of treasured sheet music.

"DO YOU REMEMBER?"

To All Barbershoppers
and Their Families

**"Holiday Greetings and Best Wishes
for a New Year Filled with Harmony"**

JOS. E. LEWIS
International President

**INTERNATIONAL
EXECUTIVE COMMITTEE**

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ROBERT G. HAFFER International Secretary	BILL OTTO Associate Secretaries
KEN BOOTH	FLOYD CONNETT Field Representative
BOB MEYER Administrative Asst.	(and everyone else at "Harmony Hall")



Status Quotes

ROBERT G. HAVER



GREETINGS FROM HARMONY HALL

As you may already have read elsewhere in this issue, our International Board of Directors recently voted to name our headquarters building "Harmony Hall". Many names were suggested for the building, and through casual reference here and there throughout the society, a couple of names began to become rather widely used in referring to our new headquarters. Therefore the Board decided that it would be wise to make a selection of a name and eliminate confusion.

"Harmony Hall" was selected even though, except for one letter, it duplicates the name of one of our past international champion quartets (*The Harmony Halls*, 1944 champions from Grand Rapids, Michigan). However, inasmuch as Webster's dictionary defines "hall" as "English manor house" which our building is, it was considered appropriate to name our international home "Harmony Hall".

WELCOME TRAVELERS

It was the pleasure of your headquarters staff to conduct nearly five hundred visiting barbershoppers and members of their families through Harmony Hall this summer. It thrills us to see the reaction of our members to what they see here. Nearly everyone comments that the pictures they have seen of the building and grounds look beautiful but they just can't do the premises justice. We wish every member could see what a wonderful acquisition we have made in what seems to be generally considered an outstanding combination of beauty, dignity, stature and warmth in keeping with the general atmosphere of barbershopping.

We urge you to come and see YOUR headquarters building at any time. Our regular office hours are from 8:00 A.M. to 5:00 P.M. Monday through Friday, and there is usually someone here on Saturday. If you will contact us in advance regarding your visit, we will make it a point to have the building available to you on Saturday or Sunday. We are just an hour's train ride from Chicago

and about forty minutes from Milwaukee, so if you are ever over this way on a business or pleasure trip, do your best to squeeze a few hours into your schedule for a look at your real estate and the eighteen men and women who are so proud to be a part of the inner workings of our great Society.

FIELD ACTIVITY

You will be lucky to catch *one* of our eighteen employees here when you visit, however you are quite likely to meet him in your own locality. That is Floyd Connett, of course, the Society's first Field Representative who has clocked some thirty thousand automobile miles in meeting with chapter officers conducting barbershop demonstrations, coaching chorus directors and quartets, etc., since the latter part of May of this year. We have had nothing but praise and commendation for Floyd's dedicated work (some of his jumps to make one-night stands are really brutal) and of the field representation program in general. Hundreds of unsolicited letters have come to us concerning Floyd's contacts, with many barbershoppers saying that this type of visitation is the greatest thing that's happened since O. C. Cash gave birth to the idea of founding the Society. So many men whom we consider to be most capable, objective and frank evaluators, have said that they and their fellow-members have learned more about barbershop and its technique in an hour or two of listening to and singing with Floyd, than they had acquired in all their previous Society experience, that we feel that every member who has the opportunity of getting to one of Floyd's demonstrations should make every effort to do so. Many men who stay away from demonstration meetings to which they have been invited, wish they could have another opportunity after hearing so many enthusiastic comments from their fellow-members. Unfortunately, with only one man in the field, it just isn't possible to cover every chapter in the Society, and we don't know just when Floyd (or another field man if additional funds are made available to

finance the operation) can re-visit the areas already covered and hit those which have not yet been reached. Nevertheless, each of our fourteen districts will have been visited by Floyd by the end of this year, to give as large a segment of our membership as possible, the opportunity of seeing what this type of personal contact can do to help our members receive more pleasure and satisfaction from barbershopping activities.

TAKING STOCK

In this last quarter of the fiscal-calendar year, we become especially conscious once again of "inventory-taking" in our chapters. Much has been written and said, in recent months, about the importance of planned membership promotion, indoctrination and integration of new members and up-grading of chapter programs to attract and hold the interest of new and old members alike. Statistics and personal observation by visiting international and district officers and Field Representative Floyd Connett, show that our healthiest chapters are those which select members carefully, see to it that they are educated to the objectives and standards of our Society, and provide a well-balanced program of activity resulting in the development of a good representation of active, organized quartets and woodshedding foursomes and a well-trained and well-balanced chorus.

MORE ON GOOD MANNERS

Several members by letter and in face-to-face conversation, express themselves to me on comments I made in the Status Quotes column in the September issue of the *HARMONIZER* on the subject of "Barbershop Etiquette." A common complaint received from quartet men concerns chapters who call upon quartets to assist them in making community-service appearances, presenting benefit shows, etc., and then overlook those quartets when booking talent for their regular shows for which the expenses of the quartets are paid. This practice is certainly not in keeping with the "encouragement" which is such

an important part of the Society's name and character.

DISTRICT CONVENTIONS

Although the Asiatic and other forms of flu made last-minute inroads, several of our district contests this year had record-breaking entry lists, running as high as 43 quartets! In a couple of districts this necessitated starting elimination contests at eight o'clock in the morning. Tough on the judges but an encouraging sign that interest in quartet singing and the spirit of friendly competition are on the upward trend. Another heart-warming sign is that business meetings and training sessions (leadership conferences, barbershop craft sessions, etc.) are being more universally programmed, better planned and consequently better attended and more enthusiastically received.

SEE YOU IN ASHEVILLE?

Seminars will be stressed at the Mid-Winter Convention at Asheville, North Carolina, the last weekend in January 1958. Every barbershopper who can make it to Asheville owes it to himself (and his family, if the budget will permit it) to attend at least the open meeting of the International House of Delegates Friday evening where the

Society's legislative body can be observed in action and where two of the highlights will be the presentation of the Keynote Speech by Past International Board Member Judge Luther Sletten (bass of the Atomic Bums), and the presentation to the Society of a portrait of O. C. Cash, our late beloved Founder. This presentation will be made by officials of Pan American Petroleum Corporation and the Standard Oil Company of Indiana, whom O. C. represented as attorney and tax commissioner. Also participating in the ceremony will be Mrs. O. C. Cash and possibly her daughter Betty Anne Oathout, Co-Founder Rupert Hall, the Society's First President, and the artist who rendered the portrait which will hang in the Founder's Room in Harmony Hall.

Beginning Saturday morning there will be a harmonious round of seminars, luncheons, judge's training school with a mock quartet contest, capped by the Saturday night show featuring four of the top five current International Medallist Quartets. See elsewhere in this issue for full details.

Here's hoping we will see you at Asheville and/or Harmony Hall.



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FOR THE MEN

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Gold filled back, swivel tees—G-101,

\$10.00 pair.



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Alligator fastener, gold filled—G-104.

\$6.00 each.



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Pressure type lock—RC-7G, gold plated, \$3.50 each;

RC-7R, rhodium, \$3.50 each.



FOR THE LADIES

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

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



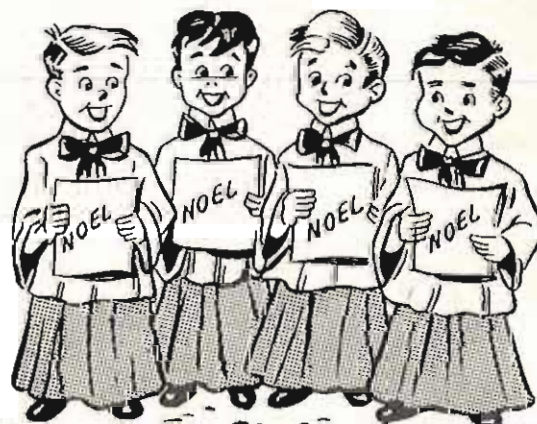
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Left: G-103, gold filled, suspended emblem, \$3.50 each.

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



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OVER THE *Editor's* SHOULDER



Your "editor" (picture above) has really been on the pan for the blooper on the September cover!

Know ye henceforth that the WEST COASTERS, second place Medalists, hail from

SAN GABRIEL, CALIFORNIA CHAPTER

as well as from PASADENA

(Aw c'mon, fellas . . . say all is forgiven.)

A BOUQUET FOR SPEBSQSA—from a New Bethlehem, Pa. newspaper editorial on this new chapter's Charter Night show:

"During the course of an ordinary year, we are called upon many times to witness and even participate in various types of home talent shows, plans and other forms of entertainment.

"Saturday evening we wearily ascended the three (count 'em) flights of steps leading to the ancient Redbank Valley High School auditorium on Wood Street. We were, quite frankly, expecting nothing more than another notable local amateur effort to entertain the public.

"What we saw and heard was amazing. And the remainder of the capacity house audience seemed to agree. It was a thoroughly delightful program and was certainly well worth the small price of admission. It was, without exception,

one of the finest public entertainments ever staged in New Bethlehem or the surrounding area.

"We are referring to the first concert performance of the New Bethlehem Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA). In addition to the musical efforts of the local chorus and quartet the evening's program was augmented by the appearance of three visiting quartets.

"Even though the program at the high school was lengthy, a large percentage of the audience apparently wanted to hear more barbershop harmony and consequently jammed the attractive new social rooms of the Servicemen's Club on East Broad Street for what is called an "After Glow" session.

"Barbershop singing has long been a part of the American scene and it is indeed gratifying to see such a time-honored tradition being successfully revived in modern dress. The local chapter can be a distinct asset to this community and we wish it all the success it deserves in the future.

"And there's one logical question that needs answering! When will the next formal concert be scheduled?"

* * *

UTICA NOTES (Utica, N. Y. Chapter bulletin) recently quoted a gentle and timely reminder to all of us:

A BARBERSHOPPER'S CREED

(By Past International President Frank H. Thorne)

"I believe in the S.P.E.B.S.Q.S.A., Inc. as an institution of good fellowship derived from a common desire to participate in musical harmony. I pledge that I will broadcast to every eligible and willing listener the benefits of membership so that others may enjoy participation, and so that our Society may grow stronger. I believe it is my *privilege* to hold my Society in highest esteem, to obey and support its laws, to cooperate with its program, and to defend it from its enemies. I pledge that I, as a Barbershopper, will take time to do my part to the very best of my ability."

* * *

We quote from a GENERAL FEA-

TURES CORP. release which appeared in some 30 newspapers under the by-line of Sigmund Spaeth, eminent musical critic and long-time Society member:

"When Meredith Willson recently began to look for a barbershop quartet to feature in his upcoming musical, "The Music Man," he remarked quite rightly that it takes years of constant practice together to develop such a combination of men's voices.

"Actually, there are several dozen amateur quartets who could fill the bill and they are all members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

"Obviously this elaborate name was originally intended as a joke, but the organization has in less than 20 years become an important factor in our musical life, besides contributing substantially to various philanthropic activities. The Society now has a new home in Kenosha, Wis., replacing its former Detroit headquarters, and is collecting all the old sheet music available, in addition to the necessary financial support.

AUTHENTIC FORM

"Barbershop harmony is an authentic form of American Folk Music, with a definite technique of its own and an ancient and honorable history. The tradition of music in barber shops actually goes all the way back to the time of Shakespeare and Queen Elizabeth I, when waiting customers were allowed to while away the time by playing on a lute or cittern suspended conveniently on the wall.

"The custom of singing in unaccompanied harmony started in American barber shops of the south, with several cities claiming its origin. The barber shops of the 90's were in a sense men's clubs, where women were debarred and males could drop in at any time for a chat, a political argument or a song . . .

"A fundamental characteristic of barbershop harmony is the spirit of improvisation, which is found in practically all folk music. Even when the parts have been carefully rehearsed, there is an effect of spontaneous invention, and with a "pick-up" quartet it is

likely that most of the harmony is actually improvised on the spot.

