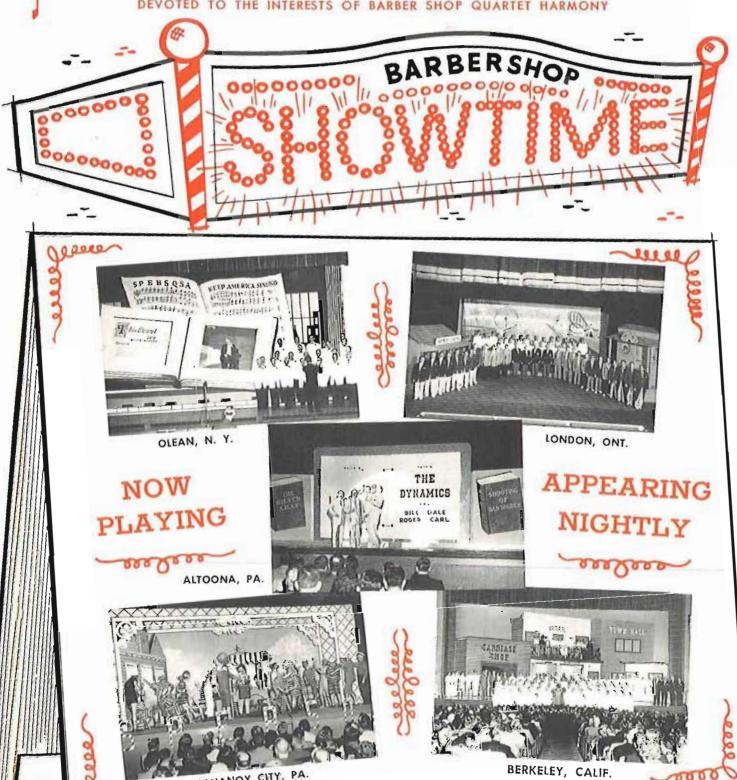
TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY



MAHANOY CITY, PA.

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# The BEST in BARBERSHOP on DE





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America-God Save The Queen • Ro-Ro-Rolling Along • There's A Rose On Your Cheek • Hoop-Dee-Doo • Five Foot Two, Eyes Of Blue • When I Leave The World Behind • Make Up Your Mind • Bye Bye Blues • Can't Your Hear Me Callin' Garoline • Alexander's Raglime Band • Baby Your Mother • Cotton Pickers' Ball • All By Myself OL 8615



Mr. W. G. Spooner 7100 Alpha Avenue El Paso, Texas

Registration Fee at \$2.50 each  *PARADE OF QUARTETS (Specify date (Fri., Jan. 30, Sat., Jan. 31) at (Prices: \$3.00 - \$2.50 - \$2.00)  *AFTERGLOW SHOW at \$1.00 each  *FOOD FOR THOUGHT LUNCHEON at \$2.00 each  *LADIES ACTIVITIES - Ladies Luncheon, Thurs., Jan. 29	\$\$ \$
(Specify date (Fri., Jan. 30, Sat., Jan. 31) at (Prices: \$3.00 - \$2.50 - \$2.00)  *AFTERGLOW SHOW at \$1.00 each  *FOOD FOR THOUGHT LUNCHEON at \$2.00 each	
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MIANTER ACTIVITIES - Lodies Luncheon Thurs Inn 20	\$
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"South of the Border" tour - Sat., Jan. 31, at \$5.25	each \$
TOTAL	\$
Also, take care of my housing requirements as follows:	
Single Room \$5.00 to	\$10.00
Double Room 7.00 to	10.00
Twin Room 9.00 to	12.00
Suites 20,00 and	up
Children under 1/4 - no charge if in same rowith family.	om
Rooms to be occupied by	
(Specify all names of occupants)	
Your reservations will be confirmed direct to you by	the hotel.
Name	
Address	
City & State	

Dear Lady Barbershoppers:

We, the ladies of the Southwest, wish to extend to you a cordial invitation to attend the Mid-Winter Convention in El Paso, Texas, January 28th through the 31st, 1959, with your best beau.

A number of activities have been planned for you during your stay, but plenty of time has been allowed for you to shop, rest or sightsee.

The Ladies Hospitality Room will be open Wednesday through Saturday. The coffeepot will be brewing continuously. For "Soap-Opera" addicts, the TV is available.
Card tables and cards will be handy for those who care to use them. There will
be gals on hand to give you pointers on where to shop and will be glad to escort
you.

Any free moments you have we hope will be spent with us in the hospitality room giving us an opportunity to become better acquainted.

Thursday - You may sleep late or visit in our hospitality room until time for a luncheon - 12 o'clock, at the lovely International Club. WILL YOU BE THE LUCKY ONE TO WIN A WESTERN OUTFIT??? After the luncheon cars will be standing by for anyone who would like a tour of our fair city.

friday - A FREE DAY - A chance to shop, or you may be interested in taking a trip through the Carlsbad Caverns, "one of the seven wonders of the world". This trip is available for \$11.50 each complete with lunch served 750 feet underground. Advance reservations are not necessary, they may be obtained in the lobby of the Cortez Hotel upon your arrival.

Get set tonight for an enjoyable evening in old Mexico in one of the most beautiful night clubs in the world. La Fiesta always has an outstanding floor show, delicious food and good music for dancing.

Saturday morning a bus will call for us to make an interesting tour of Juarez. Lunch at La Fiesta, an unusual style show and gifts, then you may shop "South of the Border".

The weather in El Paso during January can be extremely beautiful, but is also unpredictable. Here are some suggestions for Convention apparel: suits, knit dresses, sweaters and skirts, a light top coat and a cocktail dress for the evening in Juarez. If you plan to make a Carlsbad tour, bring a pair of comfortable walking shoes.

We know that you will enjoy your visit to the Southwest, both in El Paso and our colorful neighboring city, Juarez.

Looking forward to seeing Y'ALL in January. Until then,

Hasta la vista,

Helen Laurel Ev Wieland Chairmen of Ladies Hospitality 1959 Mid-Winter Convention

# November

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1958

NO. 6

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Associate International Secretaries Ken Booth W. L. (Bill) Otto

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#### Features

ASCAP Performance Licenses	2
The Way I See It	4
It Won't Be Long Now-Mid-Winter Convention	
Pride and Its Price	18
Professor Wilson	24
Comment	
Harmony Heritage	12
Songs For Men No. 10	13
Departments	
Key Changes from the Chapters	5
Share The Wealth	
Barbershop Craft	14
News About Quartets	20
Over the Editor's Shoulder	26
Miscellaneous	
Men of Note	29
Coming Events, Our New Chapters	32
Century Club, Noteworthy Chapters	

# THE COVER THIS ISSUE

is in a sort of "how-to-do-it" vein-a few shots of imaginative stage settings which may offer your chapter some ideas for future productions.

If your chapter uses unusual staging effects, a photo of your set would be useful at Harmony Hall and, perhaps, to some other chapter—just mail any photos to International Headquarters, 6315 Third Ave., Kenosha, Wisconsin.

# INTERNATIONAL HEADQUARTERS



HARMONY HALL

# ASCAP PERFORMANCE LICENSES

ROBERT G. HAFER

Executive Director, S.P.E.B.S.Q.S.A., Inc.

In response to numerous requests, this is a detailed explanation of the ASCAP performance licensing arrangement formally announced on page 31 of the September, 1958, issue of The Harmonizer.

#### What is ASCAP?

ASCAP is the American Society of Composers, Authors and Publishers

This not-for-profit association was established in 1914 by such well-known American composers as Victor Herbert and John Phillip Sousa. The organization was founded to protect the performance rights of musical compositions, most of which were heing performed publicly for profit without compensation to the composer.

Authority to organize and to collect performance lieensing fees was approved by the Congress of the United States in eonnection with the Constitution and the copyright law of the United States.

Article I of the Constitution of the United States eontains this provision, "Congress shall have power . . . to promote the progress of science and useful arts, by securing for limited times to authors and inventors, the exclusive right to their respective writings and discoveries."

#### Copyright Law

The copyright law of the United States is explained in Bulletin No. 14 titled "Copyright Law of the U. S.", a copy of which may be obtained for 20¢ from the Superintendent of Documents of the Library of Congress, Washington, D. C. This act starts out by saying that, "Any person entitled thereto, upon complying with the provisions of this title, shall have exclusive right; (a) to print, reprint, publish, copy and vend the copyrighted work." Under (b) of the opening portion of the act, it is explained that this exclusive right includes, "To arrange or adapt if it be a musical work" and under (e) it states further, "To perform the copyrighted work publicly for profit, if it be a musical composition."

To make the control of performance rights of copyrighted musical compositions a matter of record, Victor Herbert instituted a lawsuit against a restaurant proprietor who was using music in his establishment without payment of royalties. The United States Supreme Court, in a unanimous decision, upheld the copyright owner's right to control public performance of his work for profit, even though no admission was charged. Supreme Court Justice Oliver Wendell Holmes in his opinion expressing the decision of the high court said this, "If music did not pay, it would be given up. If it pays, it pays out of the public's pocket. Whether it pays or not the purpose of employing it is profitable and that is enough."

## License Fees

License fees which the American Society of Composers, Authors and Publishers collects for public performance for profit of its members works are distributed quarterly among the members. The Society grants free licenses for non-profit performances of the compositions of its members for charitable, religious, patriotic and public purposes. Therefore, for more than 20 years, SPEBSQSA was privileged to use the full repertoire of ASCAP under a gratuitous license.

Because our Society has grown to such proportions and so many public performances are being presented by our chapters, some of them in very sizable auditoriums with very substantial ticket prices, ASCAP reached the conclusion last year that our public performances could no longer be generally classified as "charitable." Therefore, it became necessary for Society Officials to negotiate with ASCAP regarding a licensing arrangement. The Society has contracted with ASCAP to notify chapters in the United States of discontinuance of the gratuitous license and to inform them of the fee schedule which has been agreed upon (from which certain Society functions are exempt as described on page 31 of the September, 1958, issue of THE HARMONIZER. Chapters in the Dominion of Canada are covered by an agreement with the Composers, Authors and Publishers Association of Canada. A simple rule of thumb for determining whether or not a show should be licensed is "If tickets are sold to the general public, the performance should be covered by a license to perform ASCAP-controlled songs and musical arangements."

#### Questions

To answer some of the questions which may be in the minds of some of our chapters, here is a list of questions and answers:

Who is responsible for obtaining an ASCAP license?

The sponsor of a public performance is responsible for this—not the performers who are appearing on the show.

What if our chapter puts on a package show? Who is responsible for obtaining the license?

The sponsor of the show-not your chapter which is merely furnishing the talent.

How are our quartets involved?

Our quartets merely contribute their services, either gratuitously or for an expense fee. It is the responsibility of the person or organization which engages the quartet to provide for the necessary copyright clearances.

How about appearances on radio and TV?

Nearly every radio and TV station is covered by licenses issued by both ASCAP and BMI (Broadcast Mustic, Inc.) which licensing organizations control the very large majority of music being performed today in this country. In any case, it is the responsibility of the broadcasting or telecasting firm to provide for copyright clearance.

What if no copyrighted songs are sung on our show?

If you can be absolutely certain that every song used in your public performance is in the public domain (meaning that the words, music and arrangement are all more than 56 years old) no license fee is necessary. However, inasmuch as it is estimated that approximately 85% of the popular music in America is ASCAP controlled, and it is so difficult to establish the exact titles, copyright dates of the songs and the arrangements from our quartets, it would be an extremely difficult task to establish that all songs are free of copyright restrictions. (Even if only one controlled song is used, the license fee is collectable. The license covers a performance as a whole, whether it contains one or as many as 100 copyrighted songs.)

Why does a song have to be more than 56 years old before it can be used without permission of the copyright owner?

Because copyrights are issued for a term of 28 years and can be renewed for a like period. Incidentally, although a song may be 56 or more years old, a particular arrangement of it may still be under copyright protection. Therefore, that particular arrangement of the song, theoretically, may not be available for free use until the song itself is at least 112 years old.

What is the highest fee we would have to pay under the ASCAP licensing fee schedule agreed upon by ASCAP and our Society?

\$50.00 (And this only if the seating capacity of your auditorium is in excess of 7500 and your highest admission price, exclusive of tax, is over \$2.00.)

What is the lowest fee applicable?

\$10.00 on an auditorium seating 3000 or fewer and a top admission price of \$1.00.

How do we obtain an ASCAP performance license?

By contacting the ASCAP representative for your District (see address list on page 31 of September, 1958, HARMONIZER.)

What is the penalty if we are taken to court for failure to obtain a license?

If a chapter failing to obtain a performance license were prose-

cuted under the copyright laws, infringement can be (the following is quoted from the copyright law of the United States) "Punished by imprisonment for not exceeding one year or by a fine of not less than \$100 nor more than \$1,000 or both, in the discretion of the court." (If a chapter of the Society is incorporated for the protection of its members, damages would be limited to the assets of the corporation. If the chapter were not incorporated, the officers and the individual members of the chapter could be prosecuted and penalized under the copyright laws. The Society has offered to help each chapter incorporate for the protection of its members. If your chapter is not incorporated and you wish to avail yourselves of this important protection, please contact International Headquarters for assistance.)

Why should we pay for the privilege of singing?

Because songs are property and it is the law that a copyright owner shall have exclusive rights to his musical composition. We are not only legally but morally obligated to share the proceeds from our public performances with the men and women whose talents make such wonderful music available to us. (We wouldn't like it if we didn't get paid for the work we do on our jobs.)

