

THE

VOLUME XX NUMBER 4—JULY, 1960



DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY

1960 INTERNATIONAL QUARTET CHAMPIONS

# EVANS QUARTET

(SALT LAKE CITY & OGDEN, UTAH)

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July

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## New Champs Look Forward To Exciting Year

DALLAS, TEXAS—The great Lone Star State isn't quite the same anymore. Dallas, the city of fashion where boys take up residence on street corners to view Texas beauties, became a city where both boys and girls turned their attentions to foursomes of Barbershop singers. On street corners, in eating spots, on buses, in hotels and taxi cabs, it was obvious that it was "Harmony Week in Texas".

Here are the results of the most interesting and hard fought competitions the Society has seen in years.

### QUARTET CONTEST

- CHAMPIONS ..... EVANS QUARTET  
(Salt Lake City, Utah)  
2nd Place Medalists ..... TOWN AND  
COUNTRY FOUR (Pittsburgh, Pa.)  
3rd Place Medalists ..... COLONIALS  
(East Liverpool, Ohio)  
4th Place Medalists ..... BAY TOWN FOUR  
(Berkeley, California)  
5th Place Medalists ..... SAINTS  
(South Bay, California)  
6th Place ..... NIGHTHAWKS  
(London, Ontario)  
7th Place ..... EASTERNNAIRES  
(Jersey City, New Jersey)  
8th Place ..... SUN TONES  
(Miami, Florida)  
9th Place ..... FOUR RENEGADES  
(Chicago (area), Ill.)  
10th Place ..... PLAY-TONICS  
(Teaneck, New Jersey)

### CHORUS CONTEST

- CHAMPIONS .. CHORDSMEN (Alamo Heights, San Antonio, Texas)  
2nd Place Medalists ..... CALIFORNIANS (Berkeley, California)  
3rd Place Medalists ..... EAST YORK BARBERSHOPPERS (East York,  
Toronto, Ontario)  
4th Place Medalists ..... COUNTRY KERNELS (Bloomington, Ill.)  
5th Place Medalists ..... FAIRFAX JUBILAIRES (Fairfax, Virginia)  
6th Place ..... THOROBREDS (Louisville, Kentucky)  
7th Place ..... HARMONY HAWKS (Cedar Rapids, Iowa)  
8th Place ..... EMPIRE STATESMEN (Gloversville-Johnstown,  
New York)  
9th Place ..... STAMPEDE CITY CHORUS (Calgary, Alberta)  
10th Place ..... PORT CITY CHORUS (Muskegon, Michigan)  
11th Place ..... SINGING BUCKEYES (Columbus, Ohio)  
12th Place ..... WAUSAU STORY CHORUS, (Wausau, Wis.)  
13th Place ..... TAMPA CHORUS, (Tampa, Fla.)  
14th Place ..... MAGIC CITY CHORUS, (Birmingham, Ala.)  
15th Place ..... GENEVA BARBERSHOP CHORUS, (Geneva, N. Y.)

The Evans Quartet, in their third year of International competition, left no doubt in the judges' minds as to whom the champions would



### 1960 INTERNATIONAL CHAMPIONS

EVANS QUARTET (Far Western District) SALT LAKE CITY, UTAH  
Turk Evans, tenor; Pres Evans, lead; Gene Smith, bari; Jack Evans, bass

be. The tremendous size of the Dallas Arena made it impossible for the audience to hear the quartets in the same way the panel of 15 judges heard them, consequently, as in most contests, the audience was unable to determine with any degree of accuracy who the winners would be.

The performance of the Town and Country Four left little doubt in the minds of anyone that they were strong contenders for the top spot. Even these veterans of International competition admitted it was a much more difficult contest than they had anticipated.

It was refreshing to see three new faces in the Medalists category this year. The Colonials, Bay Town Four and the Saints all added color and life to their respective championship positions. Defending Medalists, Easternnaires, were as surprised as the audience when they finished out of the money in seventh position. But, in true championship style, they were the first to congratulate those who had won the medals this year.

