

THE

VOLUME XVIII NUMBER 1—JANUARY 1958

# HARMONIZER

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY



## *The Land of the Sky*

FOR THE

### '58 MID-WINTER CONVENTION

ASHEVILLE

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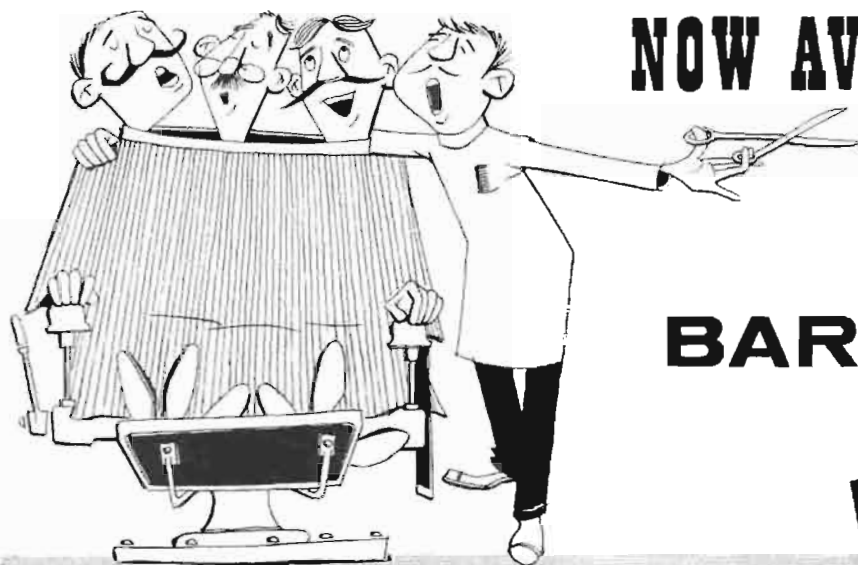
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**HARMONY HALL  
6315 THIRD AVENUE  
KENOSHA, WISCONSIN**

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# THE PRIVATE LIFE OF CHRISTOPHER COLUMBUS

By STAFF TAYLOR

International Board Member and 1958 Convention Publicity Chairman



Next June 10-14 when you, Bill Bari and your neighbor, Aunt Minnie and Cousin Tom all troupe to Ohio's beautiful capitol, there's only one chance in a thousand that you and they will be interested in much else than the contest and convention . . . all the beauties, comforts, and elegancies of the city will only serve as a backdrop to the main drama.

But for that one chance . . . and for those who just can't get tickets . . . here are some things that are different, unique and unusual in the private life of Chris:

The State Capitol: just a stone's throw from the headquarters hotel. Deshler-Hilton, and ideal for woodshedding in its 10-acre park, on its limestone steps, inside the rotunda (where the acoustics are wonderful).

The Civic Center, which includes the Veterans' Memorial, our contest Auditorium, the City Hall, the State Office Building and, ahem, the City Jail. Columbusites are downright proud of this center.

The LeVeque-Lincoln Tower, alongside the Deshler-Hilton, with an observation floor on top of its 555 foot skyscraper . . . ideal for watching the milling barbershoppers below.

Ohio State University, several miles to the north, a football center of the Big 10, with educational facilities available. Many of Ohio's barbershoppers started singing harmony here and many of the fraternities on the campus have barbershop quartets. June is a pretty lousy time to look at the huge Ohio Stadium which in the fall resembles an International.

Park of Roses, a few more miles north, for those who like to smell and sing *Only A Rose* . . . it's the largest Rose Garden in the world and by next June will be in prime shape. Queen Isabella'll like this!

Archeological Museum — at Ohio State University—the place for museum lovers complete with old spinning wheels, arrow-heads, Ohioana of all kinds. Models of Ohio's first barber-shop quartet who sang in 1863 are cast in wax.

Columbus Gallery of Fine Arts: 4 or 5 blocks east of the headquarters hotel is for our "rete-pleat, elite" group. It has a wonderful collection of George Bellows oils who, by the way, sang a great bass in a quartet at Ohio State back in the early 1900's.

For those who like to sing *Down in Jungle-Town*, there's the Columbus Zoo, some 20 miles north, full of the durndest critters you ever saw. The kids'll love it. And the Buffalo Bills.

And those who insist on singing *Gorilla My Dreams*.

And there's three other colleges, a fine airport, the huge Lockburne Air Force Base, couple of big Dams, a top-flight minor-league baseball stadium, many fine clubs, a very fine selection of unusually good restaurants, private clubs and dance spots for the silly soul who might think of dancing.

But mainly Chris' private life is in how he lives: and you'll love the people in Columbus . . . most of them love barbershopping, for they've been exposed for years by two big chapters . . . they're friendly and mainly good-looking and inquisitive to a degree—which means not too nosy.

You'll like Columbus!



Looking north at Downtown Columbus, showing LeVeque-Lincoln Tower, Civic Center and Deshler-Hilton Hotel, (immediately to right of Tower) Veterans' Memorial Auditorium is just 4 blocks from the Hotel—across bridge to east.

MEMO FROM THE DESK OF THE  
INTERNATIONAL SECRETARY

## Status Quotes

ROBERT G. HAFER



### HAPPY NEW YEAR!

As this first issue of the HARMONIZER for the New Year (six issues are planned for 1958 instead of the former four!) is being compiled, holiday greetings are beginning to arrive in large numbers. Each year we receive literally hundreds of cards which make a beautiful display around our Christmas tree.

In addition to having an interior display we will have one in front of "Harmony Hall" also, thanks to the generosity of Chicago restaurateur Gordon "Happy" Woodruff, Expansion Fund Representative for our Illinois District. Hap presented the Society with four life-size choir boys who are singing Christmas carols. (One of them has a black eye so we assume he hit a clinker.) Hap's contribution also included two hundred outdoor lights for one of our beautiful balsams. The entire display is pictured elsewhere in this issue.

It is impossible, of course, to acknowledge all of the Christmas messages we receive. Therefore on behalf of all the members of your headquarters staff and our families, I use this means of expressing a hearty "thank you" for the many evidences of thoughtfulness and to extend our heartfelt good wishes to all of our members and their families for a New Year filled with Harmony, Good Health and Happiness.

### MID-WINTER CONVENTION

Everything is set in Asheville, North Carolina, for a bang-up Mid-Winter Convention the weekend of January 31. If you plan to attend and haven't ordered your registrations yet (\$2.50 per person) and haven't received a special mailing on the convention, please let us know and if there is still time before the convention we will see to it that you receive the full routine . . . order blanks and descriptions of plans for the various events.

The Asheville barbershoppers assure us real southern hospitality (and cooking).

As reported elsewhere in this issue

and in previous issues of the HARMONIZER, the Friday night meeting of the International House of Delegates which is open to all members and their families, will be especially significant. Mr. Frank Prior, President of the Standard Oil Company of Indiana, will be there to make formal presentation to the Society of a portrait of our beloved Founder, Owen C. Cash, for display in the Founder's Room here at Harmony Hall. This presentation will be made to the Society through International President Joe Lewis, with Mrs. Cash participating in the ceremony along with Co-Founder Rupert I. Hall, the Society's First President.

Right now International Officers and Committees and this office are busy preparing reports on Society activities for the past year, for consideration by the International Board of Directors and the International House of Delegates at Asheville.

### MEMBERSHIP

At this writing it is still too early to tell definitely by how much this year's total membership figure will exceed 1956. "Operation 100," a membership-renewal program designed to obtain 100% renewal of 1957 members as early as possible in 1958, appears to be working very successfully in those chapters which have used the printed matter which has been made available to chapters free of charge. Not nearly enough chapters are taking advantage of this convenient program, however. It is hoped that those chapters which are not using Operation 100 are employing some other re-enrollment program which will do the job.

Equally important with systematic follow-up of members in reminding them to pay renewal dues, is concentration on good programming of chapter meetings and special events so that member-interest will be held at a high level. A chapter won't have the kind of program it takes to attract men away from their TV sets and the many other diversions which are offered in this day and age, unless you elect capable offi-

cers who realize the importance of attractive programming and see that something is done about it.

### LEADERSHIP

The Society's By-Laws require that the Chapter President shall appoint a Nominating Committee of three members on or before March 15 which committee, through its Chairman, shall present in writing to the members at least two weeks in advance of the annual business meeting in April, a slate of nominees consisting of one eligible and qualified candidate for each elective chapter office. Members may make additional nominations from the floor, provided advance notice of such intent, including the names of the nominees and the offices to which they will be nominated, has been given to all members at least seven days before the election. Each member should be vitally interested in the selection of officers to lead his chapter during the chapter year which begins May 1.

Past International Vice-President Dean Snyder of Alexandria, Virginia, wrote an article titled "WHAT TO LOOK FOR IN SOCIETY LEADERS" when he was Chairman of the Society's Long Range Planning Committee. It merits repeating.

"We should look for men who:

"Understand the Society—its history, traditions and long-range purposes and aspirations—

"Understand at least the rudiments of barbershop craft and enjoy participation in the Society's musical activities—

"Understand the essentials of chapter, area and district operation through either: (1) experience or (2) familiarity with written materials—

"Understand the generally-accepted principles of administration and adult leadership—

"Understand the importance of working with people (human rela-

## STATUS QUOTES—Contd.

tions) and in getting people to work with them—

“Understand how to plan for and preside over meetings and conferences for the conduct of the Society's business and for training and instruction purposes.

“and who are willing to work and not just accept the prestige of officership without commensurate personal effort, including further study in self-improvement and development.”