Does ASCAP have anything to do with reproduction (printing) of copyrighted songs?

No, ASCAP concerns itself only with *performance* rights. Permission to reproduce a copyrighted work must be obtained from the copyright owner.

# Now Available!!

A KING-SIZED ALBUM OF THE BEST
OF THE

# **ELASTIC FOUR**

(1942 International Champions)

TWO 12" LP HIGH FIDELITY RECORDS

25—BARBERSHOP FAVORITES—25

including

Down By The Old Mill Stream—Peggy O'Neill—
Back Home Again In Indiana—Tell Me You'll Forgive Me—
For Me and My Gal—Good-bye, My Coney Island Baby
AS ONLY THE ELASTIC FOUR COULD SING THEM!



Ouly \$1000 EACH POSTPAID

(All proceeds go to the Society's Expansion Fund.)

Make checks payable and mail orders to S.P.E.B.S.Q.S.A., 6315 Third Ave., Kenosha, Wisconsin.

# THIS "ELASTIC" ALBUM IS A MUST FOR ALL RECORD COLLECTORS

The original ELASTIC FOUR records have been unavailable for many years, or since the supply ran out. These new RCA Hi-Fi's are superb and prove many things to really interested Barbershop Quartet fans.

Here is a quartet who are to many in the Society only a legend, who run the whole gamut of techniques, and in a style and manner that will be surprising to those who may have forgotten their "elasticity".

Here is not only a remarkable "buy," but all should remember that all proceeds go to the Expansion Fund. Every Barbershopper having a record player, or access to one, must have this album.

Jerry Beeler, Chairman, Expansion Fund Committee

# The Way I See It ....

By C. T. "DEAC" MARTIN

Since J. George O'Brien's "Do You Remember?" column ended with his death in '57, we have had no official searcher for words and music that a member may want. He may want to test his memory of an oldie, or may have heard of one as a likely number for harmony treatment. It is doubtful that the Society will ever find another O'Brien and his unmatched ability to recall words and music, blended with his enthusiasm for tracing down an oldie that someone wanted. Also, the ranks of members who can recall songs from personal association prior to the '20s are thinning.

O'Brien and his Old Songs Committee, dormant since he left the driver's seat, had plans for utilization of the song library at Kenosha. He wanted it to be used increasingly as a part of preservation and encouragement. It is the greatest collection of songs back of the 1930s that exists anywhere in the world with the exception of the Library of Congress. Its thousands of songs belong to members. Its only reason for existence is use by members.

Through gifts of music, the library grows each year and will continue to increase. When the Expansion Fund is fully provided, perhaps we can afford at least a part-time librarian to do more than file alphabetized music correctly. Popular "music" has words. Those words are one of the most revealing records of our North American way of

The modes and manners of living pop out of the songs. Practically every President has had at least one song written about him (Lincoln had a dozen or more), and that goes for many prominent people or just persons who've been in the news for various reasons. What men, women and chil-



dren wore; styles of dress, the food and drink that was popular; land, water and air transportation; our attitudes toward races, nationalities and other groups, and our feeling about war or prohibition or taxes or the cost of living; these and dozens of other facts of life are in the lyrics of our popular songs.

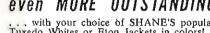
We can hope that someday the library at Kenosha will be indexed and crossindexed to show references to both music and words. For example: How many songs refer to an older song, such as the "old gang on the corner" singing Sweet Adeline or the stools and chairs waltzing "round" and singing I Don't Care in Oceana Roll. As to subject matter, someone wants a list of songs about, let's say, "eating." He writes to Kenosha. Promptly he gets a list of 20 or more from Gee, But I Like Music. with My Meals to Lamb, Lamb, Lamb, or Let's Have Another Cup of Coffee . . . with the names of the publishers or copyright owners.

How best to provide members with old music and words wanted is as yet unresolved. We may not photostat copyrighted music. As of 1958, songs back of 1902 have outlived their 56 years of protection, hence are in the public domain and available without restriction. In many cases at Kenosha there are two or more copies of the same old song. Duplicate copies at, maybe, a dollar a copy would be a real find for the man who wants words and music of

an oldie.

These thoughts and facts are reviewed here because there are new members who may not realize what is awaiting their use and pleasure in the Kenosha library. Methods will be found to make music available to members if the publisher or copyright owner cannot supply them.

# In Perfect Harmony — Make Your Next APPEARANCE even MORE OUTSTANDING



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

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

Here's What ONE Satisfied SPEBSQSA Group Says: We quote in part a recent letter from James C. Webb, Secretary of the Baltimore Chapter of SPEBSQSA:

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

"We found the coats, which we wear with tux pants, audience appealing and member-ship 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 italies are over ) show." (The italics are ours.)

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

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





Pictured above are the combined choruses of the Black Diamond Area, Mid-Atlantic District—Scranton, Hazelton and Wilkes-Barre, Pa.—plus Seneca Land's Binghamton-Johnson City as they appeared at a concert for the Irem Temple at Wilkes-Barre.

# HARMONY UNDER THE STARS

Milwaukee, Wis. Chapter's 11th Annual "Harmony Under The Stars" had some tough competition this year as its outdoor audience of 9,000 let its attention wander for a few moments to watch Sputnik III flash across the sky. As usual, though, those great barbershop chords soon had the audience back and vastly entertained throughout the whole show.

Incidentally, did you know that the professional Hi-Los admittedly borrowed their name from Milwaukee's Hi-Los?

IS YOURS A NOTEWORTHY CHAPTER?

# THREE B'S ARE NOW 4

The Southern Vermont Art Center recently "saw" Barbershop added to the three B's—Bach, Beethoven and Brahms—as our Bennington, Vermont Chapter introduced several hundred Manchester area folks to a new (to them) type of American Folk Music. Needless to say, they were convinced.

Assisting in the program was the 1958 Medalist Home Town Quartet, the "24 Men of Song" from the Keene-

Brattleboro Chapter and some 75 other Barbershoppers from nearby chapters.

ARE YOU A "MAN OF NOTE"!

# HOSTS BROWN COUNTY PICNIC

Again the annual Brown County

Picnic was a harmonious highlight for Indiana Barbershoppers with the Franklin, Ind. Chapter acting as host.

Starting off with a morning meeting of the Indiana-Kentucky District's Board of Directors, the program included no fewer than eight quartets and three choruses—and, of course, woodshedding galore!

"RE-MEMBER" NOW1

## MID-WINTER WARM-UP

Shows at White Sands Proving Grounds (near Las Cruces, N. M.) and for 1000 delegates attending a Tri-State Credit Association Convention, are warming up El Paso, Texas Chapter's Border Chorders Chorus (1956 Medalist Chorus), Four Pesos, Downbeats and the "Bakers Dozen" for the coming big event.

And then there was the annual "Mountain Glo" at Cloudcroft, New Mexico, always a great barbershopping weekend for New Mexico and West



Cloquet, Minn., one of the Society's newer chapters is learning fast. Their float in a recent parade was put together by chapter members. The KNOTTY PINES, pictured on the float (L to R) are Gerry Schumann, Lee Haug, Ray Gibson and Ralph Sundberg. Ed Zeman worked on customer Art Carlson, Jr.





Mason City, Iowa Chapter had a part to play in Mason City's 20th Annual Band Festival when Meredith "Music Man" Willson returned to his old home town to lead his legendary "76 Trombones and 110 Cornets" parading before a throng of North Iowans.

Pictured above (left) is the RUSTY HINGES QUARTETTE who were going strong when Willson was in High School and who are said to have been the inspiration for the Music Man role being played

by our own BUFFALO BILLS. From the Mason City Chapter-1 to r-George Goober, Wilbur Schram, Al Don, Herb Schram.

Texas Chapters. (Are you saving your pesos? You'll be glad you did!)

IS YOUR CHAPTER "GROWING"!

#### ALTON BAY JAMBOREE

For the ninth consecutive year, Norwich, Conn. Chapter again hosted this affair which started out as a Norwich Chapter outing but soon became the Northeastern District's outstanding summer attraction.

A tremendous show, featuring four choruses, fifteen quartets and an octet, drew barbershoppers from Canada, New York and as far south as Maryland.

The Jamboree was originated when Norwich Chapter member Bill Marsden invited his fellow members to his "Chateau-on-the-Rocks" for a day of fun and harmony. It's been going great and greater each year-since.

#### A WORD TO THE WISE

One of our chapters—and thereby, our Society-recently received some unfortunate publicity as a result of complaints (made to a City Council) regarding late hour harmonizing. This is bad Public Relations.

It's simply good manners to refrain from disturbing people, particularly in the wee, small hours. Not many ears are "sympathetic" when their owners are trying to get needed rest and sleep.

Let's confine our singing to proper places and proper times!

# MEMORIAL TROPHY FOR JAD CHORUSES

After the Middletown, Ohio Chorus won the last Johnny Appleseed District Chorus Contest and retired the chorus trophy (having won it three times), Toledo, Ohio Chapter decided to donate a new one.

The cup will be known as the "Tommy Stombaugh Memorial Trophy" in honor of one of Toledo's pioneer members who was the victim of a fatal automobile accident a few months ago.

# ATTENTION:

TO OUR CANADIAN FRIENDS planning to visit Juarez, Mexico-please bring your visitor's visa with you.

Anyone planning to make a trip into the interior of Mexico (Juarez not included) will require proof of citizenship for necessary entry papers. If driving, please bring automobile title of ownership.

HAVE YOU "RE-MEMBERED"?



Pictured above, inspecting an Intermittent Positive Pressure Breathing Unit, are 3 officers of the Wayne, Michigan Chapter. They are L to R: Al Fricker, Secretary; Dale Clixby, Imm. Past President; and Jerry Reid, President. Also shown are Bill Ruge, second from left, Past President of the Detroit Chapter of the National Cystic Fibrosis Research Foundation, and National Trustee; and, at the extreme right, Bob Miquelon, Wayne Barbershopper and President of the Detroit C. F. group.

The Wayne Chapter donated this equipment, and all other proceeds from their quartet parade held in Wayne last winter, to this Detroit C. F. group.



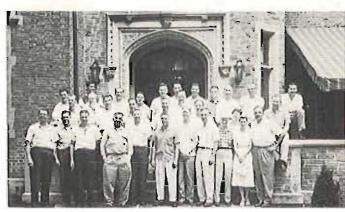
# A-VISITIN' HARMONY HALL

Pictured here are Chicago No. 1—above left—Pionecr (Chicago)—above right and Michigan City, Indiana chapters as they have visited Harmony Hall.

Among the several other chapters, which have paid en masse visits, are Sheboygan, Wis., "Q" Suburban (La Grange, Ill.), County Line (Northbrook, Ill.), West Towns (Lombard, Ill.), Rockford, Ill., Milwaukee, Wis., and Wauwatosa, Wis.

All told, more than 2000 members of the Society have paid visits to Harmony Hall to see their headquarters, meet its staff and observe the business operation required to keep our organization moving forward.

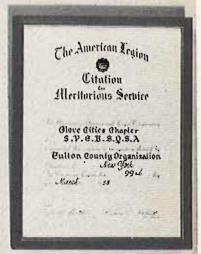












The Gloversville-Johnstown, N. Y. Chapter has every reason to be proud of the three achievement awards (pictures above) they

have received this year.

At the left is one from the Johnstown Bicentennial Committee, for assisting in promoting the observance August 17th thru 23rd. In the center is the award presented by the Northeastern District for assisting civic organizations in providing cutertainment in our community. At the right is the award from the Fulton Co. American Legion in recognition of the Chapter's interest in singing at Veterans Hospitals.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) of The Harmonizer published bimonthly in January, March, May, July, September and November at Kenosha, Wisconsin for October 1, 1958.

- 1. The names and addresses of the publisher, editor, managing editor, and busi-ness managers are: Publisher Society for hess managers are: Fubisher Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 658 W. Elizabeth St., Detroit I, Michigan, Editor Robert G. Hafer, 6315 Third Avenue, Kenosha, Wisconsin, Man-aging Editor None. Business Manager
- 2. The owner is: Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 6315 Third Avenue, Kenosha, Wisconsin.
- 3. The known bondholders, mortgagees and other security holders owning or holding I per cent or more of total amount of bonds, mortgages or other securities are: None.
- 4. Paragraphs 2 and 3 include, in cases where the stockholders or security holder appears upon the books of the company 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 affant'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 trostees, 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 fifteenth day of October, 1958.

ROBERT J. MEYER

(My commission expires September 16, 1962)



Bobby Bragan, Manager of the Pittsburgh Pirates, and a Tenor, is one of Cow Town (Ft. Worth, Tex.) Chapter's newest members and one who was pat right to work.

He served as MC for a special benefit show for polio stricken Jack Gustafson, 33 year

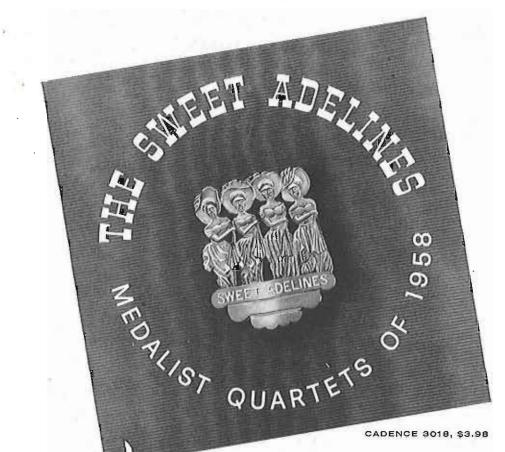
old father of four children who is paralyzed as a result of the polio attack. Jack is a charter member of the Cow Town Chapter.