Popular audience favorites were the Nighthawks whose style was reminiscent of the Buffalo Bills and the Schmitt Brothers. The Sun Tones and Four Renegades developed a fine following during the

### 2ND PLACE MEDALIST

TOWN & COUNTRY FOUR—PITTSBURGH, PA.  
(Johnny Appleseed District)  
Jack Elder, bari; Ralph Anderson, bass;  
Larry Autenreith, lead; Leo Sisk, tenor

### 3RD PLACE MEDALIST

COLONIALS—EAST LIVERPOOL, OHIO  
(Johnny Appleseed District)  
Bill Brooks, bass; Chuck Brooks, lead;  
Dale Keddie, bari; Jim Raffle, tenor







#### 4TH PLACE MEDALIST

**BAY TOWN FOUR—BERKELEY, CALIFORNIA**  
(Far Western District)

Fred Anderson, bass; Dave Baughman, tenor;  
Dick Saylor, lead; Don McDaniel, bari



#### 5TH PLACE MEDALIST

**SAINTS—SOUTH BAY, CALIFORNIA**  
(Far Western District)

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

competition. These new faces in the top 10 should be strong contenders at Philadelphia in 1961. The Play-Tonics made a strong comeback after having been out of competition in 1959. Their followers are predicting big things for these former Medalists next year.

#### CHORUS CONTEST A TOSS UP

No one envied the judges their position at the close of the 1960 chorus competition. If the audience had been polled there surely would have been 15 International Champions. Perfection of movement and song brought the 1960 crown to the Chordsmen of Alamo Heights (San Antonio), Texas under the direction of colorful Ray Anthony.

As each chorus left the on deck area in the basement of the Arena, they were enthusiastically applauded by their fellow chorus competitors. What a wonderful tribute to our Society and the deep feeling of friendship among its members.

A surprise appearance by the Operation 192 Chorus, directed by Rudy Hart (Michigan City, Indiana) had the audience screaming for more. This special chorus was composed of members of our Dallas, Ft. Worth and Garland, Texas Chapters. We'll give you a complete report on this new promotional plan in our September issue.

#### HIGHLIGHTS OF BUSINESS MEETINGS

International House of Delegates voted an increase in membership benefits for \$13.50 International per capita dues, plus \$1.50 HARMONIZER subscription fee, per year. This amount subject to District ratification at Fall Conventions this year. New dues to become effective January 1, 1961. Complete details and benefits of this plan will be furnished every member via a special issue of the HARMONIZER at an early date.

International Board Members will serve 2 year terms (with possibility of re-election for an additional 2 years) effective January 1, 1961.

Each District will automatically be given one (1) "free" quartet for International competition each year. Other quartet quotas will be determined by membership totals as in the past.

Forty-five (45) quartets will compete in the 1961 International Contest at Philadelphia, Pennsylvania next June.

Children 18 and under may purchase Philadelphia Convention registrations for \$5.00 (Adults \$15.00).

#### NEW INTERNATIONAL OFFICERS

The following men were elected and will take office January 1, 1961.

#### EXECUTIVE COMMITTEE

President ..... John B. Cullen (Mid-Atlantic)  
Immediate Past President ..... Clarence Jalving (Michigan)  
1st Vice President ..... Lou Laurel (Southwestern)  
2nd Vice President ..... John Ward (Johnny Appleseed)  
Vice President ..... Rudy Hart (Indiana-Kentucky)  
Vice President ..... Wayne Foor (Seneca Land)  
Treasurer ..... George Chamblin (J. Appleseed)

Complete Convention picture coverage and the story of Operation 192 will be presented in your September HARMONIZER.

Best regards to all of you who had to stay home, from the more than 4,000 Barbershoppers who left Dallas filled with memories of ringing chords and the warmth of Barbershopping friendship. It was truly a great Convention thanks to Joe Lewis, Liaison Chairman; Aylett Fitzhugh, co-chairman and the hundreds of Barbershoppers and their families from Dallas, Ft. Worth and Garland who gave so freely of their time and talents to make the rest of us feel so much at home. Bless "you all".

#### 1960 INTERNATIONAL CHORUS CHAMPIONS

**THE CHORDSMEN—Ray Anthony, Director—Alamo Heights (San Antonio), Texas**





This discussion will center around the chorus, although many of the ideas will apply to quartet.

Introducing a new song to the chorus can be very rewarding for the Chorus Director because it will usually generate new interest and enthusiasm in the members.

First of all, I insist each member have a piece of music in his hand if possible. Even if he doesn't "read" music, the constant association of space to line on the sheet will eventually soak in and make him a good "interval" reader. After the song is passed out, I go straight through it as close to tempo as possible. There are usually enough good readers or members who know the song to enable us to "get through it" to give everyone a general idea of what it sounds like and what we are looking for.

