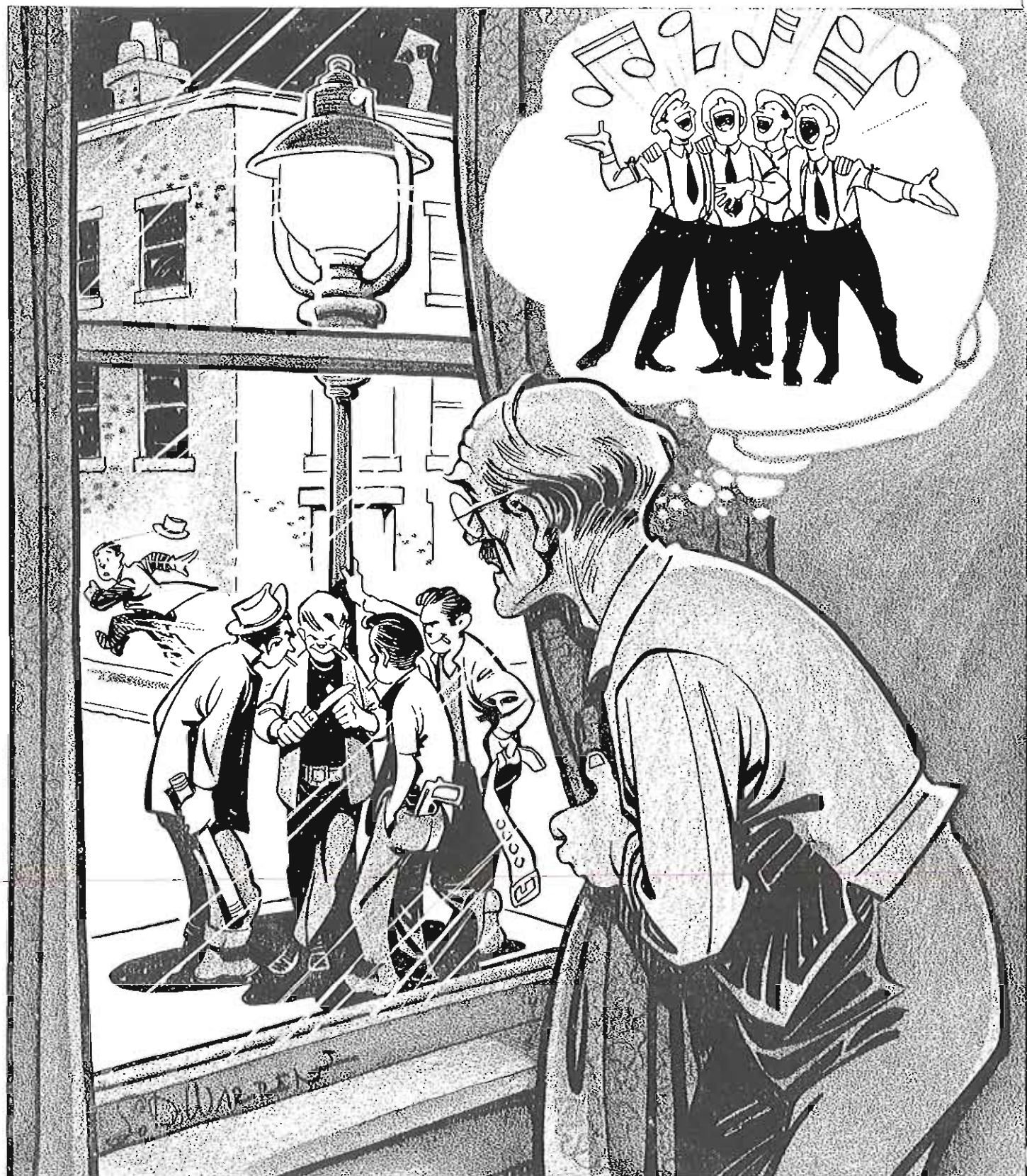


HARMONIZER[®]

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY



'GEE-BUT I'D GIVE THE WORLD TO SEE THAT OLD GANG OF MINE!



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ON OUR COVER

This handsome group of Barbershoppers recently raised over \$3,000 for the Pittsburgh Press Old Newsboys Fund for Children's Hospital in Pittsburgh, Pennsylvania. Even more noteworthy, our Pittsburgh members were able to attract a sizeable crowd in the midst of the steel strike which virtually paralyzed that city. This "Nite of Harmony" was staged at the Syria Mosque, the auditorium used by the Society in staging the 1957 Mid-Winter Convention. Congratulations to the Pittsburgh Chapter for a job well done. (Color photo by A. C. Twomey)

INTERNATIONAL HEADQUARTERS



HARMONY HALL

1959 THIRD PLACE MEDALISTS

Secret Desire Brings Fame to Pittsburgh's Town & Country Four

By Dale Conard

President—Pittsburgh, Pennsylvania Chapter

Sitting on the sidelines listening to his famous dad (Earle "Pete" Elder) singing with the WESTINGHOUSE QUARTET (four times International Medalists), Jack Elder made a secret decision to himself that someday he would be singing with an International Medalist Quartet.

Singing baritone (like father, like son), he decided it was about time to do something about getting that International Medalist quartet organized. He enlisted a pretty fair country tenor by the name of Michael Leo Sisk and then lined up a lead and a bass. This quartet was known as the MAESTRO'S. For some reason or other, like a great many other quartets, they sang together for awhile, then broke up. This was only the beginning for Jack and with Leo's encouragement they formed another quartet known as THE GATEWAY FOUR. This quartet blossomed for a while and then like the MAESTRO'S dissolved.

Leo knew what Jack was shooting for, so with equal determination they decided to look for two other guys. Along came Ralph Anderson (who sang a pretty darn good bass) and Larry Autenreith (with a real good musical background), but guess what—Larry sang baritone. Again Jack decided that here were the ingredients of a good quartet—so he would sing lead. So the TOWN & COUNTRY FOUR was born September, 1955.

They entered their first contest as the TOWN & COUNTRY FOUR and made a pretty fair showing, and then advanced a year later to the rank of Johnny Appleseed District Medalists.



TOWN & COUNTRY FOUR

Ralph Anderson, bass — Larry Autenreith, lead
Jack Elder, bari — Leo Sisk, tenor

There was still lots of work ahead but it didn't interfere with the interest they had in their chapter (Pittsburgh, Pennsylvania.) Jack was a Past President and Chorus Director and Leo, Ralph and Larry were singing in the chorus. Later on Larry took on the job of Chorus Director. In 1957 the boys again entered both District and Regional Contests. For the second time they were District Medalists and also won the privilege of representing the Johnny Appleseed District and the Pittsburgh Chapter at the International Contest held in Los Angeles, California. They were judged International Semi-Finalists that year.

More work ahead, and in the meantime Jack surrendered the lead to Larry and was back to his favorite spot singing baritone. In the meantime the Chapter was beginning to sit up and take notice that in the TOWN & COUNTRY FOUR they had quite a quartet. They were singing at all the Chapter



The Sisk Family—
Leo, Margie, and Michael



Meet Jack and Lois Elder . . .

package shows, entertaining at various hospitals, singing and entertaining at meetings and other public functions where they were asked to sing. They continued to gain popularity and began receiving many invitations from throughout the Johnny Appleseed District for Parades. They were also honored by being given a chance to travel to New York to appear on Arthur Godfrey's Talent Scout program over a nationwide television network.

From here on in, most of you know the results: finishing in the top 10 at Columbus, Ohio International Contest in 1958; Johnny Appleseed District Champions at Charleston, W. Va. in 1958; and **THIRD PLACE INTERNATIONAL MEDALISTS** in Chicago, 1959. The boys are singing better than ever and are in demand all over the U.S. and Canada for Chapter Parades. Even this new found popularity has not deterred them a bit from serving their Chapter—Larry is Administrative Vice-President; Leo is serving on the Executive Board at the present and also as a member of the Executive Board; Jack is a member of that all important Membership Committee; and Ralph is a constant woodshedder with any three guys looking for a bass and is also ready to help any new quartet get started.

In the quartet itself each member has a job besides singing—Leo is the contact man, Larry is the arranger, Jack is the announcer and emcee for the quartet and Ralph handles the publicity, artwork, pictures, etc.

We of the Pittsburgh Chapter are mighty proud of our **TOWN & COUNTRY FOUR** and are hoping and looking ahead to the day when they may become International Champions to succeed our other International Champions, **THE PITTSBURGHERS** (1948-49). It goes without saying that all of us are thrilled that some few years ago, one man had the desire to sing in an International Medalist quartet.



Linda, Ralph, Amy and Craig Anderson



Larry and Mary Lou Autenreith in their "Gay Nineties Room"

1960 Mid-Winter Convention

Hartford, Connecticut — January 27-28-29-30

SCHEDULE OF EVENTS

WEDNESDAY, Jan. 27th

- 9:00 AM—Lobby, Hotel Statler—Registration
- 6:00 PM—Hartford Saengerbund Hall—Kick-Off Dinner
- 8:00 PM—President's Suite, Statler—Executive Committee Meeting
- 8:00 PM—Room 404, Statler—District President's Conference

THURSDAY, Jan. 28th

- 9:00 AM—Mezzanine Foyer, Hotel Statler—Registration
- 9:00 AM—President's Suite, Statler—Executive Committee Meeting
- 9:00 AM—Room 404, Statler—District President's Conference
- 2:00 PM—Rooms 408-12-16, Statler, Combined Conference International Executive Committee and District Presidents
- 8:00 PM—Rooms 408-12-16, Statler, International Board of Directors

FRIDAY, Jan. 29th

- 9:00 AM—Mezzanine Foyer, Hotel Statler—Registration

- 9:00 AM—Rooms 408-12-16, Statler—International Board of Directors
- 2:00 PM—Capitol Ballroom, Statler—International House of Delegates
- 8:00 PM—Capitol Ballroom, Statler—International House of Delegates
- 10:00 PM—Capitol Ballroom, Statler—Comedy Woodshed Quartet Contest

SATURDAY, Jan. 30th

- 7:30 AM—Hartford Room, Statler—Chow 'N How Breakfast
- 9:00 AM—Mezzanine Foyer, Hotel Statler—Registration
- 9:00 AM—Capitol Ballroom, Statler—Seminars
- 12:30 PM—Capitol and Cities Rooms, Statler—Food For Thought Luncheon
- 12:30 PM—Terrace Room, Statler—Ladies A La Carte Luncheon
- 2:30 PM—Capitol Ballroom, Statler—Seminars
- 8:00 PM—Bushnell Memorial Hall—Parade of Quartets
- 11:00 PM—Capitol Ballroom, Statler—After-Glo

* * * * *



Barbershop Craft

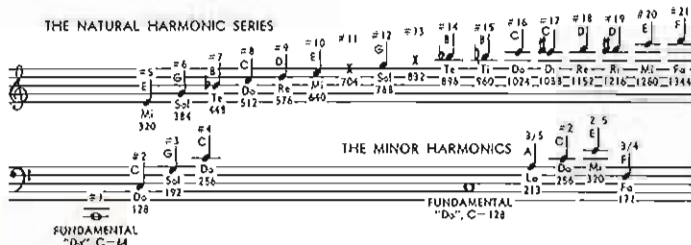
By JIM EWIN, Chairman, Barbershop Craft Committee

All relaxed? House quiet? Kids asleep? TV turned OFF? And don't try to read this "on the run". It won't mean a thing to you if you do. This time I want you to *hear the essence of good music*.

Sit down at the piano—(a guitar will do if you don't have one)—depress the loud pedal, and (gently) strike Low C—one octave above the lowest C on the piano. Now listen closely. As the tone gradually fades you will hear a whole family of overtones that faintly float out from the Low C. How many can you hear? Can you identify them? Try other low notes and see if the over tones are the same.

These musical overtones are called "Harmonics" and the originating low tone is called the "Fundamental".

On the Staff below is shown the family of Natural Harmonics (up to #21) that you may hear under favorable conditions. Also the more important Minor Harmonics which will be discussed later.



Harmonics are just the overtones that are in simple ratio to the Fundamental, and they are the ones we are interested in. A vibrating string produces only Harmonics—a bell produces some extraneous overtones—a cymbal produces many overtones but few Harmonics—and hurts your ears. Overtones that are not Harmonics are not musical and are undesirable.

But these magic Harmonics with their mathematical relationships are the *very essence of music*—the physical basis upon which our music is established. They control or determine:

1. Tone Quality (or Timbre).
2. Chord-Structure and Voicing.
3. The Diatonic Scale.
4. Melodic Patterns.
5. Chord Progression.

They also guide our ears in tuning a chord, or in following a melody. Let me explain a little about them.

The Harmonics of a string are produced by the vibration of fractional parts. Thus if the string vibrates in halves, each half vibrates twice as fast as the whole string and the tone produced is an octave above the tone of the whole. We call the tone of the whole the "Fundamental" or #1 of the series and the tone produced by the halves as #2.

Then if the string vibrates in thirds, the tone produced has three times as many vibrations and is #3 of the series, and is an octave and a half above the Fundamental. Similarly if the string vibrates in fourths, the tone (#4) has four times as many vibrations, and is two octaves above the Fundamental.

So if the Fundamental is Low C of 64 vibrations per second, then #2 is C of 128 vibrations, #3 is G of 192, #4 is C of 256, #5 is E of 320, etc.

But there are others called "Minor Harmonics". These are the overtones produced when the string vibrates as a compound fraction—such as $\frac{3}{4}$ or $\frac{5}{8}$. The Minor Harmonics do not generally come naturally, but respond when suggested. They add a "somber" quality to the tone

color in contrast to the "bright" quality of most of the Natural Harmonics.

The most important of the Minor Harmonics are the pair produced when the string divides into $\frac{2}{5}$ and $\frac{3}{5}$, or, as usually happens, into octaves of these such as $\frac{2}{10}$, $\frac{3}{10}$, $\frac{3}{10}$, and $\frac{2}{10}$. (The tone $\frac{2}{10}$ is an octave above $\frac{2}{5}$.) With C as the Fundamental, the tone produced by $\frac{2}{5}$ is E, and by $\frac{3}{5}$ is A. These two together with the Fundamental make up the Minor Triad of A, C, E, known as the Relative Minor.

The next most important of the Minor Harmonics is the one produced by $\frac{3}{4}$ of the string which is F. Others are $\frac{3}{7}$ (E^b), $\frac{5}{7}$ (G^b), $\frac{5}{8}$ (A^b), etc.

Almost any combination of Harmonics can emanate from the same string—but you can't have them all, or any large variety at the same time. Nor can there be any two different Harmonics whose vibration rates are very close together—one will absorb the other.

Now when a tone is sounded or sung these Harmonics are continually changing, swelling and fading, with only a few sounding at any one time. This is particularly true of the human voice, and this changing of tone color lends a pleasing sparkle to the tones when well sung.