Pletured above (L to R) are Jack Gustafson, Bob Roberts, Ronald Parker, Bobby

Bobby, incidentally, while managing at Pittsburgh sang with a team quartet fondly remembered as the O-FOR-4 QUARTET and is a business partner of long-time Cow Town Member Earl Crabtree.

Photo courtesy of Ft. Worth Press

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By ROBERT HOCKENBROUGH
Past International Board Member

It's show time U.S.A.! Barbershop show time, that is. Across the land hundreds of chapters are whipping their programs into shape . . . and it seems only proper that we lead off with a few terrific ideas on the subject.

b

TERRIFIC SHOW PUBLICITY at lowest possible cost is the result of a tiny gummed label used by our Washington D.C. Chapter.

DON'T MISS THE BARBERSHOP HARMONY SHOW CONSTITUTION HALL NOVEMBER 8, 1958

According to Dee Paris, "All members of the Washington Chapter have been supplied with the labels. They will place one on every bill stub they return with payment—gas, electric, telephone, water, garbage, etc. Also, they will use them on all charge account bill stubs returned with payment to department stores, drug, grocery, et al.

Some members are using them in their business on outgoing mail or office memos. They place one on the mem after ordering hunch and another on their dinner check. They gum one edge and place 'em on dollar bills they spend for coke, magazines, beer, etc. And there are a hundred other uses. Used in this way it gives the chapter a plug by letting the merchants know a barbershopper is spending money with them.

The beautiful point is the small cost—only \$2.00 per 1000 with no other costs of printing, postage, envelopes, etc.

Also, they can be used for other purposes than publicizing a show. Samples of other copy might be "Barbershop Harmony Chapter meets Every Monday Night at \_\_\_\_\_\_" or "Enjoy Singing Barbershop Harmony — call

(phone number) for information." Or use them to thank program advertisers or show patrons."

þ

ANOTHER TERRIFIC PUBLIC-1TY PIECE is the beautifully colored postcard also used by our "D.C." Chorus. On one side the Chorus is shown in full color. On the other side a message promotes the chapter and its annual show.

Dee tells us, "The cards were made from a 35mm slide BUT it must be a sharp picture. Normally, the card company needs a 4 x 5 color transparency. The cost for 6,500 cards is \$121.88 (which is less than 2¢ each). This is the minimum order—if you want fewer cards the cost is still the same. We ordered ours from a member of the "D.C." Chapter—William Cooper, 3105 Parkway Terrace Drive S.E., Washington 23, D.C.

b

HERE'S A TERRIFIC GIMMICK for stimulating the sale of ads (or tickets) which is providing a lot of funand sales—for our Victoria, Texas Chapter. Weldon Whatley, editor of the chapter bulletin, says, "We have a painter's cap for every man in the Chapter painted black with a white stripe and 'STINKY' painted across the front which he wears until he has sold \$50 worth of ads. At that level his cap is a Red one with 'TOMCAT' imprinted. After \$100 in sales, his cap is Gold with 'TIGER' painted across the front. Last black caps will be appropriately dealt with. Failure to wear caps during meetings, of course, brings on a penalty."

TERRIFIC TWIST TO-A SALES CHART is being used in my own Q Chapter. The chart has 2000 squaresone for each ticket to be sold. Up the left hand side of the chart is a scale showing the number of tickets sold. Up the right hand side is recorded the dollar sales. But here's the twist! Instead of the usual calibration, the chart is divided according to the show budget. The first mark is at \$150-the cost of the auditorium. The next mark another \$150 up pays for the M.C.-and so on to the top-each feature quartet-show publicity-stage setting-even the cost of operating our chapter is recorded after the show budget has been met. Director's salary-meeting hall rentmusic-programs-all are calibrated according to our budget. Five minutes

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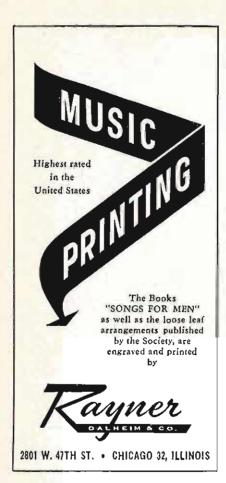
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each week is all it takes to record ticket sales—and we do it every week. And only those sales where cash has been turned in are recorded. This way we can tell at a glance exactly where we stand from week to week—and it's an excellent gimmick for reminding all members of the importance of selling tickets.

TERRIFIC PUBLICITY is the result of the current program in our Livingston, N. J. Chapter. Under Don Donahue, the chapter sponsored a Little League ball team wearing the Society emblem . . . and a summer radio program over WMTR featuring the Playtonics, Hometown, Easternaires and others. A quartet sang for the opening of a barbershop aud another rehearsed in the hospital when their lead came down with appendicitis.

And Don suggests that you give copies of "Why It's Great To Be A Barbershopper" to your local Welcome Wagon lady. And leave these and other pamphlets in your barbershop or your doctor's office.

Let the world know you're in business.

CHRISTMAS PUBLIC RELA-TIONS — from Dee Paris — a postcard with a picture of the chorus in full color to be mailed to show patrons. Imagine their pleasure upon opening a letter from us and finding a greeting instead of a request to buy show tiekets. That's PUBLIC RELATIONS.

4.

WE HAVE A TERRIFIC EMBLEM—it's uniquely our own—it's handsome—colorful and the trademark of our Society. Yet there are some chapter bulletins—and a few district bulletins that do not display it. Every piece of literature published by our Society—districts, areas, chapters—should carry our mark. The big companies that spend millions for publicity on radio—TV—newspapers—magazines, etc., would never think of leaving out the trademark—so let's get it into all our material. Wear your emblem! Show your emblem!

THE "BUCK O' THE MONTH" CLUB is a bright innovation of our East Liverpool, Ohio Chapter. Harold Putt, editor of the chapter bulletin, says, "The chapter has decided to 'go modern' and annual chapter dues can now be paid on a monthly basis. The membership committee has established a 'Buck o' the Month' club which should practically eliminate renewal problems when the first of the year rolls around. Since the annual dues now stand at \$12 it simply breaks down into 12 payments of one dollar each. It surely will be a lot easier to pay one dollar each month than to lay out 12 clinkers all at one time. Also it will be so much easier to tell a prospective member that it will cost him only a buck

"Of course you may be 'loaded' and wish to pay your dues once a year . . . or \$6 semi-annually or even \$3 quarterly. You pay the way that's most convenient for you."

4

DOWN IN DIXIE they have a similar idea—the Pay-As-You-Go Plan. Joe Griffith, president of the Dixie District, suggested it in his weekly news letter to Chapter officers. It works like this... "The chapter treasurer (or in some cases, membership committee) sets up a special ledger sheet with each member's name. The members pay what they can toward next year's dues. When Dec. 31st comes, the members are PAID UP, or so close to it that the final payment doesn't hurt at all. It's the best thing for 100% renewal by the first of the year, and it's practically painless."

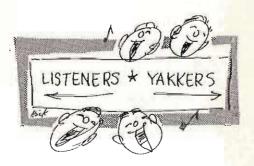
b

GET TO THE NEW MAN FIRST -Don Donahue in the Livingston, New

Jersey Chapter bulletin has a solid idea for building membership—he says, "All of your home town newspapers carry welcome notices to new families. Why not have a form letter followed up by a phone call just in case the new arrival happens to want to meet some new people?"

Ы

BARBERSHOPPERS ARE A NOISY BUNCH—or so it seems. If they're not singing, they're talking. And our Stockton, California Chapter found a simple way to separate the two. At a recent program they hung a sign over the door...



According to reports in WES-TUNES—the Far Western District Bulletin—it worked real fine, too.

Continued on page 19

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

It is with more than usual pleasure that I write about two of the greatest of the heritage songs that have been made ready for distribution to all members.

# I LOVE YOU IN THE SAME OLD WAY

Since the earliest days of our singing fellowship, one of the finest examples of old-time close harmony of the kind that we are pledged to preserve has been a fragment called Bright Was the Night which consists of a few measures of chords of the most satisfying sort that anybody can sing. For many years, I had been curious about the origin of this little favorite, but no copyrighted song by such a name is indexed in the Library of Congress, and the only printed version appears to be the one which was included in the collection of Society-approved arrangements published by Mills Musie, Inc., in 1942 under the collective title of "Barber Shop Harmony."

A year or more ago while Phil Embury was visiting with me in Washington, I chanced to ask him what he knew about the antecedents of Bright Was the Night, and he almost bowled me over by replying that seemingly it had been derived from an old song called I Love You in the Same Old Way. Well, sirs, down to the Library of Congress in a taxi-cab we went, Phil and I, and there we dug out, from among the songs first published in 1896, the aforesaid song as authored and composed by Ford and Bratton who were an outstanding song writing team of that era. And there was Bright Was the Nightor maybe, there it wasn't.

The first verse starts off "Bright was the day," but the second verse commences "Dark was the night," and it's not difficult to assume that through a little interchanging of the words the corruption occurred. Moreover, the melody of the first half of the verse, although not identical, is sufficiently

similar to cause many members when first hearing it to exclaim, "Hey, that sounds like Bright Was the Night!"

One of these days I may get around to writing a book, or something shorter, about how these mouth-to-ear versions of songs have become garbled as to titles, melodies, and words. There are some who believe that such things are evolutionary improvements, and once in a while that undoubtedly is true. But my thesis is that nine times out of ten just plain poor memory plus inventiveness to fill the gap is at the bottom of it. I've heard plenty of that going on in my own time.

Anyway, irrespective of whether or not it served as the matrix from which Bright Was the Night was extracted, I Love You in the Same Old Way is a harmony classic in its own right. In addition to the strains in the first half of the verse that are suggestive of Bright Was the Night, the second half of the verse is entirely different, and the chorus is a gem of beauty.

At my insistence, Phil Embury set to work on a full-length arrangement. When he finally sent it in, he was apologetic about it and said he felt he had not done the song justice. To the contrary, I immediately felt, and I still feel, that it is one of the most beautiful arrangements the old master has ever made; and Ed Smith and Bud Arberg have joined me in outvoting Phil as to the merits of his work and in approving it for publication.

The Precisionists, who are now world famous by reason of their European concert tour and by reason of their Voice of America recording which has been beamed around the globe, have enthusiastically put the song into their repertoire and they feature it in their concerts.

# MIGHTY LIKE A ROSE

One of the rarest of achievements in the realm of music is the composing of a song that is both classical and popular. Ethelbert Nevin accomplished the feat, first, with the immortal The Rosary (which we hope soon will be published in the Harmony Heritage series), and, again, with Mighty Like A Rose that was originally published in 1901 shortly after the untimely death of the great composer. As an expression of parental devotion, it is probable that Mighty Like A Rose has no equal in the literature of music. Founded on an emotion that is elemental and profound yet tender, this song will live as long as humanity descrives to live.

For an arrangement that accords due respect to the genius of one of the great composers of the world but which provides the richness that is to be found only in the style of narmony that has been developed in the Society, Harmony Heritage has called upon our outstanding professional musician and arranger, Dr. Harold Arberg, who pre-

fers us to call him "Bud."

Phil Embury has defined the ideal arrangement as being one that can be sung by ordinary singers but which is good enough for the best. Well, here is such an arrangement. Save for a substituted introduction and a few personalized touches, this is the arrangement that has been made famous by the Schmitt Brothers. In the form as now published, the arrangement was beautifully sung by one of the better choruses in the International Contest recently held at Columbus, Ohio and it has been chosen by the Singing Capital Chorus of Washington, D.C., as one of the songs with which it intends if possible to win for the second time the International Chorus Championship. Yet, not long ago, I heard an inexperienced quartet sing it to win a small local novice contest. If there ever was a song which every quartet and chorus from the highest to the least experienced should put into its permanent repertoire, it's this one.

# Songs For Men - No. 10

The long awaited collection of Harmony Heritage Songs and Songs For Men promised for this year went into the mails late in October.

This collection of ten songs brings to thirteen the number of songs distributed free to Society members in 1958.

Songs For Men Book 10 has been produced in a different format this year. All of the songs, both the Harmony Heritage and the Songs For Men series, are to be set up in octavo style for purposes of uniformity and ease of handling. Instead of being printed in a glossy 8½" x 11" book, the ten songs have been stapled into a simple cover for easy removal and insertion in a three ring binder. Also, in this way, copies of the individual songs can be available for purchase in quantity.

Titles contained in the Book 10 collection are Back in My Home Town, an original composition by S. K. Grundy of the Springfield, Missouri,

Chapter; Ev'ry Time I Hear That Old Time Melody, another original by International Treasurer Rudy Hart, Director of the 1956 International Champion Chorus, the Ambassadors of Harmony of Michigan City, Indiana; a copyrighted song If I Had My Life to Live Over for which we are indebted to the writers and publishers; a Harmony Heritage release, I Long to See the Girl I Left Behind; another Harmony Heritage number, I Love You in the Same Old Way; another original by S. K. Grundy, titled Little Glad Rag Doll; a Harmony Heritage release titled Mighty Lak a Rose; another Harmony Heritage number, My Blushin' Rosie; an original by Ed Berg of our Milwaukee, Wisconsin, Chapter, Oh! How I Miss Her; and another outstanding Harmony Heritage release, When You and I Were Young, Maggie.