Then, I use the "Connett" technique beginning with the lead section going through their part by rote, then adding tenor, and so on. Usually it isn't necessary to do this through the entire song because of repetition, etc. . . . Only the basic pattern of the song is usually required. Then the bridges and tag are worked out in the same manner and the song then put together again. I never work on a song more than about thirty minutes



"Professor" Gifford

## The Barbershopper's Classroom

An Educational Series For The Member  
Who Wants To Be Better Informed

→ THIS MONTH ←

### "How To Learn A New Song"

By Dick Gifford  
Ft. Worth, Texas

Bass, Four Hearsemens, 1955 International Champions

they CAN sing it and want to learn it, the words should be typed on separate little cards for each member so he can put it in his pocket or under the visor in his car to refer to whenever he has a few spare moments to collect his thoughts. Then it is a simple matter to get together and "Rote" each part (if necessary). This can usually be accomplished in one rehearsal, but again, don't spend too much time on it and burn everyone out. The second and third rehearsals should be devoted to polish, phrasing and interpretation. By the fourth rehearsal you should be ready to sing it for the chapter. This performance will bring out the bugs and enable you to clean up any loose ends. After this, if you're not ready to sing it in public, it is either too difficult for you or it should be laid aside for a while. Sometimes laying a song aside for a month or two puts a new light on it, and the second time around working on it seems to make it jell. With quartets it is a much more personal and individual matter and if a song doesn't seem to jell after five or six sessions, or the second time around, drop it—don't waste any more time with it. Regarding chorus work, this is primarily the directors responsibility and decision. Little time should be wasted on a song that won't jell no matter how well the "Champs" sounded on that record.

Learning a new song can be a lot of fun—if you make it that. Don't work too hard—let the work flow—and don't spend too much time with individuals or special sections. But, DO IT.

to avoid tiring the members. We come back to it next week and begin all over again. Things usually go smoother and faster this time enabling a little polish. The third week we only run over it a couple of times and set it aside. Then the fourth week we divide up in separate areas for section rehearsal for fifteen to twenty minutes. The section leader drills his section note for note on the new one as well as refreshing the group on a couple of old standards for the benefit of new members.

Then the chorus gets back together for the balance of the rehearsal time and it is possible to begin hard work on polishing the song, picking up wrong notes and working out balance, etc. . . . As soon as possible after the fourth rehearsal we sing the new song on a "lobby" show or small package show in order to give the members confidence and convince them they can do it. This puts the burden on them rather than the director.

Regarding quartets, learning a new song should go more quickly. After the quartet has woodshedded the song and decides

## WINNER TAKE ALL

Dallas, Texas—The Minneapolis, Minnesota Chapter came to the International Convention and Contests loaded for bear. All three Land O'Lakes District qualifiers were "fathered" by our Minneapolis unit (The Hut Four, Mel-O-Dons and Lake-Aires). At the regional preliminaries at Winnipeg, Manitoba they also won the Class "A" Achievement award and the Mileage Trophy. Needless to say, the only thing left for other Land O'Lakes chapters were those solid ringing chords.



## NOTEWORTHY CHAPTERS

*Chapters Which Have Achieved 10% Increase in Membership Dec. 31, 1959 to April 30, 1960. Figures showing total number "Noteworthy Chapters" per district include 60 chapters listed in previous issues.*

### CENTRAL STATES DISTRICT (10)

Kossuth County (Algona), Iowa  
Cloud County, Kansas  
Flint Hills (Emporia), Kansas  
Ottawa, Kansas  
Pittsburg, Kansas

### DIXIE DISTRICT (7)

Greater Little Rock, Arkansas  
Charlotte, North Carolina  
Marion, North Carolina

### EVERGREEN DISTRICT (8)

Seattle, Washington  
Sno-King (Seattle), Washington  
Tacoma, Washington  
Ft. Vancouver (Vancouver), Washington

### FAR WESTERN DISTRICT (18)

Mid-City (Lakewood), California  
Monterey Peninsula, California  
Placer County (Sierra-Naders), California  
San Gabriel, California  
Santa Barbara, California  
South Bay (Cintinela Valley), California  
Vallejo, California  
West Valleyaires (Canoga Park), California  
Westside (West Los Angeles), California  
Honolulu, Hawaii  
Ogden, Utah

### ILLINOIS DISTRICT (6)

Illinois Valley (LaSalle), Illinois  
Joliet, Illinois

### INDIANA-KENTUCKY DISTRICT (2)

### JOHNNY APPLESEED DISTRICT (9)

Chippewa Valley (Doylestown), Ohio  
Cleveland Heights, Ohio  
Gem City (Toronto), Ohio  
Marion (Francis Marion), Ohio  
Steubenville, Ohio

### LAND O'LAKES DISTRICT (8)

Ishpeming, Michigan  
Abbotsford, Wisconsin  
Phillips, Wisconsin  
Tomah, Wisconsin