Many of our chapters have had their Nominating Committees busy on their important assignment for several months. In any case it isn't too early for you, Mr. Member, to begin thinking seriously about whom you want to head up your chapter in the coming year. I'm sure your nominating committee will welcome suggestions. If you are approached for permission for your name to go on the ballot, we hope you will give a lot of consideration to that honor and responsibility, realizing that the future of our Society depends on strong leadership at the Chapter level.

See you at Asheville?

### NOTICE!

THIS IS THE LAST ISSUE OF THE HARMONIZER WHICH WILL BE MAILED TO 1957 MEMBERS WHOSE CURRENT (1958) SUBSCRIPTIONS AND PER CAPITA DUES HAVE NOT BEEN REPORTED TO HARMONY HALL!

THE MARCH ISSUE IS SCHEDULED FOR MAILING MARCH 1—IT WILL BE SENT ONLY TO THOSE MEMBERS WHO HAVE BEEN REPORTED TO INTERNATIONAL HEADQUARTERS.

WILL YOU RECEIVE IT PROMPTLY?



## The Way I See It, “THERE'S NO BUSINESS . . .”

By LAKE G. CHURCHILL Jr.,  
President, Southwestern District

With the most enjoyable entertainment product in the world to sell, and with the firmly established need for chapter operating funds, why is it that so many of our chapters still live under the impression that “There's no business . . .” in Barbershopping show business?

Many of the things which signify a happy, on-the-ball chapter require money; such as buying necessary chapter supplies, including good Barbershop Music to sing—assisting a chapter delegate, chorus, and quartets to District and International conventions and contests—visiting, encouraging and assisting neighboring chapters—making worthwhile contributions to charity—making periodic chapter parties possible—and producing a better annual show each year. So why refuse to put your chapter on a sound financial basis? And why, therefore, fail to realize reasonable profits from your very best potential revenue source—your annual show?

Two gigantic pitfalls into which altogether too many of our chapters fall are:

1. Letting tickets go at prices as low as \$1.00 top!!
2. Selling little or no program advertising.

These two items can make your show a financial fizzle. Take the first one. Why should this be? Do you realize that in the major league ball parks you can hardly keep out of the bleachers for \$2.50, and that at a theater stage production you can't even get in the phone booth for less than \$3.00? Must we then assume that our brand of entertainment isn't first-class? I'll contest this with *anyone*! We provide definitely first-class entertainment and as such are well within our rights in charging enough to enable us to break even and to make a reasonable profit—enough to operate our chapter properly. As for ad sales—an organized plan of selling will sell plenty of ads almost

anywhere. Set up teams and establish goals, prizes and a deadline. Sell your membership on the plan and the need first. The rest will be easy. Drive and follow through.

With your indulgence, I'd like to cite the El Paso, Texas Chapter (simply because I know it best), and present a few figures to consider. El Paso's population, throughout most of the chapter's existence, has been somewhere between 125,000 and 150,000. (Ed.—chapter membership—68.) Liberty Hall, which is used for the annual Parade, houses 2400 people. The first five annual shows were single night performances and four were sell-outs with over 90% of the first floor and all of the good balcony seats going at \$3.00. The last two shows have run two nights—same ticket prices—and over 80% of all seats have been sold *both* nights. Gross ticket sales for the single night shows were running in the neighborhood of \$4500; for the two-night stands, somewhere around \$7000. And strangely enough the most expensive tickets always sell first and fastest!

In ad sales, El Paso, using the team system, customarily sells from \$2000-\$3000 worth of advertising. This was true even when they sponsored two annual shows and a District contest within twelve months—all equally successful!

So it can be done. And *your* chapter can do it—just as well as El Paso or any other. Resolve to make your next show a financial success and, what's most important, SELL BARBERSHOPPING FOR WHAT IT'S WORTH—as first-class entertainment!

(Ed.—You can't do it in a small town? How about San Gabriel, Calif.—population 20,000; ticket prices \$2.00 and \$1.50; net profit \$2200.00? Or Montclair, N. J.—population 43,000—ticket prices \$1.80; net profit \$1400? Or Freeport, Ill.—population 22,000, ticket price \$2.50—net profit \$1300? Or many others?)



# Barbershop Craft

By PAUL DePAOLIS, Chairman, Barbershop Craft Committee

## BARBERSHOP CRAFT ACTIVITY

The marked increase in activity throughout the Society in Barbershop Craft is very heartening. Our Field Representative Floyd Connett has been our busiest man, traveling thousands of miles to bring his live demonstrations to chapters in many areas of our districts. If your chapter has not had the opportunity to hear and see Floyd in action, by all means, you should ask your chapter officers to write the International Office for information about Floyd's future itinerary. He is TERRIFIC—and will give your members a shot in the arm.

Dick Svane, Vice-Chairman of the International Barbershop Craft Committee, has come up with Lesson No. 5 in his Leader's Guide Series—"Barbershop Craft for the Chapter. This one deals with chord names. If your Chorus director or other qualified teacher in your chapter has not started the series, ask him to schedule this course. Copies of the first five lessons are in the hands of your chapter officers. This is a worthwhile project that every chapter should try. The more your members know about reading music, the more fun they will have singing chorus or quartet arrangements, not to mention the time it will save the chapter learning new numbers.

Among the many manuscripts received from members of the Society, we have several that intrigue us. Music has been with us for centuries. The teaching of it has become stereotyped—that is—until Joe Barbershopper came along. The most ingenuous approach is that of Ralph Fuller of our Vancouver, B.C. Chapter. We had hoped to publish a sample in this issue, but time ran out. Look for it in our next issue. In the meantime, we are releasing a fine article by Jim Ewin, of Washington, D.C., a Certified Judge and fine musician, who lives at 4331 Hawthorne St.,

N.W. His instructions for learning to read notes is given herewith.

## SIMPLIFIED INSTRUCTIONS FOR READING NOTES

By Jim Ewin

Reading notes involves a process of identifying the note on the sheet of music and translating it mentally into the tone to be sung. To identify the note, some knowledge of musical notation is desirable, but it need not be extensive. Also, some knowledge of time and rhythm is assumed. To translate the identified note into a musical tone, it must be related to some standard of musical pitch through some easily understandable relationship. In the method herein outlined, we will use the keynote "do" of the key in which the piece is written as the standard of pitch, and for a framework of relationship, we will use the familiar musical scale. It is recommended that you read this article all the way through before practicing.

### Name the Tones

For the purpose of instruction, it is convenient to name the tones of the scale by Sol-Fa, i.e.,

Do, Re, Mi, Fa, Sol, La, Ti, Do

(They may be named by the numbers 1 to 8 or for those familiar with the piano, by the letters of the keyboard.) The Sol-fa names are more desirable, since they are the same for any key, and indicate accidentals in a single syllable, which can be sung.

The ascending Chromatic Scale is:

di ri fi si li

Do Re Mi Fa Sol La Ti Do

The descending Scale is:

te le se me ra

Do Ti La Sol Fa Mi Re Do

(The Sol-fa syllables are pronounced with the Italian vowels—i.e., Re is pronounced "ray"; ri is "ree"; ra is "rah")

### The Key

In conventional musical notation the key signature (the number of sharps or flats and their positions) identifies the key in which the music is written, i.e., it locates "do," and the key is named by the location of "d." For our purposes, three simple rules will suffice to locate the key note "do."

1. If there are no sharps or flats, it is the key of "C," and "Do" is on C (the first line below the treble clef, or the first line above the bass clef—or any octave above or below this middle "C.")

2. If the signature is in Flats, the last Flat is on "Fa," and "Do" is the third step below, or the fourth step above.

3. If the signature is in sharps, the last sharp is "Ti," and "Do" is the next step above.

The twelve keys are:

Signature	Name of Key ("Do")
Open .....	C
One Sharp .....	G
Two Sharps .....	D
Three Sharps .....	A
Four Sharps .....	E
Five Sharps .....	B
Six Sharps .....	F#
One Flat .....	F
Two Flats .....	Bb
Three Flats .....	Eb
Four Flats .....	Ab
Five Flats .....	Db
Six Flats .....	Gb (same as F#)

### The Scale

To become familiar with the musical scale, three approaches should be used for study and practice.

A. Sing the tones of the scale by name over and over, using every possible sequence many times, until each tone has a distinctive character or personality by which it can be instantly

recognized, and which is the secret of identification. Return to "Do" frequently.

(Ignore accidentals until the scale proper has been familiarized. Then approach each accidental from the tone immediately above, i.e., sing Sol, fi, Sol,—then Ti, te, Ti, etc. Then approach from the tone below, i.e., sing Fa, fi, Fa. Then use larger intervals. You will find that each accidental has its own distinctive personality, as do the regular tones of the scale.)

B. Using the fingers of the left hand as the lines of the staff, select any position for "Do" and sing "Do" on the desired pitch. Then point to other positions on the staff and identify them and sing them by name.

C. Have someone sing a song slowly, or sing it yourself, and identify the tones by name as they are sung. Sing the names of the tones in place of the words of the song. (Note: Radio and records are not good for this because the song is usually fast and the harmony in the accompaniment complicates the sound and personality of the tones.)

The identification of tones by their position in the scale and their relationship to the keynote "Do" (their "personality" is positive) and there should be no uncertainty in singing the right tone.

#### Identifying the Notes

Using the musical scale as our refer-

ence, the steps in reading a given piece of music are as follows:

1. Determine from the signature the key in which the piece is written and locate the position of "Do," and, of course, the other tones of the scale.

2. Sound the pitch of "Do" on the pitchpipe (or piano) and sing "Do." (Note: if the piece is sung in a different key from that in which it is written, that does not change the position of "Do" as determined from the key signature in # reading.)

3. Identify and sing each tone as the song progresses—(retain the pitch of "Do" in the back of your mind, and recall it any time you feel uncertain of a tone). Sing each tone in its relation to "Do," regardless of what tone has been sung for the previous note.