This collection will be distributed free to every member on whom per capita dues are paid for 1958.



# REMEMBER

All Past Issues of Songs For Men are Available from International Headquarters

# "RE-MEMBER" - YOU'LL BE GLAD YOU DID!

# THE EYES HAVE IT!



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# Barbershop Craft

By JIM EWIN, Chairman, Barbershop Craft Committee

Nobody knows just when homo sapiens started to sing—it may have been before he started to talk. And I like to think that it probably wasn't long before he found that two men singing together could make harmony—it just comes naturally. We will never know just when this natural harmonizing began, but we do know that the ancient Greeks did some experimenting and found that there is a definite mathematical relationship between harmonizing tones. This knowledge gradually led to the establishment of musical scales.

There is a tradition that when the Romans invaded Britain they found the natives (Welsh) were singing harmony in thirds, but the earliest written harmony dates in the ninth century. My own feeling is that the singing of natural harmony (unwritten) probably antedated the musical scale by a long time.

The first real organized singing of parts was that of the monks who found that singing the major triad gave a wonderful effect. And in another few centuries the diatonic musical scale formed of three triads was firmly established. At this time the major and minor triads that could be formed from the scale were classed as chords-all other combinations, including anything of four tones were dischords. This brings us up to the Renaissance when a general awakening of the creative arts started brilliant development in music. Many of the old masters started to develop forms of harmony which even today are considered unsurpassed. Such developments were not without some strain, however, and when Monteverdi, about the year 1600, first used dominant seventh chords, it was revolutionary.

The group singing of the monks developed into the German Chorales with much heavier use of dominant seventh chords.

The most popular instrument of the day (about 1600) was the Claviehord—forerunner of the piano (invented 1709) but without the mechanism to control the ring of the strings.

All musical instruments of this time were tuned to the true tone diatonic scale—the exact numerical ratio for a triad being 4:5:6. With increased interest in harmony, however, musicians became increasingly conscious of the awkwardness of changing keys. If the clavichord was tuned accurately in the key of C, for example, all other keys sounded out of tune and the keys of Eb and Ab were so bad as to be practically unusable. This led to efforts at compromise tuning and finally to the discovery of the ages.

It was found that if the clavichord was tuned so that each of the half tone intervals was exactly alike, all keys would sound the same. This was called equal temperament tuning and its earliest exponent was Zarlino (1565). The resultant series of notes became known as the tempered scale.

This really did the trick. By deliberately compromising all keys the old trouble of changing key was completely overcome-and the error while very apparent to good musical ears was so slight as to get by with almost every listener. What a boon to progressive musicians! Bach (1722) was one of the first to fully appreciate the possibilities of the tempered scale and he really went to town in developing key relationships and modulations—so much so that he has been known as the father of modern music. He praised his "well tempered clavichord." Now this discovery did not immediately change all music-only the clavichord or piano and the organ and, of course, the fretted instruments, also some slight changes in the wind instruments. As a matter of fact it encouraged stringed trios and quartets which, of course, continued to tune by ear to the true tone scale. Then it was found that choral groups continued to sing the true intervals even when accompanied by instruments with tempered tuning. This was possible because of what is probably the most amazing angle of tempered tuning. The tuning of the major triad is so close to the true intervals that the error can hardly be detected even by a good musical ear. Only the seventh (Minor seventh) interval is off enough to spoil the chord and since the choral music of the day used relatively few sevenths there was no real problem.

Things went on this way for about a century or until the late 1800s with all classical music written to the tempered scale and choral music mostly triads. No wonder by this time musicians began to think there was nothing but tempered tuning and that choral groups could sing nothing but triads—they probably never heard a seventh chord really ring.

# TUXEDO TROUSERS



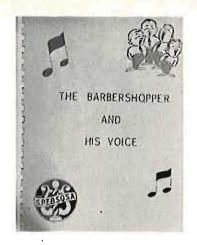
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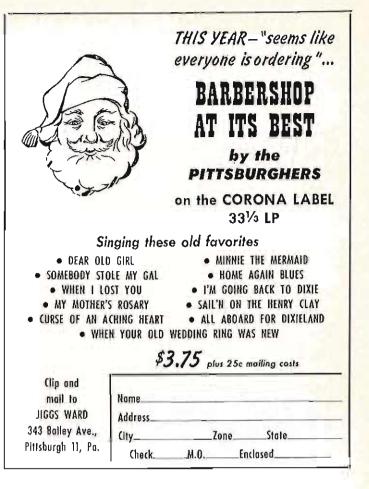
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But now a new factor entered the picture. Choral groups began to do more and more intricate music with some interesting harmonization which ran into trouble in trying to sing along with the piano or organ. More and more people became conscious of the minute errors of the tempered scale and their effect on vocal singing. This was the time when the male quartet came into prominence with its unaccompanied singing. It didn't take long to find out that the harmony isn't nearly so good with accompaniment as without, whether one knows anything about the tempered scale or not. A cappella choirs also earned a new appreciation.

You all know the story from herehow the jazz era almost obliterated all harmony and it seemed as if the field of natural harmony had been completely abandoned.

Then from a modest beginning came the move to revive and preserve the Barbershop Quartet. And with this organization came a revival of interest in this natural harmony. This is OUR CHOSEN FIELD—the field of natural harmonics and the true tune diatonic scale.

Today we are probably the largest and most active group in this field, at

least in America. Let's really work it. I believe we can develop a type of music that will amaze listeners. Our future looks bright and unlimited.

Who can predict what lies ahead?—higher harmonics?—new relationship of keys? Have you tried to sing an eleventh or thirteenth harmonic? Now don't think you can find them on the piano—they're in the eracks. The piano intervals are unnatural and an eleventh ehord on the piano sounds horrible.

I firmly believe that much of the dischordant modern music is really a groping for higher harmonics that cannot be produced with the tempered scale. I do not believe that the human ear can be conditioned to accept any kind of wild harmony. In fact the tempered scale is really our biggest impediment. We should avoid using the piano even for learning our parts. You may feel you are learning a song quicker but you are sacrificing the pure harmony and the chords will not "ring." It is incredible to me that so many of our men with the keenest musical ears are unable to accurately identify and sing their notes from paper. I shudder when I think how much time is spent by our choruses and quartets in struggling to learn a new number. Get down to work and learn to read the notes.

Now, there is no need to be afraid that this field of ours will ever be taken over by instrumentalists. The piano will never go back to true tone tuning—the tempered scale is plenty good enough for beautiful work on the piano and organ and fretted instruments.

No—the field of the true tone scale is reserved for the human voice for two good reasons. First, the voice is completely flexible—above any instrument. And second, the voice is guided by the musical ear—that portion of the brain that "hears"—which seems impelled to guide the tone to one of the natural harmonics. Actually we tune chords until we not only "hear" the harmony but really "feel" it—which occurs only with exaet mathematical ratios.

We have been chided for thinking that we "discovered the seventh chord." Well, we didn't discover it, but we cau make them sound better than any instrument can. When you sing a solid "locked in" Barbershop Seventh chord with three other fellows, you feel it through your entire body. Have you ever experienced that in listening to instrumental music? We are far afield when we try to copy piano chords. We do not need to copy—we have a wealth of material right in our own back yard—our own "Acre of Diamonds."

# It won't be long now!

# TO THE GREATEST "MID-WINTER" YET!

EL PASO, TEXAS

JAN. 28, 29, 30, 31, 1959



MID-WINTER CONVENTION CHAIRMEN

Convention Bureau; Jim Nauce, Food For Thought Luncheon; Paul Brock, Stage and Finance; Hal Elder, Woodshed; Ed Casner, Transportation; Bill Spooner, Tickets; Charlie Henry, Program Book.

Absent when picture taken: Bill Frazier, Program Advertising; Karl Wyler, Civic

Relations; Cy Dieter, Aides.

Never have more activities been planned for a Mid-Winter Convention than are in store for those lucky Barbershoppers who have SAVED THEIR PEŜÔS FOR EL PASO!

Official delegates, visiting Barbershoppers, their wives and guests are in for a whirlwind convention when El Paso's famed hospitality takes over!

# ESPECIALLY FOR THE LADIES

—on Thursday, a special luncheon at
El Paso's swank International Club.
—"South Of The Border Tour" high-

lighted by a great luncheon and a truly unusual style show at the internationally famous La Fiesta Restaurant in Juarez, Old Mexico. (What shopping opportunities, too!)

#### ESPECIALLY FOR THE MEN . . .

-"Food For Thought Luncheon" (this event gets bigger and better each year!)

Tremendous seminars and schools: Barbershop Craft, Contest Judging, Chorus Direction, Bulletin Editing. -Woodshedding!

FOR ALL TO ENJOY ...

"A NIGHT IN OLD MEXICO," a big Friday night set aside for fun at La Fiesta Supper Club (In Juarez) good food, fine music and an excellent floor show!

on Saturday, El Paso's tremendous 9th Annual Parade of Quartets (what a line-up of talent!!)

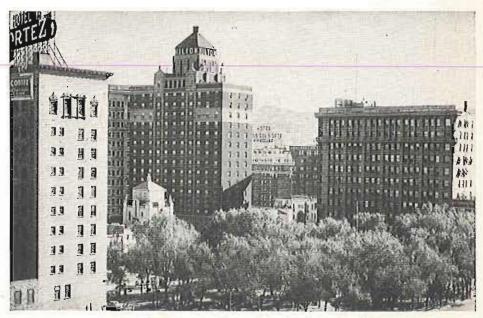
-a tremendous Afterglow!

-sightseeing tours, bull fights, side trips (Carlsbad Caverns, White Sands National Monument, Chihuahua).

And all should take advantage of the opportunity to watch the Society's administrative and legislative bodies in action-devoting countless hours to the myriad details of operating an International organization; setting policies and discussing legislative matters-all with just one thought in mind, the best interests of every member and every chapter.

Yes! This coming Mid-Winter Convention will be a truly outstanding one, not just for what it offers in the way of unusual "side" activities but because of the many extremely important matters which will be discussed and planned there for the Society's future!

See the back cover of this issue and the tipped in information and order blank and get your reservations made today.



A view of downtown El Paso showing the San Jacinto Plaza

# WHAT A PARADE!

# **★** THE GAYNOTES

(1958 Int'l. Champions)

# ★ LADS OF ENCHANTMENT

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January 30 and January 31

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Beston, Mass	55	210.78	138.94	10	281.71
Buffalo, N. Y	43	156.10	104.45	9	230.34
Chicago, Ill	30	99.30	71.00	6	176.22
Cleveland, Ohio	38	137.30	94.95	8	208.23
Dallas, Texas	16	47.10	33.70	21/2	71.50
Denver, Colo	24	50.75	36.25	3	106.0
Detroit, Mich	36	131.40	91 60	71/2	200.6
Ft. Worth, Texas	14	44,80	32.0.1	21/2	71.50
Indianapolis, Ind	37	114.88	80.60	7	173.1
Kansas City, Mo	22	67.35	48.15	61/2	128.7
Los Angeles, Calif	18	57.90	44.70	3	104,2
Louisville, Ky	42	112.50	81.05	61/2	177.9
Miami, Fla	65	154.95	110.80	9	242.6
New York City	52	188.90	128.60	8	262.7
Oklahoma City, Okla	23	52.10	37.30	4	80.8
Omaha, Nebr	23	81.20	58.10	7	150,9
Phoenix, Ariz	9	33.30	23.85	11/2	54.7
Pittsburgh, Pa	42	144,00	101.35	10	219.0
Portland, Oregon	50	107.75	80.40	8	222,4
San Francisco, Calif	18	86.95	69.05	41/2	148.1
Seattle, Wash	54	119.55	89.50	8	240.4
St. Louis, Mo	32	86.70	62.05	51/2	142.3
Tacoma, Wash	53	117.05	87.60	(See Scattle)	
Toronto, Ontario	52	144.05	105.70	11	223.2
Washington, D. C	50	161.15	113.85	8	241.0
Winnipeg, Manitoba	53	131.50	94.80	11	265.2
Calgary, Alherta	71	182.70	137.75	12	287 1

\*All fares quoted are round trip and include tax, except Canadian Cities All fares and travel times are subject to change without notice.

\*\*All rates quoted above are round trip and do not include tax.
All first class rates quoted above do not include the Pullman charges on the types of accommodations desired.

Rates subject to change.

# **ATTENTION**

TO OUR CANADIAN FRIENDS Planning to visit Juarez, Mexico,—please bring your visitor's visa with you.

Anyone planning to make a trip into the interior of Mexico (Juarez not included) will require proof of citizenship for necessary entry papers. If driving, please bring automobile title of ownership.



THE FOUR PESOS

Van Dien

Bradbury

Roberson

Winter



# Pride...

# and its price.

By KEN BOOTH
Associate International Secretary

Each of us wants to take pride in what we do and in the organizations to which we belong—business, civic, fraternal or hobby. Each of us likes to believe that the hobby, sport or business in which we participate is the best.

Surely, each of us wants to have this same pride in our Society, but do all of us fully understand what it takes to build and maintain an organization in which every member can take genuine pride?

One of the first things necessary is to be sure that we, as an organization, are "keeping up with the Joneses," that we are not merely meeting, but beating our competition. We—the Society—are competing for our member's interest and free time, and there is plenty of competition—sports, TV, other organizations, the back yard, the kids and, of course, the old rockin' chair.