"This produces a peculiar and almost unique satisfaction in the souls of the singers. Audiences also derive definite pleasure from such informal singing, and the frequent "parades" and contests of the Society's chapters regularly fill the largest halls to capacity.

"Barbershop harmony may prove another effective answer to the more violent music currently popular with the younger generation."

Reprinted from

THE CHICAGO AMERICAN

JULY 29, 1957

Chicago FIRSTS:

By Earle Harvey

RAY HIBBELER -
CHICAGO'S FIRST SUCCESSFUL
SONGWRITER-PUBLISHER



FAMOUS as Chicago's first songwriter-publisher is Ray Hibbler. He introduced his first songs in early radio when he sang daily on local stations. Hibbler started his song-publishing business in the basement of his home in 1923 with three numbers: "Tell Me You'll Forgive Me," "Lost My Baby Blues," and "There's a Sail Little Girl for Every Happy Little Boy." The late Robert Ripley featured him in a "Believe It or Not," showing Hibbler writing "Melancholy Lou" while ill with a 103-degree temperature. He still is writing and publishing at 6808 N. Oleander av.

Ed—Recognize those great favorites? Ray is a long-time member of Chicago No. 1 Chapter.

From the Champaign-Urbana Chapter's PRESERVER & ENCOURAGER,

"FOOTNOTE—The new Mogen David Wine TV commercial mentions the gay-ninety barbershop 'where there was always a quartet, but seldom a good voice'. I'm switching to Italian Swiss Colony myself."

* * *

From Shreveport, Louisiana's "HARMONY AND GRITS" comes this gem:

"Sign, at a recent Kiwanis Club Luncheon—'Do not photograph the

Barbershop Singers while they are singing. Shoot them as they approach the platform'."

* * *

TIME Magazine's "Miscellany" column recently included this example of justice:

"ELUSIVE HARMONY—In San Jose, Calif., Clement Lopez, after slugging his partner in a midnight duet and fracturing his skull, explained, 'He was singing out of tune'."

* * *

Howard Preston, CLEVELAND NEWS columnist wrote recently devoting his column to the rights of man (?) writing as follows under a heading of: "WITH WOMEN, EIGHT IS A QUARTET"

"Well, there it goes. The last rampart has fallen and all that's left is the fighting in the streets, the final mop-up. After that comes complete subjugation and assimilation and then poof—the end.

"It was nice while we had it—I mean the hideaway, the place of refuge, the activity that was completely male. But what's left?

"Not the poolroom or the bowling alley. Not the garage or the airport.

"Did I hear somebody mention barbershop quartet singing? Wake up, Buster, The party's over. Women can't sing barbershop harmony? They took over baseball, didn't they? They've taken over quartet singing, too.

"IT USED TO BE there were certain nights, a few times a year, when a man would have to make himself scarce because the 'girls' would be coming in to talk a game of cards. A man would be asked to stay upstairs with the cats and dogs if he didn't go out. But women have been playing cards for centuries.

"You will have to stay out of the living room," the lady of the house said recently, 'because the girls are coming over tonight.'

"Is this the Kitchen Bridge Society?", I asked.

"No," said she. 'It is the barbershop quartet that practices Tuesday mornings.'

"At 8 PM?" I asked.

"Naturally," she said. 'Are you surprised?'

"Of course, I wasn't surprised. The Thursday Night Bridge Club plays on Wednesdays. As it turned out, the quartet consisted of five women.

"Twenty years ago a man named Cash in Oklahoma started the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated. It was, and is, a grand organization. But the boys made a mistake. They had so much fun

singing for themselves and for millions of people at concerts and international contests they they decided to take their wives to see and hear some of the entertainment. This was wrong. The women began digging away at the portals and while they couldn't get in, officially, they started a similar group of their own.

"THIS MOVEMENT was abetted by the success of a female quartet called the Chordettes, which made Arthur Godfrey famous and filled him with humility.

"Now the women have a national tournament of growing stature. They sing real four-part harmony, too, not sister-act stuff.

"And as I sat there in the kitchen and heard the bass hit those low notes in "Cherry Blossom Lane" and the baritone and tenor talking about a longer swipe at the close, I figured out the only door we men still have to ourselves is the one with our name so marked."

* * *

The following has been quoted many times, the last having been in the Calgary, Alberta Chapter's NOTE-ATOR. It bears repetition:

"Memberships in this Society is not a casual pleasure to be purchased and then enjoyed or left alone according to how we feel on meeting night. It is not a book of theatre tickets to be bought



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and then used only as the best shows come along, or as the mood for entertainment strikes us. Membership in this Society is, instead, a privilege to be paid for, not just by annual dues, but by the cheerful discharge of the obligations and responsibilities we've undertaken."

* * *

We quote in part from one of Milwaukee's favorite columns in the MILWAUKEE SENTINEL, "Jaunts With Jamie"—

"You've probably heard your favorite quartet sing 'I Dreamt I Dwelt In Marble Halls.' Well, that dream has come true for the 26,000 members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.

"They have just acquired the Alford mansion in Kenosha which will henceforth be known as the International Home of Harmony. (Ed. note—Since this article appeared, the International Board has officially named our home, HARMONY HALL.) While the halls are not exactly marble, they are a reasonable facsimile. The home of the late Walter H. Alford, General Motors and Nash executive and former mayor of Kenosha, has long been a lake-side show place . . .

" . . . The barbershoppers deserve magnificent headquarters. For years they have given freely of their time, singing for hospitals, homes for the aged, orphanages, military installations here and in Alaska, Germany, Austria, Korea and Japan . . .

" . . . The SPEBSQSA is, indeed, one of the foremost community service organizations extant . . .

"Short of a book, it is impossible to describe the House of Harmony with its baronial hall, its stone archways, its leaded windows, some of stained glass, its richly panelled rooms, its coat of arms and a window depicting knight-hood. It must be seen to be appreciated."

* * *

A recently received News Release from Disneyland Records tells of a new album by "The Mellowmen." (The many hundreds of Barbershoppers who toured Disneyland as a feature of their trip to this year's Convention at Los Angeles will remember having heard these fellows singing around the Ice Cream Parlor and other places.)

In keeping with the "turn-of-the-century" atmosphere of Disneyland's Main Street, the album, called "Meet Me Down On Main Street", includes many close harmony standbys such as: "I Want A Girl," "Sweet Genevieve" and "In the Evening By The Moonlight." (See page 29)

'Something Golden' Happens as Harmonies of Barbershoppers Ring Out at Chautauqua

This was the headline describing, in the Olean, N. Y. TIMES-HERALD, this year's triumph at the famous annual Chautauqua Serenade. We quote, in part, from this great tribute to our Seneca Land District and, particularly to our 1950 International Champs, the **Buffalo Bills**:

"Something golden happened here Saturday night. You could say that 'something golden' happens anytime the barbershoppers of the Seneca Land District present their serenade at this famed resort of the shores of Lake Chautauqua.

"Certainly something golden—something electric — seems to get hold of audiences when barbershop quartets and choruses sing before 10,000 in the Chautauqua Amphitheatre.

outdoor saucer in the ground resounded to harmonies which evoked applause from teeners and senior citizens alike . . .

" . . . An estimate of 11,000 in the audience was given by Pat (Ed—Pat McPhillips, long-time Society member and "Permanent Chairman of the Chautauqua Barbershop Serenade") who said the audience was slightly bigger than last year. The concert started at 8:30 P.M. By 7:45 all seats were taken except those back of the stage. People sat on benches around the rim of the Amphitheatre after that, or stood five and six deep.

" . . . But get back to the **Buffalo Bills** . . . After a decade of singing together, they seem to be better than ever . . . In addition to their singing, they have a magical stage presence. I do not know



Seneca Land Pres. Jim Steedman, the "Bills" and Pat McPhillips.

"But Saturday night, something really happened to the **Buffalo Bills** quartet—the four singers were presented gold medallions in honor of their 10th year of singing as a group.

"The plastic-encased symbols of barbershopping were given to Vern Reed, Al Shea, Dick Grapes and Bill Spangenberg, whose golden voices have thrilled thousands of people in 48 states and Canada, and the armed forces in Korea, Japan, and Europe.

" . . . The Note Crackers of Rochester, Quantifones of Buffalo and the O-At-Kans of Warsaw, all champions in the District, plus two champion choruses, one from Warren, Pa. and the other from Canandaigua, and the **Bills** were on the programs.

"For two hours and 10 minutes, the

how to describe it, but it reminds me of the first time I saw Ethel Barrymore on the stage. Others were in the play, but when she walked on you KNEW that here was somebody, somebody electric, somebody golden. That's the **Bills** . . . like magic, the hard benches turned to air, and all 11,000 of you are lifted up and up and up—even the news photographers in the front row are clapping their heads off.

"That's about it. During the Serenade, Barbershoppers awarded their annual Chautauqua scholarship, good for summer tuition at the Institute, to Max Shoaf, Asheville, N. C., a student of the Eastman School of Music. He appeared on the same Arthur Godfrey show as the **Bills** several months ago. . . ."

IT'S AN E-X-P-A-N-S-I-O-N FUND...

NOT JUST A BUILDING FUND!

1



Harmony Hall...

To pay for, equip and maintain our new International Headquarters property. We own a home *and* a mortgage. We want to pay off the mortgage in 1959 or before to save interest expense and make the home all ours. It's a big home, beautiful but unfurnished. We must provide chairs, rugs, tables, drapes — no beds — and in a fashion the building deserves. AND — as any property owner knows we must keep up our property. This total initial outlay of money must come from the EXPANSION FUND.

2



Field Men...

We must have the services of full time field men to travel throughout the Society throughout the year. Men who can teach us, our children and our neighbors the art of Barbershopping. Men to inspire us and bring us news of what is going on in other chapters in the Society. Men to assist us in good chapter management, good show production, effective membership drives, sound fund raising policies and effective public relations. Men who will be available on a full time basis to assist you in making your chapter "the best" in the Society. Salaries and travel expenses of these men must come from the EXPANSION FUND.

3



Expanded Services...

We must initiate a program designed to attract young men into our Society. From this group we must secure the increased membership we all desire. Planned increases in membership and chapters take man power, secretarial help, supplies, printing, telephone and travel. To assist in this promotion we must create handbooks for quartets, arrangers, music educators, chapter officers, chorus directors, judges, and non-barbershoppers. More music and more frequent issues of the HARMONIZER are necessary as are the many aids such as program suggestions for chapters. We must be prepared to render service in any field of barbershop. The cost of these added services must be borne by the EXPANSION FUND.

4



Training Schools...

We must provide schools for the training of Chorus Directors, Arrangers, Judges, Coaches, Chapter Officers and Music Educators. Instructors will be chosen both from our paid field men and the best volunteers in the Society. Schools to be held throughout the year, not only in Kenosha, but at many key spots in the Society. Funds to provide text book materials, pre-school planning and travel expenses of the instructors must come from the EXPANSION FUND.

WHY ALL THE HULLABALOO ABOUT AN EXPANSION PROGRAM?

We, as a Society, are on the threshold of prominence. We have achieved a certain degree of success, of recognition in the eyes of our fellow men, fellow organizations. Our new International Home—HARMONY HALL—stands as a symbol of stature and maturity. We are within shooting distance of "our place in the sun."

We are at the fork of the roads.

One is the easy road of self-satisfaction and complacency; leading nowhere in particular; gradually

narrowing until it becomes an anonymous blur; disappearing, eventually, into nothingness.

The other, more difficult one, is that of courage, imagination and determination. But *it* ends up there on the peak—a proud place, a "place in the sun."

We, as a Society, can travel either road we choose.

With inward thinking and self-satisfaction in what we now are, we shall follow the easy road—to eventual oblivion.