#### Practice:

It is recommended that practice periods of about a half hour be arranged at a time when there is no radio or other music that might distract.

You should be able to read notes slowly after the first practice, but speed in identifying tones comes only after considerable work, when the personality of each tone is so clear in your mind that the position of the note suggests the tone instantly.

Now—*dig in*. Take any convenient pitch for "Do"—sing the scale up and down several times using the Sol-fa names—then jump around, coming

back to "Do" frequently. When you have done that about five minutes, get a book of simple melodies (without accidentals at first)—select an *unfamiliar* tune—notice the key signature and locate the position of "Do" (and all the other tones)—take a convenient pitch for "Do" (it doesn't have to be the exact pitch) and start out to sing the notes by Sol-fa names, and see how far you can go.

Next, use the fingers of your left hand as a staff, and practice identifying tones. Keep changing your practice frequently so it does not become boring. Much helpful practice can be done by thinking tones while driving or walking.

As you practice, always notice the identifying personality of each tone, and visualize its position in the scale. When the position of a note instantly suggests a tone, you are on the way. You will find that the tones are really old friends—the only thing new is identifying and naming.

After you can read, it's a good idea to consciously read every piece of music you hold, even if completely familiar. Also, when singing, identify the tones mentally as you sing them.

Ultimately it will become necessary to name the tones. The position of the note, relative to the key note, will instantly bring to mind the tone to be sung. Then you can discard the Sol-fa or number or letter names, just as a scaffolding is discarded after the building is built. But until that time—*name every tone you sing*.

## Swipe Swap Shop

This is one of Past Int'l President Jerry Beeler's "BEELERIZERS"

(If you would like this feature continued, send YOUR swipe in to International Headquarters.)

### LOVE YOU BEST OF ALL

(An unusual start and a spectacular ending)

The musical score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody is primarily in the treble clef. The lyrics are written below the staves. The score begins with a 'START' label and ends with a 'TAG' label. The lyrics are: 'I LOVE THE SIL-VER IN YOUR HAIR LOVE YOU BEST O OF A LL'.

# WHY ETHICS?

By ROWLAND F. DAVIS, Immediate Past International President and  
Chairman, International Ethics Committee

Why ethics? Why should we continually be hearing or reading "blasts" from Bob Irvine, Stirling Wilson, Luke Sletten, Rowland Davis or others on this perennial subject?

You say "Ethics? — Certainly I know what ethics are. They are just acting decently, respecting the feelings of others, avoiding ungentelemanly talk, jokes, etc., in the presence of ladies, strangers, or 'our public'."

That's just about right—at least it's close enough to Webster's definition "the rules of conduct recognized in respect to a particular class of human actions" that we don't need to elaborate on the finer gradations, implications, etc.

If we all know what Ethics are—why does it become necessary periodically to prepare a dissertation such as this?

The reason, as we see it, is that many of us seem to forget that not all people measure the quality of a Barbershopper's actions by the same yardstick. What may appear to some of us as acceptable conduct can—and often does—appear to others as distinctly objectionable. And remember that old saying "One bad apple may spoil the whole barrel!" That is just exactly what happens in one of our concerts when the M.C. or one of the quartets tells an off-color joke. Our audience may take away the impression of beautiful vocal harmony but many persons will remember that joke—and not to our advantage.

It seems too bad that some members of a Society such as ours in which many of our Chapters and Quartets do such wonderful things as, for example, the Phoenix Chapter's Blood Bank Show, the Hartford Chapter's Annual Charity Show, the Minneapolis Chapter's contributions to the U. of Minnesota Medical Research, the Louisville Chapter's long standing contributions to the Children's Clinics, etc., etc., ad infinitum—can largely nullify such glorious actions by some impetuous or ill-considered act which (to many people) borders on or enters into the indecent.

"All right, Mr. Anthony," you say, "What would you suggest?" None of

us are qualified to sit in judgment on this all-important matter nor to delineate precisely the acceptable areas of conduct but it seems to me that there are a few simple rules which we can all follow—if we really try—that will minimize the number of "unfortunate incidents."

1. As a *Master of Ceremony* try not to be a Bob Hope. Bob is past master at the art of humorous innuendo but there are few that can ever hope to equal him. Why not be just a good Barbershopper and tell the audience some of the things of interest about our Society, the local Chapter, etc. There are some many interesting items that help to let the folks know what we are and what we try to do that you really need to keep from talking too much about these items. This also helps to sell prospective members on the value of becoming affiliated with us.

Also alert the quartets to avoid trying to put on vaudeville acts or nerve-wracking monologues—they're there primarily to sing. They can be "good show" without being "hoorish burlesque!"

2. As members of quartets remember that the suggestion in the preceding paragraph gives you true stature—both as a quartet and as individual human beings.

And please don't perpetrate on yourselves or others such names as Half Fast Four, Sons of the Pitches, The Spit Tunes, etc., etc., ad nauseam. It takes no more imagination to uncover a much more acceptable and far more ingenious name.

3. As members of the Society remember that there is a time and place for singing our songs and indulging in alcoholic beverages. As regards singing—no one enjoys hearing several woodshedding quartets trying to shout each other and thus developing a cacophony which is distressing to even the most enthusiastic listener and is sheer torment to others. And, once again, please remember that we may soon wear thin our welcome at hotels where heretofore we have been enthusiastically invited—due to this sort of promiscuous singing.

But enough of this sort of tirade. You really know these things just as

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3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities are: None.

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

Robert G. Hafer, Editor

Sworn to and subscribed before me this 7th day of November 1957.

Ann M. Patterson

(My commission expires April 19, 1959)

well as we do. Why not determine right now that each time you—as an MC, as a quartet member or as a plain Joe Barbershopper—represent our Society to any part of "our public," you will stop and say, "Listen fellow, you really love this Society and you wouldn't honestly want to do anything to hurt it!"

If you'll do just that we're willing to lay a good sized wager that the times this Ethics Committee (or any future Committee) will need to point its finger will become half as often as never.

## HAVE YOU RENEWED FOR '58?

# CONTEST JUDGING AND THE "NEW LOOK"

By MARTY MENDRO

Chairman, International Contest & Judging Committee

This summer, for the first time in the history of the Society, the International Contest and Judging Committee was able to hold a meeting with all personnel present. This occurred the week-end of August 23, 1957, at our new International Headquarters in Kenosha. Present were "Pom" Pomeroy, Vice-Chairman and Specialist in Secretary-Timer functions; James Ewin, Specialist in Arrangements; Bob Fraser, Specialist in Balance and Blend; Floyd Strong, Specialist in Stage Presence; Hank Lewis, Specialist in Harmony Accuracy; Floyd Connert, Staff Advisor; and the writer, Marty Mendro, Chairman of the International Committee and Voice Expression Specialist; and Bob Hafer, Bill Otto, Ken Booth and Mrs. Joanna Sokow, all representing the International Office. We are pleased to report that much was accomplished. Space does not permit detailing all of the progress made, but a brief listing of some of the results of this meeting are listed below.

## *Duties of the International C & J Committee Spelled Out*

A more definite explanation was made (we called it a proclamation) specifying all phases of coverage now handled by the Committee, including setting up a practical approach to training new judges, conducting and/or supervising all Official Contests, and organizing a more complete file of the activities of Judges and Judge Candidates.

## *Duties of the District C & J Committees Defined*

With the expected adoption of a recommended By-Law change by the House of Delegates at the Mid-Winter meeting to be held in Asheville, North Carolina, this month, the District Associate C & J Committee Chairmen will be part of the International Committee. This obviously will create a closer liaison with the International Committee and permit a more rapid consummation of testing and "graduation" of Judge Candidates. (A definite training program is being set up which is designed to let a candidate know within two years from enrollment in the judging

program whether or not he will be certified as a judge.)

## *New Forms and Follow-Up Procedures Established*

A declaration of policy concerning the status of Judges and Judge Candidates was made, with a revision of the application form as the first step. The Johnson Temperament Analysis Test was placed in its proper perspective, and is now a more useful indicator of a Judge Candidate's adaptability to the Society Judging program. A new set of background and knowledge testing questions has been drawn up, and will be used as a basis for establishing qualifications for enrollment in the Judging Program. A new confidential report form and self-analysis forms on Judge and Candidate activity is in use, and will become a permanent part of each Judge's and Candidate's files at the International Office. Each candidate file will include a progress report and a candidate can obtain an official rating whenever necessary, by checking with his District Associate C & J Chairman.

## *New Judges' Handbook*


A new handbook for the use of Judges, Judges Candidates and quartets will be made available sometime in March, 1958. This handbook will include an explanation of the various categories and up-to-date sets of the Official Contest and Judging Rules for both chorus and quartet contests.

## *International Quartet Contest Elimination*

An extremely important change has been made in the method of elimination at the International Contests. The changes are as follows:

Forty quartets will sing in a QUARTET-FINALS CONTEST. (20 quartets in each of two sessions.) Of these 40, the top 20 will be selected to sing in the SEMI-FINALS CONTEST.

Of these 20 quartets, the top ten (10) will be selected to sing on Saturday evening in the FINALS CONTEST. The top five will be named MEDALISTS, in reverse order, up to and including the CHAMPIONS, and the sixth place through tenth place quar-



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tets will hold the title of FINALISTS. Now here is what it means to the quartet men. Five more quartets will have a second chance in the Semifinals Contest, and five more quartets will have a chance at the big money on Saturday evening.

## *Chorus Contest Rules Change of Importance*

Basing our actions on the premise that we are fundamentally a singing organization, the following change (approved by the International Board of Directors) has been made in the Chorus Contest Rules:

"There will be no entrances or exits for Choruses during competition. All judging will commence when the curtain opens, or in the event there is no curtain, when the Director makes his entrance and exit."