To compete successfully, we must make every chapter meeting so entertaining he just wouldn't be anywhere else! That takes planning—and training so that chapter officers will provide the necessary planning.

But even that is not enough. He may have the hobby and he may love it BUT his interest may well subside unless he is improving himself in the art and unless his time and effort have a purpose a bit beyond the natural desire for fun and fellowship. So, we must provide him with the tools (manuals, films, arrangements, etc.) and assistance (coaching and training) which will equip him to produce better music individually. And we must have a purpose beyond mere self-expression and personal enjoyment. We must serve. What finer form of service can we render our community and our fellow man than service through song? (Benefit shows, appearances at hospitals, old folks' homes, etc.). There is a double benefit here, too, in that such activity provides him (us) the audience-someone to sing to.

By these services shall our reputa-

tion as an organization be made—this is Public Relations.

Men to insure good public relations—and publicity—need to be trained and such training must be provided by the organization.

We want to sing well—as a chorus. To do so, we must have competent musical direction—men possessing the ability to teach good sound production, trained in the techniques of direction as well as in Barbershop harmony.

This means schooling as well as text material.

Our quartets want to sing better. Practice alone will accomplish only so much, then it is necessary to have outside assistance—a "fifth man." There aren't many qualified "fifth men" in the Society today.

Schools of personal instruction, of practice by doing, are required to develop and train these coaches.

Thousands of members want to sing in quartets but feel inadequate in their abilities. Encouragement (remember our name?) will help but we must go farther thau that. We must assist—teach.

Some of this training can be conducted at schools held in conjunction with district conventions, or at Harmony Hall itself, but that is not enough. Aid "on the spot" is necessary.

IN TUNE WITH

THETIMES

CATALOGS . BOOKLETS
ANNUAL REPORTS
SALES REPRESENTATIONS
COMPANY HOUSE ORGANS

THE UNI PRINTING CO.
745 So. Emporia, Wichita, Kan.

Trained coaches and teachers, again.

Chapters and chapter officers, too, need counsel, assistance and advice—on their home ground.

Field men, trained in music and administration, to meet with chapters and members.

An informed member is an interested member. Short of personal participation in actual events—on an area, district or international level—nothing ties the member more closely to his many thousands of fellow members than the Society's magazine, The Harmonizer. News of activity and achievement of fellow members and chapters helps to build a sense of belonging—pride in membership. Here is the ideal medium of communication, of sharing experiences, ideas and successful methods of operation!

The Harmonizer should be put on a monthly issue basis just as soon as possible.

These are the things which will create enthusiasm and pride in our organization the things which can build our Society in numbers, accomplishments and in public recognition.

They cost money. To achieve them, we must make an investment in our future; a capital investment in equipment and in people—equipment to produce the tools needed and people to plan and carry out the programs.

THIS is what is meant when we talk about "Expansion." We have the plant (Harmony Hall) and (in its Staff) the nucleus of people required to do the job. Funds are required to get the show on the road. The increase in membership strength which would inevitably follow a successful implementation of the program, will keep it there.

This is not a job for a few! ALL will benefit—ALL should contribute, not in merely a few dollars but in effort and personal support.

LET'S GROW

# 

THEN TURN TO PAGE 25 TO SEE THE WHOLE PICTURE AND ITS STORY.

# Society acquires rare first edition

Sam DeVincent, Ft. Wayne, Indiana Barbershopper and well known collector is shown, at right, presenting Bob Hafer, the Society's Executive Director, with a rare first edition of You're the Flower of My Heart, Sweet Adeline which Sam recently found among a stack of oldies he had just purchased.

An interesting sidelight in this valuable acquisition is the fact that Sweet Adeline's composer, Harry Armstrong, is a Past President of the Society's Manhattan, New York Chapter.

Originally written when Harry was 17, under the title My Old New England Home, several lyricists (including Jimmy Walker who later became Mayor of New York), and finally Richard C. Girard, came up with the changed words which have become so well known. The name Adeline was virtually unknown as a name at that time



and was adopted by Armstrong and Girard because it rhymed with "for you I pine." The Quaker City Four, a famous quartet of those days, was largely responsible for the song's successful introduction.

#### SHARE THE WEALTH—Continued

HERE'S A GOOD MIXER that helps men get acquainted in a hurry. Lou Mau of our Lakewood, Ohio Chapter tells how it works. "All the men are given name badges and after everyone is present blank slips of paper are passed out to everyone. However, on one slip of paper is the word Barbershopping. This is all explained to the men and the person who has the paper with the words "Barbershopper" on it is not to tell anyone he has it. Then everyone introduces himself to all the other people he can in a given time. The object, the third person who introduces himself to the one who has the slip of paper with Barbershopper on it receives a prize at the end of the festivities. Also, the one who has the paper is to remember the man he shook hands with so that he can point him out. Both men actually win a prize. It is a terrific gimmick and it works real well."

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IDENTIFICATION BUTTONS are a big help to guests and new members in getting acquainted with the rest of the men in your chapter. But they won't help if you leave them at home. Sam Aramian, editor of the Phoenix, Arizona Chapter bulletin tells his members, "Leave your identification buttons at the meeting hall after each meeting. We have a tendency to take them home and forget them there. Let's leave them at the meeting hall and they'll be there at the next meeting."

b

THEY'RE ALL "NOTES" IN PHOENIX-and here's a clever twist on opening your next show. Speaking of a package show, they presented re-cently, Lloyd says, "A huge flat was constructed and painted to appear as a sheet of music with the words "Keep America Singing." The Staff and Notes were painted on but the circled black notes were cut out for the insertion of the heads of the chorus members. Thercupon black derbys were planted and moustaches for the icing. The curtains parted with this presetting. All the heads were tipped down so that the tops of the derbys became the notes. On music pitch cue from Chorus Director Miller, all heads popped up. WOW! What a reaction."

Ь

THE BULLETINS ARE COMING FINE—my thanks to all of you who added Share The Wealth to your list. And to the rest, why not include us in? Barbershopping's TERRIFIC!





Summer barbershopping can be the "greatest" say the Yachtsmen of the Decatur, Illinois Chapter pictured here as they prepared to leave Decatur on August 12 for a combined fishing and barbershopping trip in Wisconsin. From left to right are baritone Lyle Price, lead Wally Ryan, bass Dick Stortzum and tenor Eddie Spencer.

In a review of the trip, which originated in the mind of Wally Ryan, he reports number of fish caught 100 even (not including throwaways—or the big ones that got away), number of songs sung 160 (not including the woodshedded tags), number of miles traveled 1100, number of hours sleeping 14 (nine of these on Friday night when the quartet overslept) in six days and five nights.

Letters to contact men of quartets in the Land O' Lakes District brought invitations galore for stays at fishing spots and visits to chapter meetings. So many invitations resulted that the quartet had to send its regrets on most of them.

The Yachtsmen finally ended up at a beautiful cabin on the McCann River (surrounded by several good lakes and close to several good chapters) owned by Hubert Roberts of the Kirsh Foundry Four of our Beaver Dam Chapter. The quartet arrived at the cabin in

time to get oriented and spend Wednesday evening visiting the Portage, Wisconsin Chapter then fished all day Thursday and visited with the Oshkosh, Wisconsin Chapter Thursday night. Friday more fishing and swimming and the evening was spent with the Kirsh Foundry Four in a barbershop jam session at the cabin.

Saturday was spent fishing again and Saturday evening the group visited with the Janesville, Wisconsin Chorus (1955 International Champions) at their "Sweetheart and Wife" picnic.

Wally reports, "We were welcomed at every service station, coffee shop, restaurant, grocery store and chapter like International Champions, Our welcome surpassed our fondest desires. We would like to pay special thanks to many people-first and foremost to our wives who sacrificed the most to let us go on this excursion. Without their encouragement and endearing words all the while we were planning our trip, I sincerely doubt if we could have held up under the strain. (You may interpret that as you please.) Secondly, all of the wonderful barbershoppers who invited us to share their hospitality."

Thirty-two of the Society's Past International Champion quartetters attended the International Convention at Columbus and the meeting of the Association of Past International Champions. Here are the names and the quartets with which these thirtytwo men are identified: George McCaslin, Bartlesville Barflies; Jack Briody, Garden State Quartet; H. H. "Jumbo" Smith, Doctors of Harmony; Marty Mendro, Mid-States Four; Bob Mack, Mid-States Four; Art Gracey, Mid-States Four; Dick Magnuson, Mid-States Four; Don Lamont, Four Teens; Bob Maurus, Vikings; Bob Livesay, Vikings; Bob Lindley, Vikings; Ed

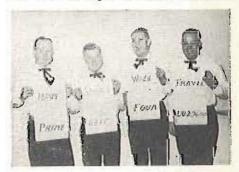
Gaikema, Harmony Halls; Cy Perkins, Misfits; Jiggs Ward, Pittsburghers; Tomniy Palamone, Pittsburghers; Tom O'Malley, Pittsburghers; Dutch Miller, Pittsburghers; Fran Schmitt, Schmitt Bros.; Paul Schmitt, Schmitt Bros.; Jim Schmitt, Schmitt Bros.; Joe Schmitt, Schmitt Bros.; Jay Bond, Orphans; Dick Gifford, Four Hearsemen; Dave La Bonte, Confederates; Bill Busby, Confederates; George Evans, Confederates; Wally Singleton, Confederates; Don Pitts, Lads of Enchantment; Dan Aycock, Lads of Enchantment; Carl Wright, Lads of Enchantment; Gil Wallace, Lads of Enchantment.



The Four Knights of the Bath of our Hot Springs, Arkansas Chapter not only placed second in the Lions International Quartet Contest in Chicago July 8 and 9, but they did a real selling job on the Lionaires of Lancaster, California who won the championship. The Four Knights introduced the non-member Lionaires to the officers of our Far Western District Association of Chapters and we are looking for the Lionaires to become barbershoppers any day now.



Pictured here are the Prime Beef Four of our Dearborn, Michigan Chapter. Left to right are Mac McLeod,



tenor; Jack Dale, lead; Len Tampa, bari; and Jerry Larkins, bass. This quartet says "We are the singingest



Here are the GOLD MEDAL FOUR of Oklahoma City, Oklahoma, who stopped off at Harmony Hall to try the acoustics in the Founder's Room when they attended the Shrine Convention at Chicago in July. Left to right are tenor Don Fuller, lead Dick McConnell, bass Al Hull and baritone Past International Board Member, Grady Musgrave (President of Gold Medal Homes and sponsor of the quartet.)

foursome in southern Michigan-never been in a contest but do we get around!"

\*

Dad Earl Brooks of one of the Society's outstanding family quartets, The Babbling Brooks of East Liverpool, Ohio, recently and reluctantly issued an announcement of a decision by the quartet to cancel all engagements through the next year. Trouble with a changing voice in the tenor slot and job complications made it necessary to take this action.

However, word is already out that Bill Brooks, bass of The Babbling Brooks, has joined the Great Scots of the Steubenville, Ohio Chapter in place of Jock McCullough. Speaking of the Great Scots, Wayne "Scotty" Ward, former tenor of the Great Scots and former director of the Steubenville, Ohio Chapter Chorus, now baritone of the Buffalo Bills appearing in the Music Man on Broadway, still retains membership in the Steubenville Chapter.



Every schoolboy is familiar with the headless horseman. Well, here is a headlass bass man. The picture conveys the idea of an accent on comedy featured by the Forefathers of Fairfax, Virginia, who are tenor Dale Clark, lead Jim Charnley, baritone Russ Johanson and bass Lou Perlman.

Incidentally, the Forefathers recently had an interesting experience. They were booked to do a show with the American Society of Composers, Authors and Publishers on the National Press Club's 50th anniversary in Washington, D.C. The show featured some of the top song writers and talent in the country. The night before the show the Forefathers had a telephone call asking them if they would work with George M. Cohan, Jr., doing three of his dad's songs and with Jack Norworth doing his Take Me Out to the Ball Game and Shine On Harvest Moon. The Forefathers had never done any of the songs, but with their fingers crossed and faith in their lead and arranger Jim Charnley, they assured the caller they could do it. The quartet reports that when they hit the tag of Mary the applause proved that their sweating out the numbers had all been worthwhile.



Here is an item picked up from the Buckeye Barbershop Bulletin of the Buckeye Chapter in Columbus, Ohio. "The Buzz Saws are long hair??? Seems as though they cut some commercials the other day—in barbership mind you—for the Columbus Symphony Orchestra publicity promotion program!" (Incidentally, the Society is extremely proud that in several cases proceeds from concerts by barbershoppers have been contributed to help keep philharmonic and symphony orchestras alive).



Barbershopper Ken McGonigle of the Los Angeles Chapter recently wrote to us as follows, "The SPEBSQSA has finally made a commercial juke box in L. A.! At a drive-in on the corner of Beverly and Western I heard a record by the Buffalo Bills. It came from one of their early Decca albums containing such songs as Somewhere Over the Rainbow, Forgive Me, Gypsy Love Song, and It's a Sin To Tell A Lie.