This sparkling effect is even more pronounced when four voices sing together. Overtones that fit in are supported, and overtones that do not fit are suppressed. The tone of a quartet is frequently a big improvement over that of the individuals—and the supported overtones make up what we call the "ring" of the chord which never ceases to thrill any one who is able to "lock in" a chord.

TONE QUALITY

Harmonics determine the quality or "timbre" of a tone—

A "rich" tone quality is produced when a large number of Harmonics are present and strong.

A "shrill" tone—a few very prominent high Harmonics.

A "soft, sweet" tone—an even distribution of the lower Harmonics up to #5.

A "brilliant" tone—many Harmonics with the higher ones prominent.

A "raspy" tone—contains overtones that are unstable or irregular, and do not fit in the Harmonic series.

Specifically, Harmonics #3, 6, 12, and 24 (Sol) give a "carrying" quality; the octaves of the Fundamental (Do), #2, 4, 8 and 16 etc. give a "piercing" quality; #5 and 10 (Mi) give a "sweet" quality; #7 and 14 (Te) give the "Barbershop Harmony" feel; and the Minor Harmonics give a "somber" quality.

If you are interested in further details about this, Ernest T. Fruhner of our Manhattau Chapter, has written an excellent paper entitled "Undertones about Overtones" (June 4, 1957) describing and illustrating the overtones present in the individual voice and in a quartet.

CHORD STRUCTURE AND VOICING

The most harmonious combinations of tones are segments of the Harmonic Series. The Tonic Triad that we hum before singing is composed of Harmonics #2, 3, 4, and 5, and our Barbershop 7th is #4, 5, 6, and 7. (Or with different voicing it can be #5, 6, 7, and 8, or #6, 7, 8, and 10, or #4, 6, 7, and 10, etc. All these are the same Barbershop 7th chord.)

Nearly every type of chord we sing is found in the Harmonic Series, if we include the Minor Harmonics.

CHORDS FORMED FROM THE HARMONIC SERIES

1. Tonic Triad, #4, (C), 5 (E), and 6 (G).
2. Barbershop 7th, #4 (C), 5 (E), 6 (G), 7 (B^b). (This would be the Dominant 7th in the Key of F).
3. Ninth, #4 (C), 5 (E), 6 (G), 7 (B^b), 9 (D). In singing, of course, we omit one tone—usually the root C.

Continued on page 24

Hartford Mid-Winter Promises Exciting Harmony Experience

Mid-Winter Convention time is here! This year's exciting harmony get together will be staged in the midst of historical Americana—Hartford, Connecticut.

January 27, 28, 29, 30 and 31 are the dates when Barber-shoppers will learn why we've been saying "It's Hartford for Harmony".

On page 3 in this issue of the HARMONIZER, you will find the complete Schedule of Events for the 1960 Mid-Winter Convention and we hope you will check there for a complete run-down of activities.

SPECIAL INOVATIONS

A special mailing was sent to every chapter recently concerning the "Comedy Woodshed Quartet Contest" which will be held in Hartford. This new and exciting contest promises to be one of the real highlites of the Mid-Winter meeting. It will be held on Friday night, January 29, 1960 immediately following the House of Delegates meeting. This is really terrific, so plan to enter now. See your chapter secretary for contest rules and entry requirements.

A new format of training sessions is being inaugurated for convention goers at Hartford. In the past, many important business and training meetings have overlapped, time-wise, making it impossible for everyone to attend all the meetings they wished to attend.

These seminars will begin at 9:00 A.M. Saturday morning in the Capitol Ballroom of the Starler Hotel (Convention Headquarters Hotel) and run throughout the day until approximately 6:00 P.M. A schedule will be furnished at the convention so interested persons can attend the seminars of their choice.

OTHER FEATURE ATTRACTIONS

There will be "woodshedding" throughout the convention and it will begin at the Kick-Off Dinner Wednesday night, January 17 at 6:00 P.M. at Saengerbund Hall, Hartford. In addition you'll enjoy: Food-for-Thought Luncheon (Saturday, January 30); Special Ladies activities such as sightseeing, card party, fashion show, shopping tour, tea and a dutch luncheon; and a Farewell Coffee Klatch (Sunday, January 31) at 8:00 A.M.

THE MAIN EVENT

Highlighting the 1960 Mid-Winter Convention of S.P.E.B.S.Q.S.A. will be a Barbershop Quartet Bonanza featuring all top five 1959 International Medalist Quartets. This is a two night show with Saturday night being reserved for Barber-shoppers. You'll see our current International Champions, The Four Pitchikers (Springfield, Mo.); 2nd place winners, The Evans Quartet (Salt Lake City, Utah); 3rd place winners, Town & Country Four (Pittsburgh, Pa.); 4th place winners, The Easternaires (Jersey City, New Jersey); and 5th place winners, The Short Cuts (Miami, Florida).

The Convention Headquarters Hotel is the Hotel Starler and we are advised by the Hartford Chapter that all visiting quartets must "sing in" when they sign in at the registration booth and they must "sing out" when they check out at the coffee klatch.

See the back cover of this issue of the HARMONIZER for other convention data and information about registration and hotel accommodations at Hartford. Remember—It's "Hartford for Harmony" in '60.

FACTS ABOUT TRAVEL TO HARTFORD, CONNECTICUT

To Hartford From:	Time Hours	**VIA RAILROAD		Time Hours	PLANE 1st Class
		1st Class	Coach		
Atlanta, Ga.	20	\$ 82.70	\$ 60.15	4½	\$132.22
Birmingham, Ala.	25	94.50	63.30	5	144.66
Boston, Mass.	4	23.16	15.00	1½	17.05
Buffalo, N. Y.	8	60.05	35.10	2½	50.71
Chicago, Ill.	47	104.70	66.05	4	114.62
Cleveland, Ohio	13	70.55	45.40	4½	71.17
Dallas, Texas	45	153.95	104.40	8	215.71
Denver, Col.	41	172.30	112.16	8½	245.19
Detroit, Mich.	16	77.10	63.46	3½	82.06
El Paso, Texas	46	202.20	137.50	9½	285.78
Indianapolis, Ind.	20	96.35	62.90	9	108.02
Kansas City, Mo.	29	143.40	91.80	5	172.16
Los Angeles, Calif.	63	240.35	162.40	11½	374.88
Louisville, Ky.	18	114.60	67.35	4	110.22
Miami, Fla.	30	132.95	91.80	4½	190.74
Minneapolis, Minn.	29	164.28	99.04	7	170.06
New York City	3	13.10	8.10	1½	17.80
Oklahoma City, Okla.	40	167.01	104.10	6	206.03
Omaha, Nebr.	31	146.50	93.35	5½	175.66
Phoenix, Ariz.	55	235.70	161.65	10	331.54
Pittsburgh, Pa.	13	69.10	44.21	2½	64.68
Portland, Oregon	65	227.30	163.20	11½	374.88
San Francisco, Calif.	63	240.15	162.10	11½	374.88
Seattle, Wash.	70	227.05	153.60	11½	374.88
St. Louis, Mo.	25	125.12	79.05	4½	140.47
Toronto, Ontario	14	66.25	42.15	2½	69.10
Washington, D. C.	7	43.80	29.50	2	48.29
Winnipeg, Manitoba	46	143.50	111.60	6	206.00
Calgary, Alberta	62	199.60	154.40	8	314.00

*All fares quoted are round trip and include tax, except Canadian Cities.
All fares and travel time 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

Schedule of Training Sessions

Saturday, January 30, 1959

CHOW 'N HOW	7:30-8:45 A.M., Saturday, January 30,
BREAKFAST	Hartford Room, Statler-Hilton Hotel
GENERAL SESSION #1	9:00 A.M., Saturday, Jan. 30, Capitol Ballroom
a. Keynote Speech	9:00-9:15 A.M.
b. Administrative & Operations Conference	9:15-10:15 A.M.
c. Recess	10:15-10:30 A.M.
d. Leadership Development Conference	10:30-11:30 A.M.
e. Question and Answer Period	11:30-11:45 A.M.
FOOD FOR THOUGHT LUNCHEON	12:30-2:00 P.M. (Capitol and Cities Rooms)
LADIES' LUNCHEON	12:30-2:00 P.M. (Terrace Room) (a la carte luncheon)
GENERAL SESSION #2	2:20 P.M., Saturday, Jan. 30, Capitol Ballroom
a. Barbershop Craft Session	2:30-3:30 P.M.
b. Chorus Directors Conference	3:30-4:30 P.M.
c. Recess	4:30-4:45 P.M.
d. Contest & Judging (General Session)	4:45-5:15 P.M.
e. Contest & Judging (Category Session)	5:15-6:00 P.M. (Capitol and Cities Rooms)
DINNER PERIOD	6:00-7:45 P.M.
PARADE OF QUARTETS	8:00 P.M.—Bushnell Memorial Hall
AFTER-GLO	11:00 P.M.—Capitol Ballroom

FLOYD STRONG DIES

The Society was saddened by the recent death of past International Board Member, Floyd Strong of Topeka, Kansas. Floyd's devotion to his chapter, district and society will long be remembered. His death is indeed a loss to his many Barbershopping friends.



Harmoniously Speaking

by CLARENCE JALVING
INTERNATIONAL PRESIDENT



Why can't we keep 'em, once we get 'em? This is the time of the year when every chapter should be going all out to get renewals and also to get new members. A little analysis will reveal that we lose too many members each year. Normal attrition should not be more than ten per-cent but it has been from seventeen to twenty five per-cent. Think what this means! If this figure could be cut to ten per-cent we would today have a society of 50,000 members. What are the reasons? Since I touched on this subject in other articles, I have received letters from various sources and getting some ideas as to how many chapters are licking the problem.

1. Admission Standards.

Several of our better chapters have established certain criteria before a prospect can be admitted to membership in the chapter. Evaluation of a prospect in terms of several factors is made by a committee. These cover a wide range, such as having the time to become a good chapter member, basic personality factors, standing in the community, administrative qualities, musical achievements and background.

2. Indoctrination.

Once a man is admitted to membership, it becomes incumbent on the officers of a chapter or a committee appointed for the purpose, to thoroughly inform the member about all phases of the Society, its history, how it is organized, what its purpose is, the history of his own chapter, and all the pertinent facts relating to the Society as a whole. A well-informed member is always a better and more enthusiastic member. I hope that the letter I sent to all chapter presidents and secretaries may bear fruit and that we may have a better assimilated group of members because they know what the Society is all about.

3. Activity.

Are we taking full advantage of the potentialities of our members? I received a letter recently and the observations made in this letter are, alas, all too typical of the way some of our chapters are run. This gentleman complained that he attended meetings of a certain chapter for five weeks before he could locate someone who had an application blank for membership. In the meantime no one seemed to care particularly whether he joined or not—no welcoming or greeting committee. Furthermore, his particular line of work was such that he could do the chapter a lot of good by asking him to go to work in his particular field for the chapter. It is this negative, lackadaisical attitude which is responsible for our lack of growth and one of the reasons for our high turnover of membership. Find out what talents members have and then put them to work and we will return their interest in the Society. Not all, nor even a large percentage of our membership is capable of singing in a quartet. Some cannot even do a good job of singing in a chorus but can nevertheless do a whale of a job in other spheres of activity connected with the Society. Let's take full

advantage of these other talents. Spread the jobs around and see they're done.

4. Personal and Chapter Conduct.

You officers, stop once in a while and take stock of yourselves and your chapter. Are you proud to be a Barbershopper? Are you thoroughly sold on your hobby? Are your chapter meetings so conducted that you would be proud to invite anyone, no matter what his station in life, and feel reasonably sure he would not be offended by anything you said or did? That he asks to come again and becomes so enthusiastic and says, "This is for me"? Such must be our aim and purpose. By the time this is published we will be standing on the threshold of a New Year. During the past few months it has been my privilege and pleasure to have attended twelve weekends of barbershopping activity, district conventions, chapter parades, etc. The wonderful reception I have enjoyed has been most heart-warming and it is our hope that the enthusiasm so evident may carry forward into 1960 and that our membership picture may continue to show improvement.

With best wishes for a very Happy and Prosperous New Barbershopping Year, and remember to **RE-MEMBER. KEEP AMERICA SINGING.**

Being Prepared for Your March Harmonizer

*FLOYD CONNETT begins his own column in our next issue. He'll be telling you about his travels and the Barbershoppers who make his field work so worthwhile—written in Floyd's own inimitable style (oh, brother!). Floyd says, "You tell all my favorite knuckle-heads to be sure to read my column to see how I gum up the works *everywhere* in the Society (they think I do it only in their chapter)."

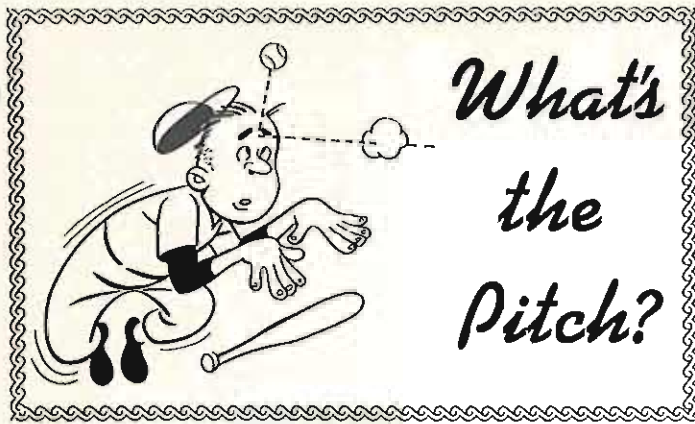
*Not to be outdone, Associate International Secretary Bill Otto will debut his new column in March. The Barbershopper's Barbershopper (we're referring to Otto, of course) is burning the midnight oil to bring you a fascinating new series about outstanding Society events of today and yesterday. . . Don't miss it!

*The story of the **EASTERNAIRES**.

*A surprise report on the **Expansion Fund**.

*Floyd Connett's complete itinerary for March and April.

*Plus our regular **HARMONIZER** features.



Are quartets required to pay a percentage of their singing earnings to the chapter?

No. They are, however, expected to actively support their chapter and participate in its activities.

Why do we have to have approval from Headquarters for our quartets and choruses to appear on radio and TV shows?

In order to avoid any implied endorsement of any product, firm or service and to be sure that the nature of the appearance will be such as to reflect only credit on the quartet or chorus, the chapter itself and the Society. Such permission is readily granted to further a community service or charitable activity or to advertise a chapter show.

Should our chapter pay our own quartets to sing on our annual show? How about if two members of a quartet belong to one chapter and the other two to another chapter?

Although there is no official rule covering this question, it is certainly felt that no quarter should charge for its appearance on its own chapter's show.

This same thing is true of the quarter in which members belong to different chapters. It should be willing to appear without charge for both chapters.