This will cut down the rehearsal effort (more time for singing rehearsal) and eliminate all physical problems that come about when extremely large groups attempt an entrance.

In our continuing efforts to develop a more smoothly functioning contest and judging program, we will expand on the foregoing outline of a "Standard Operating Procedure."



# CHANGES FROM THE Chapters



Pictured above are from left to right, Al Patch secretary, George Searle treasurer, and Hy Gladhill president of the Sarasota, Florida Chapter.

That piece of paper they're bandying around is a check in the amount of \$510.00 representing a contribution by the chapter of \$10.00 per member to the Expansion Program.

The occasion was a recent winner's dinner given for the members of the **Gullfiners** quartet (current Dixie District Champs and of which Hy is a member) by the chapter.

## D.C. DOES IT AGAIN

The Administrator's Commendation, highest award of the U.S. Veteran's Administration, has been presented to our District of Columbia Chapter "in recognition of their outstanding contribution to the Veteran's Program." The certificate of commendation was recently personally presented to the chapter by Mr. Harvey D. Higley, Administrator of Veteran's Affairs.

Additional recognition was given to the "exemplary performance" by the chapter in presenting four different shows for the managers of 175 V.A. hospitals and 50 regional offices meeting in Washington, D.C. (Sorry, tight space in this issue just doesn't permit reproduction of this award.)

## AND AGAIN

The District of Columbia Chapter, which has introduced many innovations in our Society, scored another

dramatic first during the District Contest in New York, October 26.

The chorus of 50 voices simultaneously sang in three different keys before more than 100 people in the Hotel Astor ballroom. The chorus demonstrated complete independence of voice parts on the 151 chords of the song.

The audience, which included many musical experts, chorus directors and judges of the old style barbershop harmony, were completely unprepared for the presentation. They were unanimous in declaring, "We've never heard anything like it."

Shortly after the D.C. chorus scored their dramatic first, the Dundalk chorus, under Bob Johnson, used the same technique. The Dundalk Chorus, however, resolved their final chord into a single key.

The Singing Capitol Chorus will not rest upon their newly won fame. They now plan to sing the song in three different keys using different times in each part. The basses will continue their practice of singing after the beat; the leads will counter by singing ahead of the beat; the baris will use rhythmic waltz time while the tenors will use a slow 4/4 beat.



Reverend Martin Bosbeek, the Pastor of St. John's Church, and Urban Van Hoof, president of the Holy Name Society, are shown above examining a check presented to them by Frank Herrasen, president of our Kaukauna-Little Chute, Wisconsin Chapter, representing proceeds of a recent variety show co-sponsored by the chapter and the Holy Name Society for the benefit of the new St. John High School. Proceeds are earmarked for stage furnishings.



Pictured above is a "President's Call" taken at our Louisville, Kentucky Chapter's annual stag.

Reading from left to right Ray Graft, current president, and past presidents C. C. McGuire, Bing Crosby, Pat Dunlevy and Joe Cut-singer. Past president Ed Mall was on a European tour and so had to miss this annual affair.

## OLD TIMER'S QUARTET JAMBOREE

You will remember reading about Wichita Chapter's production of an Old Timer's Quartet Jamboree (page 26 Dec. issue). This idea met with such great favor that it was immediately decided this become an annual affair with our Kansas City Chapter to host the 1958 edition.

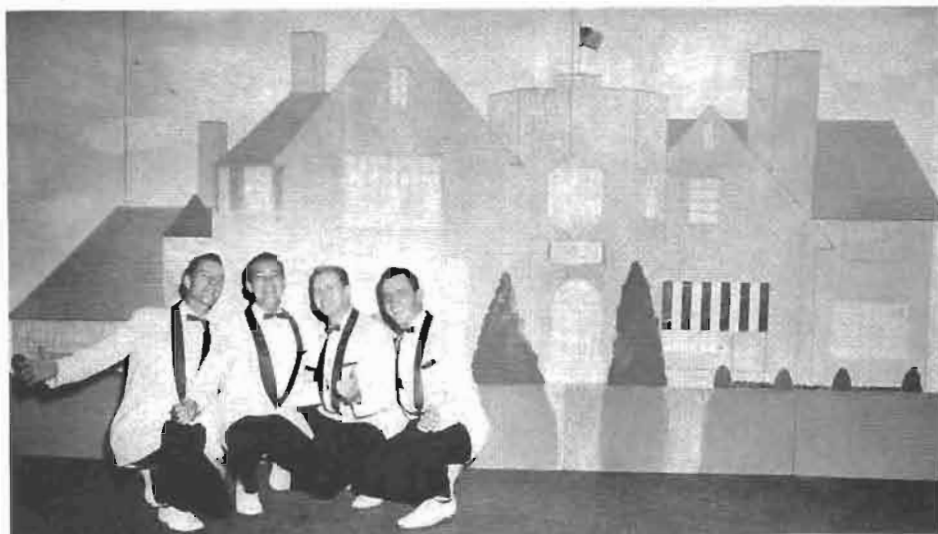
The date at this time is set up for March 22 and will, as you know, be open only to quartets organized prior to 1946.

## PLANNING WILL DO IT

Our Pittsburgh Chapter recently came up with a concrete example of what planned programming will accomplish. They decided to add a "bring a guest" feature to a novice quartet contest. A total of 232 men were present for a great evening of harmony. Twelve (12) applications for membership were received as a result!

Four quartets sang in the contest, one of which was composed of new members making their first appearance.

As the Pittsburgh report of this affair says, "Go ye and do likewise."



### PROGRAM FOR THANKSGIVING

Our new Fontana, California Chapter recently received excellent publicity in their part of the barbershopping world as a result of the participation by their **CHORD STEELERS** quartet's participation in an annual inner-faith Thanksgiving service.

### ARE YOUR '58 DUES PAID?

### MUNCIE TRIPLES

Our Muncie, Indiana Chapter can now claim (so far as we know) a first in the Society when they recently accepted into membership (see picture below) the Harris triplets into membership. For the past 12 years, the boys, sons of past Muncie president, Joe and Mrs. Harris, have been the "mascots" of the Muncie Chapter. They have sung on the annual harmony shows and are well known to the people of the mid-west through their many public appearances, including TV and radio in New York, Chicago and Cincinnati.

The line-up in the picture reads from left to right, W. E. Maddox, Muncie chapter president; "Dad" Joe Harris (standing); Noel Schull, chapter secretary; Anthony Harris, Barnard Harris, Ernest Boyer, Muncie chorus director, and Charles Harris.

The boys' voices have been doing a little changing over the past year-and-a-half but "Dad" is hoping now for a top tenor, bari and bass because he does some lead singing. Reports are that the four of them have been doing a little harmonizing lately so we may soon have another family quartet going.

### NEW HAVEN STAGING

Pictured above is the setting designed for a recent New Haven, Connecticut Chapter's annual parade which depicts Harmony Hall. The painting was done by past chapter president Eric Cramer from a blow-up of a Society letterhead. That's the **ELM CHORDS**, Northeastern District's 1956 international semi-finalists, ending one up there.

As a result of this successful show, the New Haven Chapter's pledge to the Expansion Program was materially increased.

### HINTS FOR GOOD SINGING

1. **RELAX**—Fosters calmness, poise, and better thinking. Only when there is total freedom from tension can tones be full and pleasing.

2. **BREATHE PROPERLY**—You must breathe deeply to maintain a firm,

flexible support of the tone. The diaphragm is the power-house for the human voice.

3. **GOOD POSTURE**—Good posture is necessary to provide enough space for your lungs to function properly in the making of sound which becomes tone.

4. **TRAIN YOUR EARS**—You must have a clear mental picture of the quality of the voice and of other aspects of the tone you wish to develop.

5. **CONTROL YOUR VOLUME**—Volume is determined by the control of the outgoing breath and by the reinforcement of tone in the resounding cavities of the chest, throat, nose and mouth.

6. **DEVELOP A PLEASANT QUALITY**—The quality of one's voice depends upon one's personality and emotional and physical state.

7. **DEVELOP RESONANCE**—This involves the proper use of the resonators—the throat, mouth and nasal cavities.

8. **AVOID IMPROPER USE OF NOSE**—Nasality means shunting too much sound through the nose.

9. **KEEP YOUR VOICE PLEASINGLY LOW**—If your voice is either too high or too low you are handicapping yourself.

10. **AVOID A DEADLY MONOTONE**—Keep your tone alive by changing the force, volume, and voice quality.

11. **ARTICULATE CAREFULLY**—Practice tongue-twisters.

Daniel H. Heuburn

Tenor—**EASTERNAIRES**—  
Jersey City, N. J.