With determination to improve ourselves, to fulfill our purpose as an organization, we shall travel, surely and confidently the uphill road—to the top.

Our EXPANSION PROGRAM is the vehicle on which the journey can be made. But it is not a self-propelled vehicle. It will move only through the power of our individual and collective desire to *make* it move. Furnishing the motive power is the responsibility shared by each and every member

WHAT IT WILL TAKE

HARMONY HALL

Retirement of Mortgage Interest; Moving Expense and Decoration, Furnishing, Equipping and Maintenance of Plant

\$119,500.00

EXPANDED SERVICE TO MEMBERS

Music, Schools, Audio-Visual Aids, Leadership Training, Harmonizer, (subsidy to Provide Monthly Issue) Manuals, Texts, Brochures, etc.

45,500.00

FIELD ASSISTANCE—(Representatives)

New Chapter Organization, Chapter Counsel, Chorus Aid, Quartet Aid, Barbershop Craft Demonstration, etc.

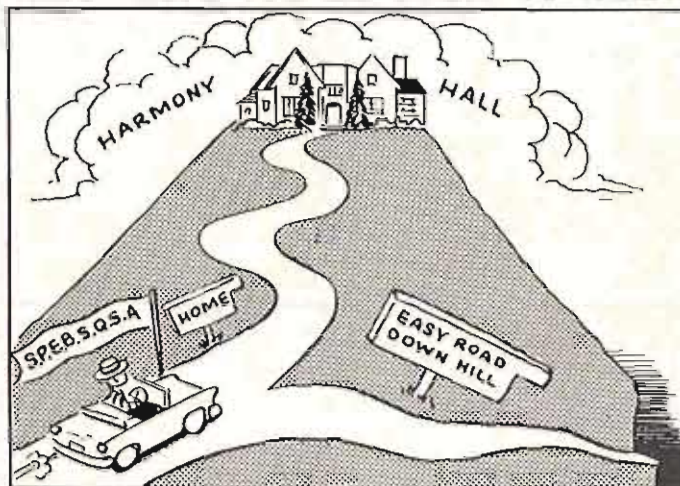
70,000.00

EXPANDED PUBLIC RELATIONS

Regular News Releases to All News Media; Promotion of Magazine Articles, T.V. and Radio, Recognition, Preparation and Distribution of Promotional Literature, etc.

25,000.00
\$260,000.00

WHICH ROAD ARE WE GOING TO TAKE?



WHAT WE HAVE

TOTAL PLEDGES..... \$95,000.00
TOTAL CASH RECEIVED AGAINST PLEDGES 49,000.00
CASH DUE ON PLEDGES RECEIVED..... \$46,000.00

Only 314 of our 619 chapters have reported any pledges at all! (These vary from a single \$10 pledge to more than double the goal of \$10 per member.)

149 individual members have *pledged* \$100 or more. 38 quartets have *pledged* \$100 or more.

70 chapters have reported pledges totalling \$10 or more per member. (Of these, 3 have more than doubled their quota.)

THIS PROGRAM WILL BENEFIT **YOU...**
SUPPORT IT BY MAKING YOUR PLEDGE TODAY!

Hock Says:

Share the Wealth



By **ROBERT HOCKENBROUGH**
Past International Board Member

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

The Best Idea In the World Is Useless Unless It's Put Into Action

The biggest, most important event in our future is the burning of the mortgage on our new home in Kenosha and the fulfillment of our program of expanded services to our chapters and members. But we've a job to do before we can strike the match!

What we need right now are ideas for raising the money for our Headquarters Expansion Program. As I mentioned last time, the fastest, easiest way is for each of us to pledge that \$10 per man. But, apparently I'm not getting through to a lot of you. Ten bucks in five years won't break any of us. That's less than the cost of a pack of cigarettes a month . . . less than one ball game a year . . . less than a nickel a week. Surely the future of our Society is worth that much to us.

START A "HUNDRED CLUB"

Doe Kennebeck, Past President of our Muskegon, Michigan Chapter comes up with a plan called "The 100 Club" which is a sure fire way of raising \$500 in 20 weeks time. I have complete details and will be glad to send you a copy if interested.

RUN A RAFFLE

Our Southtown Chapter (Chicago) is cashing in on the wood-working artistry of Bill Just whose creations in wood are raffled off with Bill serving also as the very able barker. "Money from all such raffles," reports editor Burt Moyer, "is to be Southtown's donation to the Headquarters-Expansion Fund. This way everybody wins!"

HOW ABOUT A BUCK OF THE MONTH CLUB

This one needs developing, but it seems to me that here is the germ of a good thought. Maybe you can do something with it. Each member kicks in a

buck a month. For each buck he gets a campaign-type button to pin on his lapel and wear at meetings. The first pin has the letter S on it. The next one the letter P . . . then E . . . then B . . . and so on until he has all eight pins spelling out the Society's initials—SPEBSQSA. Trouble is, I don't know how to wind it up and get that last two bucks. Let me hear from you if you have any thoughts on this. . . .

Now, let's talk about membership and extension. How to hold our old

members and add new ones. Here are some good ideas but let's do a little "brainstorming" and see if we can't come up with some additional answers to the problem.

Run A Contest—According to "Whitey" Ryden, editor of the Pontiac Pow Wow, the Pontiac, Michigan Chapter has a Membership Contest for bringing in more members . . . with appropriate rewards for the hardest workers . . . to be determined by the following point system: 10 points—to each member turning in a "Prospect Card" with name and address of prospective member; 20 points—to member bringing prospect to first meeting; 10 points—to member bringing prospect to second meeting; 100 points—to member signing up prospect to membership; 10 points "Bonus"—(Total of 150 points) for signing prospect to membership at first meeting; 50 points—for signing a past member not over a year delinquent. Regular point system applies for signing past members who have been away over a year.

Know Your Market—Chuck Kirchner in the Springfield, Illinois Chapter Bulletin, *Capitalines* uses arithmetic to point up the vast membership potential in that area. "Out of a total population of 84,000, the barbershoppers represent .036%. The chances of meeting another barbershopper in the course of a day are 1 in 2,800. There are 36,105 men in the city between the ages of 20 and 65. Each member has a source of over 1,000 men from which to find new members." As Chuck puts it, "The odds are pretty much in our favor."

Make a survey of your locality, then go after those new members. In a lot of instances it's just a case of letting the men of the area know you exist . . . and they'll seek you out. Good publicity is an important membership tool.

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A Christmas Club for 1958 Dues—Don Bennett, secretary of our Windsor, Ontario Chapter reports this unusual plan started last May to insure the 1958 dues renewals. Says Don, "each meeting the Chairman of the club reminds the members to deposit something in the club (5c to ?). A separate bank account is being opened to deposit any money received and a ledger card will be kept on each member. Receipts are issued to all participating members. To be a success, an announcement must be made each meeting night, and the issue pressed. Do not refuse any deposit, no matter how small."

Operation Big Push—Our **Avocado Empire** Chapter of Fallbrook, California is out to become the best and the largest in the great Far Western District. As reported by George Dohn, editor of the FWD bulletin *Westunes* "the PUSH is headed by Chairman Ralph Sayre who has scheduled their regular meeting to be held in all the other towns in their vicinity to spread the word about barbershopping." This is a well planned program—they have gone after and are getting a lot of excellent publicity (radio, newspaper and word of mouth) blanketing each com-

munity IMMEDIATELY BEFORE the meeting is held there. This could work for you.

Set Yourself A Goal—Illinois District President, Loren Bogart, set a membership "bogey" for each chapter based on their present membership. Here's how it works in our Decatur, Illinois Chapter as reported by Don Hudson—"We were given a figure of 87 by Dec. 31, 1957 . . . Aug.-Sept., 4 members. October, 4 members; November, 5 members and December, 6 members." One way to lick a big job is to break it into small segments like this. Try it.

Don't Miss A Single Opportunity—From our Philadelphia, Penna. Chapter bulletin, "The Re-chord-er" we quote, "when we go out singing in some near-by church or hall we should mingle with the people attending and invite the men to attend our meetings. Get names and addresses so that the chapter may follow up with invitations."

Attendance A Problem?—Our Little Rock, Arkansas Chapter has four section leaders who call the members in their section to remind them of rehearsals, shows and special events. This



Let's Hang Out Our Shingle—Let's tell the world we're in business and invite them to stop in and sing with us. Road signs are a proven way of letting the traveler know you have a chapter in your town. Our Hollywood, Florida Chapter seems to have stolen a march on the rest of us and have had signs for over a year now. (If you have any information on a reliable and economical source of such signs, please pass it on to International Headquarters.)



They're Talking About **SINGIN'** the OLD SONGS

In High-Fidelity, Orthophonic Sound . . . The Way HOJO RECORDS Present Them.

Four Grand Quartets—Recorded at Their BEST—The Babbling Brooks, The Parakeets, The Lima Uncalled Four, The Lamplighters . . . These Distinctive Groups Present a Wide Variety of Style as They Sing 15 Barbershop Favorites.

HOJO Previewed This LP Album During the Johnny Appleseed District Convention in October . . . They LIKED IT . . . You Will, Too.

The BABBLING BROOKS

1. Banjo's Back In Town
2. Stay In Your Own Back Yard
3. Just Like A Butterfly That's Caught In The Rain
4. Darktown Strutter's Ball

The PARAKEETS

1. Rose Of No-Man's Land
2. My Gutie's Due At Two-10-Two
3. There'll Be Some Changes Made
4. Lonesome, That's All

The UNCALLED FOUR

1. When It's Watermelon Time In Louisiana
2. That Old Irish Mother Of Mine
3. I'll Take You Home Again, Kathleen

The LAMPLIGHTERS

1. Melancholy Baby
2. Five Foot-Two
3. The Whiffenpoof Song
4. Sweet Adeline

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33 1/3 rpm Long Play

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phone calling will get results if you stay with it.

Program Ideas Galore! — First off, don't fail to schedule Floyd Connett for one of your chapter or area events. Keep in mind also that the Society has two excellent slide sound films, Voice Expression and Balance and Blend. The one features the **Mid-States Four**, the other the **Schmitts**. Excellent program material any time. Also try to schedule a showing of the new sound movie, "THIS IS IT," an eleven minute tour of our new headquarters in **Kensha**.

King For A Night! — Our Pontiac, Michigan Chapter holds an annual King for a Night show at which time two members (chosen I presume for their loyalty and contributions to barber-shopping) will be surprised and feted in kingly style, with exotic foods and refreshments. Homage is paid by all members to the deserving duo. Lots of fun.

Bachelor Party — In our El Paso Chapter the bachelor members host an annual "Gay 90's Party" for the members, wives and guests. This is a costume affair around the gay ninety theme with appropriate prizes, fun, food and harmony. Reports say that this is a high

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light of the chapter year . . . and always terrific.

Cash Prizes For Best Program—Cal Sexton of our El Paso, Texas Chapter says "The past few months our meetings have been highlighted by outstanding meetings. The reason no doubt, is a contest between members with a cash prize (Yes \$\$\$) to go to the member putting on the best program.

Christmas Is Coming—You should be making plans right now for participating in Christmas festivities in your town. One of the things I enjoy most is the visits our chapter makes to sing for our many friends in the Old Folks Homes. And in our neck of the woods there are about eight that we try to serve. There is also a grand opportunity to join the Bell Ringers and help the Salvation Army raise money, as does our Kansas City Chapter. And last Christmas, according to Roy Short, our Tulsa Chapter (the number 1 chapter) joined with the Junior Chamber of Commerce and paraded the streets of downtown Tulsa the evening of December 13 and collected money for gifts for underprivileged children. They then took the youngsters in tow and went with them to help them make their selections and purchases. A most successful affair.