In digging through his quartet scrapbook recently, Don Donahue, PR officer mentioned earlier in this department, came across a newspaper clipping regarding a quartet in which he sang when he was in college. Here is the way the article goes, "When the '51ers quartet (the date of the article is

# IF YOU'RE NOT SINGING IN A QUARTET, YOU'RE MISSING BARBERSHOPPING'S BIGGEST THRILL





This picture with the following cut caption appeared in a recent edition of WESTUNES, the official publication of the Far Western District. "Pasadena has a new quartet, THE CHORDELIERS, who won't be cheated out of their practice. When bass Joe Smith took the term 'gut-husters' literally and had to have an emergency appendectomy the other three, I. to r., Ken Woodbury (who sent us the story and pic) bari, Joe; Loy Dale, tenor; Stan Manning, lead; went up to the hospital on rehearsal night to bust a few chords. Yes, luckily the stitches held."

Feburary 26, 1951) received a check last week for singing on a program, it was made out incorrectly to the 'Ursinus College Barbershop Quartet.'

"They encountered some difficulty in having the check cashed at the First Cainden National Bank in Haddon Heights, New Jersey and had to sing to the cashier to prove they were a quartet. After having 'endorsed the check vocally,' the boys were paid off by one of the vice-presidents of the bank."



Hotel-Roosevelt, Cedar Rapids, Iowa, has announced the Hotel's plans for a series of football parties this fall. These "After-the-game" parties will be held in Hotel Roosevelt's Farm House. They will begin immediately after the game each Saturday during Iowa's football scason except November 1, and will be open to the public.

Some of the nation's outstanding barbershop quartets will be featured at the Saturday Night Football parties. The Hotel has booked The Atomic Bums of Minneapolis, Minn.; the Cardinals, Madison, Wis.; Plainsmen, Champaign, Ill.; the Four Barons, from Bloomington, Ill.; Hawkeye Four, Des Moines, Iowa; and Cedar Rapids own

Vigortones. The quartet appearing each Saturday night will entertain throughout the entire evening in the Farm House.

Gift Book Extraordinary

# TPA IN GASLIGHT

Saga of Songs That Made the Gay 90's Gay

Make no mistake, this is your Bible! 500 fact-packed pages on how each number from 1870 thru 1910 came into being; pix of composers and pluggers; song covers plus representative word and music excerpts. You'll thrill to this nostalgic reference book by authority Max Marcuse with intro's by Otto Harbach, Sigmund Spaeth, etc. Ten years in the making at a cost of \$10,000, it's the basis for harmonizer study for years to come. In limited edition at \$10.00 list and now sold in bookstores, it's yours this month far pre-publication price of only \$8.50 postpaid. Send check taday with satisfaction guaranteed to Century Hause, Leading Americana Publishers, Watkins Glen, N. Y. Daes your group have our other popular music books? (Burton's 3 TPA Blue Books with available recordings at \$18.50; The Meladies Linger On; 60 Years with some cover music \$5.00; Index Amer. Popular Music, \$10.00; Old Music Shop \$1,00 and Player Piano Scrapbook \$3.00, etc. Send for catalog.



The costumes will probably fool yon, but this quartet is the VIGORTONES of the Cedar Rapids, lowa, Chapter who did such outstanding work in helping W. C. "Pic" Pickard present his tremendous barbershop craft presentation at the recent convention at Columbus, Ohio. Here is the quartet as they saug at a conference of the Midwest Hotel Managers Association in Cedar Rapids, l. to r. are lead Len Bjella, director of the Cedar Rapids Chorus (three times competitors in International Chorus Contests); Kenny Vogel tenor; Bob Nance bass; and Jim Logan haritone.



Everything new but the lap organ, here are the new GAY NINETIES QUARTET, with lead Dick Larson at the top; Herman Koch, baritone at 3 O'clock; "organist" Paul Fleming, bass, at 6 O'clock; and at 9 O'clock Dick's little brother Bob (257 pounds) teuor. Wonder if their theme song is "Smile, Darn You, Smile."



Publicity photos of quartets are getting better right along. The HITONES of the Providence, Rhode Island Chapter show that a "homey" background is very effective. Members of the quartet are frout, I. to r., lead George Hickox, bass Tommy Potenza and back, I. to r., tenor Frank Lanza and bactione Bill Arnold (formerly of the Northeastern District Champion NOBLEMEN).



# OLD DOC FILCH RIDES AGAIN-AND LOOK WHO HE'S RIDING!

By "PROFESSOR" STIRLING WILSON

I know you have heard me mention my old friend Doc Filch, to whom I always go when I want one of my own sound opinions confirmed. Doe used to sing with the Far Undertones, the only quartet that could change from one key into four keys and never come back or bat an eye. I ran into Doc coming out of Emil's barbershop, where he gets his haircuts and new arrangements; he was beefing about all the new gadgets in a modern barbershop.

"But there's a lot of comfort in the

modern barbershop, Doc."

"Right you are, son, but when did you last hear Sweet Adeline sung in a barbershop? I thought so. Now they have a radio that blasts away all day with one screaming meemie after another, singing songs you wouldn't curry a mule with, and voices that would etch your initials in a plate glass window. Why, last time I was in a barbershop some gal was singing 'I've got an itch and I don't know where to scratch.' Now, I ask you!"

"But the young people like 'em, Doc, repulsive as they are to you and me.

"Young people, says you," replied Doc. "What right have young people to like anything? They start life in a bassinet (and by the way, why always a bassinet? Why not a barinet or a tenorinet?) The bassinet is a gift. When they get through high school they get a free trip to Europe to see Montmartre, and when they get through college the old man gives them a convertible instead of a lot of good advice like my old man gives me. He says to me, 'Son, never sing in a quartet next to a man with a deaf ear.' These kids come home all full of culture and classics and sit around all day listening to such ballads as 'I thought she had a cinder in her eye. but it was tears,' and Scream, Scream Scream. And the radio and TV not only cater to these youngsters, but are telling me what kind of toothpaste, insurance, cake mix and cigarettes I should buy and trying to make me tolerate their noisc."

"Don't be bitter, Doc. We gotta get our future members from the young men."

"What's the matter with the Old Folks Home? Some good voices stowed away in those homes. Think what you could do with a quartet that was home all day and all night and living on the same floor with you. And you don't have to worry about those guys belonging to a bowling team or having dates with gals.'

"By the way, Doc, did you have a good time at the Columbus Convention?"

"I did after I got there, but I wasted a whole day trying to find the Convention in Columbus, Georgia. Why didn't someone tell me there's a Columbus, Ohio?"

"Did you agree with the judges' selections, Doc?"

"Certainly not. You go around agree-

# **BARBER SHOP** HARMONY CONCERT

CHICAGO, ILL. NO. 1 SAT. JAN. 17, 1959 MEDINAH TEMPLE OHIO AT WABASH

**BARBERSHOPPERS** MAKE UP A PARTY AND HEAR THE COUNTRY'S FINEST QUARTETS

SUCH AS **PITCHIKERS** MIDSTATES SCHMITT BROS. AND OTHERS

ALL SEATS RESERVED **RELAX IN COMFORT** TICKETS \$2.00 \$2.50 \$3,00

> WRITE TO FRANK DALE 332 S. WELLS ST. CHICAGO

AFTERGLOW AT HOTEL SHERATON 505 N. MICHIGAN AVE. CHICAGO



ing with the judges at a contest and everybody will think you're a square."

"The costumes were good, I thought,

"Yep, they were urbane, domesticated, questionable, consistent, tasteful and worthy of emulation by singers who need guidance in such matters.

"You heard Deac Martin's Keynote

Speech:'

'Surc. Deac said keep the old songs but look out for Foster. I don't know if he meant Stephen or William Z. The new songs are OK, just so long as you don't sing 'em. Record 'em, I always say, then break the records."

'Did you ever sing in a quartet Doc?" "Sure. We entered the contest at Coiled Springs and were practicing in the hotel room about midnight. Our song was Tell Me A Story; the manager came up and told us a story, but we came in second."

"How many were in the contest?"

"Two, including us."

"What do you think of Ed Smith moving to Alexandria? Do you think he'll claim relationship with George Washington?"

"Well, Ed has always been able to make almost any arrangements he

wanted to."

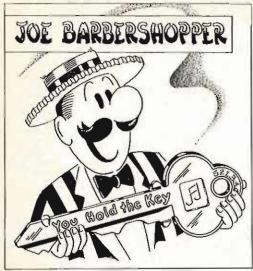
"By the way, Doc, what is your fa-

vorite song?"

"In cold weather I like Where the Southern Roses Grow, and in summer I like My Old New Hampshire Home. I used to like Daddy, Get Your Baby Out of Jail, but nobody could find the right key. Now, I just sing what everybody else sings-Sweet Roses of Morn and Tell Me You'll Forgive Me. I know the right arrangement and all the wrong ones.

"What do you think of the member-ship drive, Doc?"

"I'm in favor of it. Every organization should have members, I always sav."



# You HOLD THE KEY TO THE EXPANSION OF BARBERSHOPPING!

Here's what your INVESTMENT in the Society's EXPANSION FUND can do for BARBERSHOPPING and FOR YOU...

Not only maintain our present program of aid in the field, but, perhaps, support additional Field Representation to better serve you and your chapter.

Help put The Harmonizer on a monthly publication basis—more timely news about barbershopping activity, more barbershop craft articles, feature material of interest to all.

Help to conduct schools—at Harmony Hall AND in the field—in arranging, chorus directing, contest judging, coaching, parade production, public relations, chapter leadership, etc.

Produce and distribute more and more good, singable barbershap arrangements—for your quartet, your chorus and your own personal library.

Provide tools (flip charts, slide films, etc.) for use by your chapter in its Public Relations, new member orientation, officer training.

Produce and distribute text material on Barbershop Craft, Convention Management, Emceeing, Public Relations, Community Service, Programming—all phases of barbershop activity.

Produce sound slide films—the judging categories: Arrangement, Harmony Accuracy, Stage Presence; the Story of the Society, etc.

"Burn our mortgage" on the stage at our 1959 International Convention in Chicago next June.

What a tremendous investment you will make in the future of Barbershopping, not only for yourself, but for the thousands of other men who share your love of four-part harmony.

Use the PAINLESS method of making your INVESTMENT as have thousands of other Barbershoppers . . . make your PLEDGE to your chapter BUILDING-EXPANSION FUND representative or to Harmony Hall, 6315 Third Avenue, Kenosha, Wisconsin. Take up to 5 years to pay! What a wonderful and EASY way to show your faith in your Society.

INVEST
IN THE FUTURE
TO-DAY

TAKE
UP TO FIVE YEARS
TO PAY



We've got something to SING about!

# NOW AVAILABLE

Complete directory of chapters listing secretaries and information on meeting place, date and time in now available from International Headquarters.

Copies are available upon request.

Write International Headquarters 6315 Third Ave., Kenosha, Wisconsin.

DO YOU WEAR
THE BADGE
OF
"MEN OF NOTE"?





# OVER THE ditor's SHOULDER

HEADLINES TELL THE STORY

The following headlines from Alexandria, Va. Chapter's **THE ECHO** graphically tell the story of chapter activity.

"HARMONIZERS TO SING CON-CERT-IN-THE-PARK IN ARLING-TON'S LUMBER RUN PARK"

"HARMONIZERS SING FOR DEDI-CATION OF FALLS CHURCH, CITY HALL AND LIBRARY"

"HARMONIZERS JOIN DUNDALK CHAPTER IN TRIP ON BAY BELLE ON JUNE 22"

"HARMONIZERS TO SING FOR AMERICAN OSTEOPATHIC SO-CIETY'S CONVENTION"

"HARMONIZERS TO SING FOR SOCIETY OF LANDSCAPE AR-CHITECTS AT SHOREHAM"

All of these headlines appeared in a single issue.

From the Cleveland, Ohio Barberpost: Dear Member:

Wow! Oh Man—and whatever expletives might be appropriate!!! Barbershopping can only move forward faster, and spread thicker after the meeting of 127 men registered at the Chorus Directing course at Harmony—Hall in Kenosha, Wisconsin.

Imagine working and learning under men such as the experts at Harmony Hall faculty, Floyd Connett, George Pranspill and the loveable Rudy Hart. The daily schedule was tight from 8:00 a.m. to 11:00 p.m., and the courses were crammed full of information and techniques. I have never observed a more interested and enthusiactic group of eager-beavers.

The tremendous enthusiasm which was generated at Kenosha cannot fail to leave a terrific impact on Barbershopping throughout the Society. Barbershoppers came from Florida, Texas, California, New England—from all over the United States. International Headquarters expected 50; 127 registered.

The Expansion Fund helped to provide this valuable service for the Society.

During one of our longer sessions, each man had an opportunity to direct the entire group in singing. My goose-bumps had goosebumps—what harmony and blend! If I sound over-enthusiastic about this whole bit—well, I plead guilty. I wish I could have shared this experience first hand with each member of the Cleveland Chapter.

Harmony Hall, located on the banks of Lake Michigan, is a dream place. It is dignified in appearance, ideal in location, and the personnel there is TOPS. Bob Hafer, Kcn Booth and Bill Otto extended the friendliest of welcomes and were at the service of our groups constantly. One of the faculty expressed the opinion that this undertaking was a turning point in the Society.

May I offer my sincere thanks to the Cleveland Chapter for its interest in sending me to the Chorus Director's School? God willing—I will do my best to be the kind of chorus director that the Society and the Cleveland Chapter can be proud of.

Thank you again.

Sincerely yours, Jack Mathews

(Ed.—The above is just one of many similar reactions to the Society's first Chorus Director's School conducted at Harmony Hall. Nuf' sed!)