I sent my change of address to Headquarters two weeks before the last Harmonizer was published. Why did it go to my old address?

In order to complete the printing and mailing of any issue, a full month or more notice is required. It takes from one to three weeks for mail delivery, plus the time necessary to do the addressing.

How much of the \$5.50 per capita dues is really spent for Society operation?

The \$5.50 remitted to the Society on each member is broken down as follows: \$4.00 per capita dues and \$1.50 Harmonizer subscription. Of the \$4.00 per capita dues 50c is rebated to your district to assist in its operation. This leaves only \$3.50 to be applied to actual Society operation.

This amount falls far short of actual costs so that much additional revenue must be obtained from other sources such as the annual convention, sale of music and supplies, etc.

Can hotels legally keep us from woodshedding after hours in sleeping rooms and corridors at our conventions? Don't they know we are a singing organization?

They certainly can! But an even more important reason for refraining from such "after hours" singing is ordinary courtesy and consideration for the rights of others. Canon 6 of our Code of Ethics says "We shall refrain from forcing our songs on unsympathetic ears". At 2 A.M. or so the ears of the guy who put in a hard day's work and has another coming up are definitely unsympathetic.

Ed Nore: Names of members sending questions to the Harmonizer are withheld in order to avoid possible embarrassment to an individual, a chapter or a district. Send your questions to "What's The Pitch", % The Harmonizer, 6315 Third Avenue, Kenosha, Wisconsin.

Harmony Heritage Songs editor, Jean Boardman recently underwent minor surgery and his regular column does not appear in this issue of the Harmonizer. Jean is recovering rapidly and plans to return to these pages in our March issue.



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By ROBERT HOCKENBROUGH
Past International Board Member

Send Your Ideas To:
4150 Deyo Avenue
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Men with spirit make the sparks fly. They set others on fire with their ideals and purposes. They generate enthusiasm and energy. They get things done. One such Ball O' Fire is Sam Aramian of our PHOENIX, Arizona, Chapter.

John Hagopian, editor of the Phoenix Clipper says. . . "during this year Sam has been nominated for Secretary, been editor of the Clipper, been a member of the Board, Chairman of the Annual Show, top ticket salesman, and is singing bari with the Desert Knights. As a result he has had to give up the job as editor being a member of the Desert Knights is a time-consuming vocation". (John Hagopian has taken over as editor and his efforts are most enthusiastic.)

THE CLOCK WATCHER really keeps the program moving at our Buckeye (Columbus, Ohio) Chapter. The clock watcher is an officer of the chapter whose job it is to run the meeting and rehearsal on a split-second basis. This way there is time for everything—the Dallas Draw (similar to the tardy reaser), introduction of guests, short business session, chorus rehearsal and each night's special program.

GREAT GUEST PROGRAM. If you want a perfect program for guest-night get the two films available from Kenosha. . . "Four for the Show" and the Chicago Convention Film. Here is fine singing, top entertainment and good public relations at its best. Old members, newer members and guests can't help but have greater pride in our Society after seeing it. Write Kenosha today and reserve the films for your next guest night program.

BUCKEYE SELLS BARBERSHOP. Here's another Guest Night Program as recently presented by our Columbus, Ohio Chapter. Staff Taylor told of the Society, Frank Schwartz told of the Chapter, George Core gave the membership picture (\$12.50 renewal, \$14.50 renewal after 1 year, \$17.50 new member, \$19.50 from October 1 through all of 1960), Rollin Dunahugh showed the Society's new Indoctrination flip chart, George Chamblin introduced the "File 7" kinescope, Ken Keller directing and showing what we try to do as a championship chorus and Barry Porrer, Bill Oursler and Pete Gaglietta as gang-singing leaders. It's a simple outline to follow and with a little preparation you can adapt it easily to your own group.

LOST! ONE GOOD IDEA! I don't know who should get credit for this one but it's a gem—and should assure you a packed house on guest night. It's simply this . . . the price of admission to all members on guest night is *one guest*. No one gets in without a guest. I don't know who gets credit for this—but if it belongs to your chapter drop me a line so proper credit may be given.

HATS OFF TO OUR PHOENIX CHAPTER, who in addition to virtually exploding into the Century Club is happily

engaged helping to organize two new chapters—one in Las Vegas, Nevada and the other in Sonora, Calif. If you're looking for a rewarding activity get your chapter to sponsor a new group!

PUT ON YOUR GOLD, GAY BONNET! Our Downey, California Chapter has a sharp idea for making prospective members feel at home. As reported in the Chapter Bulletin the Greeters' Committee headed by Gene Franklin with Norm Armstrong, H. H. Brown, Jay Barnings, and Frank Smith as aides de camp have been busy painting derbies. There are two kinds of derbies. The golden ones are known as "Flashers" and the white derbies with the red stripes on them are known as "Strippers".

The Flasher will be given to visitors who are prospective members, making it easy for every member to identify the visitor. And all members will do everything possible to make the visitor feel at home and to see to it that a Flasher is not left standing around alone, or left on the outside looking in.

The Stripper is worn by new members also easily identified. The new member will have two months to learn three songs accurately, and at the end of the two month period there will be an initiation at which time The Ritual of the Derby will be performed, the new member will receive his SPEBSQSA Certificate and his new black derby known as The Downey Derby.

FATHERS TAKE NOTE—Where else could your son spend an evening of clean, wholesome fun, and have 100 CHAPTER-ONES watching to see that he STAYS on the straight and narrow? Barbershopping is for MEN of all ages—your son will become a MAN quicker and easier, and he will be in the company of other MEN—men who will treat YOUR son like THEIR OWN. Barbershopping is good for everyone, especially for teen-agers. If you give barbershopping to your son, you are giving him the best, the finest, the cleanest, most wholesome fun there is.

PAID-UP RIBBONS point out the members whose dues are paid-in the PHOENIX Chapter. Russ Humphreys came up with the idea and all PAID-UP MEMBERS FOR 1960—in the Phoenix Chapter—are proudly wearing this special designation.

HAVE A MEMBERSHIP PARTY. Our Muskegon, Michigan Chapter has a new twist on getting members. The chapter is divided into 11 teams of five men each. As reported in the chapter bulletin, "the purpose of each group is to recruit at least one new member. This is a MEMBERSHIP PARTY, not a GUEST NITE. Each group Leader is to contact his men and between them, come up with at least one good prospect. As soon as the prospect's name is known, the group leader is to advise the committee so that a personalized name card and other paraphernalia can be assembled. The plan calls for the group, or

at least part of the group to pick up the prospect and escort him to the meeting, introduce him to the officers at the door, see that he has his name card and other literature etc. The most important part of this plan is to make the prospect feel a part of the meeting. To do this, the group must stay with the prospect and **INCLUDE HIM IN**. If the prospect shows interest, the follow up is most important. If he shows interest in a **QUARTET**, use the group you're in for some Woodshedding, including him, even if he is a fifth or even a sixth man. (**GET HIM SINGING.**) If he shows interest in the Chorus, see to it that he is escorted to the next chorus practice and introduce him to the director and the chorus officers, seated in the right section and introduced to his neighbors. In other words, make him a **PARTICIPATING PROSPECT**. The whole plan depends on **COOPERATION, PARTICIPATION and FOLLOW-THRU**.

A **GAY NINETIES ARM BAND** is the gimmick that triggered ticker sales for our Cowtown (Fort Worth, Tex.) Chapter. Each chapter member wore the arm band at all times the week prior to the show. A prize of two free show tickets was awarded the wearer of the "most" outstanding arm band. As reported in the chapter bulletin by editor Glen Hutton, "by wearing such attire as an old fashioned arm band one may attract some curious inquiries regarding same, which is as good as a Fuller Brush salesman's foot inside the door for an opportunity to **SELL TICKETS**." In addition—each member selling 40 or more tickets got his 1960 dues paid by the chapter.

LET'S SET THE STAGE! Everytime I see a barbershop show presented on a bare stage I get the feeling that the fellows just didn't care enough to really present their music in the best possible setting. Charley Wilcox director of our Freeport, Ill., Chorus and editor of the chapter bulletin had this to say on the subject, recently:

"In spite of the fact that our conventions are contests and not shows, we see no reason why the stage should not be adequately and properly lighted. Most of the contests for the past three years have had lighting that was really terrible. It doesn't have to be spectacular or overdone but it should be ample. We are concerned with the manner in which this important feature is usually neglected or poorly handled. Some quartets use make-up with results that are far from pleasing because there is no consideration of the lights used. We think that this is a matter that should have intelligent Chapter and **DISTRICT** consideration."

May we add our solemn amen to that. Whether it be contest or show—we owe it to ourselves and our public to give them all the trimmings.

GOOD PUBLIC RELATIONS is a continuing, day-in, day-out, year 'round job. One of the many facets at our disposal is radio. Our El Paso, Texas Chapter reports an unusual use of this media that you might adapt. We quote from the chapter bulletin, "The other day, Burt Dycus received a call from Sam Pendleton, manager of Radio Station, KSET, requesting an interview for broadcasting. Burt was very happy to accommodate. The taped telephone conversation was broadcast last Monday at 8:15 A.M. and 12:15 P.M. on a daily public service program entitled "The Public Speaks" and the interview was followed up by a recording of a famous Barbershop quartet. What better way to demonstrate to the public the things we do in **S.P.E.B.S.Q.S.A.**?



Thanks to Butt and KSET, more El Pasoans now know more about Barbershopping".

LET'S POST OUR SIGNS! Our St. Petersburg, Florida Chapter is in the process of displaying our emblem along the main highways leading into town. And recently a friend of mine traveling in Wisconsin took the picture (shown below) on Rt. 12 & 53 outside Eau Claire, Wisconsin.

This is one of our most effective bits of publicity and one every chapter should do. You can do the job yourself—or for a very reasonable amount you may purchase the signs from our Mason City, Iowa, Chapter. If you're interested contact Max Hedrick, 119 East State, Mason City, Iowa.

A **POSTER CONTEST** makes good publicity too. Especially one like our Westfield, N. J. Chapter is sponsoring. They've invited the students of the neighboring high schools to compete in designing a poster for the annual show. The winner will receive a \$25 bond and the curiosity among the kids on "what makes a barbershop quartet?" is expected to result in enthusiasm, new members and ticket sales, both among their own ranks and those of their parents. Credit Ed Boate on this one.

CAREFUL USE OF TIME assures a complete schedule for each meeting and provides for every activity. Our Boston, Mass. Chapter for example follows a time table that goes like this: 7:30 Special Instruction; 7:45 Mechanics of Barbershopping; 8:00 Chorus Rehearsal; 9:30 Business Meeting; 9:45 Quartet & Woodshed.

And our Butler, Penna., Chapter, according to editor Red Bissell follows a schedule that provides: warm-up time 8:00 to 8:30; chorus rehearsal 8:30 to 9:30; and program from 9:30 until?

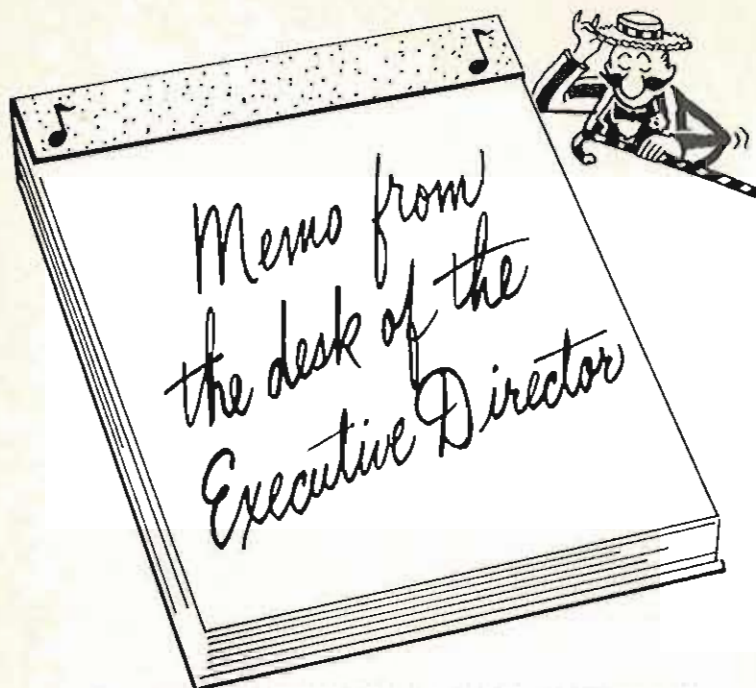
HERE'S A TWIST to the "Lead-a-Chorus" idea and it comes from Hank Hunsicker of our Lehigh Valley, Pa. Chapter. Says Hank, "A quatter was picked to lead the chorus, each part directing his own section. This they did amidst great confusion caused by signs behind them giving the chorus instructions to do anything but follow the quarter's direction. What a riot!"

THE "POINT" ACCOUNT adds a new twist to the Novice Quartet contest recently conducted by our East Liverpool, Ohio Chapter. Chuck Brooks came up with the idea and it works like this: Each member has an account into which he deposits the points he has earned by singing in the Novice Quartet Contest. Judges will award points to the quarter . . . not the individual!!! At the end of each contest, the individual members of that quartet will be awarded the number of points the quartet has earned; these points will be placed in his individual record. As the individual appears in the various quartets throughout the contest period (the next three months), whatever points the quartet has earned will again be placed on the individual's record. The four members depositing the most points into their individual accounts by the end of the contest will be declared the champs and offered an opportunity to appear on their next **ANNUAL PARADE!!!**

PAY YOUR EXPANSION FUND PLEDGE! Our Dundalk, Maryland Chapter has devised a rather painless way to meet its obligation to our Expansion Fund. As Mitch Frances, editor of the chapter bulletin, explains it, "We made a tentative pledge of \$1000. Then we established a dues schedule that included \$2 for each member, for a five year period".

Certainly here is an easy way to meet our pledges—but it seems to me that \$10 is such a small amount for the fun we get that every member would plunk his cash on the line—and say it's the best \$10 he ever spent.

As for me, I'd like to see a lot more of those \$100 mugs up there on the shelf next to mine.



During the past three months it has been your Executive Director's privilege to visit eight of the Society's fifteen districts at the time of their fall conventions and quartet and chorus contests. Now I *really* know how our top-notch quartets feel when they are on the road nearly every weekend doing Barbershop shows in addition to trying to keep up with their daily occupations.

With the invaluable help of a fine secretary and the cooperation of other key personnel on the headquarters staff, I was able to keep up with my daily correspondence. (Many of our members do not realize that our staff of 20 persons handles an average total of 1,000 pieces of incoming and outgoing mail each working day!) Naturally, I am rather tired and sort of a stranger to my family after being on the road every weekend but one during the past three months. However, the effort was extremely well worthwhile, in my opinion. It gave me a real lift to see the high level of enthusiasm for Barbershopping in all the districts I visited. In general, the caliber of our leadership is improving significantly, I feel, and in most localities both quartet and chorus quality is exceptionally good.