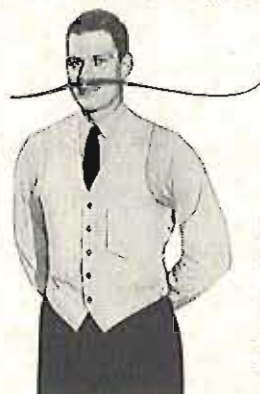
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- Three sizes: Small (35-38), Medium (39-41), Large (42-45).
- Emblems or names can easily be attached by you.
- Easy money saving method of starting your quartet's uniform.
- Weskits for women also available.

PRICED TO FIT YOUR POCKETBOOKS:

- \$3.25 each on orders up to eleven.
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- Quantity orders may include assortment of colors and sizes.
- Cash with order, we pay postage. C.O.D., you pay postage.

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PIKES PEAK AIRES Charity Plan—The Pikes Peak Aires of our Colorado Springs Chapter will sing for free for any strictly charity programs . . . but when PTA's, Women Clubs and other similar civic clubs want free entertainment this is the plan they present. They will contribute their singing if the organization will contribute a cash gift to the quartet's favorite charity. As reported by Harry Sparrow, former International Board Member from Colorado, here's what's happening. The quartet recently sang for an employee's banquet of one of the food chains and the employees gave \$40. Later they sang at the home of the owner of the chain and when he heard of their charity program wrote a check for an additional \$550. Later a Woman's Club, when they learned how the plan worked (and from whom the quartet expected about \$5) came up with a \$20 donation.

With so many of our quartets interested in how much money they can make, it is certainly refreshing to present this new twist. I hope it catches on.

Well, that about does it for this time. Keep the news coming and if you aren't sending me your chapter bulletin, how about putting me on the list.

Final thought — there are lots of GOOD IDEAS here but they aren't worth a hoot if you don't use them.



TO BLAST OR NOT TO BLAST

By GEORGE PRANSPIILL

International Vice-President and Chairman, Int'l.
Comm. on Chorus Director Development

There has been, in recent years, a slow but steadily mounting rise of criticism of the singing of some of our Society's quartets and choruses for their use of "blatant and strident" tones, especially in the tenor sections. This faulty tone production, our critics say, occurs most often in the high passages usually found in the endings of tags of songs being sung, and if carried to its ultimate conclusion, results in "screaming or yelling" rather than singing. What is more disturbing is the fact that some of this criticism is coming from our friends, the music educators, who are well qualified to evaluate our vocal efforts and among whom we are trying to cultivate an interest in Barbershop singing. This poses a challenge to us all, and certainly calls for another look at what we are doing with our singing.

It is certainly understandable that we are intent on producing the "ringing" chords we all love so well. No one will deny the wholesome spine-tingling delight which results from being a singing part of a "locked-in" barbershop seventh chord, nor the merit in seeking this richly rewarding experience. However, to pursue this elusive effect to the extent that the chord or chord progression is blasted at a volume level entirely out of proportion to the musical needs of the song or is voiced out of the range of one or more of the singers resulting in "squawking," is to lose sight of one of the important requirements of any artistic performance—beauty! Just as we, when telling a story, when asking the boss for a raise, or when whispering sweet nothings into our sweetheart's ear, use a different tone production for each of these speaking situations, so must we also govern our singing tone production to fit, logically and artistically, each individual song that we sing.

Therefore, we should always strive to improve our vocal techniques and to stay within the limits of our vocal ability. Nothing is as unmusical as the performance of the misguided singer who valiantly tries to reach a note that is

beyond his normal range. His resultant agony is most uncomfortably shared by those who are listening.

In accomplishing our objective of beautiful tone production, the chapter chorus director can be of great help. He, more than any other chapter member, has the opportunity to teach and demonstrate proper vocal techniques as an integral part of his chorus rehearsals. The Chorus Director Development Committee expects to make available to chorus directors some helpful material on this subject, in the near future. In the meantime, let us all get tone conscious in addition to being chord-happy by singing those glorious chords as a vibrant and thrilling unified presentation of the words and the melody of a song as intended by the composer and lyricist. Let us make our very wonderful style of singing, the "thing of beauty" it so richly deserves to be.

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NOTICE!

Copies of the American Red Cross's official song, SHARE THE LUCK (written by Meredith Willson who also wrote The Music Man in which the Buffalo Bills will soon be appearing) are now available to Society Chapters.

In case your chapters may schedule an appearance on behalf of the Red Cross, knowledge of this song would be beneficial and appropriate to your performances. Requests for copies should be addressed to:

Mr. Converse Tyler
Office of Public Information
American National Red Cross
Washington 13, D.C.

FAMOUS LAST CHORDS



ONE TRANQUILIZER ALWAYS HELPS ME TO RELAX

NEWS ABOUT QUARTETS

★

★

★

★

THE HARMONIZER—DECEMBER, 1957



Here is what the *new* Westinghouse Quartet looks like, with the personnel changes which were announced in the News About Quartets Column in the September issue of the HARMONIZER. Carrying on the traditions of the first Westinghouse Quartet organized in 1931 (several times International Medalists) will be veterans Walter Eibeck, tenor, and Al Headrick, lead. Joining up are John Power, bass on the left, and baritone Bob Howes on the right.

In his "Not Kidding" column in the Anadarko, Oklahoma Daily News, Wallace Kidd wrote, in part, as follows, about the **Boresome Foursome** of our Oklahoma City Chapter, after a public relations appearance at an Anadarko Chamber of Commerce dinner:

"It's difficult for a person not acquainted with the type of men who regularly enjoy singing through SPEBSQSA and other such groups, to understand why men accept invitations which demand time and energy and no monetary return. There's something about barbershop quartet singing that pays dividends in something better than salary.

"Take the **Boresome Foursome**, for example. The bass is Hank Wright who handles oil and gas leases and royalties. The baritone is Ernie Dick, an Oklahoma City paving contractor. The lead singer is Britt Stegall, a member of the Oklahoma City Police Department and one of the original **Flat Foot Four**, 1940 International Champion Quartet. The tenor, who switches positions with Stegall, is Clarence Sloane who owns a building supply firm in Oklahoma City.

"Except for singing and age . . . three of them are sixty-five and the "baby" is sixty-four years of age . . .

there's little in common for quartet members except enjoyment of barbershop harmony. Yet that one vocal common ground is strong enough to bring an element of harmony in everything each quartet member does, and it also leaks out upon audiences which hear them."



Pictured in the horizontal-striped sports shirts are the **Gulf Liners** quartet. These fellows prove that chapter duties and distance can't keep four fellows from doing that for which our Society mainly exists. Organized a little more than a year ago, the quartet has com-

peted in the Dixie District Contest, the Regional Preliminaries last Spring, and plans to compete in the District again this Fall. Tenor Bob Sullivan of Fort Myers, Florida, is the President of the Fort Myers Chapter. Lead Paul Myers is Fort Myers' chorus director Baritone Chuck Moore and bass Hy Gladhill are co-directors of the Sarasota, Florida Chapter and Hy is Sarasota President. The payoff is that Fort Myers and Sarasota are seventy-five miles apart!



Buzz Haeger, one of those guys who will always have a quartet, no matter what part he has to sing, tried a while back to take a vacation from chorus directing. (Buzz who sings tenor with the current Illinois District Champion and International Finalist **Four Renegades** and who sang with the 1955 International Medalist **Four Tissimos**, for several years directed the Skokie Valley, Illinois Chapter Chorus, now directed by Marty Mendro former lead of the **Mid-States Four**.) Buzz succumbed to a request to help out the City-Suburban Harmonizers Chapter (formerly known as Cicero Suburban) as Chorus Director. Incidentally, the City-Suburban Harmonizers Chapter meets every Monday evening at 8:00 P.M. at Manny Perl's at 5647 West 35th Street, Cicero, which is just a few minutes' cab ride from Midway Airport in Chicago. Any barbershopper with a couple of hours' layover on a Monday night at Midway will be welcome to enjoy some good close harmony.

Big things have happened to the **Renegades'** baritone Jim Maher since the Los Angeles Convention. He left the bachelors' ranks, enjoyed a honeymoon in Nassau, and passed his bar examination all in a short space of time.



Who has more fun than barbershoppers? Last Spring, Bill "Buz" Busby, baritone of the 1956 International Champion **Confederates** of Memphis, visited the **Home Town Quartet** of Lodi, New Jersey, when he was in New York on business. The highlight of the visit was some real Italian home cooking at the home of **Home Town** lead Don Clause. Buz returned to Memphis loaded with ravioli, veal scallopini, and spaghetti and meat balls, telling the rest of the **Confederates** not to miss a stop-off at the Clauses. **Confederate's** lead Dave LaBonte, also had occasion to take a trip to New York this summer. Don Clause followed through with an invitation to join a few of the fellows out at his place. Somewhat like the or-



ganization meeting of the Society, thirty barbershoppers showed up! Dave wrote to International Headquarters "There was a sign on the door YANKEES ONLY. Well, I was kind of set back and only after proving that I was from Southern New Hampshire (this is really true, ed.) would they agree to let me in. After getting inside Don's recreation room I see a sign NO CONFEDERATE MONEY TAKEN HERE." Like Doc Codlitz say, "It's great to be a barbershopper!"



International Publicity and Public Relations Chairman Staff Taylor and the 1948 International Champion **Pittsburghers** were approached by a National Junior Chamber of Commerce public relations representative at the Los Angeles convention, to lend vocal support to this year's "Clean City Campaign." Dutch Miller, bass of the **Pittsburghers**, made a barbershop arrangement of the campaign song *You're A Litter Bug* which the quartet recorded for playing on a sound truck equipped with a 21' steel waste basket to call attention to the campaign. The truck will start a tour on the east coast that will take it through every major city in the United States. The tape plays for one hour including the Litter Bug song sung three times by the **Pittsburghers**, with the remaining time taken up with messages from Bing Crosby, Claudette Colbert, and various government officials. The **Pittsburghers** turned down a fee for the recording job, making it clear that they were doing it as a community service for our Society. Dutch wrote, in collaboration with Pittsburgh Chapters' assistant chorus director Hub Rivers, the initiation ceremony song *Welcome To The Fold* which has been distrib-

**WHEN ARE
YOU
GOING TO START
A QUARTET?**

uted to all chapters. (Listen in your locality for the **Pittsburghers** barbershop arrangement of *You're A Litter Bug*.)



(See picture at left)

About four years ago when the boys ranged in age from 13 to 15, Murph Johnson, Past President and Past Secretary of the Pioneer Chicago, Ill. Chapter, took an un-named quartet as his guests to the Chapter's Spring Song Fest. At that time the quartet knew only one song *Coney Island Babe*. The Pioneer Chapter encouraged the quartet who named themselves the **Three and One-Half Four** because three of the boys were tall and one was short, and eventually the boys became members of the chapter and finally adopted the name **The Lancers**. They received semi-finalist ranking twice, and second-place Medalist once, in district competition, and represented the Illinois District in the International Contest at Washington, D.C., in 1954 while they were still attending high school in Maywood, Illinois. Three of the boys graduated from high school and enrolled in Coe College, in Cedar Rapids, Iowa. So that the quartet could be kept intact, the other member finished his high school education in Cedar Rapids! They enlisted in the Air Force, being sworn in on Doc McNeill's Breakfast Club on TV, for a four-year hitch. Singing as the **Air Chords**, they entered the Air Force Quartet Contest and won the championship, following in the foot-



This is the **Hoosier Harmonaires** quartet of the New Albany, Indiana, Chapter, which have really been keeping busy. A while back they sang six engagements in one evening, topping off the activities at a community service appearance at a "Sweet Sixteen" birthday celebration of the Louisville, Kentucky, Service Club (believed to be the first service club organized during World War II). Members of the quartet are Bob Dahl, tenor; Eddie Allen, lead; Amzie Leffler, baritone; and Jim Burgess, bass.

steps of the **Four Teens** and the **Air Four's**, both Society quartets. They recently returned from an eight-months tour with the **Tops In Blue** Air Force Show which took them through 43,000 miles and 316 shows, covering the south, southeast and eastern coast of the United States, Greenland, England, Scotland, Switzerland, Germany, France, Italy, Spain, The Azores, Africa, and Bermuda. After a short leave at home they again entered competition and won the right to appear on the Eastern Tour of **Tops In Blue**. This will take them through the west and northwestern part of Formosa and the Middle East.