# 1957 DISTRICT QUARTET CHAMPS

*Identified by voice part—Tenor, Lead, Bari, Bass*



## B.M.A. GAMBOLIERS

Wasson, Schliebs, Wilson, Robinette  
(Kansas City, Mo.—Central States District)



## DESERT KNIGHTS

Scholtz, Salz, Steinkamp, Rastatter  
(Phoenix, Ariz.—Far Western District)



## GULF LINERS

Sullivan, Myers, Moore, Gladhill  
(Sarasota and Ft. Myers, Fla.—Dixie District)



## YORK-AIRES

Eck, Snyder, Smyser, Allison  
(York, Pa.—Mid-Atlantic District)



## FOUR-DO-MATICS

Lacey, Iddings, Clement, Green  
(Seattle, Wash.—Evergreen District)



## LAKE SHORE FOUR

Zarling, Wohlgenuth, Lettman, Borckhardt  
(Milwaukee, Wis.—Land O'Lakes District)

QUARTET CHAMPS—continued



**4 RENEGADES**  
Sullivan, Maher, Haeger, Felzen  
(Skokie Valley, Ill.—Illinois District)



**FOUR SCRAPS O'HARMONY**  
Johnston, Turnipseed, Foley, Ede  
(Gary, Ind.—Indiana-Kentucky District)



**BAY STATESMEN**  
Bastien, Gracie, Cunha, Viera  
(New Bedford, Mass.—Northeastern District)



**ESQUIRES**  
Zaiontz, Anthony, Lee, Belknap  
(Alamo Heights, Texas—Southwestern District)



**GAY TONES**  
Williamson, Turner, Crisp, Ellis  
(London, Ontario—Ontario District)



**SHARPKEEPERS**  
Rehkop, Rowell, Limburg, Craig  
(Detroit, Dearborn & Oakland County, Mich.—Michigan District)

## MORE QUARTET CHAMPS



### JAMESTOWN ROLLING-TONES

Carlson, Berenguer, Finnemore, Hitchcock  
(Jamestown, N. Y.—Seneca Land District)



### HI-FI-FOUR

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



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# 1957 DISTRICT CHORUS CHAMPS



## COLORADO SPRINGS

(Colorado Springs, Colo.)

Central States District  
Pete Tyree, Director

## CASCADE CHORUS

(Eugene-Springfield, Ore.)

Evergreen District  
J. H. "Bud" Leabo, Director



## EDEN CHORUS

(Eden-Hayward, Calif.)

Far Western District  
Bob Richardson, Director

## PEKIN CHORUS

(Pekin, Illinois)

Illinois District  
Jim Moses, Director



## GARY CHORUS

(Gary, Indiana)

Indiana-Kentucky District

Dick Mackin, Director



## EAU CLAIRE CHORUS

(Class A)

(Eau Claire, Wisconsin)

Land O'Lakes District

Jack O'Farrell, Director

## QUAKER CITY CHORUS

(Philadelphia, Pa.)

Mid-Atlantic District

William Sleppy, Director



## PROVIDENCE CHORUS

(Providence, R. I.)

Northeastern District

Everet Wood, Director

## LONDON CHORUS

(London, Ontario)

Ontario District

Jim Turner, Director



## CANANDAIGUA CHORUS

(Canandaigua, N. Y.)

Seneca Land District

Howard Tappan, Director



## BIG "D" CHORUS

(Dallas, Texas)

Southwestern District

Aylett Fitzhugh, Director

## \*BUCKEYE SINGING CAPITAL CHORUS

(Buckeye (Columbus), Ohio)

Johnny Appleseed District

Kenneth Keller, Director



Photographs of the DIXIE COTTON BOLL CHORUS (Memphis, Tenn.), Dixie District Champs, Wm. "Buzz" Busby, Director, and the GREAT LAKES CHORUS (Grand Rapids, Michigan), Michigan District Champs, Robert Weaver, Director, were not available at the time of publication.

# NEWS ABOUT QUARTETS

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

"THE FOUR PRESIDENTS" (pictured below) are so named because each is a Past President of a Society Chapter. How's this for a busy schedule? Here are the quartet's dates from August through the middle of December:

August	Ft. Lauderdale Handicapped
August	S. Broward Handicapped (Hollywood, Florida)
Aug. 30-Sept. 1	Labor Day Venice Jamboree
October 15	Pompano Beach organization meeting for new chapter
October 18	Pompano Rotary noon luncheon
October 23	Pompano Kiwanis Ladies' Night Dinner
November 2	2nd Annual Chapter Outing (Plantation Country Club)
November 3	S. Broward Handicapped (Benefit Dance — Hollywood)
November 9	Dania Optimist Ladies' Night Party
November 14	Engineers, Inc. (Lauderdale Beach Hotel)
November 27	Pratt General Hospital (For Elks-Coral Gables)

December 5	S. Broward Mental Hospital (West Hollywood)
December 7	Chamber of Commerce Dinner (Hollywood Beach Hotel)
December 18	Florida T.B. Hospital (Lantana, Florida)

Now representing the Hollywood and Fort Lauderdale, Florida, Chapter, the quartet is made up of busy men. Lew Shonty, tenor, is Immediate Past President and Founder of the Hollywood Chapter, now a real estate broker but in the Roaring Twenties a professional showman who appeared on nearly every theatrical circuit in the nation, and in recent years a member of various Florida quartets.

Bill Kent, baritone, formerly from Danville, Virginia, and in the broadcasting field in radio's earlier days, now is proprietor of The Kent Nurseries (the botanical type) in Pompano Beach.

Jim Dix, lead, from Fort Lauderdale but originally from Bristol, Tenn., where he sang in the same church choir with Tennessee Ernie Ford. Jim is a building contractor, specializing in homes.

Bob Childers, bass, hails from Charleston, W. Va., played and coached college football and finally migrated to Florida several years ago where he became Principal of the Fort Lauderdale High School and is now City Commis-

sioner and Vice-Mayor for the City of Lauderdale.

Interest in especially-held Novice Quartet Contests and in the crowning of novice champions at District Quartet Contests (novices being quartets competing for the first time in district competition), appears to be gaining throughout the Society. Pictured on this page are the **CHORD-JEWELS** of Attleboro, Mass. (reported to be the jewelry capital of the world). They won the Northeastern District Novice Championship at the Annual District Quartet Contest in October and were properly recognized in the Attleboro Chapter's printed program for their recent annual show.

Incidentally, Attleboro does a tremendous job on selling program ads and laying out a program with an attractive cover. The program is filled with interesting items about the Society and the quartets appearing on their show. This year the **BUFFALO BILLS** were featured on the show just before they opened in "The Music Man" in Philadelphia, so they had a line drawing of the quartet in their authentic Buffalo Bills' costumes, on the cover, and nearly every page of the program contained running comment on the history of Buffalo Bill and the quartet. (Helps to get the ads read too!)

Getting back to District Contests, this year's competition disclosed some unusual costuming. One of the most startling was that of the **PIED TYP-**



THE FOUR PRESIDENTS



CHORD JEWELS

**ERS** of the Bloomington, Illinois, Chapter. All four members are affiliated with the Bloomington Daily Pantagraph. They wore costumes made of newspapers and came on the stage with each man carrying a copy of a special edition of the paper on which headlines legible from the last row of the auditorium declared "PIED TYPERS WIN ILLINOIS DISTRICT CONTEST." (They didn't, really, but they won a lot of laughs and congratulations on their ingenuity.)

As this column is being written, the **BUFFALO BILLS** are reaching the close of a four-weeks run in Philadelphia of "The Music Man" a musical comedy which has received excellent reviews by the critics in the Philadelphia newspapers.

Wayne Robinson, writing in the Philadelphia Bulletin, had this to say about the Bills: "The best we have saved for last — The Buffalo Bills, a barbershop quartet. The four boys left the audience wanting more, every time they blended their close harmonies. *They're show stoppers.*"

Jerry Gaghan in the Philadelphia Daily News, commenting on the feminine lead, wrote: "Barbara Cook discloses a richly appealing voice and captivating stage presence. She doubles with Foster (Preston Foster the male lead) in the likely 'Till There Was You' and sings against the Buffalo Bills, a barbershop quartet doing close harmony on altogether different numbers. *This foursome, for plot purposes the town's council, tallies strongly with every appearance.*"

In the Philadelphia Inquirer, Henry Murdock had this to say "The 'Buffalo Bills' are not only sturdy townsmen but an entrancing barbershop quartet as well."

The show opens on Broadway at the Majestic Theater, December 19. Watch for the New York critics' reviews which will appear in national news magazines and listen for the original cast album recorded by Capitol.

A telegram of good wishes, on behalf of all the Society members, was sent to the **BUFFALO BILLS** on opening night in Philadelphia.

George Esser, bass of the 1953 Northeastern District Champion **NOBLEMEN** of Providence, R.I., is now singing bass with the **TONESMEN** of our Livingston, N. J. Chapter. Livingston also reports plans for their Second Annual Novice "Kwartet Kontest" with five chapter quartets entered. Don Donahue, Public Relations Officer of



The **BILLS** — on stage in "The Music Man"

the Livingston Chapter, writes as follows: "This has been very successful with four registered groups being produced and garnering trophies, barbershop albums, and a spot on the chapter's annual show. The contest is followed by a critique from a panel of certified judges."

Earle "Pete" Elder, baritone of the several times International Medalist **WESTINGHOUSE QUARTET**, just couldn't stay out of competition. He formed a quartet called the **SHERATONES** (the Pittsburgh Chapter meets in the Penn-Sheraton Hotel), with Les Viock, tenor, Bill Hamilton, lead, and Doug Meyers, bass, to compete in the Pittsburgh, Pa. Chapter's Novice Contest which they won. Then they entered the Johnny Appleseed District Contest, placing in the finals in spite of having been organized **only** a few weeks.

Unfortunately there isn't a picture of the quartet **with its** present personnel in the **Harmonizer** morgue and it's too late to obtain **one** for this issue, to be run in connection with this notice of the disbanding of the **GAY NINETIES** quartet of Montevideo, Minnesota, members of the Minneapolis Chapter. Here was a group of dead-pan artists (wonder if one of them finally cracked

a smile and they decided to hang up the pitch pipe?) which won fame throughout the Middle West and the Great Lakes Region. Their unusual act with their authentic period costumes and lap organ, will really be missed.

Eddie Maas, Chairman of the 1959 Convention in Chicago, reports a unique occurrence. Eddie's quartet, the **CHI-GUYS** of the Southtown Chicago Chapter, recently did a free singing job for a trucking organization. In their presentation they happened to tell about the Society's acquisition of "Harmony Hall" and a mortgage, whereupon some friendly listener suggested taking up a collection to help pay the mortgage. Result . . . Eddie has just forwarded International Headquarters an unexpected \$20.00 contribution!