We do have some soft spots. Encouraging, in connection with this, is the fact that those on the local level who can do most about correcting conditions are aware that we have those soft spots, and I firmly feel that definite action will be taken to strengthen the Society in those areas of activity wherein we have not done the job as we should.

Many of the districts I visited called upon me to make either a keynote talk or to talk Barbershopping off the cuff. In every instance I stressed two points which I feel are of key importance to the strengthening and future growth of the Society. They are so important, in my opinion, that I feel that every member should concern himself with them—not just the officers at various organizational levels of the Society. They are: 1) **PROPER EDUCATION AND ASSIMILATION OF MEMBERS**, and 2) **BALANCE IN PROGRAMMING SOCIETY ACTIVITIES**.

It is my considered opinion—after nearly 14 years as a Barbershopper (how I envy you fellows who discovered this great hobby before I did) and in nearly 11 years as a member of the Society's headquarters staff, that too many chapters and too many members have come into our Society without being properly "educated" as to what the Society really is and stands for. During our 21 years of existence, we have chartered in

STATUS QUOTES

ROBERT G. HAFFER



excess of 1,500 chapters. (The last chapter charter I signed was for chapter number 1,227. We did not begin to assign numbers to chapters until we had already chartered more than 300 chapters. That means, therefore, that we have chartered in excess of 1,500 chapters thus far. Yet, today, we carry only 652 chapters on our books. We have lost half again as many chapters as we have chartered in the past 21 years!)

In most cases, I sincerely feel that loss of these more than 900 chapters resulted from either (1) improperly trained, or (2) incapable leadership. In all too many cases, the sponsoring chapter or chapters have merely *launched* the new chapter—usually with a big charter night show—and then promptly forgot to *follow through* to see that the new chapter developed the right attitude regarding Barbershopping and conducted its affairs on a business-like basis.

Another main contributing factor in the demise of chapters, the record indicates—and this ties in with "businesslike operation", is *unrealistic financing*. Too many of our chapters—and that includes some which are still with us—undersell our organization. It is a basic economic fact that people attach value to something in relation to what it costs them in time, effort and *money*. Another truism is that "interest follows dollars". Yet, we find chapters which try to make their annual dues as low as possible, depending upon income from shows to finance chapter operations. (In 1953 the Society's International House of Delegates legislated minimum annual dues of \$7.50 on chapters chartered after July 1, 1953. Chapters chartered prior to that time were permitted to maintain a lower annual dues figure if they wished. A few of our chapters, it has come to our attention, charge *no* annual dues. They merely charge their members the \$5.50 per capita dues and Harmonizer subscription fee which are sent in to International Headquarters. To refresh your memory, here is the way that \$5.50 breaks down: \$1.50 Harmonizer subscription fee, \$.50 district rebate, \$3.50 for the Society's general operating fund. It is my personal opinion that \$7.50 a year dues is entirely too low and most unrealistic, both from the standpoint of (1) the psychological effect this has upon our members, and (2) the cost of operating a chapter. I sincerely feel that no other organization of our magnitude operates on such a minimum financial basis.

I further feel that probably no other organization has the problem of membership turnover that we have. Our Society does a fabulous job of enrolling new members, with an average of 6,000 a year coming into our Society. However, nearly that number of members drop out of the organization each year. While I feel that financing has a definite tie-in with this factor, we know, from surveys conducted with former members of the Society, that *the main reason we lose members is that chapter affairs are not conducted on a businesslike basis and chapter meetings are either unplanned or otherwise not interesting to our members*. The following five-point check list developed by Art Merrill when he was International President bears repeating. Art's comments appeared in his "President's Round

Table" column on page 6 of the September 1955 issue of The Harmonizer. His five check points were based on answers to questionnaires used in the above-mentioned survey conducted among former members of the Society:

1. Is your chapter program a balanced program? Do you have enough time for chorus? for quartets? for woodshedding? If your chorus tends to take too much time, why not lower the boom definitely at the end of exactly one hour?
2. Does your meeting start on time? It's difficult to get a balanced program if you start late. Blow a pitch pipe at starting time and SING! It's a good habit.
3. Does your chapter try to mix meeting with afterglow? Why not separate them? This may require a change of your meeting room. I've heard from scores of sources that this should pay off in membership.
4. Does your group mix? Do you make guests and new members feel at home? Are there any cliques? Have your officers been on deck too long? Why don't you train replacements?
5. Is there too much talk? Too much business? Why not tell your officers to do their business outside of the meeting time? Tell them to bring in the answers—and they'd better be good. But tell them you'd rather sing than talk in chapter meetings.

Remember, balance is a key factor—and not only in the Balance and Blend Category of our judging system. We must have balance in our chapter programs as well.

Also, in his column which appeared on page 4 of the June 1956 issue of The Harmonizer, Art outlined "The Ten Commandments for the Successful Chapter Program", upon which I don't think I can improve. Here they are as developed from a study made by Don Flom of Schenectady, New York, who

was Chairman of the Chapter Advisory Committee under Art's administration. Don wrote to District Presidents, asking them for a list of their most successful chapters, then he wrote to those chapters and asked for their program suggestions:

1. It shall be planned in advance by responsible men.
2. It shall begin on time and roll! (When I left Schenectady Chapter, I presented them with an old-fashioned farm dinner bell, it's inscribed—"It's Time to Sing!")
3. It shall be balanced between chorus and quartets. We need choruses—they give everyone a chance to participate. But the purpose of our Society is the Preservation and Encouragement of Barber Shop Quartet Singing. We should never forget this objective.
4. It shall have time for pick-up quartets; it shall have time for listening to organized quartets; it shall have time for woodshedding.
5. Business discussions shall be carried on by elected officers outside of the regular chapter meetings. Business at meeting time shall be limited to announcements and to the introduction of guests.
6. Alcohol, if at all, shall be postponed to the "afterglow".
7. It shall always be aimed toward an objective—a concert, a hospital visit, a contest, a picnic, or a ladies' night.
8. It shall be held in an attractive and resonant room.
9. It shall include community service. Hal Staab said that the fun motive is not enough—we need a deeper meaning.
10. Good fellowship shall be all-pervasive. Everyone, including guests, shall have a wonderful time."

It strikes me that the two foregoing outlines should make an excellent set of "New Year's resolutions" for every one of our chapters which does not now measure up to those yardsticks.

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... with "Money... Money... Hont

They are doing. In the summer that goes
I love you, love you
love you, love you, Love
bring and in the fall

Suddenly a quarter at the front of

Here is Atlantic City's (New Jersey) first authentic Barbershop quartet—The Boardwalkers, of our Greater Atlantic City Chapter. They have appeared at the Miss America Pageant, on local radio, conventions, service clubs, churches and hospitals. Highlights include singing for Sophie Tucker, the McGuire Sisters and Earl Wilson (Broadway columnist). Left to right are: Harold Tarter, bass; Bill Blair, lead (chorus director); Dorn O'Dell, tenor (Chapter Pres.); and Neil Plumb, bass (Chapter Treas.).

(Syd Stoen photo)



Some 25 foreign exchange students were recently entertained by the Apple Chords of our Lima, Ohio Chapter. They were encored again and again by the students. Pictured here are, left to right, Genevieve Bernadac, France; Hildegard Schmidt, Germany; Brigetta VanHoooven, Netherlands; Susana Carretas, Philippines; and Sissel Falch-Jorgensen, Norway. Members of the Apple Chords are: Bob Gratz, tenor; Dean Sommers, bass; Paul Reichenbach, bari; and Marv Smith, lead.



Don Donahue, the Cedar Knolls, New Jersey fireball decided one day to organize a quartet. He posted a notice on the chapter bulletin board, complete with rules for those applying to fill vacancies. Above you see the results—the C-Notes—Left to Right: Ted Yerg, lead; Don Donahue, bari; Dick Floersheimer, bass; and Fred Kirberger, tenor. You might be interested to know that all four of these boys made their own costumes. . . They save their money to go to contests.

the room burst into a contagious sort of melody and the listeners in the room began to tap their toes or hum along with the singers.

The young woman continued to state into space.

The music continued.

Gradually the look of indifference began to leave the young woman's face. She tentatively tapped her fingers on the chair arm in time with the musical beat.

She hummed a few bars of music.

Then she withdrew again into her world of indifference.

But a wall had been penetrated.

The young woman was a mental patient at Mound Park Hospital.

The singers were the Ringmasters Quartet."

THEY'LL RISE AGAIN

In a recent letter from Dave La Bonte, lead of the Confederates, 1956 International Champions, he had this to say about recent activities of the now defunct Champions:

"... The Confederates got together in New Orleans recently and sang on the after-glo. The following week we sang on the after-glo in Memphis and so help me we sounded better than we did before we hung up our tonsils. . ."

Ed Note: We know a lot of Barber-shoppers who would have given their eye teeth to have been at those after-glos.

JAD NOVICE CONTEST

Reprinted from the November, 1959 edition of the Quartet Note:

"Held in the Grand Ballroom of the

Headquarters Hotel, the first Johnny Applesseed all District Contest was held immediately following the finals competition at the Toledo Convention. A surprisingly large audience was in attendance. The nine novice quartets, representing a total of seven Areas, vied for three Medalist positions which would bring them embossed certificates of accomplishment.

First place went to the N.A.M.S.A.A.C. Quartet (we don't know what it means



"ON A BICYCLE BUILT FOR FOUR!"—You've heard of the "two" in the famous song, but here we present a quartet's ideal transportation. The occasion was the Mayor of San Antonio, Texas, in gay nineties straw hat, signing the Harmony Week Proclamation that welcomed everyone to the Southwestern District Contest and Convention. Accepting for the chapter is Ben Bailey, President of the Chordsmen. On the bike are 1958-59 District Champs, the Texas Cavaliers, 1. to r.: Mike McCord, bass; Charlie Ward, tenor; Dick Loebbaka, lead; and Jimmy Gause, bari.

either) of the Cleveland, Ohio Chapter, composed of two neophytes, one veteran of District competition, and one International Medalist. In second place was the Tuesday Nighters of Elyria, Ohio made up of all novices, and behind them for the other Medalist spot were the Valley-Aires of Dayton (Suburban), Ohio, a mixture of old and new quartet men. Regular contest rules were applied, and scores indicated that proper appreciation of time penalties might have changed some positions noticeably. All those in attendance agreed the contest was a great success!

WALKER RETIRES

Carlton G. "Rube" Walker, tenor of the Neighborhood Four of our Dallas, Texas Chapter recently retired as auditor of the Lone Star Gas System. A very fine article concerning Rube's quartet activities appeared in a recent issue of the Blue Blaze, employee publication of that firm. Here is a wonderful way for all Barber-shoppers to spread the gospel of our hobby. Whenever you have an opportunity to have a story about you or any segment of your Barbershopping activity published in a company house organ, we urge you to take advantage of it. International Headquarters is anxious and willing to aid you in writing any material you may wish to submit.

Other members of the Neighborhood Four are E. O. Haskew, bari; Pat Paterson, lead and Luther Hight, bass. Pat Paterson, by the way, is a real honest-to-goodness barber.

NEWS ABOUT QUARTETS

NEWLY REGISTERED

GAY GLADES

Tenor—Ken Gabler
Lead—Tom Taylor
Bari—Bob Pumphrey
Bass—Les Cudworth
Chapter—St. Joseph, Mo.

BORDERTONES

Tenor—Burt Johnson
Lead—Jim Eppler
Bari—Jim Nance
Bass—Burt Dycus
Chapter—El Paso, Texas

BUCKEYE-FOUR-GET-ME-NOTES

Tenor—Robert Durst
Lead—Ron Morrison
Bari—George L. Core
Bass—Cline Clary
Chapter—Buckeye (Columbus), Ohio

FOOD CITY HARMONY HOUNDS

Tenor—Henry Brown
Lead—Lowell Wolfe
Bari—William Clark
Bass—Ron Atkins
Chapter—Battle Creek, Mich.

SPUD-TONES

Tenor—Clarence Soucier
Lead—Robert Thompson
Bari—Neil Michaud
Bass—Earle Dow
Chapter—Presque Isle, Maine

COMPRESSAIRES

Tenor—Harold E. Whitten
Lead—Maurice Radford
Bari—Dan Moore
Bass—Hugh Olmstead
Chapter—Painted Post, N.Y.

FOUR CONTINENTALS

Tenor—Bill McNeiland
Lead—Cliff Webb
Bari—Warren Tuckness
Bass—Bill Rawlings
Chapter—Amarillo, Texas

WHAT FOUR

Tenor—Fred Heuring
Lead—Robert Schacht
Bari—Joseph Hutchinson
Bass—L. J. Jones
Chapter—Marinette, Wis.—Menominee, Mich.

MAD-HATTERS

Tenor—Fred Lutze
Lead—Fred Meves
Bari—Karl Dix
Bass—Henry Beyer
Chapter—Sheboygan, Wis.

DAYTONICS

Tenor—Bill Davis
Lead—Bob Gessner
Bari—Ed Smith
Bass—Bill Tate
Chapter—Dayton Suburban, Ohio

SPECTACLES

Tenor—Wendell Heiny
Lead—Dr. Jess Ghormley
Bari—Wes Graham
Bass—Dwight Elliott
Chapter—Amarillo, Texas

ALBERTONES

Tenor—Ray Leman
Lead—Don Clarke
Bari—Charles Moore
Bass—Dick Cunningham
Chapter—Calgary, Alberta

CAPROCKERS

Tenor—Charles Nolan

Lead—Calvin Davis
Bari—Robert Leonard
Bass—Claire Carden
Chapter—Lubbock, Texas

EMERALD-AIRES

Tenor—James Waugh
Lead—George Shields
Bari—John Moore
Bass—Eddie McVeigh
Chapter—East York, Ont.

ENTERTAIN-AIRS

Tenor—James Gross
Lead—Edward C. Holtz
Bari—Douglas Miller
Bass—David Leak
Chapter—Branch County, Mich.

FOUR SPECS

Tenor—Walt Purviance
Lead—Bill Legg
Bari—Dar Lange
Bass—Syd. Anderton
Chapter—Stockton, Calif.

MIDLANDERS

Tenor—Orval Roecker
Lead—Tony Curda
Bari—Ken Newell
Bass—Darryl Couch
Chapter—Ak-sar-ben Omaha, Neb.

NORTHERN KNIGHTS

Tenor—Bernard Race
Lead—Ronald Miller
Bari—Bart Kelly
Bass—Richard Hill
Chapter—Gloversville-Johnstown, N.Y.

PHOENIX AMBASSADORS

Tenor—Robert Grigsby
Lead—Gene Hall
Bari—Paul Graham
Bass—Hart Shekerjian
Chapter—Phoenix (Saguaro), Ariz.