The Enid, Oklahoma, Chapter recently suffered a severe double blow as reported in their chapter bulletin "The Crow Call." Transfers out of town took away from Enid their President Dave Davis, serving his second term and leaving a vacancy in the bass slot in the popular **Scalemates** quartet, and Doc Stroud of the **Cheer-O-Keys** took off for Kansas City. (Barbershoppers seem to do a good job not only of putting a lot of business in the way of pitch pipe and uniform manufacturers but they keep the long-distance moving companies pretty well supplied with business, too.)



One of the Moose Lodge quartets recently had an interesting experience. They are the **Loyal-Aires**, two of whose members, bass Joe Blum and lead Carleton Meade, are members of our Genesee Rochester, New York Chapter. They tell us they are working hard on the other two members to get them into the fold. The quartet attended the Alaskan Territorial Convention of the Loyal Order of Moose in Juneau the latter part of October. They made four radio appearances, sang at hospitals, old folks' homes, and at high schools in Ketchikan, Sitka and Juneau, Alaska, sang for the Lions, Rotary Club and Moose, and made an appearance at the Governor's Mansion, at all of which places they gave the Society a plug. One of the highlights of their trip was meeting and woodshedding with bass Doug Terry, Cleveland, Ohio, barbershopper in Alaska on an assignment for the U.S. Public Health Service. (Doug formerly sang with the **Hi-Fi Four** who just won the Johnny Appleseed District Championship).



Stage presence judges these days are reporting that more quartets are em-

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ploying ingenuity in costuming. One good example is the **Color Tones** made up of members from the Skokie, Oak Park and Arlington Heights, Illinois, chapters. The quartet consists of tenor Ron Olig, lead Al Hobik (formerly of the **Kord Kings**), baritone Ed Jensen (formerly of the **Chicagoans** and the **Chicago Townsmen**), and Joe Vreuls, bass. The **Color Tones** appeared in the recent Illinois District Contest with four different colored coats and matching tux trousers. (The latest word is that they are toying with the possibility of varying the colors of their accessories . . . pocket hankies, boutonnières, ties and cummerbunds . . . determined to live up to their name in video as well as audio.)



Three members of two top-ranking quartets have formed a new group which shows a lot of promise in the Central States District. Pete Tyree, baritone of the 1954 International Champion **Orphans of Wichita**, is now located in Colorado Springs, Colorado, directs the chapter chorus (which recently won the district championship), and is singing bass in the **Hi Tones**. Vic Holmes, baritone of the 1955 International Semi-Finalist **Spring Singers** and Bill Butler, tenor of the same group, round out the quartet along with Dean Moon, lead.

NOTICE

As type for this issue was being set, word reached International Headquarters of the death, by heart attack, of Herman Struble. Herm, who was only 49 years of age, sang tenor in the 1942 International Champion **Elastic Four** of which lead, Roy Frisby is now the only surviving member.

Those wonderful, energetic and resourceful **Buffalo Bills**, our 1950 International Champions, are after new laurels—to "bring Barbershop to Broadway."

They have been signed to sing in a new Meredith Willson musical comedy, titled "The Music Man," which opens a four-week premiere engagement at the Shubert Theater, Philadelphia, on November 18 and opening in New York on December 19 at the Majestic Theater. The **Bills** will have both singing and speaking parts in the production, starring in addition, Robert Preston, and will have at least two special numbers beside participating in other chorals.

Vern Reed, Al Shea and Bill Spangenberg will be joined by Wayne "Scotty" Ward of the **Great Scots**, Steubenville, Ohio Chapter, several-time finalists in International competition, replacing bari Dick Grapes.

"The Music Man," set in Iowa in 1912, is a story of a confidence man specializing in musical bunco operations who invades a small Iowa town and runs into all kinds of complications. Music and lyrics are by Meredith Willson.

Al Shea writes: "We hope this opportunity will help serve the advantages of the Society in every possible respect and that perhaps it might present further inspiration for quartets within our Society. Although it was very difficult for our group to aspire to anything further than fulfilling the International Champion's obligations for our tenure of 1950-1951 and then in later years with trying to maintain that standard, we find pleasure in the thought that there is further possibility such as this opportunity has given us.

"We intend to keep up our membership in the Buffalo Chapter with perhaps another affiliation in New York, and hope that we may continue to do Barbershop Parades whenever time will permit."

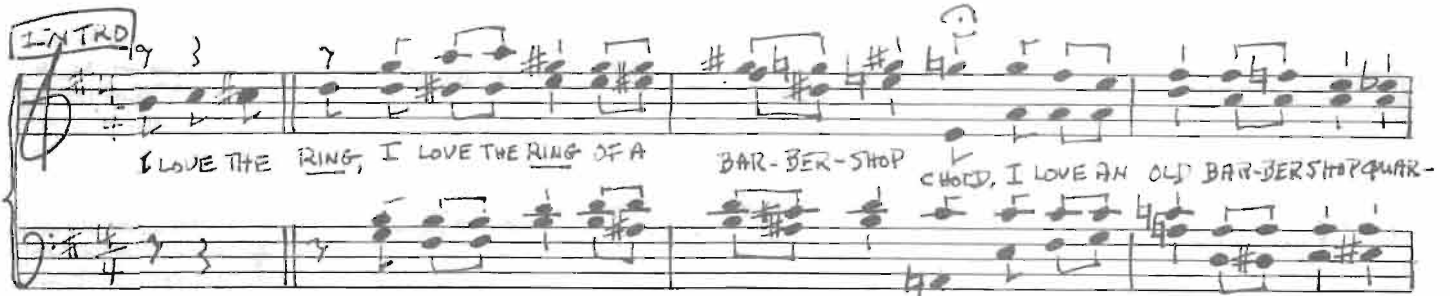
The good wishes of us all go to the **Bills** in their new venture and the great opportunity for them to continue Barbershopping and promotion of the Society wherever they go and wherever they are.

Words by WISE, RENNIE, MATTHEWS
Melody by CLINTON E. ROBERSON

I LOVE A QUARTET

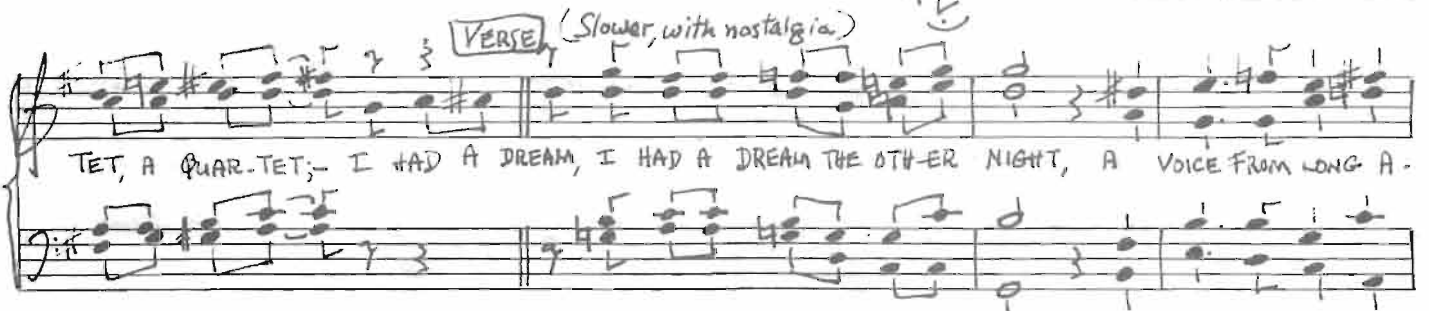
Adapted and Arranged by
WILLIS A. DIEKEMA

INTRO



I LOVE THE RING, I LOVE THE RING OF A BAR-BER-SHOP CHORD, I LOVE AN OLD BAR-BER-SHOP QUAR-

VERSE (Slower, with nostalgia.)

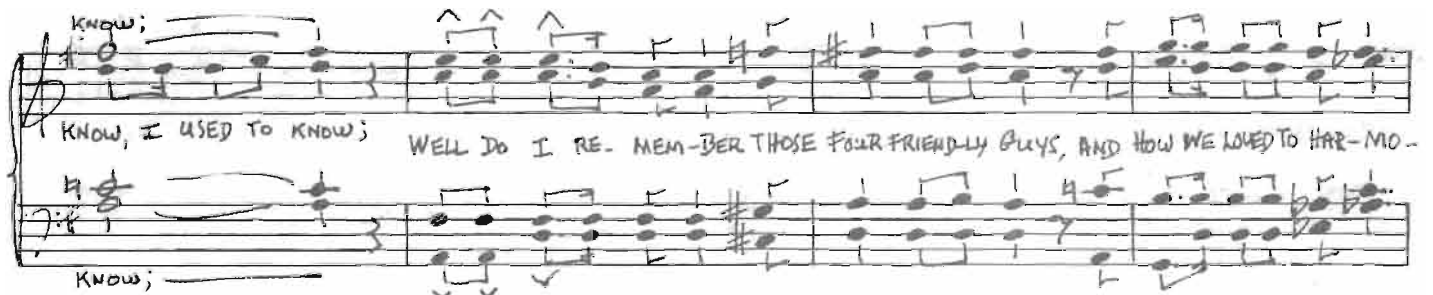


TET, A QUAR-TET; I HAD A DREAM, I HAD A DREAM THE OTHER NIGHT, A VOICE FROM LONG A-

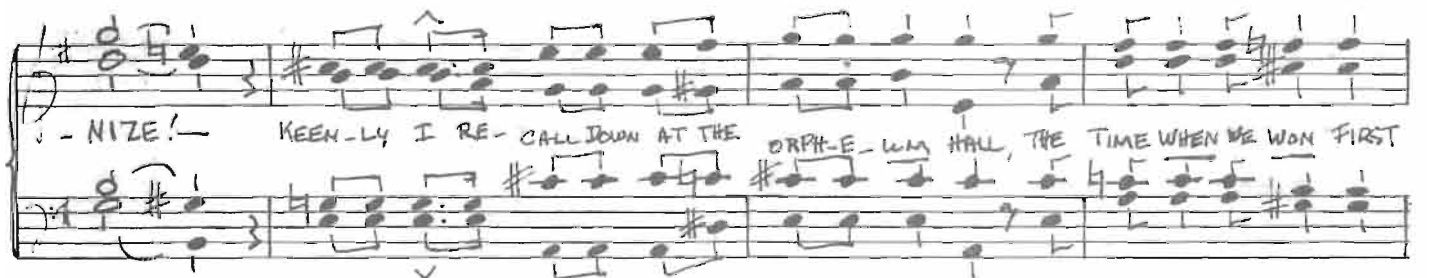


-GO; BRING-ING BACK SWEET MEM-OR-IES, MEM-O-RIES OF THE DAYS I USED TO

KNOW; I USED TO KNOW; WELL DO I RE-MEM-BER THOSE FOUR FRIENDLY GUYS, AND HOW WE LOVED TO HAR-MO-

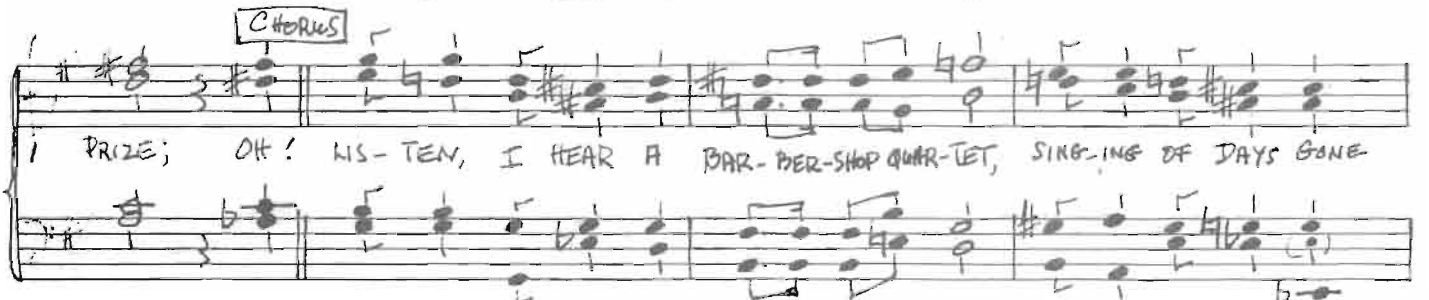


KNOW;



-NIZE! KEEN-LY I RE-CALL DOWN AT THE ORPH-E-LUM HALL, THE TIME WHEN WE WON FIRST

CHORUS



PRIZE; OH! LIS-TEN, I HEAR A BAR-BER-SHOP QUAR-TET, SING-ING OF DAYS GONE

As sung by THE HOME TOWN QUARTET, Lodi, N. J.