#### The\_RIVER\_CITY\_PITCH:

Mason City, Iowa Chapter's new bulletin head, in addition to the above title, carries this line "'Music Man' Home Town Chapter..."

This was its "Charter Issue" open-

ing:
"You lucky folks. You are witnessing a launching that got off the ground—our first bulletin. We are not interested in outer space, even though we know this is a Woman's World. Gone are the days of Knights and of Colonialism. Capitalism has changed to parttime Government work. But there is one haven for we men whose Queen, God bless her, knows a good hobby when she sees it.

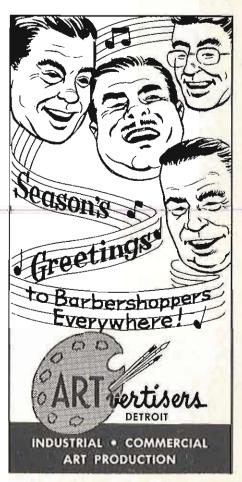
"Thanks to a non-profit organization of dedicated men with a song in their

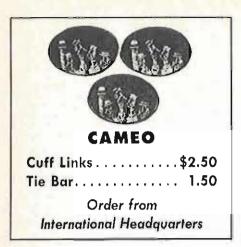
hearts, we have the opportunity to thrill to the ring of an unaccompanied, male, 4-part chord on every note of the Old Songs. We operate on the theory of fun on a business basis, the Net being Harmony!"

From Hartford, Mass. HARTFORD HARMONY SWIPES:

"EDITORIAL COLUMN: 'FOR THE LOVE OF BARBERSHOP-PING'

"The question 'What is barbershopping' is perhaps the most widely used phrase of people not acquainted with our organization. The actual vocal definition only touches the surface of the real meaning of this strange outlet of our emotions. It is a fantasy of sound which can only be accomplished by four voices trying their utmost to express themselves in one common, ordinary





way, harmony. However, Harmony is not the only important factor in barber-shopping. We, as a group, are attempting to bring back from the days of the bicycle built for two, the nostalgic influence barbershopping had on individuals. It bound these men together as a group, to accomplish one thing, really, and that was friendship.

"Today our organization has grown tremendously in size. Progress has a way of eliminating certain basic fundamentals, not purposely, but merely as a by-product of growth. Other fundamentals take over, such as the feeling of self respect and confidence in our accomplishments. These are the things that we cannot claim merely because we feel it. In order to be real and worthwhile, they must be given to us by our audiences, no matter how big or how small. They alone determine the extent of our accomplishments. Therefore, it is imperative that our actions as individuals or as a group reflect nothing but respect and friendship, for these are the fundamentals upon which our organization was truly founded. Yes, friendship and respect for our fellow man. These two combined constitute true harmony. This, my friends, is real barbershopping.

T.J.S."

(Ed. Amen!)

\*

Springfield, Ill. Chapter's

# CAPITALINES:

Editor Charles Kirchner had this to say in a recent issue:

"Gentlemen, I defy any organization in the United States to produce evidence of a headquarters that will come anywhere near matching ours in sheer enchantment, grandeur and suitability. Ours is a unique society and we now have an international office that expresses our character so perfectly that it would seem the architect had us in

mind when he designed the building. Mingled with the dignity and serenity of the flawless stone masonry and window tracery is just the right proportion of humor and warmth . . . humor in the fat stone owl perched over the garage and warinth in the colorful minstrels and figures in the stained glass windows. Truly, it's a showcase of superlatives an ornate balustrade, cut from one piece of stone, hand pegged floors, a golden gateway leading down to the basement and seven fireplaces. (Associate Int. Secretary Bill Otto, who guided us through the Hall, said, 'We have fire-places to burn!') Yet the whole effect is halted short of pomp by good taste, fine craftsmanship in things like the hand carved paneling and moldings, plus acute attention to scale. For, never does the individual feel out of place or uncomfortable. Nor would anyone ever feel unwelcome as hospitality blows the pitch pipe. If ever you sought to find the quintessence of all that is the SPEBSQSA, you would have to look no farther than HARMONY HALL: I heartily recommend you schedule a visit there in the near future."

(Ed. We agree!)

From the Calgary, Alberta

# **NOTE-ATOR:**

# "On Ejecting and Being Ejected From Quartets

"The prime goal of our Society is to create a maximum number of four member male groups, singing in seventh chord harmony for the pleasure of themselves and others. We would like to suggest that our aims would be better served if the membership of quartets, particularly embryonic quartets, were more flexible.

"A couple of delicate problems are posed! How does one get out of a quartet? How does one dispense with an incompatible crow? We do not wish to stand as experts, but having been 'boot-



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\$1.00 each

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International Headquarters



# **ALLIGATOR TIE BARS**

Order from International Headquarters

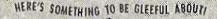
ed' from the best quartet in the chapter and stood by a the dissolution of a few more, we do feel qualified to make a few observations.

"First of all, we all realize that each tenor is another Caruso; every bass sings like Pinazza and that we are all the jolliest of good fellows. Secondly, it has been shown to us that any four voices in the proper ranges can blend in harmony-why, then, do we not have quartets equal in number to the smallest section of our chorus? The answer is rather obvious as we listen around during a rehearsal. We're perfect, of course, but isn't that second Caruso from the end a little flat and loud-and that ugly Pinazza over there a little sharp? That bari with the wart on his nose must sing through it from the sound he makes! If those three get together with that lead who has halitosis. they could sing for 50 years and never make a quartet! We're sure that if you replay a few phrases of your own into the above that a familiar conversation can be recalled.

"We would suggest then that making a quartet means wanting to sing together — repeat, together — and because of wanting to sing together, be able to make allowances for the weaknesses to which each of us fall heir.

"Unfortunately, we're all human and so when we find ourselves tied up with a guy with a wart on his nose bigger than the wart on our nose—how do we get rid of him? The only answer is a straightforward one—if the quartet promotion committee has been instrumental in the formation of a quartet, their good offices should be employed in its demise. Otherwise—speak gently but firmly—don't necessarily mention the size of the wart for he might tell you of your halitosis.

"The conclusion that we come to is unavoidable. We must find a quartet with the same degree of talent and skill. We should enter all attempted quartets



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with enthusiam, but eject, or be ejected, with no misgivings. Sometimes our talents (which will no doubt improve with practice, will be recognized, but in the meantime all quartets, especially in your Chapter, sound worse without you."

The Oakland County (Detroit) Chapter BULLETIN recently carried this red hot quartet promotion scheme which we hasten to pass on to all:

"At our last Board meeting there was a general opinion that not enough was being done in the line of quartet promotion. Now, thanks to Mel Holderness, we've got a program for next year that will provide that spark for getting some quartets formed. It's called the 'Quartet of the Month' program. Now, all this begins with the application enclosed,\* which you will fill out and turn over to our 'Quartet of the Month' Committee. A quartet will be selected for each of the nine months of next year to entertain with a couple of well rehearsed songs on the meeting of their month. On the fourth month a contest will be held for the quartets of the three preceding months. There will be three of these contests through the year, a

final contest will determine the 'Quartet of the Year.' This can be a big thing, fellows, if we get behind it with some enthusiasm. The minimum number of O.C.C. members in any one quartet is two, so you fellows from other chapters are welcome to get into this thing, too."

\*(The "application enclosed" included space for name, address, phone, voice part and such questions as "Belong-to-quartet-now? Read music? Experience?")

# ALL BARBERSHOPPERS LOOK ALIKE

Staff Taylor, Chairman International Public Relations Committee, commented, in a letter to International Board Member, Jerry Graham, that "all barbershoppers look alike." Jerry expressed some shock at this bold statement to which Staff replied:

"They can be fat and thin, old or young. But they all look alike, They can be poor, wealthy, bearded, closeshaven, seamed or baby-faced. But they all look the same. Their hair-cuts can be crew-cut or wispy. They can be bald or with a mane like a lion but they all look the same.

"Stand on a street corner and watch the men . . . (the men, I said), and pick out the Barbershoppers. And they all have exactly the same appearance . . . in their eyes, in their way of walking, in their way of talking, in their smiles, in their laughter or in their tears,

"Let's call it 'Young in Heart'—that effervescent quality of spirit that can soar on the wings of song.

"Let's call it 'Enthusiasm'-that tremendous power that makes quality out of mediocrity.

"Let's call it 'Love and Laughter'the love of brotherhood and for all the fine things in this life . . . and the ability to laugh at all the important and unimportant worries—and at ourselves, too, when we take ourselves too seriously.

"Let's call all those things 'Barbershoppers' Spirit,' a quality that sets a man apart from his drab neighbor, that makes a poor man rich and a rich man humble.

"All Barbershoppers look alike, cousin! Our Society is the meeting place for all those happy, kindred souls and the harmony we sing is the way to the stars!"

# THESE MEN ARE BUILDING OUR SOCIETY

# THEY HAVE ALL BROUGHT NEW MEMBERS INTO OUR SOCIETY THIS YEAR IS YOUR NAME INCLUDED IN THIS LIST OF

# "MEN OF NOTE"

(This list does not include those whose names were published in the September issue)

# CENTRAL STATES

BILL BUTLER
GEORGE MCAFEE
LEONARD WILSON
F. J. DAVISSON
DON GUNDACKER
ROBERT JACOBS
HAROLD DOHRER
HARRY HERRICK
HAROLD JEWELL
GERALD FASSBINDER
MARTIN PENNETON

# DIXIE

BOB SEARS JAMES T. LYONS S. A. ZIEGELMEIER JOHN PATE TOM HOLLIS JOHN McFARLING IRA W. RAMSEY MICKEY M. HARPER SAM H. HANEY ALWYN AVERYT GEORGE G. HALE, JR. JACK WILCUTT **HUGH SCOTT** EDDIE ALLEN FRED G. BRODERSON L. KEITH MOORE BENNETT A. HUTCHISON, JR. DAVID HATTLER JOHN B. STRICKLAND HUGH W. BROWN, JR. J. J. CROOKE, JR. JOHN PAUL JONES CHARLES M. WHITE, JR. BYRON ROBERTS TIM BENEFIELD JOSIAH W. KNOX BOB S. WYATT J. H. STUMP, JR. CARL O. OUASE C. G. SCHLINDLER THOMAS R. DEMERY, JR. SAM BREEDON WALTER F. KASTEN, JR. JIM CUNNINGHAM WALLY RUSTIN WILLIAM COURTNEY CAREY PRITCHETT HARVEY SKAGGS IRVIN WELLS FRED BREEDON ROBERT M. CURRY, JR. ALBERT R. SKANE PAUL T. LEWIS C. RICHARD BEERS HAROLD L. AUBUCHON

# **EVERGREEN**

GUY McFARLAND JACK REIDY JACK STEWART PAUL BROWN TOM RAFTER GEORGE DEY SYD MacDONALD CECIL HOLMES DES NOBLE TED SISSONS HOWARD RIETZE SYD YOUNG CLIFF CATES AL FRASER GARRA HANEY DON WELDON R. B. LAMB RAY LEMAN AL BATES LOU PHANEUF GEORGE HOBSON BUD FORES CHESTER COLPITTS ARNOLD THOMAS IAN HUTCHINGSON GERRY CONLY JOHN BERGERON JIM LARSON LEN LEVOIE

# FAR WESTERN DISTRICT

BILL O'NEAL DAYTON SHIPLEY JACK MURRAY MAC McFEDREIS **GEORGE JONES** RUSS SCHOLTZ TERRY DIEDRICH VERN McDADE **EVERETT MANNING** SAM ARAMIAN JOE SALZ LEON ACTON FORREST S. COOKE TOM SHIPP DON STILWELL CHARLES CRAWFORD BILL STREET HERMAN ENGEN TOM OLDHAM JACK LANE JACK WINFREY GENE TURNER BERT BLACKFORD RUSS BRADFORD LARRY HAYES HARRY KIRBY KEN WOODBURY

DONALD K. HOWELL
J. BERT KELLEY
TOM LEONARD
WESLEY R. MEIER
HERB PUTNAM
RAY PACKARD
LEE ORR
GEORGE GREMROOD
PHIL LANDERS

# ILLINOIS

LEON RABE CARL H. MAYER, JR. JOHN B. WHITTED RICHARD W. KINGERY HOWARD CLOSE HERB EATON ERNEST R. ZEINN JOE NELSON ROBERT ANDERSON MATT HEVERTZ ROBERT NETWIG ROBERT GALLOWAY HAROLD ANDERSON ERNEST ENGFER LEONARD McCRACKEN CARL LISTUG VICTOR GRISETO, JR. A. B. MURPH JOHNSON GEORGE BECKER ANDREW J. LOHN CHARLES L. WARD E. D. OLINGER

## INDIANA-KENTUCKY

MARVELL WIGGER
JOE JUDAY
EDWARD PAVLECICH
ANTHONY SEED
WILLIAM CONLEY
HARLEY MARTIN

#### JOHNNY APPLESEED

HARRY J. GODERWIS WILLIAM F. JOHNSON WALTER THEIS E. ED. RICHARD DANIEL STETLER JAMES FARST DICK BRETZ PAUL KANE ROBERT KLINE DAVE MUNCHMEYER RICK BROWN JIM MOORE JIM KEESLING JIM HAWKINS PAUL DUNLAP C. M. KERSKER J. MARVIN SMITH EVAN R. LEWIS

Continued page 30

# MEN OF NOTE—Continued

#### LAND O' LAKES

CLORE SWAN BEN OLSON JOHN N. SCHOEN DON MIERNICKI LEE WAGNILD R. H. KETCHAM DON ERICKSON LYNN MIERNICKI MILTON LUENBERG DELMAR B. HANSEN **RUSS JOHNS BOB JANSEN** JACK HERMSEN GLEN JANSEN GILES WATRY FRANK HERMSEN

#### MICHIGAN

L. JACK MORTON FRANK C. TRITLE WILLIS D. BUTLER MIKE SCHIED

#### From The Laws And Regulations Committee

Perhaps many of our members, either making their first will, or making a new one, may desire to include the Society as a recipient of their charity, and in order to assist them we make the following suggestions that may be used as forms thereof;

#### 1. Specific Gift.

(A donor may limit the use of the gift to a particular purpose not inconsistent with the aims and objectives of the Society; for example: "... for its Building and Expansion Fund;" "... for its Endowment Fund;" "... for a scholarship fund;" etc.)