TUMBLEWEEDS

Tenor—Ron C. Bennett
Lead—Jim Renfro
Bari—M. A. "Army" Armstrong
Bass—Jim Wucher
Chapter—Odessa, Texas

THREE ALARM FOUR

Tenor—Don Lamar
Lead—John Monroe
Bari—Neil Keefer
Bass—Earl C. (Tiny) Lloyd, Jr.
Chapter—Monterey Peninsula, Calif.

WOOD CITY FOUR

Tenor—Kenneth Nelson
Lead—Don Cardinal
Bari—Lee Haug
Bass—Roy Larsen
Chapter—Cloquet, Minn.

ACCIDENTALS

Tenor—Karl Gillman
Lead—Robert Mac Donald
Bari—Robert Illing
Bass—Robert Wachter
Chapter—Little Rock, Ark.

GRUNIONEERS

Tenor—Charles B. Wells
Lead—William Biebusch
Bari—Charles Brown
Bass—Russel Pipes
Chapter—Palamar Pacific, Calif.

MEISTER KORDS

Tenor—Dick Mindling
Lead—Carl Judy
Bari—Bob Bowers
Bass—Homer Ankeney
Chapter—Germantown, Ohio

FOUR-IN-LEGION

Tenor—Duane Query
Lead—Tom Blankenship
Bari—Eldon Jenkins
Bass—Ray Arnett
Chapter—Bakersfield, Calif.

OLDE FASHION FOUR

Tenor—Ken Leiter
Lead—Jack Reed
Bari—Don Smith
Bass—Paul Brock
Chapter—El Paso, Texas

TRUE TONES

Tenor—Ray Elliott
Lead—Frank A. Butfilowski
Bari—Charles C. Weiss
Bass—Paul Precher
Chapter—Linden, N.J.

COUNTRY COUSINS

Tenor—Jason King
Lead—Ivan Heckerman
Bari—Donald Schroeder
Bass—Dale Schroeder
Chapter—Glass City Chapter, Toledo, Ohio

CASUALAIRES

Tenor—Roy W. Haber
Lead—Harry Brockwell
Bari—Charles T. Murray
Bass—Victor J. McAdam
Chapter—Motor City Barbershoppers (Oshawa), Ontario

TAMPA BAY-ERS

Tenor—Lynn H. Welch
Lead—Clarke B. Coleman
Bari—Richard E. Foerster
Bass—Arthur T. Miller
Chapter—Tampa, Fla.

SIDEWINDERS

Tenor—Jerry Fairchild
Lead—Don Jorgensen
Bari—Dennis Nagle
Bass—Jay Wright
Chapter—Inland Empire, Calif.

TAM-O-CHANTERS

Tenor—Bob Moreland
Lead—Ken Warner
Bari—Paul Shannon
Bass—Tom Ewald
Chapter—Newark, Ohio

GOLDEN GATE HARMONY FOUR

Tenor—Steve Carrick
Lead—Jim Heidinger
Bari—Ken Carolan
Bass—Glenn Dawson
Chapter—Marin, Calif.

CHORD KINGS

Tenor—Don Cooke
Lead—Bob King
Bari—Don Klassen
Bass—Pete Klassen
Chapter—St. Catharines, Ont.

TUNE TONICS

Tenor—Tom Paradine
Lead—Byron Reid
Bari—Douglas Reid
Bass—Jack McCulloch
Chapter—London, Ont.

CLASSICS

Tenor—Clyde E. Taber III
Lead—Ronald C. Schoefflin
Bari—G. Thomas Welzenbach
Bass—Ishmael Willey
Chapter—Dundalk, Md.

(Watch for additional listings in our March issue). Addresses of contact men of these quartets are available to show chairmen on request. Write S.P.E.B.S.Q.S.A., 6315 Third Avenue, Kenosha, Wis.

THESE MEN ARE BUILDING OUR SOCIETY

THEY ALL HAVE BROUGHT NEW MEMBERS INTO OUR SOCIETY THIS YEAR

IS YOUR NAME INCLUDED IN THIS LIST OF

“MEN OF NOTE”

(As Reported to International Headquarters)

(This list does not include those whose names were published in previous issues)

CENTRAL STATES

Leslie E. Cudworth
Harvey L. Parker
J. Stewart Vaughn

DIXIE

Ed Benedict
Clyde R. Bower
Victor H. Crouch
Loyal Staley
Bill Templeton
Hugh W. Zeanah
Stewart A. Ziegelmeier

EVERGREEN

Lee Ballard
Arthur L. Brown
Elmer Burke
Chester Colpitts
Gail Duffy
Jack Hicks
Clayton Lacey
Bob Lamb
Len Lavoie
Bill Mathewson
Wayne Mayhle
Howard N. Rietze
Jim Smith

FAR WESTERN

Art Brown
Walter Chisholm
Tom Conaway
Karl Grindle
Gus Noland
Lee Pierce
Jerry Reimer
Richard Spatz
S. J. Underwood
Robert A. Wallace
Joe White
Don Zimmerman

ILLINOIS

John Adams
Harold L. Coffman
Robert Park

INDIANA-KENTUCKY

Harry Bard
Lee Bitting
John Edris
Joseph Kuchera
Donald Mallon
Bill McKinney

JOHNNY APPLESEED

William Foster
Carl Monnin

LAND O' LAKES

Jay Austin
Gustav H. Johnson
M. C. "Hank" Lund
Arr Morrenson

MICHIGAN

Roger C. Craig
Frank C. Tritle
George Williams

MID-ATLANTIC

Carl P. Arberg, Jr.
Marsden Batnum
Henry J. Betkey
Edwin Bustard
Charles Dacan
Jay Duke
Don Fehr
Roger Gundersen
Carville Hackman
Marvin Jodan
E. C. Marshall
Leroy Mylin
Carl E. Parrish
Seeley Romaine
F. L. Smith
Edson C. Stange
William F. Toothe
James A. Willis

ONTARIO

Ken Abbott
Howard Bell
Bill Bradbury
Jim Burgess
Paul Eberwein
Howard French
Ted Hinchey
Ed Johns
Harry Parker
Frank Reavley
Jack Reid, Sr.
Mark Richardson
Joe Rouffer
Bill Savage
Ted Sawford
Frank Sorenson
Jack Stunt
Archie Tatt
Ted Verwey
Jim Walls
Ray Way
Don Weatherston

SENECA LAND

George E. Bartlett
Clarence Button
John H. Hilton
Alfred L. Lauffenburger
Loran L. Lewis III
Loran L. Lewis IV
William Lindstrom
Roland E. Nye
Alan F. Scattergood, Jr.
Charles Schwitzer

FAMOUS LAST CHORDS

10TH NIGHT OF HARMONY



"I know where we can get our suits cleaned for nothing. . ."

NORTHEASTERN

John Alves
Albert Castello
Richard Doran
Donald Funi
Franklin Hadden
Benjamin Kidder
Rudy Kumpan
Richard LaFountain
Eugene Lajeunesse
Clement Laperle
Rene Laperle
John T. Lyford
W. McMillan
Warren F. Neals, Jr.
Kenneth Pickering
Frank Schiavoni
Grover T. Stevens
Don Williams

SOUTHWESTERN

M. A. "Army" Armstrong
Dr. C. L. Brady
Allen W. Brown
Joseph S. Chronister
Harry Gommer
David K. Gleason
James B. Kramer
Calvin A. Languier
Robert D. Mills
D. L. Moore
Stanley Snider
Jack Walter
Hal E. Wolfe

SUNSHINE

Robert Scherer
Ed Suchy

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Front Row (Left to Right)
ROBERT G. HAFER
Executive Director
6315 Third Avenue
Kenosha, Wisconsin

Native of Canton, Ohio and has been a member of the International Headquarters Staff for nearly 11 years.

JOHN CULLEN
International Vice-President
Investment Building
Washington 5, D. C.
Mid-Atlantic District

Has served as a Chapter President, District Executive Vice-President and International Board Member.
Occupation: Lawyer

STAFF TAYLOR
International First Vice-President
269 Fairway Boulevard
Columbus 13, Ohio
Johnny Appleseed District

Was President of Buckeye (Columbus) Chapter, District Secretary and Treasurer, Chairman of International Public Relations Committee and International Board Member.
Occupation: Advertising Account Executive.

CLARENCE L. JALVING
International President
36-38 East Eighth Street
Holland, Michigan
Michigan District

Served as Chapter President, Chorus Director; District President, Treasurer; International Board Member, Second and First Vice-President.
Occupation: Bank President

JOSEPH E. LEWIS
Immediate Past President
2912 Gaston Avenue
Dallas, Texas
Southwestern District

Chapter President, District Vice-President, Treasurer; International Board Member, Vice-President; two terms International President. Occupation: Bond-Investment Company President

LOU LAUREL
International Second Vice-President
4617 Walter Lane
El Paso, Texas
Southwestern District

Has served as Chapter President, District President (2 years), International Board Member (3 years). Occupation: Industrial Distributor

JOHN WARD
International Vice-President
343 Bailey Avenue
Pittsburgh, Pennsylvania
Johnny Appleseed District

Certified Judge, Member Championship Quarter (Pittsburghers), International Board Member; Chairman, International Ethics Committee. Occupation: Federal Government Work.

Back Row (Left to Right)

RUDY HART
International Treasurer
1112 Ohio Street
Michigan City, Indiana
Indiana-Kentucky District

Director of International Chorus Champions (Michigan City—1956), International Board Member. Occupation: Salesman

CHARLES SNYDER
International Board Member
438 Crescent Boulevard
Lombard, Illinois
Illinois District

Occupation: Traffic Manager
Term Expires: June 30, 1960

TOM WATTS
International Board Member
629 Forest Avenue
Belleville, Illinois
Illinois District

Occupation: Insulation Contractor
Term Expires: June 30, 1961



CECIL F. BRANTNER
6842 West River Road
Minneapolis 12, Minnesota
Land O'Lakes District
Occupation: Lithograph Sales
Term Expires: June 30, 1962



WAYNE FOOR
166 Belmeade Road
Rochester 17, New York
Seneca Land District
Occupation: Physicist
Term Expires: June 30, 1961



J. H. (Bud) LEABO
Rt. 2, Box 550
Creswell, Oregon
Evergreen District
Occupation: Sawmill Production
Term Expires: June 30, 1960



GEORGE SHIELDS
83 Marjory Avenue
Toronto 8, Ontario, Canada
Ontario District
Occupation: Market Research
Term Expires: June 30, 1960



LYLE CASHION
Box 4567
Jackson, Mississippi
Dixie District
Occupation: Engineer
Term Expires: June 30, 1960



JERRY GRAHAM
1933 Wardell Avenue
Duarte, California
Far Western District
Occupation: Retired
Term Expires: June 30, 1961



JOHN NEIMER
426 New Holland Avenue
Lancaster, Pennsylvania
Mid-Atlantic District
Occupation: Personnel Manager
Term Expires: June 30, 1962



PERRY (PETE) TYREE
2610 Meadowlark Lane
Colorado Springs, Colorado
Central States District
Occupation: Consulting Engineer
Term Expires: June 30, 1962



HERB WALL
P. O. Box 1416 SSS
Springfield, Missouri
Central States District
Occupation: Manufacturer
Term Expires: June 30, 1961



JAMES F. CLARKE
P. O. Box 343
San Jose 3, California
Far Western District
Occupation: Nurseryman
Term Expires: June 30, 1960



DR. EDWARD HAMLET
834 Greenwood Drive
East Grand Forks, Minn.
Land O'Lakes District
Occupation: Chiropractic
Physician
Term Expires: June 30, 1960



CHARLES F. RICKETTS
2227 Cranston Street
Cranston, Rhode Island
Northeastern District
Occupation: Food Broker
Term Expires: June 30, 1962



STIRLING WILSON
P. O. Box 1998
Ormond Beach, Florida
Sunshine District
Occupation: Retired Naval
Officer
Term Expires: June 30, 1961

Activities of the Chapters

Past Illinois District President Charlie Hecking was recently honored at a "This Is Your Life" party at the Oak Park, (Chicago) Illinois Chapter meeting. Charlie, immobile from the waist down, was brought to the rehearsal hall of the Oak Park Chapter in an ambulance accompanied by his wife Charlotte—his right hand in Barbershopping.

Charlie, a charter member of the Pioneer (Chicago) Chapter began his useful career in 1946 as Chapter Librarian, then moved to Vice-President in 1949-1950, then on to the Chapter Presidency during 1950-1951. Having done a magnificent job in chapter work, Charlie was elected Secretary of the Illinois District in 1951, serving in this capacity until 1953 at which time he was elected to the Illinois District Presidency, contributing his all until 1955.

FOR THE BOYS

Our Scranton, Pa. Chapter chorus and quartets, assisted by the Mello Deats, Sweet Adeline's quartet, staged a benefit

concert for the local Y.M.C.A. Boy's Camp Fund. The benefit concert raised more than \$1,000 for the camp scholarship fund.

Here is an excellent community service project!

NO CONTEST!

The following is reprinted from the Ottawa, Ontario Citizen and authored by Charles Lynch of Southam News Services:

"Ottawa's week-end 'Battle of the Barbershop' wound up in a 'draw', leaving everybody concerned breathless, voiceless, but happy.

Participants were the usually-staid Chateau Laurier Hotel, and a group of guests it was entertaining for the first time—some 700 members of SPEBSQSA . . .

The Barbershoppers were holding their Ontario (District) competition and the Chateau accepted their trade on the condition that there would be no singing in the hotel rooms, corridors or lobbies.

But it turned out to be no contest—from the moment the songbirds arrived on a special Harmony train on Saturday morning, the hotel and its house detectives elected to relax and enjoy it. The sweet sounds of voices raised in song penetrated every corner of the dignified old hostelry—and when it was all over, not a complaint had been heard from any quarter. The casual singing that the Barbershoppers call 'woodshedding' reigned unchallenged—in fact, crowds gathered to hear it, and hotel employees confessed they were having the time of their lives . . ."

Ed Note: Mr. Lynch had previously written an article, in a humorous vein, concerning the Ontario District Barbershoppers being given permission to house their convention goers in this usually "quiet" hotel. The above article was a follow-up to the activities carried on at the Chateau during the Ontario District Convention.

WINS RAVE NOTICE

Our Muncie, Indiana Chapter came in for its share of fine publicity following its 14th Annual Harmony Show. Following are excerpts from an article by John Reirh which appeared in a local Muncie paper:

"If the 14th Annual Harmony Show, presented in two performances to capacity audiences Sunday afternoon at the Masonic temple, in any manner whatsoever epitomizes the state of live stage entertainment today, then this medium will more than hold its own in the era of super-colossal movies and the wide coverage of television.

The harmony acts, sponsored by the SPEBSQSA local chapter, with Fred Hinshaw as master of ceremonies, revived in me as well as my charming companion the sensual electricism long dulled by attendance at film spectacles. Lighting and setting carried out the scene of a long-forgotten Muncie in the early 1900's, live with a Model T, an imaginary street scene and suggestions of bustles and bicycles built-for-two . . .