Alan Gross, Immediate Past President of the Cleveland, Ohio, Chapter, Director of their chorus, and lead in the 1953 International Finalist **FOUR-IN-A-CHORD**, has been moved by his company to York, Pennsylvania. He didn't waste any time getting into a quartet. He appeared with the **FLAME THROWERS** in the Mid-Atlantic District Contest in New York City shortly after his arrival in York.

# IS THIS A QUARTET OR AN INSTITUTION

THE **BARBERIANS** of Toronto Chapter in Ontario District is something more than a quartet, it is an organization of no less than eleven happy members. Even when this group first organized in March of 1955 they produced a five-page legal document to make it all binding—strictly a tongue-in-cheek effort which is the Key Note of all the zany things this quartet dreams up and then accomplishes.

At the last Chapter meeting in the official season they laid on an entire evening announced as "Barberians Plan For '58," and the promotional mailing pieces, plus the printed program, and their own prepared and timed script was really an inspired effort.

But to explain how eleven men got into the act, let it be known first that Norm Sawyer is a replacement lead, and that makes five. Norm is a long-time barbershopper and for many years sang lead with the Toronto **RHYTHMAIRES**, a well known Medallist Quartet. He replaces Bob Troughton who regretfully gave up his quartet activities when he went into business for himself and there just wasn't time for that much fun.

All the time they were having so much fun they thought it should be shared, and so following the good idea of another local quartet they appointed a so-called "managing director." His name is Walter Martin, the sixth man, and he is having a real ball. The other five fellows were officially recognized as part of the "Barberian Organization" when presentations were made during the "Plan for '58" evening. Of

course, it was proper to denote official titles, and this is the line-up:

"A.B.O." meaning "Associate of the Barberian Organization." This is a mark of distinction bestowed on those chapter members who have sung with the **BARBERIANS** in a public appearance, in the absence of a regular member. The following men were so honored, and were presented with an official **BARBERIAN** "A.B.O." Medal, which is a ribbon of Leopard skin holding an official bone: Tony Morris, Jim Boyd, Bruce Bonnyman, "Curt" Curtis.

"D.S.B." meaning "Distinguished Service Bone" which is a special mark of recognition and appreciation to a Chapter Member who is an unfailing supporter of the **BARBERIANS** Quartet and has been of some special service.

The medal presented is similar to the "A.B.O." but is embellished with a "bone cluster." This is actually an additional "Official Bone" from which hangs two leopard skin ribbons holding the "Large Official Bone."

This presentation was made to Fred Boddington.

"**BARBERIANS TO THE BONE**" award. This is a very special presentation and consists of a framed and glass-encased leopard skin swatch and "Grand Official Bone," all suitably inscribed. Only "ex F.B.O.'s" are eligible, being "Fellows of the Barberian Organization" who are ex-quartet members.

This was presented with great



fanfare to Bob Troughton who used to sing lead with the quartet.

So, in addition to five regular "F.B.O.'s," there are four "A.B.O.'s," one "D.S.B." and a "Barberian to the Bone," making the total of eleven.

This group is planning to publish their official handbook which will illustrate and explain their various official uniforms, ranging from loincloths to tuxedos, and set out the various classes of membership within the Barberian Organization.

Included in their assortment of "official" equipment is the "Barberian's Ramshorn," which is a grotesque instrument intended to sound only when this group should win a contest.

Here is a mixture of mirth and music that makes for long and happy association for all the members of this "organization."

★ ★ ★

We do hope this doesn't trespass the bounds of modesty, but the fact is that few people appreciate just HOW MUCH we do enjoy all this nonsense. And besides we still think you might just find this a newsworthy item.

By The Barberians

## CONTEST!

## CONTEST!

## CONTEST!

### "WHAT BARBERSHOPPING MEANS TO ME"

#### 10 TEN 10 BIG PRIZES!

- 1st Place.....2 Columbus Convention Registrations
- 2nd Place.....1 Columbus Convention Registration
- 3rd Place.....1957 Medallist Quartet Album
- 4th thru 10th.....Folio of Loose-leaf Arrangements

Prize winning entries will be published in the May Harmonizer!

Just write—in 50 words or less—on  
"What Barbershopping Means to Me"

Entries will be judged by the International Executive Committee

#### RULES

1. Entries must be postmarked no later than March 1, 1958.
2. Entrant must be a member in good standing.
3. Entries must show following information:

Age	Length of membership
Occupation	Offices held (if any) and, of course, name and address

# Hock Says:

# Share the



# Wealth

By **ROBERT HOCKENBROUGH**  
Past International Board Member

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

Good leadership is our most valuable asset. Choosing the right man to provide that leadership therefore is our most important job. With the election of new officers just a few months away the all-important nominating committee moves into the spotlight. The opening article this month is designed as a guide or yardstick for the nominating committee in their search for the best officer material.

**PICKING GOOD LEADERS—THE KEY TO SUCCESS**—Without a doubt good leadership is the most important element in the success of our society. Without it we stand still or slip into oblivion. With it our future's unlimited.

All leadership . . . international . . . district . . . and area stems from the chapter. It is at this level that the raw material is tested and trained. And it is the responsibility of each of us, not alone the nominating committee, to keep a sharp lookout for potential material.

What shall we look for in our potential officer material? First of all, we want men who can and will put our chapter and the Society ahead of all other activities. We want and need men whose aims and objectives will keep our chapter in tune with the aims and objectives of our Society.

**A GOOD LEADER IS A MAN OF ACTION!** . . . and he will demand action from himself even more quickly than from others. He knows that the best ideas are not worth a thing until acted upon. He puts ideas to work.

**A GOOD LEADER INSPIRES THOSE ABOUT HIM** by exhibiting a positive, "I WILL—WE CAN" attitude at all times. He gets things done. He encourages active participation by pitching in. By direction and example he attains the desired goals.

**A GOOD LEADER IS A MAN OF IDEAS**—He plans and devises. He accepts ideas and gives credit for them . . . and puts them to work. He has his head in the clouds—and his feet on the ground.

**A GOOD LEADER GETS EVERYONE INTO THE ACT**—he delegates responsibility and then follows through to see that work is going according to schedule. He is not afraid of a clique. He knows that sometimes you need a clique to make things click. But his aim is to make every member in the chapter a part of the clique.

**A GOOD LEADER IS A MAN OF PERSISTENCE**—He sticks to the job 'til it's done . . . 'til success is gained. He knows the value of staying power. Of going just one more foot. Holding just one more meeting. Working just one more rehearsal. Selling just one more ticket. And, along this line, there's the story of . . .

**JUST ONE MORE FOOT.** Seems there was this wild-catter who had spent all his money, all his time and effort sinking a well only to have it turn out to be a duster. Discouraged he abandoned the project to another investor who drilled just one more foot and brought in a rich gusher.

How often just a little more work . . . a little extra effort means success. I have said many times that Share the Wealth is loaded with good sound ideas on practically every phase of our Society activity. It's no big problem to find men who can come up with all types of good and practical ideas. But it's a real problem to find men of action . . . men who are self-starters . . . men who make ideas work and chapters go!

Problems of attendance, membership, program, finances, etc., all reflect the types of leadership a chapter experiences.

So to the nominating committee we say keep your eyes and ears open. If you have a good man in office now and he'll go again . . . keep him in as long as he's willing. But be on the lookout to place and train new material for the future needs. The searching out and training of good leaders is a never ending job in any firmly rooted organization and we need to be constantly on the lookout for good material in ours.

**ONE BIG IMPORTANT DON'T**—Do not make this very important business of selecting chapter officers a popularity contest. Don't give it to a man because everyone likes him . . . or because he sings in a top quartet . . . or because he's a good "Joe." Give the job to the man best fitted for it . . . stress the importance of every office. Sell the candidates on the work. Don't under-sell or play down the effort required to do the job right.

And don't forget that right now yours is the most important job in the Society. *Do it well and we're all forever in your debt.*

★ ★ ★

**HERE'S A DOOZY ON DUES**—If you've been having trouble getting the fellas to renew on time you might try

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## SHARE THE WEALTH—cont'd.

this most unusual stunt the GREEN BAY CHAPTER has come up with. In their recent bulletin edited by Gene Gillis, they list their membership in two columns. The ideas as explained by Gene is, and I quote . . . "Opposite your own name is the name of another member. It is our hope that we can sign up the entire membership for the new year. We can do it if YOU pay the membership for the guy you're paired off with. He in turn pays your membership. I'm sure that when you've paid his dues, you'll see to it that he pays yours. Results will be posted."

★ ★ ★

FOR THE VISITORS—Lou Mau, area counselor for the Johnny Appleseed District puts out a bulletin to the chapters in his area. NEWS AROUND SIX he calls it. He comes up with a very practical idea of providing material for guests at your guests at your chapter meetings. Place a table in a conspicuous place and on it a large sign that says "FOR OUR VISITORS". A note of welcome from the chapter president, a sample membership card,

an application card, a copy of the HARMONIZER, a copy of the District Bulletin.

This is a good program and if you haven't yet set up a program to convert visitors to members I suggest you get started now. Lou's outline is a good starter and you can supplement it with the excellent material on hand at the International Office. To name a few that you should have . . . "Just What is Barbershop Harmony?" . . . "Why It's Great To Be A Barbershopper," "Let's Harmonize," Quartet Manual, Chorus Manual, etc. You can get the complete list from headquarters simply by dropping a post card to Bob Hafer in Kenosha, Wis.