BY, GONE BY; THE BASS DOWN LOW, THE TEN-OR UP HIGH IN A RHY-THM NUMBER OR A LUL-LA-

- BY; ALL THE OLD-TIME TUNES THAT TIN-GLE MY SPINE, SONGS I CAN NEER FOR-

GET; IN ALL CRE-A-TION THERE'S NOTH-ING, PAL OF MINE! LIKE AN PAL OF NINE!

OLD BAR-BER-SHOP QUAR-TET, A QUAR-TET; I LOVE THE RING, I LOVE THE RING OF A

BAR-BER-SHOP CHORD! I LOVE AN OLD BAR-BER-SHOP QUAR-TET; AND ALL THE NEW ONES!

[OPTIONAL ENDING]
I LOVE A QUAR-TET! TET!

OLD TIMERS SING AT WICHITA

The days of "old time" barbershop were recently recalled when the Wichita, Kansas Chapter conducted an Old Timers Quartet Night. Only quartets organized prior to 1945 were eligible to appear on the special show which

played to a capacity house. Out of the eight old timers invited to appear, the six pictured on this page wowed the audience with Barbershop as it was sung back in the early 40s. The old flu bug kept the other two away—the Flying L.

and the **Melody Men**.

The Society's last elected Official Master of Ceremonies, (how many of you remember when this was a regular Society office?) W. C. "Bill" Harper handled the show. Another illustration and most enthusiastic guest was Sam Barnes, former bass of the 1940 Champs, the Flat Foot Four.



KANSAS CITY SERENADERS

Ryan, Cooper, Powell, Phelps

Originally named, "Pole Cats" back around 1940, the quartet has since included some 40 members. Bari Bert Phelps, however, has been with the quartet all the way. Several times International Medalists, the boys sang among others, their own well-known arrangement of *Sweetheart of Sigma Chi*.



BORESOME FOURSOME

Sloan, Dick, Stegall, Wright

From Oklahoma City came another of the real old timers — still singing regularly and popularly. They've been together so long no one remembers when they started but they do represent some 260 years of Harmony.



CHIEF'S MEN

Freison, Chisholm, Elson, Covey

Organization dates back to 1942 when these four Wichita policemen first got together to sing barbershop. Among others, they did their ever-popular and most appropriate *Wichita Jail*.



CESSNA-AIRES

Chambers, Hamilton, Epperly, Graham
Also from Wichita and long popular, two of the quartet ramrodded the evening's festivities — Virgil Chambers and Tom Graham, President and Vice-President respectively of the Wichita Chapter. Glen Epperly has been head of vocal music department at Oklahoma A&M (at Stillwater, Okla.) but the boys got together anyhow for the special show.

KEYNOTERS

Myers, Goetz, Coleman, Kliever

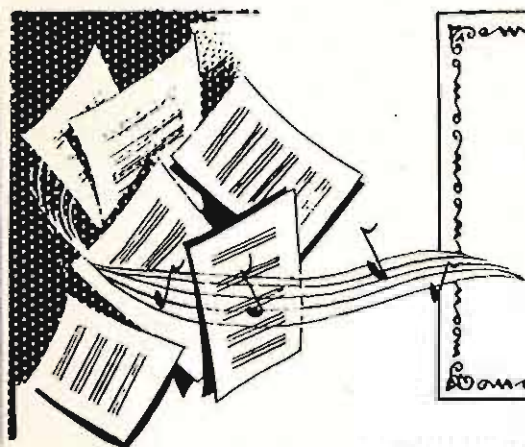
Now from the Newton, Kansas Chapter, these boys were organized back in 1944 before there was a chapter at Newton. Belonged to Wichita then and, needless to say, were largely responsible for the eventual organization of the Newton chapter.



BEACON FOUR

Matherly, Laing, Goodwin, Dodson

Representing almost as many years of harmony as the Boreome Foursome, these "lads" were *National Finalists* in 1940. They're from Wichita, too.



Harmony Heritage Songs



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

The treasure of songs available for Harmony Heritage purposes is overwhelming. Our problem is how to finance the publication of the best of the most singable songs the world has ever known. Every song listed on this page is now in the public domain or will be on January 1, 1958. The original list prepared by me contained at least twice as many titles but I have been compelled to reduce the number because of space limitations.

IN THE WORKSHOP

Although they all are subject to final committee approval both as to the song and as to the arrangement, and some of them may not be used, the following songs are now in varying stages of development for possible publication in the Harmony Heritage series: (Don't send any orders for copies yet! We'll let you know as additional releases are published.)

A Dream—Afterwards—Aloha Oe—A Stein Song—A Bird In a Gilded Cage—Beautiful Isle of Somewhere—Bring Back My Bonnie To Me—Come Back to Erin—Come Where My Love Lies Dreaming—Home Sweet Home—Hot Time In The Old Town—Hearts and Flowers—I Long to See the Girl I Left Behind—In The Evening By The Moonlight—I Don't Know Why I Love You But I Do—I've a Longing In My Heart For You Louise—I Wonder If She's Waiting—I Love You In The Same Old Way—In The Bright Mohawk Valley (original of Red River Valley)—Kathleen—Little Brown Church In The Vale—Let The Lower Lights Be Burning—Loch Lomond—Maybe—My Castle On The Nile—My Wild Irish Rose—Mighty Lak A Rose—Mid The Green Fields of Virginia—My Lady Lou—My Blushin' Rosie—My Creole Sue—Norine Maureen—Oh Promise Me—On The Banks Of The Wabash—Open Thy Lattice

Love—The Girl I Loved In Sunny Tennessee.

PUBLIC DOMAIN SONGS

When we need some more songs to work on, we have all of the following and many more from which to choose:

A Dream of Golden Days, Macushla Machree, Absence Makes The Heart Grow Fonder, Always (original), A Picture No Artist Can Paint, At A Georgia Camp Meeting, At The Bottom Of The Deep Blue Sea, Better Than Gold, Bonnie Eloise, But Father, Because (original), Back Among The Old Folks Again, Be My Little Bumblebee, Chicken, Can Hearts So Soon Forget, Coming From The Church With Sue, Down By The Riverside, Down In The Deep Let Me Sleep When I Die, Down Where The Cotton Blossoms Grow, Dreaming of Mother and Love, Doan' Ye Cry Mah Honey, Day By Day, Eyes of Blue, Eyes of Brown, Everybody Works, Every Night There's A Light, Forgotten, Forever, Good Night Little Girl, Good Night, Hear Dem Bells, Her Golden Hair Was Hanging Down Her Back, Hot Tamale Alley, Happy Days In Dixie, How I Love You Lou, Hello Central, Give Me Heaven, Her Eyes Don't Shine Like Diamonds, Her Name Is Rose, Here Comes A Sailor, I Wonder Where She Is Tonight, It Don't Seem Like The Same Old Smile, I've Come To Say Goodbye, I Guess I'll Have To Telegraph My Baby, If Only You Were Mine, I'd Leave My Happy Home For You, Ireland I Love You, It's Just Because I Love You So, Just Tell Them That You Saw Me, Just One Girl, Just A-Wearyin' For You, Listen To The Mockin' Bird, Little Old Log Cabin Down The Lane, Linger Longer Lou, Lift Every Voice and Sing, My Honolulu Lady, My Little Georgia Rose, My Mother Was A Lady, My Sweetheart of Long Ago, My Samoan

Beauty, My Sweetheart's The Man In The Moon, Moth and The Flame, My Louisiana Babe, Mamie Reilly, My Southern Rose, Mandy From Mandalay, My Hannah Lady, My Heart's Tonight In Texas, My Sunbeam From The South, Maizy My Dusky Daisy, Maiden With The Dreamy Eyes, No One Ever Loved You More Than I, Only One Girl In The World For Me, Old Home Down On The Farm, Oh Dem Golden Slippers, Old Fashioned Mother, Only A Rosebud, Only Me, Over The Garden Wall, On A Saturday Night, Rosey, Rosey, Just Supposey, She Was Happy 'Til She Met You, Sunshine And Shadow, Sing Again That Sweet Refrain, Sweet Morning Glory, She Lives In Alabama, She's The Flower of Mississippi, Strike Up The Band, Se Seran Rose, She Was Bred In Old Kentucky, She's More To Be Pitied Than Censured, She May Have Seen Better Days, Somebody Loves Me, Son of The Desert Am I, Songs My Mammy Sang For Me, Stay In Your Own Back Yard, Stories Mother Told Me, Sweetest Story Ever Told, Say Au Revoir But Not Goodbye, Sweet Marie, Sunshine of Paradise Alley, Sally Don't Dally, Say You Love Me Sue, Sing A Song of The South, She'll Be Coming 'Round The Mountain, There'll Come A Time, Take Back Your Gold, The Hand That Rocks The Cradle, The Same Sweet Girl Today, The Girl I Loved In Old Virginia, The Tale of The Kangaroo, The Sweet Magnolias Grow, Who Threw The Overalls In Mistress Murphy's Chowder?

I'm sorry there isn't space to list many more songs that are beautiful or interesting and I can't even begin to tell you about the songs of 1902, which was probably the finest vintage year of all time for close harmony songs, which will pour into the public domain about a year from now.

WE MUST KEEP IT BARBERSHOP!

By J. D. "JERRY" BEELER
Past International President

The Arrangement Category, in our judging rules, is a most important one, due to the fact that it is charged with the definite responsibility of preserving and encouraging our own style of singing, which is entirely different from any other recognized style and can be defended as the only truly American type.

To deviate the slightest from our established style cannot be tolerated, and everything we have advocated in connection with our type of singing has emphasized this. Any departure from barbershop must be penalized by the Arrangement judge, who therefore must judge a quartet's performance more from an overall viewpoint than do any of the other judges.

The other judges are judging specific items of performance, involving techniques that could be applied to any type of singing—Balance and Blend, Voice Expression and Harmony Accuracy—failure or weaknesses of a quartet or chorus in any of these categories is bound to reflect itself in Arrangement. For example, if there is no balance or no blend; if the song is sung without benefit of emphasis or with poor diction; or if the voicing and accuracy is bad, the Arrangement judge must take this into account, as the general overall presentation is not what we demand barbershopwise.