The 60-man chorus set the staging with their opening number, 'My Home



Members of the recently chartered Germantown, Ohio Chapter aren't wasting any time moving into good company, as evidenced by this photo. The gentleman in the center is Michael V. DiSalle, Governor of Ohio. At a recent Chamber of Commerce banquet the Right Foot Four quartet serenaded the governor. Shown left to right are: Bruce Shuey, bass; John B. Baker, tenor; Governor DiSalle; Russell Storer, bari; and Ross Winning, lead.

'Town' and received a strong ovation with 'Ain't She Sweet.'

This city of Muncie should well be proud of such a fine singing group. Good intonation and close cooperation with director Mel Turner produced one of the best performances by a male chorus that this reviewer has witnessed in some time . . . My viewing companion (wife Betty) and I were so taken by the great talents compressed into the two-hour show that several times I saw myself sitting in a box seat at the Shubert Theatre . . . I was surprised not to see more of the younger set present at the harmony show. I wished from the beginning of the performance that my friends could also partake of the afternoon well spent . . . A good half-cup of the entertainment was in the laughing, sometimes almost breath-taken audience. That was worth the price of the tickets alone . . ."

BUCKEYE HONORED

Members of our Columbus "Buckeye", Ohio Chapter were recently honored by the Columbus City Council and the following report appeared in the Columbus Citizen-Journal:

"Harmony returned to City Hall Monday night, but it wasn't the politicians who were doing the singing.

City Council halted its business temporarily Monday night to hear the Forget-Me-Notes, Barbershop quartet from the Buckeye Chapter of the SPEBSQSA which hopes to appear in International competition next year in Dallas, Texas.

Purpose of the appearance was to support a resolution commending the Barbershoppers for the 'good will they are building for Columbus.'

Their performance prompted Safety Director Leo L. Phillips to remark:

'I enjoyed the singing and it prompts me to suggest that at least 40 minutes of every hour in Council be devoted to singing, and only 20 minutes devoted to this arguing that's been going on.'"

OWN CLUB ROOMS

The Gloversville-Johnstown, New York Chapter, has joined the growing list of chapters which have private meeting facilities. On September 1 of last year, there appeared emblazoned on a third-floor window of a downtown building in Gloversville the well known emblem of our Society signifying to all that their chapter had formally established its own private club rooms.

Immediately upon the signing of the lease, the membership went to work renovating the former photography studio and converting it into "Harmony Hall". With true cooperative spirit, the members and friends of the chapter donated furniture, rugs, refrigerator, stove, TV



In October 1956, 33 men met in the YMCA building in Dundalk, Maryland to explore the possibilities of establishing a Chapter of the S.P.E.B.S.Q.S.A. in the community. The results of that first meeting surpassed the fondest hopes of the most enthusiastic man present. By January, 1957, three months later, application was made for a Chapter Charter with 100 members signed up and the Dundalk Chapter was on its way.

The Chapter and its "Chorus of the Chesapeake" had to grow and progress under its "perennial" president, Bob Seay and its dynamic director, Bob Johnson.

At its meeting on October 15, 1959, the Chapter paused to remember its beginning, on the third anniversary of that first organized meeting. Of those 33 men who started it all, 25 are still active members of the Chapter and the 19 present that night entertained the membership as a chorus. (That's Dundalk's hard working public relations chairman, Bud Welzenbach, in the photo at right with anniversary cake.)

Members, of the original 33, present at the third Birthday Party were, left to right; Bob Stortz, Bud Crusse, Jake Bechtel, Bill Catterton, Bill Kelly, Charlie Hand, Chuck Wilhelm, Jere Heisler, Ed Doerr, Ray Beck, Nels Lawhon, Fred Stortz, Vernon Leonard, Howard McIntosh, Joe Shalika, Tom Doerr, Charles Ritzel, Bill Fogle, with Bob Johnson directing.

Original members not pictured are: Bob Seay, Carleton George, Clem Dieter, Bill Mulquin, Jim Hackman and Chester Stefanowicz.

set, HI-FI set, and many comfortable chairs so that the former spacious but impersonal rooms have been transformed into three companionable units. They have a rehearsal room fully equipped with piano, risers, blackboard and other necessities, a recreation and game room and an adequate kitchen.

MANHUNT AT LITTLE ROCK

Major Eugene C. Lakin of our Greater Little Rock, Arkansas Chapter reports on their current membership promotion drive as follows:

"We have kicked off 'Operation Manhunt' and are striving for a 100% increase in membership from our present 32 to at least 64 members or more by March 1, 1960. We are following closely your 'step by step' procedure in your 'Manhunt' folder (supplied by International Headquarters). Exact awards for the winning



team hasn't been decided yet but we are following the established point system. On November 23 we will formally start the 'operation' with a guest night here at the Air Force Base Service Club and we hope to have more than 100 guests. The potential here at the Base is unlimited and at the same time, we are not forgetting our civilian potential in Little Rock . . ."

Ed Note: If your chapter is not presently using "Operation Manhunt" we highly recommend it as a very successful membership promotion campaign. Further details may be obtained by writing International Headquarters, Kenosha.

THE BIG TIME

A new auditorium made it possible for our Salt Lake City, Utah Chapter to take care of about 2,000 more show patrons
Continued on next page

CHAPTER ACTIVITIES—

than ever before—yet it proved to be totally inadequate to take care of the demand for tickets. Two nights, Friday and Saturday, in sub-freezing weather, people by the dozens stood outside the auditorium asking lucky ticket holders if they would take \$5.00, \$10.00 or even \$20.00 for their tickets to see Salt Lake City Chapter's 11th Annual Parade of Quartets. No one was seen to part with their tickets, but "standing room" was sold in the lobby where people could hear and see a wee bit through the doorways. Salt Lake City is SOLD on the Salt Lake City Chapter and the Parades of pure Barbershop harmony that they stage. They had no trouble selling all 5200 plus tickets WITHOUT spending one penny for advertising.

SWEET SIXTEEN

Nate Berthoff, Editor of the Johnny Appleseed District Quatter Note sent this interesting story concerning an unusual meeting of the Elyria, Ohio Chapter:

"The wife of one of our members, Earle Johnson, teaches the Fifth Grade in one of the schools just outside Elyria. She had tried an experiment with her class, with the help of the music teacher who meets with the class a couple of times a week. These children are in the ten-year old group. They had not as yet



The young gentleman directing the Aurora, Illinois Chapter Chorus in this picture is Harvey Sterkel, pitcher for the World's Champion SEALMASTER softball team. Harvey also was awarded the club's trophy as most valuable player of the Clearwater, Florida tournament play. It's great to have a man of Harvey's ability on our "Barbershopping Team". (Sealmaster Bearing Photo)

gotten to that adolescent period where the 'beat' or 'be-bop' or other atrocities which have been perpetrated on the teenagers, had touched them. So Mrs. Johnson tried the class on some 'old songs'. That was less than a month ago.

Last night this Fifth Grade Chorus, 30 strong, visited our chapter to sing for us. What a revelation! There they stood, faces gleaming, broad smiles, dressed in their Sunday best! A young lady on the

end blew a key note, and away they went. We had anticipated maybe three or four songs. But the young lady kept on, 'Our next number will be . . . !' And they sang sixteen numbers! How many of us veteran Barbershoppers could stand up and sing, without missing a note or word, sixteen old time numbers? . . .

Mrs. Johnson said that the children much preferred these singable 'old-time numbers' to the junk they hear on radio and TV and preferred them even to the songs in their school books. The kids were accompanied by a lot of parents, and I daresay that we found some good prospects for membership among some of the dads . . .

PHOENIX FIRST

Congratulations to the Phoenix, Arizona Chapter for being the first "Century" Chapter in 1959 in the Far Western District. San Gabriel and Berkeley, California were both running a close second to the Phoenix group. By the way, Russ Humphreys, Chapter Vice President, is to be congratulated on thinking up the special ribbons which are being worn by renewal members for 1960. The men are given the ribbons to wear on the lapels on their coats and it certainly makes a fellow stand out in a crowd!

OKAY SAN JOSE

Membership in our San Jose, Calif. Chapter is on the rise, reports Chuck De-Freitas. Big membership plans are underway for that chapter and they set their sights on obtaining a minimum of 15 new members by the end of 1959. Chuck also reports, "The first outstanding account we want to pay after our show bills are cleared is our Expansion Fund Pledge. Give the envelope another shake, be-



Ed Place, (white shirt) public relations chairman of the Massena, New York Chapter, is shown presenting the Society's Recognition of Merit Award to Mr. Leonard Prince, editor of the Massena Observer. This award is given by the Society to various news media for outstanding service in the promotion of Barbershopping in the community. The Seaway Chorus visited the Observer office for the presentation ceremonies and sang several songs for the paper's employees. Harley Dingman is director of the Seaway Chorus. Chapters wishing to submit names of qualified news media for possible award consideration should write to: Curt Hockett, Director of Public Relations, S.P.E.B.S.Q.S.A., Inc., 6315 Third Avenue, Kenosha, Wisconsin.

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The World's Finest



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13 NOTES
TUNED A-440

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MASTER KEY NOTE SELECTOR

DESIGNED EXCLUSIVELY FOR USE WITH THE MASTER KEY PITCH PIPE

To fill the demand for a note selector accessory that would assure Master Key users of complete safety in selecting notes in the dark or under other adverse conditions, we at Kratt have developed the Master Key Note Selector

- MADE OF TOUGH, DURABLE HIGHLY REINFORCED POLYMERIC COMPOUND
- SLIPS ON AND OFF PITCH PIPE WITH EASE
- ONCE POSITIONED, RATCHET STOP ACTION PREVENTS ACCIDENTAL SLIPPING OR SHIFTING
- LARGE WINDOW CLEARLY SHOWS NOTE OPENINGS
- CHANGING FROM NOTE TO NOTE IS FAST AND SIMPLE

MASTER KEY NOTE SELECTOR SHOWN ATTACHED TO MASTER KEY PITCH PIPE



Top View



Bottom View



60¢ ea.
Retail

- NO MORE GROPING AND FUMBLING IN DARK TO LOCATE PROPER NOTE
- NO MORE ACCIDENTAL BLOWING OF TWO NOTES AT SAME TIME

cause with a great deal of pride we wish to announce the clearing of our first pledge. Our heads are high, and we are darn proud of ourselves, and our heads are going to stay high. We are shooting to become a member of the Century Club in 1960 . . ."

THE BEST YET

The finest and most effective newspaper coverage this writer has ever seen for a district convention appeared in the Manitowoc, Wisconsin Herald-Times and Two Rivers, Wisconsin Reporter. Through the efforts of Editor Seymour Althen and Chapter member James Quint, these two newspapers carried a special full page story on convention activities and Society background. In addition, a special advertising section was devoted to an SPEBSQSA booster sale. Even booster buttons were sold at \$1.00 a piece to Manitowoc residents. For complete details of this unusual and most rewarding publicity activity we suggest you write to James Quint, 915 Columbus St., Manitowoc, Wisconsin.

HOSPITAL HONORS

The Cloquet, Minnesota Chapter was recently presented a one year award certificate for volunteer service to the

patients and staff of the Moose Lake State Hospital. Accepting the award for the chapter were John Lightfoot and Louis Hunter who attended the annual awards dinner and program at the hospital. This is wonderful public relations for any chapter and it is always encouraging to see reports such as this in many of our chapter bulletins.

GOOD REPORT

John Hawkins of our Pittsfield, Mass. Continued on next page



What possible connection could there be between the picture below and the Expansion Fund? Well, the journey from this picture is a long way around and an improbable one, but true.

The *Florida Frights* (half of them related to the Florida Knights quartet) wore these costumes at a benefit party to raise funds to send a quartet to International competition a while back and were pictured in the local paper, the *Tampa (Florida) Daily Times*. Somehow, the home office of Red Comb chicken feed, (Hale and Hunter Company) in Chicago, received a copy of the paper, saw the picture, wrote the *Times*, asking for the names and addresses of the girls. They wrote to them, requesting permission to use the picture in their sales promotion gimmicks, received a prompt okay (some girls will do anything to promote harmony!) and the picture was sent forthwith and has been used since in several national poultry publications. (Who said barbershopping was strictly for the birds!) Hale and Hunter, in return, paid for the print, plus a "models fee" for the picture, and since the *Florida Frights* are not an organized group, have no treasury, couldn't figure out what to do with the check they received, had a meeting and decided to contribute their earnings to the Society's Expansion Fund.

As the girls said, though, "We were glad to do it, after all, it was only chicken feed."

Shown left to right: Beverly Brodersen (Mrs. Fred), Milly West (Mrs. Wally), Louise Sperry (Mrs. Keith), and Marcie Lahie (Mrs. Johnny).

CHAPTER ACTIVITIES—

Chapter writes concerning their recent show as follows:

"Our Chapter donated the entire proceeds of this program to the Christian Center in Pittsfield as our contribution to charity. Our Parade was a great success and we could have sold about 50% more seats if there were any more available in the house. Barbershop harmony is growing rapidly in Pittsfield and every show that we give is a great improvement over the previous ones. We look forward to a great future for the Society here in this area and of the ability of our chapter to make more contributions to the enjoyment of others of this fine bit of Americana."

HIGHER LEARNING

It was interesting to learn recently that Jim Brasher, Assistant to the Dean of Men, at the Louisiana State University, is a charter member and Past President of our Baton Rouge, La. Chapter. In a recent interview in the L.S.U. student newspaper Jim had the following comment when he was asked by the reporter if he had any activities outside of his job:

"Some people like to play golf, some like to swim, some like to hunt, but I like to sing . . ." And Jim didn't waste any time telling the reporter all about the SPEBSQSA.



Lansing, Michigan member, Frank Brown, was recently named a prize winner in the "Robert E. Lee" style beard growing contest held in connection with Lansing's Centennial celebration 1859-1959).



Nearly 150 well wishers recently honored Past International Board Member Vern Leatherdale, Winnipeg, Manitoba, as he retired as chorus director following 11 years of service. Laudatory letters, telegrams and good wishes from Society leaders and Winnipeg's Mayor, plus a special commemorative plaque highlighted the evening. The Vern Leatherdale Novice Quartet Contest Trophy (Land O'Lakes District) was also displayed for the first time. Left to right in photo are: Chapter President, Hugh McEwen; Mrs. C. Main; Vern; Past President Claude Main; Leonida Leatherdale; Mrs. H. McEwen; and LOL President Dr. John Schoen.