★ ★ ★

HERE'S A "SNEAKY WAY" TO GET MEMBERS—Ed McKinney of our Marin Chapter, of San Rafael, California and a District VP last year comes up with a real terrific idea that not only should win members but rates high as a community service program too. Here is the idea as Ed tells it in his letter:

"Many years ago I was active in Lions Club work. I recall that one of the first things a Lions Club did was to organize a male quartet to help provide entertainment for their meetings. That is still a major activity with the Lions and one that we might well follow up.

"Most towns of any size have a representative Lions Club. Each club would like to have it's own quartet. Many need help in forming such a group. Our chapter is attempting to form quartets within the Lions clubs—offering our services as to coaching, providing arrangements and providing chapter meetings where the Lions may learn individual parts and learn to sing with an organized quartet.

"Without any suggestion of their joining our Society, we've invited interested parties to meet with us and take advantage of our individual coaching. This comes under the heading of 'community service.' In a 'sneaky way,' however, we expect to gain some really good members for our Society.

"My idea is to have an organized quartet 'adopt' a Service Club 'Q' and utilize the members as 'under-studies' so they may quickly learn some of our songs. This week, for instance, one of our 'Q's' entertained at a dinner meet-



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ing of the Lions. After leading their community singing with 'Sweet Adeline,' we demonstrated what a Barbershop 'Q' could do with the same chords! Following the regular meeting, we had to stay a couple of hours and do some 'woodshedding' with the interested parties! They've promised to come to our regular meetings and learn some more. And another club has heard about it and we've made another appointment! The idea is worth promoting among all service clubs."

★ ★ ★

WORTHWHILE QUOTE — Walt Stephens, formerly of Chicago and now a member of our Palos Verde California Chapter, gives us this definition of Public Relations—"Good Conduct and getting credit for it."

★ ★ ★

CLOSING THOUGHT—How long has it been since you brought a visitor to chapter meetings? How long since you got a new member for the chapter? How long has it been since you had an Initiation Program at your chapter?

That's about it for now. If you have any thoughts on any of these things let's hear from you. 'Til the next time.

HOCK

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# OVER THE *Editor's* SHOULDER

## SORRY, SENATOR!

Ed goofed again in the December issue in leaving out credit due to Virginia State Senator John J. Wicker, Jr. (a long-time and enthusiastic Barbershopper) for his generous permission to the Society to distribute to its members his song

"In The Sunshine of Tomorrow" which was tipped-in in the December issue.

Thanks, too, of course, to Dr. Harold A. "Bud" Arberg who arranged it.

Sorry, Senator!

"Dear Bob:

Like Kilroy, Connett was here; and his name is inscribed just as indelibly, although in a more appropriate atmosphere. Don't pay any attention to the Confederates when they boast, "The South will rise again;" because Floyd's visit was as devastating as you-know-who's march to the sea.

He tore up the Mason-Dixon Line inch by inch; he separated the men from the boys and the country ham from the grits. He demonstrated how sectional and provincial pronunciation can murder a good chord as it does in our chapter when the Carpetbaggers harmonize with the Natives. The sixteen-man chorus progressed so far under his Svengali-like control that at the close of the meeting Yanks and Rebs threw down their arms, clasped shoulders and took a verse and chorus of "My Buddy."

All this is by way of saying Floyd's visit was tonic to Piedmont. The fact that I have delayed six weeks in pronouncing it in no wise dilutes its sincerity. Apart from what we learned, officers on organizational matters and members on things musical, we profited greatly because his visit brought over a hundred men together from different chapters. It proved conclusively that Barbershoppers are nice guys; and all of us left the meeting, after coffee and cake, vowing never to be late again at a chapter meeting.

Floyd's lack of pomp and circumstances and his natural, easy humor makes him an ideal evangelist; and I think men everywhere will support the expansion program if you guarantee three (or more) such ambassadors each year...

Chord-ially,

Robert C. Farran"

(Winston-Salem, N. C. Chapter)

SALINAS CHAPTER proudly announces a prospective member, Craig Weakley, age 21 months. Pictured with him from left to right (below) and dressed in **HARMONY HOUNDS** uniforms are: Vince Moore, Craig's grandpa and Chapter Delegate, Dave Weakley, Craig's pop and Chapter President; and Gene Ritter, Craig's best friend and tenor of the **HARMONY HOUNDS**. Taking the picture is another of Craig's friends, **HARMONY HOUNDS'** bari, Mac McMillan.



Stevens Point, Wisconsin Chapter  
**BARBERSHOP POINTERS**  
**WHAT OTHER CHAPTERS SAY**

"Xvxn though my typewriter is an old modxl it works quitx wlll xxcpt for onx of thx kxys. I wishxd many timxs that it workxd prfxctly. It is trux that thxrx arx forty-onx kxys that

function wlll xnough. But just onx kxy not working makxs the diffxrxnxx.

"Somxtimxs it sxxms to mx that our organization is somxwhat likx my typewriter . . . not all thx pxoplx arx working. You may say to yoursxlf, 'Wxll, I am only onx pxrson. I won't makx or brxak a program.' But it doxs makx a diffxrxnxx bxxauxx any program to bx xffxtivx nxxds thx activx participation of xvxy mxmbxr.

"So thx nxxxt timx you think you arx only onx pxrson and that your xfforts arx not nxxdx, rxmxxbxx my typewriter and thx story it txlls."

(Ed.—This has been frequently quoted. but we think bears repetition.)

Dubuque, Iowa's "Harmony Review"

"I won't . . . is a tramp  
I can't . . . is a quitter  
I don't know . . . is lazy  
I wish I could . . . is a wisher  
I might . . . is waking up  
I will try . . . is on his feet  
I can . . . is on his way  
I will . . . is at work  
I did . . . is now the boss."  
We all fit somewhere  
(Ed. Who are you?)

From the Scarboro, Ontario Chapter's QUOTER NOTE

" . . . Barbershopping is the most effective relaxation after a gruelling day at the office or when things aren't just going the way we would like them to. I defy anyone to feel blue, angry or worry while they are singing.

"Barbershopping can and does build character for the harmony of song and good fellowship displayed at all Barbershop gatherings is a shining example to anyone and in particular the youth of our nations. Being of an international nature, it must also be a shining example to those elected or appointed to the governments of our countries whose duties consist of promoting and maintaining perfect harmony throughout the world.

"Barbershopping is a medium through which anyone may have the opportunity to perform on stage before an audience. This in itself is valuable training and has helped many of us to

better our position in life merely because we have attained self confidence and the ability to present ourselves before a group of people and maintain their interest.

"I could go on and on and I'm sure that if you search just a little you will find that each one of us acquires many things and each one something different.

"Take a look at your own position in relation to your chapter, analyze carefully just how much you are getting from Barbershopping—whatever the return, it will always be far greater than what we put in. Your definition of Barbershopping then will be governed in length by your interest and activities in your chapter.

The next time someone asks you, "What is Barbershopping?" hold your head high and tell him proudly and invite him to share in the profits of the grandest organization of its kind in the world.

**YOU ARE REALLY A LUCKY GUY!"**

(Ed. Ain't it the truth!)

From O'Suburban, Ill., Q NOTES  
**BARBERSCHLITZTALK**

Schlitz Brewing is having a field day with coined words in its advertising and all the citizenry is going around with raised eyebrows at such touches as Schlitzthirst, Schlitzness and Schlitz-worthy.

So, what's such a big deal? So, what's so new and different about this scramble-wording? We've had this kind of monkey-business in barbershopping for years.

Take Barbershop talk. Gracious, that's actually a cliché. It's even barbershop-worn.

Take Barbershop and Barbershop-fest. Well, go ahead, *take 'em*.

There are plenty more, too, some of which come to mind! . . .

Barbershopitis—that which you and I have had cases of. Similar to barbershopox.

Barbershopese—arrangers and judges talk this stuff, as distinct from the barbershopper you and I can manage.

Barbershaker—nervous new member in first quartet appearance.

Well, those are just a few commonplace barbershopterms used constantly in every day conversation and banded about in the salons and marble halls where dwell men who are barbershop-hep. Of course, every chapter has at least one or two barbershoppers who never really get with the barbershop-stuff—but they are barbershopexception. True barbershoppactioners are

barbershoparticulate indeed, free and easy with the barbershopidion.



### OLD INSTITUTIONS FOREVER YOUNG

By George Matthew Adams  
(Reprinted courtesy of Tulsa World)

One of the most popular and beloved institutions of half a century ago was the Barbershop Quartet. Not only was it an institution half a century ago, but it remains as one to this day. In fact, there is an American organization, international in scope, with headquarters in Kenosha, Wisconsin, and each year there is a contest to select the outstanding quartet of the year, with prizes for the first selected, and the next four.

This organization is kept alive to keep past memories secure, and to bring to mind the high value of harmony and good cheer among our people and those of foreign lands. Sing, America, sing, would be a wonderful cue to relieve the fears of way and evil times. I have heard it said that Sankey, of the Moody-Sankey evangelistic crusades, was even more effective than Moody. A song gets into the heart, whereas the sermon plays up to the mind.

Of all the older institutions, however, the Barbershop Quartet stands apart. It is loved by all, from youth to old age. Many have become famous, but there are few that do not "get under the skin," as the saying goes. Many a gay company has as its star entertainment a quickly selected quartet to close an evening of fun and happy companionship.

A good Barbershop Quartet is known for its harmony and fellowship. And the spirit of it lingers in the mind and heart. I would like to see contests held in more sections of the country than at present. It would be good for America and every American. I wonder—was "Sweet Adeline" ever a bathing beauty? She could well have been one to add to the harmony of all our beloved Barbershop Quartets! Let's start America singing its way to peace and greater prosperity!



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They Sing 15 Barbershop Favorites.

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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 Cutie's Due At Two-to-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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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.)