It makes no difference how good the actual arrangement, as set down on the musical sheet, may be, or who conceived it; it is how the performance was actually presented before the judge at the time he was judging. If the story of the song is not beautifully told, if the time and rhythm are not right; if the song does not lend itself to barbershop harmony (and many of them do not); if the performers do not sell it; if the chords do not ring; "if the song is not properly voiced"; all of this must be taken into account by the Arrangement judge.

Our competing quartets, and choruses have reached the point where about the only specific thing the Arrangement judge can actually point out are cases of modern parallel harmony, failure to take advantage of opportunities for swipes or harmonizing chords, getting out on a limb, or the obvious use of religious, patriotic or suggestive songs.

Probably only five to ten percent of any song exposes the performers to credit or penalty or as to the actual notes sung, therefore, you must bear in mind that it is essentially the overall presentation that the Arrangements Judge is judging.



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Here's What ONE Satisfied SPEBSQSA Group Says:

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

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

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

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

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

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HOW IT CAN BE DONE

By W. L. "BUCK" DOMINY
Treasurer, Mid-Atlantic District

(ED. NOTE: Because the problem of financing the travel of quartets and choruses to International Contests is a great one, we asked "Buck" to write this article which certainly points up the old adage, "Where there's a will, there's a way.")

CQ-CQ to a radio "ham" means "Calling All Stations" — to the Mid-Atlantic District this year it was a call to all Barbershoppers to contribute, on a voluntary basis, to the CQ Fund to provide a substantial part of the money needed to send a 60-man Chorus and 5 Quartets to Los Angeles for the International Competition.

By vote of the District House of Delegates in the Fall of 1956, all Chapters pledged their support to raise \$9,000.00 for the Fund. The methods for raising the money were left entirely to the discretion of Chapters, Areas, or Sections. The concept for the drive was that the entire Mid-Atlantic District strongly favored continuation of Chorus Competition at the International level, as well as Quartet competition and was ready and willing to put forth the effort needed to raise the large sum necessary to assure representation by the District at Los Angeles.

At the outset it seemed that the sights had been set extremely high, although



it was recognized that anything less than \$9,000.00 would not do the job. Nevertheless, the entire District from District Officers down through Area Counselors, Chapter Presidents, and Members got to work on their CQ projects and the money rolled in. A couple of the many schemes used for the drive are worth mentioning: An extra Chapter Parade at which the quartets appeared for free. All profits to CQ.

The final grand total of \$9,109.99 was reached on May 31, and deducting only \$69.99 for expenses of postage, CQ Bulletins, etc., disbursement was made on the basis of \$113.00 per man. This gave each quartet \$452.00 and the 60-

man Fairfax Chorus was the happy recipient of \$6,780.00.

Aside from the financial success which is easily measured, the CQ Fund drive served as a great force in welding the District into a strong association of Chapters with a common goal, and the spirit displayed was evident down to the last man.

"CQ has given our Chapter a goal and has done more than any other single thing to build enthusiasm among our members", said one contributing Chapter. The proof of the pudding is pictured above as Reed Everhart (left) and Russ Johanson, Director and President respectively of the Fairfax, Va. Chapter, accept \$6,780.00 from Buck Dominy (right).



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Let's Make Some NEW QUARTETTERS

By LOU LAUREL, *Chairman*

Quartet ENCouragement and DEvelopment Committee

We are all aware of the fact that the future of our wonderful Society is dependent to a certain degree on our LEADERS. And so, we place special emphasis on Leadership Training, as without proper leadership we would find ourselves struggling to survive.

But, just as important to the future of our Society, is the part our QUARTETS play. We must not only encourage individual participation by every one of our members in all Barbershop activities to enable us to identify them as our future leaders, but we must also constantly and diligently encourage as much as possible individual participation by each member in QUARTET SINGING.

QUENDECO (Quartet Encouragement and Development Committee) has been established to expand the work begun last year by the Quartet Promotion Committee. We have pledged ourselves to carry out various objectives which we sincerely hope will ultimately bring about this goal of increased individual participation in QUARTET SINGING.

How do we plan to do this? Can it be done? Can we again endeavor to center our attention to the original primary objectives of our Society—to enjoy that wonderful thrill found only in QUARTET SINGING? We are convinced that these objectives can become a reality.

So, let's take a look at what we intend to do this year. First of all, it is our aim to encourage to the utmost, formation of NEW QUARTETS. We are developing plans for the availability of a QUARTET Information Book for distribution to new QUARTETS as well as experienced ones—a book that can be given to anyone interested in joining or forming a quartet. In addition to listing all of the "Do's and Don'ts" on quartet behaviour, public appearances, Code of Ethics and brief data on judging rules and contest procedure, it is our plan to include samples

of various simple arrangements, so that when a new QUARTET is formed this Manual can be used to assist the quartet as much as possible, particularly during its infancy struggle to survive.

Woodshedding, in many cases, has been responsible for the formation of NEW QUARTETS, and so we are asking all Chapters to encourage planned and organized woodshedding at each and every meeting. But remember that even woodshedding must be planned. Sometimes the practice of selecting members at random, especially new ones, and dragging them up in front of the chapter meeting to sing without any warning, does more harm than good. We must be careful not to embarrass our newer members if they show a particular dislike to take part in an art which may not have yet left its mark. It is felt also that we would achieve a lot more success in encouraging new quartetters, if our experienced "hands" would be a little more generous in inviting the neophyte to take part in a woodshedding QUARTET. But when we do this, let's be certain that the same experienced "hand" restrains himself from the rather severe criticism he is so prone to make of a new member who maybe still doesn't know what it is to ring a chord.

Woodshedding would become easier too, if all Districts would encourage a District Song of the Year, which would enable the new quartetter to "bust one" with some other Barbershopper 600 miles away. And the same goes for our International Song of the Year. This is a terrific idea! Let's not ever give it up.

Let's develop as much as possible the Novice or Bush-League QUARTET Contests so popular in many Districts. QUENDECO heartily endorses these Contests as sure cures for Districts who are having difficulties in encouraging formation of new QUARTETS. It would not be practical, at least for the time being, for this Committee to try to outline definite rules on Novice QUARTET Contests, as each District

has its own ideas as to how they should be carried out. So until somebody comes to us for help, we will only emphasize our plea that every District should develop this plan, without trying to outline how they should be conducted.

Organized QUARTETS should be contacted and their help enlisted in encouraging and sponsoring new QUARTETS. Those Chapters who have Championship, or near Championship QUARTETS, could benefit greatly in this respect. A great deal of encouragement can be gained if a novice QUARTET could be allowed to sit in on and observe a top QUARTET in rehearsal. Also, there are many members of past top-notch QUARTETS who are now inactive and unattached. There is a world of talent and know-how being wasted in this manner. We are working out a plan whereby we can encourage them to either organize a new quartet or coach a newly formed one.

So you see, we are fully aware of the definite need for new QUARTETS. We are, of course, not only interested in the formation of new QUARTETS, but also in retaining, assisting and developing existing QUARTETS. We want to provide proper recognition of all QUARTETS and of the all-important job they hold in our Society. And so you will be hearing more and more about QUENDECO. We are asking for at least one new Registered Quartet in every Chapter by May 30, 1958. This would mean approximately 500 to 600 NEW QUARTETS, or participation in organized singing by some 2000 or 2400 members. As of Nov. 1 we have approximately 800 Registered Quartets. Accomplishing our goal would therefore increase the number of Registered Quartets by about 75%. Just think of it!

What are we waiting for—let's get out that old pitch pipe!

Lou Laurel, Chairman
QUARTET ENCOURAGEMENT AND DEVELOPMENT COMMITTEE.



Barbershop Craft

By PAUL DePAOLIS, Chairman, Barbershop Craft Committee

The International Committee on Barbershop Craft is still busy digging up basic Craft material for you barbershoppers. At the moment I can report that Dick Svanoe has released Lesson No. 4 of his series on "Barbershop Craft for the Chapter". Copies have been sent to the chapter officers (President and Secretary). If additional copies are needed, write to the International Office.

The International Executive Committee has agreed that "Rudiments of Music for the Barbershopper" shall be prepared in the standard language of the musician as it has prevailed for the last two centuries, but that it should be slanted to the needs of Joe Barbershopper. This removes the last uncertainty that the Barbershop Craft committee has had about this important phase of craft development. A final draft of this material will be prepared in time for action at the Mid-Winter Meeting at Asheville, N. C. If adopted, the "Rudiments" will become part of the New Member's Kit.

This Olde Ed. has received many interesting manuscripts on various phases of craft as a result of my solicitation for help in the September HARMONIZER. Although some duplicate those on hand, it is surprising how many new twists and gimmicks are turned up to help explain such old chestnuts as scales and chords. This I like! Keep them coming.

In this article we are including the introduction to Phil Winston's contribution. Phil Winston is a Dallas Chapter member, and lives at 419 Marilu, Richardson, Texas.



SINGING BY SIGHT

By PHIL WINSTON, B.S., M.ED.

An SPEBSQSA Quartet or chorus is often limited in the effectiveness of its performance by its lack of sight reading ability. The ability to sight read music is to a certain extent instinctive, but there is much one can do to develop it. The best thing to do is *to do a lot of it!* A chorus or quartet, faced with a demanding and rigid schedule, is a wonderful training ground for improvement in singing by sight. Many a quick sight reader has been trained only through the great amount of singing he has done in rehearsals.

The second rule is *to know what you're doing*. Music notation is a complicated and cumbersome affair, which has persisted for ten centuries with little change. It is hard even for the professional to learn its intricacies, but if you know the principle of music notation, you will certainly be a better sight reader.

Actually, there are two ways of reading by sight, the superficial way and the thorough one. We will give you the superficial way in order to give you an immediate start, but we hope that you will want to follow through the steps of learning the thorough way. Musical notation is easily supplemented to the Shortcut method.

THE SHORT-CUT METHOD OF SINGING BY SIGHT

1. Hear in your "mind's ear" the note you are going to sing. The inner hearing is the vital basis of sight singing. Try to cultivate it. Sight singing could very accurately be called "singing by ear."
2. Look at the over-all picture of the music—the up-and-down pattern the notes make. The higher the

note on the staff, the higher its pitch.

3. Look at the space between successive notes, how much higher or lower it is. (This space is called an interval.) If you sing a lot and concentrate, you will eventually learn to judge your intervals pretty accurately.
4. If a note is hard for you to get, examine the music carefully to see whether the note has recently occurred in another part. Then listen hard for it, and remember it until it's time for you to sing it.
5. Try to get the feeling of the different notes of a chord. Some chords are built on three notes: the "root," the "third" and the "fifth." Each of those notes has a "personality" of its own; you will be a better sight reader if you can distinguish between them. Other chords also have a "seventh"; get to know it, too.
6. Learn to recognize time values of notes. In general, the more ink in a note, the shorter it is. Thus \circ is the longest note of all, followed by ♩ , ♪ , ♫ in that order.
7. Try to feel the beat. Tapping the foot or clapping the hands is advisable. Notice the upper figure of the time signature at the beginning of the piece; this tells you the number of beats in a measure.
8. Get to know the meaning of the common terms of expression, such as *p* (soft), *f* (loud), etc. Consult your director for help on interpretation.

9. Sit near a good sight reader at rehearsal. A timid singer or beginner needs the self-confidence engendered by singing with someone who knows how.
10. Follow the director. Keep one eye on the director and the other on the music, so to speak. He will give you the tempo and phrasing, and details of expression.
11. Let the director or section leader sing difficult examples for you; then get the "feel" of those intervals so that you can sing them without help next time.

THE THOROUGH METHOD OF LEARNING TO SING BY SIGHT

Paragraphs 1, 2, 4, 5, 8 and 10 of the Short-cut Method also apply to the Thorough Method. In addition, the latter adds the learning of the essentials of musical notation and the practicing of exercises in notes and rhythm. It may be done by an individual alone or with a teacher, or by a group. A five-minute sight-singing class before or after a chapter meeting can work wonders in a year, especially if the individuals will practice at home a few minutes each day. Frequent short practice is much more valuable than occasional long practice in establishing the habits which are so vital here.