Here are the enthusiastic members of our new Lake Charles, Louisiana Chapter Chorus, left to right: Andy Meyer, J. E. Gilmore, Capt. Dick Snyder, Ed Ward, John Rankin, Dick Anderson, Capt. Leal Behrens, Paul Candelaria, Ralph Hanks, Dr. Jim Kirk, Mel Elliott, Capt. W. S. Van Cleve, Fred Bieck, Cliff Summers, Joe Marshall, George McCrillis, Lt. Jean Sengroves, Hugh Winfrey, Curtiss Handley, Bob Landry—Director, Lt. Kurt Kiesow, Major Richmond Case—President, Gordon Gauthier, S/Sgt. Art List, George Kay, Charles Miller, George Bauman.



Members of our Logansport, Indiana Chapter spend the Christmas season singing for the local Shrine Club at nursing homes, hospitals, county home and the orphans home. Here members presented gifts to the children—wonderful community service.

Pathfinders, Fencefinders and Faultfinders

By International President Clarence Jalving
(Reprinted from Seneca Land "Smoke Signals")

Charles Lesswing, editor

Clarence Jalving, International President SPEBSQSA, delivered a stirring keynote address at a luncheon at the Seneca Land District sponsored Chautauqua Serenade and Chorus Directors School, Aug. 29, at Chautauqua. His topic was, "Pathfinders, Fencefinders and Faultfinders."

The *Pathfinders*—which includes everyone from Clarence down to the lowliest of Chapter committee workers—are our Society leaders. Those who are charged, not only with keeping our course of harmony straight and true, but also with expanding our approaches. Without them barbershopping would come to the end of the road tomorrow.

The *Fencefinders* are perhaps the most envied segment of our Society. They have willingly surrendered the reins to the Pathfinders. They are the middle-of-the-roaders, who go their merry way, singing down the lane. As long as there's a song to be sung, they are going to sing it, come what may. (Come to think of it, who can sing them nay?)

The role of the *Faultfinder* is to keep a checkrein on the Pathfinder. He must be constantly alert to prevent the Pathfinders from taking us up the primrose path. He has a great capacity for good or evil. The Faultfinder's usefulness ends when his judgment becomes faulty and he begins finding fault merely for the sake of it.

We can all play an important role in our wonderful Society, be we Chief or Indian, be we leader, follower or rear guard. Whether we be Pathfinders, Fencefinders or Faultfinders, one thought, one question should guide us in all of our Society undertakings . . . Is this in the best interests of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America?

★ SPECIAL ANNOUNCEMENT ★

Here's Good News For Chapters Chartered Since 1956

The following policy concerning Expansion Fund contributions has been adopted by the International Expansion Fund Committee and applies to all Chapters chartered *since* December 31, 1956 as follows:

"Chapters chartered since December 31, 1956 shall be encouraged to make voluntary contributions to the Expansion Fund in an amount equal to \$10 per membership *as of date of chartering*. This amount to be paid over a period of five years from date of such chartering.

This will extend the campaign time for all such chapters allowing them adequate time to become full participants in the Expansion Fund."

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Ethics & Public Relations

By Staff Taylor

Chairman, International Public Relations Committee

Several years ago a well-known Society guest quartet, at a mid-western chapter show, told an off-color story in connection with their appearance. Apparently spurred by the laughter of the audience, they told another and then another. The MC and the Chapter President were appalled and nailed the quartet on their exit. A few hot words passed—and the quartet apologized.

But the damage was done. In the audience were numerous important local people . . . the superintendent of schools, several PTA officials, some local music educators, a flock of children. It was over the heads of the children and the others didn't particularly take offense at the moment. But the prestige of the chapter—and the Society as a whole—had definitely lessened. Some members of the chapter passed it off as unfortunate but not necessarily tragic.

But it *was* tragic. Those same people didn't come to this year's show. A planned introduction of Barbershop harmony into the local schools didn't come off. News releases in the local paper became harder to get, smaller and less frequent. Only a few invitations came from the community for the chapter chorus appearances. A return appearance at a local radio station was not forthcoming. And on top of that, the membership felt discredited . . . and not their fault, either. Just one slip—just a few words that would have been accepted at a supper club—had cost the chapter several years of planned good public relations.

How many times has this happened in the Society? Once is too many! Let's resolve to keep every appearance above reproach so that good Ethics is good public relations and we'll all grow to a new high in community respect!

BARBERSHOP CRAFT

Continued from page 4

4. Dominant Triad, #12 (G), 15 (B), 18 (D).

5. Major 7th, #8 (C), 10 (E), 12 (G), and 15 (B).

And if we include the Minor Harmonics—

6. Minor Triad, #3/10 (A), 4 (C), 5 (E).

7. Sixth, #3/10 (A), 4 (C), 5 (E), and 6 (G). In some contexts this is considered a Minor 7th.

8. Subdominant Triad, #3/4 (F), 3/5 (A), 2 (C).

Other chords are only approximated in the Harmonic Series, and are actually formed from the Tempered scale rather than from the Diatonic True Tone scale.

Different voicings of a chord are easily recognized as follows:

Tonic Triad, #4 (C), 5 (E), 6 (G).

First Inversion, #5 (E), 6 (G), 8 (C).

Second Inversion, #6 (G), 8 (C), 10 (E).

(Note that doubling the number indicates the tone that is an octave higher—thus #8 is an octave above #4, and the octave above #5 is #10.)

THE DIATONIC SCALE

The Diatonic Scale may be considered as being formed of the tones of three triads; the Tonic Triad, #4 (C), 5 (E), 6 (G); the Dominant Triad, #12 (G), 15 (B), 18 (D); and the Subdominant Triad, #3/8 (F), #3/10 (A), 4 (C). All these are part of the family of tones that make up the Harmonic Series, which of course is the real physical basis for the scale. Some wind instruments play the entire scale on Harmonics.

Note that there is no real need for a Minor Scale. Minor Triads, Sixths and Minor Sevenths are all formed from the same Harmonic Series.

MELODIC PATTERNS

Melodic Patterns or Melodies are said to come from the Scale. But since the scale comes from the Harmonic Series, it is obvious that melodies are actually little runs of Harmonics. When you listen to the Harmonics of a low pitched string you can hear the different tones swelling and receding—playing bugle calls.

There will be more about this in the next section on Chord Progressions when we see how the melody of a song guides and sometimes actually spells out the harmony that should accompany the melody.

So real is this that if a melody is harmonized with chords other than what is indicated by the Harmonics, it just doesn't sound like the familiar tune. And why? Because the chords selected must emphasize the Harmonics that make up the melody. You may have a choice of chords, but you can't use just any chord that happens to contain the melody note.

CHORD PROGRESSION

And the most interesting thing about Harmonics, and perhaps the most important, is that they make music move.

When three tones are sung in harmony, i.e. in simple arithmetical relationship, such as the Major Triad, each tone gives off a family of Harmonics. If the tones are well tuned certain Harmonics will be identical and will be supported or reinforced. These will then add to the chord what we call the "ring". Other Harmonics that are not matched are suppressed.

If the tones C, E and G are sounded in a chord, and the three families of Harmonics (including the Minors) are compared, it will be seen that about one third of the Harmonics will be reinforced and two thirds suppressed. Those reinforced are not all echoes of the original C, E and G, but relate to other chords.

Now in the case of the Major Triad (Tonic Triad) the Harmonics generally support the chord itself—so that while we may have a beautiful chord, rich in Harmonics, the effect is balanced and restful. The chord seems complete in itself.

BUT, when we add B^b to the chord, making a Barbershop 7th, the pattern of Harmonics is changed. The Harmonic F is strongly supported, and along with the Harmonics A and C spells out another chord and the Barbershop 7th wants to move. It wants to "resolve" to the F, A, C Triad which is not so restless and which will "carry over" most of the Harmonics from the original chord.

Two chords that have tones and Harmonics in common are said to be "related" and when the harmony progresses from one to the other it is said to be a "natural progression".

If we study the pattern of Harmonics of a C7th chord we find several other possible resolutions, including F Minor, D Minor, F7th and even G Tonic, but the most natural progression is from C7th to F Tonic. And this incidentally is the basis for Bach's Circle of Fifths from which Reagan's Clock System is derived.

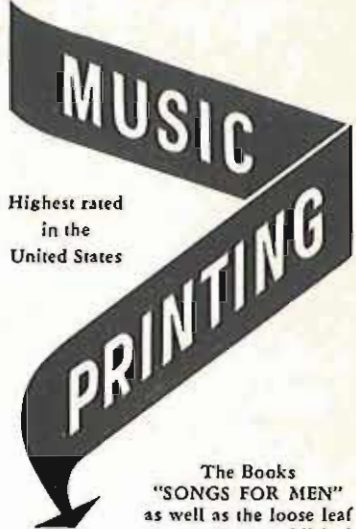
By insisting on "full four part chords", mostly Barbershop 7ths, we help along this "urge to move" which is the basis of all good chord progressions that are always restless, always moving, until they come to rest on the Tonic Triad.

It is in this same way that the melody of a song indicates and directs the progression of harmony. By accentuating the particular Harmonics that create this "urge to move" the melody can make you actually "feel" or "hear" the chord that "belongs," before it is sung.

Well, there you have it—Harmonics are pretty important, aren't they? And when you want to hear the pure essence of harmony, just sit down at your piano and listen to the Harmonics floating off from the Fundamental. It will make you appreciate Barbershop Harmony all the more.

NOTICE

The most important week in 1960 will be April 9 to 16. This will be the First Annual BARBERSHOP HARMONY WEEK in North America. Start making plans now to celebrate this important week in your community. See our next issue for complete details.



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1959 DISTRICT QUARTET CHAMPS



Central States District

THE FOUR CAVALIERS

Wichita, Kansas

Jay Bond, bass — Bill Rose, lead —
Byron Brittain, bari — Frazier Allen, tenor

Evergreen District

SEMA FOUR

Sno-King (Seattle), Washington

Dale Brown, lead — Loren Watson, tenor —
Gene Haworth, bari — Dave Little, bass



Far Western District

THE SAINTS

South Bay, California

Rollo West, tenor — Chuck Crawford, lead —
Bruce Guthrie, bass — Kurt Kenworth, bari



Illinois District

TIMBRE KINGS

Rockford, Illinois

John Barnard, lead — Jim Marich, tenor
Dick Svano, bass — Bob Meredith, bari



QUARTET CHAMPS

Indiana-Kentucky District

THE DERBYTOWNERS

Louisville, Kentucky

Jim Miller, tenor — Howard Bonkofsky, lead —

Bob Burnett, bass — Bill Benner, bari



Johnny Appleseed District

THE COLONIALS

East Liverpool, Ohio

Jim Raffle, tenor — Chuck Brooks, lead —

Dale Keddie, bari — Bill Brooks, bass



Land O'Lakes District

THE HI-PHONICS

Wauwatosa-Milwaukee, Wisconsin

Fritz Provencher, bass — Tom Swan, bari —

Art Jahnce, lead — Gil Berndt, tenor



Michigan District

CHORD COUNTS

Holland, Michigan

Jack Oonk, bass — Chester Oonk, bari —

Mike Lucas, lead — Martin Hardenberg, tenor





Mid-Atlantic District

CHECKMATES

Paterson, New Jersey

Mint Terhune, lead — Roger Ruhren, tenor —

Don Intveld, bari — Don Woods, bass

Northeastern District

THE FOUR RASCALS

Salem, Massachusetts

Bob Vienneau, tenor — Dick Vienneau, bass

Tom Spirito, lead — Jim Vienneau, bari —



Ontario District

THE ESCORTS

Toronto-Orillia, Ontario

Bruce Curtis, tenor — Fred Shoubridge, lead

Ed Fertuck, bass — Jim Boyd, bari

(Dominion-wide Photo)



Seneca Land District

AKOOSTIKATZ

Olean, New York

Bill Lucas, tenor — Doug Warren, lead —

Larry Swift, bari — John Brook, bass

Continued on next page

QUARTET CHAMPS

Southwestern District

PITCH PIRATES

Fort Worth, Texas

Joe Meadows, tenor — Bob Roberts, bari —

Dick Gifford, bass — M. J. Owens, lead



Sunshine District

SUN TONES

Miami, Florida

Bill Cain, bass — Bill Wyatt, bari —

Bob Franklin, lead — Gene Cokeroff, tenor

A Photograph Was Not Available From
DIXIE DISTRICT CHAMPS

DIG-NOTE-AIRES

Roane County — Knoxville, Tennessee

Bob Davies, tenor — John Ribble, lead —

Ray Shetler, bari — Bill Templeton, bass

A Special Notice About Free Distribution of Song Book Number 11 in 1960

Only those members who have "renewed" their membership for 1960 by FEBRUARY 29, 1960 will be eligible to receive the new Song Book 11 FREE OF CHARGE.

Also, those members who "renew" before FEBRUARY 29, 1960 MUST be reported to International Headquarters by chapter Secretaries on or before MARCH 15, 1960. Chapter Secretaries must assume the responsibility of reporting their renewal members prior to MARCH 15, 1960.

International Headquarters CAN NOT assume the responsibility for those "renewals" reported after MARCH 15, 1960 by Chapter

Secretaries, regardless of their "renewal" date.

New members WILL NOT receive Song Book 11 FREE. This collection of 10 brand new Barbershop arrangements is available ONLY to members who "renew" their membership for 1960 prior to FEBRUARY 29.

FREE Distribution of Song Book 11 will be completed on or before APRIL 1, 1960. Those not receiving Song Book 11 free may purchase their copies at \$1.00 each after March 15.

Chapter Secretaries are reminded of their responsibility in reporting their 1960 "renewal" members prior to MARCH 15, 1960. However, you are reminded that the 1960 Quartet Quota deadline date is February 29, 1960.

Allotment of Quartets to compete at Dallas in June, 1960 will be based on each District's total membership as of FEBRUARY 29.