# 2. Residuary Gift.

Residuary Gift.

The donor may wish, after making provisions for his family or friends, to leave what remains of his estate to the Society, and the suggested language is as follows: "I give, devise and bequeath to The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., a not-for-profit corporation, whose principal office is located at 6315 Third Avenue, Kesosha, Wisconsin, for its general use (or for a limited use), all of the rest residue and remainder of my estate, whether real, personal or mixed, and wheresoever situate."

#### 3. Remainder Gift.

The donor may wish to provide for members of his family during their lifetimes, with a gift then to become effective after their deaths. Specific wording for such gifts should be prepared by the attorney drafting the will.

The above are merely suggestions. The very important step of making and executing a last will and testament requires the services of an expert and for these you should consult your regular attorney. If you have any questions about the Society, its aims, objectives, or segments of its operation, direct them to the International Office in Kenosha.

# MID-ATLANTIC

KEN GOULD CHARLES YOUNG BOB CAMPBELL ROGER H. HOWARD HUGH EVANS KENNETH J. SHARP LEROY PRATT WALTER D. FOSTER HOWARD F. KEPPLEY HENRY HUNSICKER PHILIP REESE ROBERT MacADAM RAY SMITH WILLIAM SNYDER CARL ROBERTS LaROY RUTH DON DONAHUE DOUG FIELDING GEORGE ESSER AL GERICHTEN ABE ROBINSON WILLIAM A. BALL WALTER E. NaDEAU RAYMOND C. KATES JOSEPH B. YZNAGA DANIEL REESE JOSEPH MAZA WILLARD LINDSAY DANIEL PHILLIPS ARTHUR MORRIS FRANK EDWARDS EMMETT THOMAS RICHARD DAVIS SHELDON EHRET JOHN RINEHIMER JACK MUCHLER BENJAMIN STONER JOHN NEIMER
JAMES BISHOP
WILSON STUBBS
CARTER CULPEPER WILLIAM DEMPSEY WILLIAM DEMPSEY
M. J. TROTMAN
JAMES E. BELL
C. L. VREDENBURG
PHIL CAMPBELL
ED S. CONNER
WILLIAM LYCKE CLIFF REUTERSHAN JAMES M. STRONG, JR. JERRY CASEY EDWIN KORAL LEW MARVIN

#### NORTHEASTERN

LYNN W. MARSH, JR. GROVER T. STEVENS JACK MacGREGOR RONALD P. GIBBONS C. T. LOWREY B. J. WERGES J. T. DANIELS PAUL DeZENZO ALFRED DE SAUTELLE ARTHUR S. WILDER ALBERT PRUNEAU JOSEPH H. McMANUS, SR. ROBERT L. McINERNEY JAMES J. O'BRIEN, JR. JOSEPH C. GINKUS, JR. THOMAS J. WOODS LEO DESHAIES B. LUNDBERG DONALD R. BEINEMA ALFRED T. CHRISTIANSON HERBERT APPLEBY LOUIS SAK JAMES MACFARLANE JOHN VERGOTTI NORMAN BRAUN

# **ONTARIO**

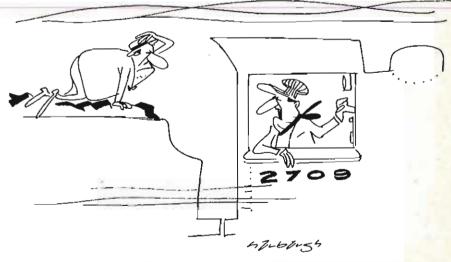
ALISTAIR CALDER

# SENECA LAND

FRED LEVERENZ JOHN J. KNIESER BILLIE LUCAS EDWIN L. MATTERN R. G. MERRILL PAT CAITO ED STILLWELL RAY PLOSS

# SOUTHWESTERN

GUY M. WALKER DAVID A. BEDFORD L. C. HOUGHTON ERNIE DICK BILL MORRIS GEORGE NADEN ROSS ROBE J. D. WALKER CHARLES HENSON EARL CRABTREE



"NO, I DON'T SING BASS . . ."

# FAMOUS LOST CHORDS

# NOTICE

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International Board of Directors, S.P.E.B.S.Q.S.A.

# Merry Christmas to all of our Barbershopping friends!

As much as we would like to, we simply could not hope to be able to send personal greetings to our thousands of Barbershopping friends—the greatest people in the world. (Of the now almost 2000 people who have visited our dressing room backstage, about 75% have been Barbershoppers. A real thrill for us, we can tell you!)

So we take this means of expressing to each of you our warmest and most sincere wishes for a Happy Holiday Season and for a Happy, Prosperous and Harmony-filled New Year.



The Buffalo Bills Al Scotty Vern Bill





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.)

# ASCAP LICENSING

"Chapters in the United States and the territory of Hawaii are reminded that effec-tive September 15, 1958, all Society affairs (contests, shows, parades, etc.) whether they be International, District, Area or Chapter, to which the public is invited and an admis-sion fee is charged and at which any part of sion fee is charged and at which any part of the repertoire of the American Society of Composers, Authors and Publishers is per-formed, shall be properly licensed by ASCAP prior to such event. See article on page 31, September, 1958 issue of The HARMONIZER for possible exceptions, the license fee schedule and the names and ad-dresses of ASCAP representatives in charge of District Offices who should be contacted of District Offices who should be contacted regarding license agreements well in advance of the show date."

NOVEMBER 8—Linden, N. J.; Fairmont, W. Va.; Pampa, Texas; Yakima, Washington; Saeger-town, Pa.; Salem, Mass.; Arcadia, Calif.; Worcester, Mass.; Kenosha, Wis.; Baltimore, Md.: District of Columbia; Buffalo, N. Y.; Kaukanna-Little Chute, Wis.; Harrisburg, Pa.; Hartford, Conn.; Kausas City, Mo.; Piouecr, (Chicago) Illinois.

9-Franklin, Indiana.

14-15 Salt Lake City, Utah; Monterey Peninsula, Calif., and Newport Harbor, California, Triple

# CENTURY CLUB (As of September 30, 1958) I. Manhattan, N. Y., Mid-.....249 Atlantic ...... Tell City, Ind., Ind.-Ky. ........ 159 Minneapolis, Minn., L.O.L.....150 Skokie, III., Illinois......142 Dundalk, Md., Mid-Atlantic ......142

Mid-Atlantic .....126

Southwestern ..... 100

Oak Park, Ill., Illinois ......114 Winnipeg, Man., L.O.L.....105 Grand Rapids, Mich., Michigan ...... Oklahoma City, Oklahoma,

Appleseed Washington, D.C.,

Newark, Ohio: Littleton, N. H.; Waterloo, Iowa; Erie, Pa.; Kingston, N. Y.; Freeport, Ill.; Needham, Mass.; Versailles, Ky.; Baltinore, Md.; Delaware County, Pa.; Yakima, Wash.; Laurence Harbor, N. J.; Owatonna, Minn.; Binghamton-Johnson City, N. Y.

Scituate, Massachusetts; Rochester, N. H.; Connersville, Indiana.

21-22-Marin, Montercy Park, and Pomona Valley, California.

Rockford, Ill.; Skokie, Ill. Bloomington-Rich-field, Minn.; Cloquet, Minn.; Ithaca, N. Y.; Chngrin Valley, Ohio; Burlington, Ontarlo; Knox County (Mt. Vernon, Ohio); Alton, Ill.

23-Lawrence, Massachusetts.

25-Alexandria, Virginia.

29—Paterson, N. J.; Duluth, Minn.; San Francisco, Galif.; Willmantic, Conn.; Spokane, Washington; Holly-Fenton, Mich.; St. Croix Valloy, Wisconsin.

30-Janesville, Wisconsin,

13-16-Miami, Florida, Dixie District Contest.

DECEMBER 5-Waynesboro, Virginia.

5-6-Westfield, New Jersey.

Fall River, Mass.; Pontine, Mich.; Vancouver, B. C.; Winonn, Minn.; Buckeye (Columbus), Ohio; Enid, Okla.

7 -Attleboro, Mass.

13-Boston, Mass.; Downey, Calif.

JANUARY 3-Milwaukee, Wisconsin.

10—Flint, Mich.; Lake Washington (Seattle), Wash.

17-Lima, Ohio; York, Pa.; Chicago No. 1, III.

23-24-Montelair, N. J.

-Paradise Valley, Calif.; Piqua, Ohio (Miami-



CROSSETT, ARKANSAS . . . Dixie District . . . Chartered August 6, 1958 . . . Sponsored by Stuttgart, Arkansas . . . 22 members . . . W. H. Holbrook, 700 Pine Street, Crossett, Arkansas, Secretary . . . W. G. Warmack, 709B West 10th Avenue, Crossett Arkansas, President Crossett, Arkansas, President.

CONFEDERATE CHAPTER District... Chartered August 29, 1958... Sponsored by Dixie District... 38 members... Elford A. Lumpkin, 1601 Foster Avenue, Memphis, Tenn., Secretary... Joe Seegmiller, 276 Mary Ann Dr., Memphis, Tenn., President phis, Tenn., President.

SEAWAY, MASSENA, NEW YORK . . . Sencea Land District . . . Chartered September 12, 1958 . . . Sponsored by Syracuse, New York . . . 50 members . . . Rob Roy Buirgy, 15 Amherst Road, Massena, New York, Secretary . . . Edward R. Place, 32 Walnut St., Massena, New York, President. President.

UTICA, MICHIGAN . . . Michigan District . . . Chartered September 30, 1958 . . . Sponsored by Oakland County, Michigan . . . 20 members . . . Bill Cutler, 47226 Greenview, Utica, Michigan, Secretary . . . John Ware, 6256 Auburn Road, Utica, Michigan Road, Utica, Michigan, President.

PITTSBURGH-SOUTH HTLLS, PENNSYL-VANIA . . . Johnny Appleseed District . . . Chartered October 6, 1958 . . . Sponsored by Washington & Pittsburgh . . . 31 members . . . Zehnder Whitenight, 4129 Willow Avenue, Pittsburgh, 34, Pa., Secretary . . . John Collins, 116 Cedar Blvd., Pittsburgh, 28, Pa., President.

## NOTEWORTHY CHAPTERS

Chapters Which Have Achieved 10% Increase in Membership Dec. 31, 1957 to Sept. 30, 1958 Figures showing total number "Noteworthy Chapters" per district include 71 chapters listed in previous issues

CENTRAL STATES (7) Lawrence, Kansas

DIXIE (11)

Birmingham, Alabama Mobile, Alabama Jacksonville, Florida Knoxville-Smokyland, Tennessee

EVERGREEN (5) Calgary, Alberta

FAR WESTERN (11)

Downey, California Indiana Wells Valley, Cal. Pomona Valley, Cal.

ILLINOIS (7) Belleville, Illinois

INDIANA-KENTUCKY (5) Mishawaka, Indiana

JOHNNY APPLESEED (10) Conneaut, Ohio Marion, Ohio Charleston, W. Va.

LAND O'LAKES (10)

MICHIGAN (9)

Fruit Belt, Michigan Ionia, Michigan Coldwater, Michigan Wyandotte-Down River, Michigan

MID-ATLANTIC (19)

Toms River, N. J. Alexandria, Va. Richmond, Va.

NORTHEASTERN (12) New Britain, Conn. Marlboro, Mass.

ONTARIO (2) Oakville, Ontario

SENECA LAND (7) Niagara Falls, New York

SOUTHWESTERN (6) Amarillo, Texas Fort Worth, Texas

Wichita Falls, Texas

# SUGGESTIONS

# FOR THE MEN

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



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# KEY CHAIN

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# FOR THE LADIES





RC-1G (oval) gold plated,



LIPSTICK HOLDER

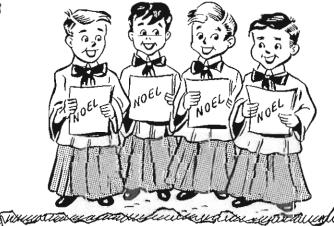
Snap up mirrar, gold plated-RC-5 ..... \$5.00 each.

BRACELETS

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

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





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# peros por El Paso?

THEES BEEG MEED-WINTER
CONVENTION-SHE IS CAWMING
SOON, NO? YES!

REMEMBER THE DATES....

> JANUARY 28-31, 1959



# Howdy, pardner!

We're a-gettin' all set to show you the barbershopping time of your life! And Boy, do those chords ring in this air!

Hospitality? Pardner, you ain't seen nuthin yet!



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