If there is a teacher, let him avoid singing with the student. The teacher, by singing, may first present the correct pattern, and may give the starting note, and may correct mistakes, but the rest should be done independently by the student.

And so the whole answer to reading music by sight is a matter of thinking,

hearing, sensing, working, following, and improving. It is like all skills—it comes only by doing. There is a "right way," there are many "sloppy ways" and "wrong ways." One gains in proportion to one's own effort.

GOOD SIGHT SINGING IS NOT GUESSING

Singing by sight is accomplished in various ways by those who want to learn. To many who have not had training, it seems difficult and very hard to achieve; but after studying the process, it is not too serious a problem. Those who really want to improve their reading of music can do so by concentration, and a real desire to know how to do it. Music is another language and demands application just as much as French, German, and Italian. Most of all, it calls for not only clear thinking, but careful listening and physical energy.

Most people mistakenly take it for granted that only the specially gifted few can learn to read notes. But since the tone relations which the notes represent are positive quantities—concrete things which may be readily understood by the senses of sight and hearing—anyone possessing these faculties should be able to understand and remember them.

Now in order to read music, one should know essentials; notation and rhythm, the relation of tones in melody, skips, and chords. One must understand all of these matters and then *practice, practice, practice*—until the reading becomes almost automatic.

Sight reading should almost be entitled "sight and hearing reading". Hearing the tone in the mind's ear is essen-

tial. One cannot sing by sight unless one can hear the tones and understand the relation of pitches. Guessing them becomes unnecessary.

WINNER PICKED IN MELODY WRITING CONTEST

After wading through at least forty manuscripts, Bill Diekema, Chairman of the College of Arrangers, has sent in his report on the Melody Writing Contest initiated in the March Harmonizer and a Diekema arrangement of the winning melody. The winner is:

Clinton E. Roberson
1427 Wyoming Street
El Paso 8, Texas

Congratulations and a pair of registration books for the Columbus Convention to Clinton Roberson (better known as "Squeaky" to his intimate friends, especially his quartet fellows).

Our sincere thanks are due Bill Diekema for the enormous job we wished on him and for the bonus arrangement he provided. Each member will find his copy of the song tipped into this issue.

In his report Bill Diekema made the following comments:

"... All entries reflected the lyrics accurately... interestingly enough, a great many entries were written in 3/4 time and the result was monotonous. Almost all of those who selected 4/4 time came out with a better product..." As explanation to his arrangement he said... "Some liberties had to be taken with the lyrics to make this a singable, usable song that would add something to the Society's library."

Try the song at your next chapter meeting and let us know how you like it.

SWIPE SWAP SHOP

In the wee small hours of the morning at Sage Lake, when most sensible people (except barbershoppers) would be in bed, some of the die-hards, including our President Joe Lewis and Secretary Bob Hafer, were woodshedding some fancy swipes cooked up on the spot by that inimitable Johnny Hill of FROM AR. BY JOHN HILL

Lansing, Michigan. The participants as well as the slim audience (it was then about 5:00 A.M.), agreed that this was the most fun of all. Johnny Hill suggested that we revive the SWIPE SWAP SHOP feature of the Barbershop Craft column and agreed to supply the first swipe to get things rolling. If you want

this feature to continue,—KICK IN WITH A SWIPE OF YOUR OWN. Here is Hill's swipe on the opening of "Down By the Old Mill Stream". Try it and let us have your comments and YOUR favorite swipe.

DOWN BY THE OLD MILL STREAM

DOWN BY THE. DOWN BY THE OLD MILL STREAM,

WORDS & MUSIC
BY
JOHN T. WICKER, JR.

IN THE SUNSHINE OF TOMORROW

ARR. BY
BUD ARBERG

INTRO

IN THE SUN-SHINE OF TO-MOR-ROW

VERSE

THO' THE WORLD SEEMS SAD AND GRAY 'CAUSE YOUR

DAR-LING'S FAR A-WAY, - AND YOU'RE LONE-SOME, OH, SO

LONE-SOME NIGHT AND DAY KEEP YOUR

CHIN UP ALL THE WHILE, FACE THE MU-SIC WITH A

SMILE - BYE AND BYE YOU'LL SEE THE DARK CLOUDS ROLL A-

WAY, ROLL A-WAY

CHORUS (WITH AN EASY BEAT) - 2ND TIME MORE SOFTLY

19 IN THE SUN-SHINE OF TO-MOR-ROW WHEN THE

21 CLOUDS HAVE ROLL'D A-WAY.
22 JUST WATCH 'EM ROL-LIN', THERE'LL BE

23 JOY THEN, NO MORE SOR-ROW, YOU'LL BE IN MY ARMS TO
24 25

26 STAY (TILL THEN YOU'LL FIND ME JUST A-) WAIT-ING FOR THE
27

28 GLAD-NESS OF THAT BRIGHT AND HAP- PY DAY IN THE
29 30

31 SUN-SHINE OF TO-MOR-ROW WHEN THE
32

33 CLOUDS HAVE ROLL'D A-WAY.

12. TAG
WAY. THEY'LL ROLL A-WAY.



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

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

December 1—Janesville, Wisconsin.

6-7—Westfield, New Jersey.

7—Enid, Okla.; Willimantic, Conn.; Winona, Minn.; Buckeye (Columbus), Ohio; Downey, California; Lethbridge, Alberta; Longview, Washington; Pontiac, Michigan; Littleton, N. H. (Sectional Chorus Contest).

14—Boston, Mass.; Aurora, Colorado.

January 4—Milwaukee, Wisconsin.

11—Reading, Mass. (Sectional Chorus Contest).

17-18—San Fernando Valley, California.

18—Lima, Ohio; Chicago, Illinois.

19—Ft. Wayne, Indiana.

25—Tacoma, Washington; Paradise Valley, California; Ottawa, Illinois.

26—Tell City, Indiana.
California; Ottawa, Illinois.

29—Feb. 2—Asheville, N. C. (Mid-Winter Convention).

31—Montclair, New Jersey.

CENTURY CLUB

(As of Oct. 23, 1957)

1. Manhattan, Mid-Atlantic 304
2. Miami, Fla., Dixie 177
3. Dundalk, Md., Mid-Atlantic 159
4. Tell City, Indiana 156
5. Minneapolis, Minn.,
Land O'Lakes 149
6. Muskegon, Michigan 138
7. Pittsburgh, Pa.,
Johnny Appleseed 138
8. Dearborn, Michigan 134
9. Chicago No. 1, Illinois 129
10. Tulsa, Okla., Southwestern 127
11. Skokie, Illinois 117
12. Wichita, Kansas, Central 117
13. Oklahoma City, Okla.,
Southwestern 114
14. Sheboygan, Wisc., Land O'Lakes 106
15. Fort Lauderdale, Fla., Dixie 104
16. Rockford, Illinois 104
17. Toronto, Ontario 103
18. Washington, D.C., Mid-Atlantic 103
19. Asheville, N. C., Dixie 102
20. Oak Park, Illinois 101
21. San Gabriel, Cal., Far Western 100

HARMONIZER GOES BI-MONTHLY

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stepped up to

6 ISSUES IN '58

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Craft . . . more about barber-
shopping, more frequently.

Tentative Schedule

January	March	May
July	September	November



WYANDOTTE-DOWN RIVER, MICHIGAN . . . Michigan District . . . Chartered October 1, 1957 . . . Sponsored by Dearborn, Michigan . . . 30 members . . . Wm. F. Haubrich, 3522 Fourth Street, Wyandotte, Michigan, Secretary . . . Richard J. Gabriel, 15432 Kennebec Avenue, Wyandotte, Michigan, President.

NUTLEY, NEW JERSEY . . . Mid-Atlantic District . . . Chartered October 2, 1957 . . . Sponsored by Montclair, New Jersey . . . 31 members . . . Howard Snow, 19 Park Drive, Nutley, New Jersey, Secretary . . . Michael Cifelli, 10 Lloyd Court, Nutley, New Jersey, President.

KNOXVILLE (SMOKYLAND) TENNESSEE . . . Dixie District . . . Chartered October 16, 1957 . . . Sponsored by Asheville, North Carolina . . . 34 members . . . Dave Baker, Jr., 6808 Glen Brook Circle, Knoxville, Tennessee, Secretary . . . Thomas Prince, Jr., 131 Westover Drive, Knoxville, Tennessee, President.

HIGH POINT-THOMASVILLE (HI-TOM) NORTH CAROLINA . . . Dixie District . . . Chartered October 16, 1957 . . . Sponsored by Winston-Salem, North Carolina . . . 21 members . . . David Livengood, Route 1, Thomasville, North Carolina, Secretary . . . Richard C. Wright, 708 Brookside Drive, High Point, President.

LAFAYETTE, LOUISIANA . . . Southwestern District . . . Chartered October 24, 1957 . . . Sponsored by Shreveport, Louisiana . . . 20 members . . . Guy C. Ellison, 113 Teche Drive, Lafayette, Louisiana, Secretary . . . John D. Stone, 151 Fernhill, Lafayette, Louisiana, President.

"NOTEWORTHY CHAPTERS"

Chapters Which Have Achieved 10% Increase In Membership

Figures showing total number "Noteworthy Chapters" per district include 80 chapters listed in previous issues . . . not repeated due to space limitations.

CENTRAL STATES (7)
Denver, Colorado
Cloud County, Kansas

DIXIE (8)
Rocket City (Huntsville) Alabama
Atlanta (Peachtree) Georgia
Pascagoula-Moss Point, Miss.
Tupelo, Mississippi

EVERGREEN (6)
Red Deer, Alberta, Canada
Coos Bay (Bay Cities) Oregon

FAR WESTERN (12)
Berkeley, California
Crescent Valley, California
Downey, California
Hollywood, California
San Diego, California
Fontana, California
Santa Barbara, California
Fullerton, California

ILLINOIS (9)
Palos Heights (S.W. Sub.) Illinois
Pekin, Illinois
Sterling-Rock Falls, Illinois

West Towns (Lombard) Illinois
King City (Mt. Vernon) Illinois
INDIANA-KENTUCKY (7)
JOHNNY APPLESEED (9)
Euclid, Ohio
Butler, Pennsylvania
Westmoreland (Latrobe) Penna.
Fairmont, West Virginia

LAND O'LAKES (13)
Winona, Minnesota
Wausau, Wisconsin
MICHIGAN (10)
Flint, Michigan
Maple City (Albion) Michigan
Niles-Buchanan, Michigan

MID-ATLANTIC (20)
Dundalk, Maryland
Lawrence Harbor, New Jersey
Jamaica, New York
Altoona, Pennsylvania
Suffolk County (Bay Shore) N. Y.
Merrimac (Portsmouth) Virginia
Arlingtones (Arlington) Virginia
Manassanaires (Manassas) Va.
Cumberland County (Millville) N. J.

NORTHEASTERN (15)
Bridgeport, Connecticut
Reading, Massachusetts
Concord, New Hampshire
Littleton, New Hampshire
Mid-Hudson (Kingston) New York
Cabot-St. Johns, Newfoundland

ONTARIO (7)
Ottawa, Ontario
St. Catharines, Ontario
Simcoe, Ontario
Port Hope, Ontario

SENECA LAND (10)
Gowanda, New York
Ithaca, New York
West Seneca, New York
New Bethlehem, Pennsylvania

SOUTHWESTERN (10)
Fairview, Oklahoma
Hooker, Oklahoma
Big Spring, Texas
Oak Cliff, Texas
Crescent City, La. (Reinstated)
San Angelo, Texas

ASHEVILLE, NO. CAROLINA *(in the Land of the Sky)*

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