DISTRICT CHORUS CHAMPIONS



Central States District—Harmony Hawks
Cedar Rapids, Iowa—Len Bjella, Director



Evergreen District—Stampede City Chorus
Calgary, Alberta—Don Welden, Director



Far Western District—Californians
Berkeley, California—Dave Stevens, Director



Illinois District—Bloomington Chorus
Bloomington, Illinois—Glenn Perdue, Director



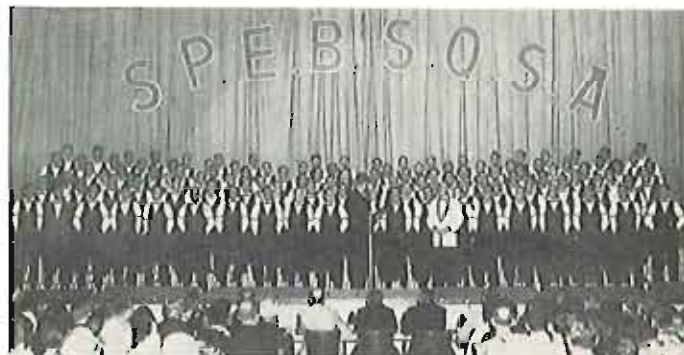
Indiana-Kentucky District—Thorobreds
Louisville, Kentucky—Bill Benner, Director



Johnny Applesced District—Singing Buckeyes
Columbus (Buckeye), Ohio—Kenneth Keller, Director



Michigan District—Port City Chorus
Muskegon, Michigan—Al Burgess, Director



Mid-Atlantic District—Chorus of the Chesapeake
Dundalk, Maryland—Bob Johnson, Director

Continued on next page

CHORUS CHAMPS



Northeastern District—Empire Statesmen
Gloversville-Johnstown, N.Y.—Fran O'Brien, Director



Southwestern District—Chordsmen
Alamo Heights, Texas—Ray Anthony, Director



Seneca Land District—Geneva Chorus
Geneva, New York—William E. White, Director



Sunshine District—Tampa Chorus
Tampa, Florida—Sam Breedon, Director

Photos of the Following Chorus Winners Not Available

DIXIE DISTRICT

Magic City Chorus
Birmingham, Alabama
James N. Baker, Director

ONTARIO DISTRICT

East York Barbershoppers
East York, Ontario
George Shields, Director

LAND O'LAKES DISTRICT

Wausau Chorus
Wausau, Wisconsin
Julie Zastrow, Director

Editor's Note:

Pictures of these three chorus champions will appear in the March issue of The Harmonizer if they are available for publication.



International President Clarence Jalving of Holland, Michigan has been most helpful in translating recent correspondence from Klaas Van Vliet of Hilversum, Holland. Van Vliet is a radio and TV personality in Holland and has done shows about Barbershop quartet singing which have been beamed throughout the Netherlands. Our International President, who is of Dutch extraction, wrote to Van Vliet following the publication of his article in the November, 1959 issue of the HARMONIZER (page 27). Van Vliet was very surprised to learn that our International President was so well versed in the Dutch language:

"Alas, your letter came into my possession only yesterday. Because Radio and TV has so many departments, your letter was shunted from one to the other but finally reached VARA (Vereeniging Arbeiders Radio Amateurs—Society Labor Radio Amateurs) department.

As a journalist and great lover of folk music, I have already provided VARA with ten programs of music and songs of the United States: Indian, Cowboy, Negro, Showboat, folk-songs, artists, marches, chorus singing, jazz, etc. During my study of American music, I accidentally read something about Barbershop singing. Because I wanted to know more about it, the American consular office directed me to Harmony Hall at Kenosha. They graciously sent me literature and records (for which I am very thankful) so that I was able to present a well documented story about Barbershop singing. It was so successful that I have been asked to supply another program the first part of next year. Undoubtedly the listeners will find it very interesting to learn that an American of Holland ancestry is now International President of the Society. In my first presentation I had already pointed out that several former Holland citizens played an important role in the Society.

The article in radio-guide was not written by me, but by an editor who merely wished to attract the attention of listeners to my program. My radio talk, based on what I received from Kenosha, was historically authoritative. I have been asked to make a tape recording of my next program of Barbershop singing over

Netherlands radio. This shall be done through the efforts of the Society of Netherlands Geluidjagers (literally translated 'soundchasers'), a club of tape recording enthusiasts.

Many thanks for your letter. Did the Pitchikers win the Championship? If so, I would like to mention this on my next program."

IF THE SHOE FITS

The following letter was recently received by International President Clarence Jalving and we are reprinting excerpts from it for your enlightenment. We sincerely hope that your chapter does not fall into the category described by this new Society member. Here's hoping this is an isolated case:

"Much thought has been given this letter since reading your article, 'Harmoniously Speaking' in the September issue of the HARMONIZER. In my ignorance of organizational protocol I will write you direct in the hope that my presumptuousness is not misinterpreted.

If I were to write an article about this subject, I would call it, 'A new member looks at S.P.E.B.S.Q.S.A.' For eight months now I have clung to my faith in the organization and am determined to become a part of it; in spite of its indifference to me. I was impressed, at first, by the apparent independence of new memberships. I believed the organization to be Ultra-Select; above the ordinary needs of Fraternal Societies for expansion. I began receiving the HARMONIZER and our District Paper. In every issue appeared the lamentation, 'Why aren't we growing?' Mention was made of the increasing administrative requirements, relegated down through the membership, and the decrease of good, soul-satisfying, vocal harmony.

At the regular Monday night meetings. I began asking myself the same questions, alluded to in your article. Why wasn't our membership growing? In the eight months I have been a member I estimate that an excess of 50 men; some of whom came on their own accord, others after some encouragement; all interested enough to take the time, came and went leaving behind one new member that I'm sure of. I recalled my initial experience. It was five weeks before I was able to

find anyone with an application blank. This obstacle once overcome I was abandoned. I fumbled around in the chorus trying to find where I could obtain music; what section my voice best fitted; how I could start, or become a part of, a quarter. A deep love of music that demanded an outlet prevented me from accepting defeat. I'm still searching for the answers however. The obvious lack of 'individual' member leadership would have discouraged a far less determined man than I. Public Relations and Publicity being my business, I volunteered for the chapter's publicity. This, in an effort to open a window to the organization that I might appraise my position. The only discouragement comes from the feeling of futility in knowing that the harvest of new members resulting from my efforts will be dissipated by indifference. To me, the Barbershop harmony ideals represent the epitome of all fraternal orders. But I am still on the outside looking in.

How much more pleasant had someone taken me by the hand and made me feel welcome; advised me and pointed out the organizations aims; aroused my interest and shown me how I might fit into the picture, and stayed with me until I was out of the danger zone. Then, cemented my feeling of organization participation by turning a newer member over to me for indoctrination.

The full attention of the membership is focused on our one leading quarter. I share in the pride we feel but would like to find the road that leads to their lofty pinnacle. We newer members could hold a wealth of contribution, all unnoticed. I would expect to earn the right, as a new member, to shine vocally. But equal satisfaction would be realized from participating in an organization that lived up to the published ideals of S.P.E.B.S.Q.S.A.

Mediocrity being the norm, I have heard many good voices, backed by engaging personalities, drowned in the indifference of the chapter.

Please do not think me anti-social. This letter is prompted by a sincere desire to contribute some of the answers required to the oft repeated question, "Why aren't we growing?"



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

(All events are concerts 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 are reminded that effective 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 admission fee is charged and at which any part of the repertoire of the American Society of Composers, Authors and Publishers is performed, 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 addresses of ASCAP representatives in charge of District Offices who should be contacted regarding license agreements well in advance of the show date."

★

- JANUARY**—16—Lima, Ohio
16—Springfield, Missouri
21—Lake Crystal, Minnesota
22-23—Montclair, New Jersey
23—Pontiac, Michigan
23—Owensboro, Kentucky
23—Warren, Pennsylvania
27-31—International Mid-Winter Convention, Hartford, Connecticut
27—Sno-King (Seattle), Washington
30—Dundalk, Maryland
30—Linden, New Jersey
FEBRUARY—6—Green Bay, Wisconsin
6—Oklahoma City, Oklahoma
6—Marion, Ohio
6—Seymour, Indiana
6—Palm Springs, California
6—Summit, New Jersey
6—Euclid, Ohio
6—Lake Washington, Washington
6—Crescenta Valley, California
6—Ottawa, Illinois
6—Menomonie, Wisconsin
7—Ft. Wayne, Indiana
13—Long Beach, California
13—Scranton, Pennsylvania

- 13—Akron, Ohio
13—Minneapolis, Minnesota
13—Sacramento, California
13—Piqua (Miami-Shelby), Ohio
13—Grays Harbor, Washington
14—Town & Country, DesPlaines, Illinois

- 14—Burlington, Iowa
20—Bloomington, Minnesota
20—Sarak County (Canton), Ohio
20—Pomona Valley, California
20—Union City, New Jersey
20—Grants Pass, Oregon
20—Niles—Buchanan, Michigan
20—Wilmington, Delaware
21—Champaign-Urbana, Illinois
27—Enid, Oklahoma
27—Kalamazoo, Michigan
27—Teaneck, New Jersey
27—El Paso, Texas
28—Huntington Park, California

MARCH—5—Toronto, Ontario, Can.

- 5—Reading, Pennsylvania
5—Tulsa, Oklahoma
5—Wauwatosa, Wisconsin
6—Columbus, Ohio
12—San Fernando Valley, Calif.
12—Toronto (Gem City), Ontario
12—Southbrow (Chicago), Illinois
12—Elyria, Ohio
12—Salem, Oregon
12—Sharon, Pennsylvania
12—Wayne, Michigan
12—Bakersfield, California
12—Merrill, Wisconsin
12—Gloversville, New York
12—Greensboro, North Carolina
11-12—El Paso, Texas
13—Springfield, Illinois
11-13—Baltimore, Maryland

1960 Mid-Atlantic Regional Convention

- 18-19—Pasadena, California
18-19—Fairfax, (Jubil-Aires), Virginia
19—Albuquerque, New Mexico
19—Battle Creek, Michigan
19—Spencer, Iowa
19—Catonsville, Maryland
19—West Towns (Lombard), Illinois
19—Pittsburgh, Pennsylvania
19-20—Peoria, Illinois
26—New Britain, Connecticut
26—Defiance, Ohio
26—Mason City, Iowa
26—Whittier, California
26—Catonsville, Maryland
26—Wichita Falls, Texas
26—Altoona, Pennsylvania
26—Salinas, California
26—Mr. Baker (Bellingham), Wash.
26—Maple City (Albion), Michigan
26—Billings, Montana
26—Kansas City, Mo.
26—East Liverpool, Ohio
26—Bay Cities (Coos Bay), Oregon
26—Denver, Colorado

NOTEWORTHY CHAPTERS

Chapters Which Have Achieved 10% Increase in Membership Dec. 31, 1958 to Oct. 31, 1959. Figures showing total number "Noteworthy Chapters" per district include 151 chapters listed in previous issues.

CENTRAL STATES DISTRICT (16)

Manhattan, Kansas
DIXIE DISTRICT (7)
EVERGREEN DISTRICT (5)

Seattle, Washington
FAR WESTERN DISTRICT (19)

Glendale-Burbank, California
Salt Lake City, Utah

ILLINOIS DISTRICT (11)

Morris, Illinois
INDIANA-KENTUCKY DISTRICT (10)

Greater Indianapolis, Indiana
Hub City, Indiana
Muncie, Indiana

JOHNNY APPLESEED DISTRICT (15)

Ashland, Ohio
Dayton Suburban, Ohio
LAND O'LAKES DISTRICT (13)

MICHIGAN DISTRICT (11)

Cheboygan, Michigan
Niles-Buchanan, Michigan
MID-ATLANTIC DISTRICT (25)

Riverdale, New Jersey
Altoona, Pennsylvania
Hazleton, Pennsylvania
Fairfax, Virginia
Richmond, Virginia
Peconic Bayers, New York

NORTHEASTERN DISTRICT (21)

Housatonic (Derby), Connecticut
Haverhill, Massachusetts
Needham, Massachusetts
Keene-Brattleboro, New Hampshire
Gloversville-Johnstown, New York
Montreal, Quebec
Newton, Massachusetts

ONTARIO DISTRICT (8)

East York, Ontario
London, Ontario
Sr. Catharines, Ontario
SENECA LAND DISTRICT (5)

SOUTHWESTERN DISTRICT (11)

Amarillo, Texas
SUNSHINE DISTRICT (5)
Orlando, Florida
Pompano Beach, Florida

COMING EVENTS

26—Viroqua, Wisconsin
27—Wichita, Kansas
27—Greenville, Ohio
JUNE—
22-26—Dallas, Texas
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MOUNT BAKER, (Bellingham)
WASHINGTON . . . Evergreen District
 . . . Chartered October 19, 1959 . . .
 Sponsored by Vancouver, British Columbia and Anacortes, Washington . . . 25 members . . . Dr. Harold Lingbloom, 1315 Franklin, Bellingham, Washington, Secretary . . . Vernon Miller, 111 Hawthorne Road, Bellingham, Washington, President.

ANTELOPE VALLEY, (Lancaster)
CALIFORNIA . . . Far Western District
 . . . Chartered October 1, 1959 . . . Sponsored by South Bay, California . . . 28 members . . . Frederick Stoliker, 45044 — 17th Street, West Lancaster, California, Secretary . . . Sidney T. Swallow, 1321 W. Kildare, Lancaster, California, President.

UTAH VALLEY, (Provo) UTAH
 . . . Far Western District . . . Chartered October 19, 1959 . . . Sponsored by Salt Lake City, Utah . . . 33 members . . . Bob Davids, 685 E. Second St. S., Pleasant Grove, Utah, Secretary . . . Jack Owen, 865 W. 280 N., Orem, Utah, President.

PLATTSBURGH, NEW YORK . . .
 Northeastern District . . . Chartered November 2, 1959 . . . Sponsored by Burlington, Vt. and Montreal, Quebec, Canada . . . 32 members . . . Russell Fisher, Lake Shore Road, P. O. Box 172, Plattsburgh, New York, Secretary . . . John Deeb, 117 Broad Street, Plattsburgh, New York, President.

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2. Manhattan, N. Y., *Mid-Atlantic* 176
3. Tell City, Ind., *Indiana-Kentucky* 161
4. Pittsburgh, Pa., *Johnny Appleseed* 157
5. Minneapolis, Minn., *L.O.L.* 134
6. Miami, Fla., *Sunshine* . . . 133
7. Washington, D. C., *Mid-Atlantic* 131
8. Skokie, Illinois, *Illinois* . . 123
9. Oak Park, Ill., *Illinois* . . 121
10. Grand Rapids, Michigan, *Michigan* 105
11. Phoenix, Arizona, *Far Western* 103
12. Fairfax, Virginia, *Mid-Atlantic* 102
13. Sheboygan, Wis., *L.O.L.* . . 101
14. Rockford, Ill., *Illinois* . . 100
15. Winnipeg, Manitoba, Canada, *L.O.L.* 100

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| HH 5 | Gypsy Love Song |
| HH 6 | Honey That I Love So Well |
| HH 7 | My Old New Hampshire Home |
| HH 8 | Roll Dem Bones |
| HH 9 | Levee Song |
| HH 10 | Kathleen |
| HH 11 | Loch Lomond |
| HH 12 | I Long To See The Girl I Left Behind |
| HH 13 | My Blushin' Rosie |
| HH 14 | When You and I Were Young Maggie |
| HH 15 | I Love You In The Same Old Way |
| HH 16 | Mighty Like A Rose |
| HH 17 | My Castle On The Nile |
| HH 18 | Just A-Wearyin' For You |
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| HH 20 | May Be |
| HH 21 | Hot Time In The Old Town |
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| HH 27 | Only Once In A Lifetime |
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| HH 29 | Down On The Farm |
| HH 30 | A Dream |
| HH 31 | The Girl I Loved In Sunny Tennessee |
| HH 32 | Gay Nineties Medley |
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