- February 1**—Montclair, N. J.; Miami-Shelby (Piqua), Ohio; Jersey City, N. J.; Pomona Valley, Calif.; Tulsa, Okla.; Euclid, Ohio; Stark County, Ohio (at Massillon); Schenectady, N. Y. (Sectional Chorus Contest).  
**7**—Painted Post, New York (High School Quartet Contest).  
**7-8**—Akron, Ohio.  
**8**—Long Beach, Calif.; Wauwatosa, Wis.; Marion, Ohio; Kalamazoo, Mich.; Penns Grove, N. J.  
**14**—San Gabriel, California.  
**15**—Santa Barbara, Calif.; Minneapolis, Minn.; Oklahoma City, Okla.; York, Pa.; Lakewood, Ohio; Green Bay, Wis.; Bridgeport, Conn.; Sparta, Wis.; Burlington, Iowa.  
**15-16**—Kitchener, Ontario (Craft Weekend).  
**15 to March 15**—Grapefruit Circuit, Florida.  
**21**—Orillia, Ontario.  
**21-22**—St. Petersburg, Florida.  
**22**—Livingston, N. J.; Huntington Park, Calif.; Clarksburg, W. Va.; Barrie, Ontario; Stuttgart, Ark.; Greensboro, N. C.; Phoenix, Ariz.  
**28**—Miami, Florida.  
**March 1**—Toronto, Ontario; Darke County (Greenville), Ohio; Teaneck, N. J.; Columbus, Ohio; Miami, Fla.; Lebanon, Pa.; Whittier, Calif.; Denver, Colo.  
**2**—Gibson City, Illinois.

## CENTURY CLUB

(As of Dec. 10, 1957)

1. Manhattan, N. Y., Mid-Atlantic	313
2. Miami, Fla., Dixie	184
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- 4—Fort Lauderdale, Florida.  
 5—Orlando, Florida.  
 6—Sarasota, Florida.  
 7-8—Toledo, Ohio.  
 8—Sharon, Pa. (Shenango Valley); Irvington, N. J.; Abilene, Texas; Wayne, Mich.; San Gabriel and Berkeley, Calif.; LaCrosse, Wis.; Daytona Beach, Fla.  
 14-15—Fairfax, Virginia; Pasadena, California.  
 15—Mason City, Iowa; Pittsburgh, Pa.; Reading, Pa.; Coos Bay (Bay Cities), Oregon; Odessa, Texas; Shreveport, La.; Oshawa, Ontario.  
 22—Kansas City, Mo.; Tuscaloosa, Ala.; Mason City, Iowa; Honolulu, Hawaii; Defiance, Ohio; Niles, Ohio; Des Moines, Iowa; Battle Creek, Mich.; Amarillo, Texas; Millersburg, Ohio.  
 21-23—Baltimore, Maryland (Mid-Atlantic District Regional Convention and Contest).  
 23—Gloversville-Johnstown, New York.  
 24—Saratoga Springs, New York.  
 29—Newark, N. J.; Everett, Wash.; Boyne City, Mich.; East Liverpool, Ohio; Abbotsford, Wis.; Salinas and Newport Harbor, Calif.; Manitowoc, Wis.; Worcester, Mass.; West Towns, Ill.; Fruit Belt (St. Joseph), Mich.



**VICTORIA, TEXAS** . . . Southwestern District . . . Chartered November 8, 1957 . . . Sponsored by Houston, Texas . . . 33 members . . . Ted Schroeder, P. O. Box 2215, Foster AFB, Victoria, Texas, Secretary . . . James L. Lewis, 4906 Dahlia, Victoria, Texas, President.

**GREATER MELBOURNE, FLORIDA** . . . Dixie District . . . Chartered November 13, 1957 . . . Sponsored by Orlando, Florida . . . 24 members . . . Robert B. McPhail, Route 1, Box 1038, Eau Gallie, Florida, Secretary . . . Al Cave, 173 Clearidge St., Eau Gallie, Florida, President.

**MARSHFIELD, WISCONSIN** . . . Land O'Lakes District . . . Chartered November 13, 1957 . . . Sponsored by Stevens Point, Wisconsin . . . 21 members . . . Robert J. Fehrenbach, 1008 Clark Avenue, Marshfield, Wisconsin, Secretary . . . Robert L. Smith, 209 South Cedar Avenue, Marshfield, Wisconsin, President.

**ERIE, PENNSYLVANIA** . . . Seneca Land District . . . Chartered November 26, 1957 . . . Sponsored by Warren, Pennsylvania . . . 30 members . . . Frank T. DeWolf, 3928 Trask Avenue, Erie, Pennsylvania, Secretary . . . Steven P. Finnegan, 4813 Clinton Drive, Erie, Pennsylvania, President.

**BROCKVILLE, ONTARIO, CANADA** . . . Ontario District . . . Chartered December 2, 1957 . . . Sponsored by Ottawa, Ontario . . . 21 members . . . William Sleeth, 28 East Avenue, Brockville, Ontario, Secretary . . . Gerry Bunt, 14 Abbott Street, Brockville, Ontario, President.

**JEFFERSON, WISCONSIN** . . . Land O'Lakes District . . . Chartered December 3, 1957 . . . Sponsored by Janesville and Madison, Wisconsin . . . 22 members . . . Robert Biederman, 1112 N. Main Street, Jefferson, Wisconsin, Secretary . . . Robert Morgan, 714 Linden Avenue, Jefferson, Wisconsin, President.

## WHO WAS THAT ON THE DECEMBER COVER?

Sorry. We don't know.

Permission to use this wonderful shot was granted only with the understanding that no "credit" would be given.

Actually, this was a posed shot with no particular quartet represented as far as we know.

## NOTEWORTHY CHAPTERS

Chapters Which Have Achieved 10% Increase In Membership.

Figures showing total number "Noteworthy Chapters" per district include 143 chapters listed in previous issues . . . not repeated due to space limitations.

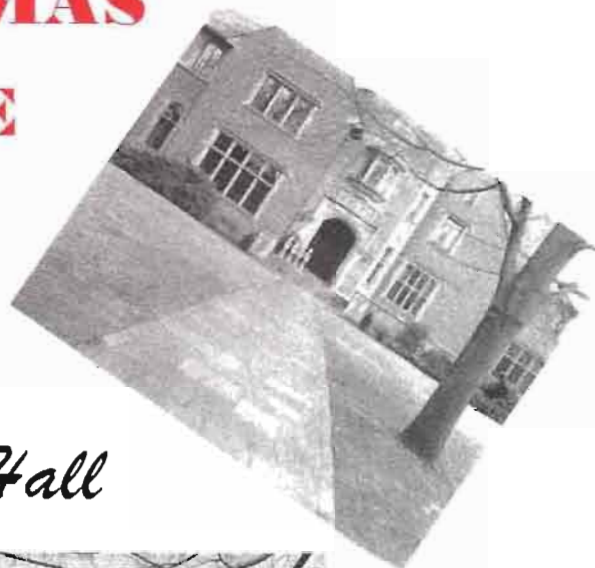
**CENTRAL STATES (9)**  
 Longmont, Colorado  
 Ye Olde Tymers (St. Louis) Missouri  
**DIXIE (9)**  
 Capital City (Nashville) Tennessee  
**EVERGREEN (8)**  
 Mt. Hood, Oregon  
 Boise, Idaho  
**FAR WESTERN (12)**  
**ILLINOIS (10)**  
 Arlington Heights, Illinois  
**INDIANA-KENTUCKY (9)**  
 Tell City, Indiana  
 Lafayette, Indiana

**JOHNNY APPLESEED (12)**  
 Beaver Valley, Pennsylvania  
 Youngstown, Ohio  
 Weston, Virginia  
**LAND O' LAKES (14)**  
 Roseville-N. Suburban, Minnesota  
**MICHIGAN (11)**  
 Sage Lake, Michigan  
**MID-ATLANTIC (22)**  
 Summit, New Jersey  
 Lebanon, Pennsylvania  
**NORTHEASTERN (18)**  
 Norwich, Connecticut

Pittsfield, Massachusetts  
 Attleboro, Massachusetts  
**ONTARIO (10)**  
 Welland, Ontario  
 Scarborough, Ontario  
 Brantford, Ontario  
**SENECA LAND (12)**  
 Warren, Pennsylvania  
 Binghamton-Johnson City, New York  
**SOUTHWESTERN (12)**  
 Fort Worth, Texas  
 Shreveport, Louisiana

# CHRISTMAS CAME TO

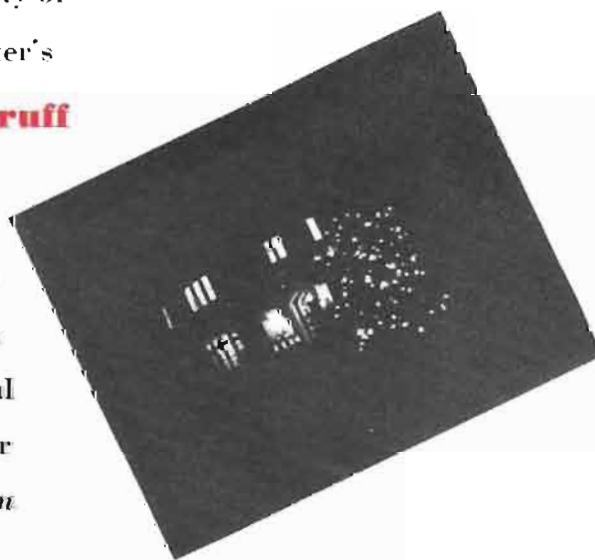
## *Harmony Hall*



thanks to the generosity of  
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**"Happy" Woodruff**

who presented  
this  
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**HAPPY, HARMONIOUS AND PROSPEROUS NEW YEAR**