### MICHIGAN DISTRICT (11)

Ann Arbor, Michigan  
Detroit, Michigan  
Muskegon, Michigan  
Oakland County, Michigan  
South Haven, Michigan  
Windsor, Ontario, Canada

### MID-ATLANTIC DISTRICT (13)

Greater Atlantic City (Brigantine), New Jersey  
Riverdale (North Jersey Lakeland), New Jersey  
Lewistown, Pennsylvania

### NORTHEASTERN DISTRICT (8)

Meriden, Connecticut  
Greater Lowell, Massachusetts  
Pittsfield, Massachusetts  
Scituate, Massachusetts  
Littleton, New Hampshire  
Kingston (Mid-Hudson), New York

### ONTARIO DISTRICT (4)

Amherstburg, Ontario  
Burlington, Ontario

### SENECA LAND DISTRICT (2)

Bath, New York

### SOUTHWESTERN DISTRICT (6)

Odessa, Texas

### SUNSHINE DISTRICT (3)

Daytona Beach, Florida

## WARNING

TO

## CANADIAN QUARTETS

The International Executive Committee of the Society has instructed the editor of The Harmonizer to notify all Society quartets in the provinces of Canada, through these columns, of an extremely important matter concerning performance of copyrighted music controlled by the Composers, Authors and Publishers Association of Canada, Ltd.

In connection with a licensing matter in our Land O'Lakes District, District Secretary Hugh Ingraham received the following opinion from C. R. Matheson, Manager, Licensing Department, Composers, Authors and Publishers Association of Canada, Limited, 1263 Bay Street, Toronto 5, Ontario, Canada "In cases where the quartet has been sponsored by another organization (other than a chapter of SPEBSQSA which has applied for a CAPAC license), we would expect the sponsor or promoter to apply for the license of this Association, *but we reserve the right to hold the quartet responsible in the event that they fail to do so.* Although we follow the practice of issuing licenses to sponsors or promoters of entertainments, it should be realized that both the sponsors and the performers are clearly liable in the event of infringement of copyright. Under the circumstances, the quartet should, for its own protection, ask the sponsor to be sure that the Association's license has been obtained before the performance takes place."

Chapters in the Ontario District Association of Chapters are covered by a blanket performance license. Chapters in other provinces in Canada are expected to make application on an individual basis. The above warning would apply primarily to SPEBSQSA quartets appearing on shows sponsored by other organizations, in night clubs, restaurants, hotels and other public places.

## Connett Resigns Society Post



Floyd Connett

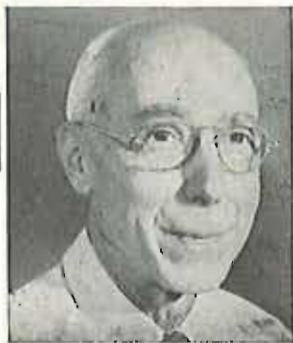
"There'll Be Some Changes Made", as sung by the Vikings and many other quartets, was one of Floyd Connett's most familiar arrangements. There'll be some changes made in the Connett household as a result of Floyd's resignation as the Society's first field representative, effective May 31, 1960.

After three years in which he traveled more than 100,000 miles by automobile, plus additional mileage by air and rail, in making approximately 400 chapter and district visitations to present Barbershop Craft Sessions, Chorus Director Schools and Administrative Training Conferences, Floyd is going back to, as he puts it, "being a husband and father". His familiar red and white Dodge Sierra station wagon (to which Floyd developed a deep personal attachment) has been sold to Floyd and will do most of its traveling in and around the Illinois area where Floyd now hopes to organize a quartet of his own!

In his travels Floyd came in contact with many thousands of Barbershoppers—it's impossible to say just how many men benefitted from personal contact with him—who will greatly miss his guidance in learning how to "Barbershop" on a more effective and enjoyable basis. His pioneering work in developing a program of personal contact and instruction—upon which the Society plans to enlarge in the very near future—constitutes one of the most progressive steps our Society has ever taken.

On behalf of every Barbershopper, we wish him many years of enjoyment of "togetherness" with his wife Maxine, daughter Linda, and son Steve, filled with Barbershop harmony which has been so much a part of the lives of all the Connetts.





## THE WAY I SEE IT

By  
Deac Martin  
Cleveland, Ohio

*"I disagree with what you say, but I shall  
defend to the death your right to say it."*  
Attributed to Voltaire, 1694-1778

One of the country's great newspapers has just stated editorially what many in the Society and in our public concert audiences have felt, and said, since 'way back. The occasion was Cleveland's eighteenth concert. It was at symphony hall (sold out) which always attracts music lovers from a sector which we don't reach by other local concerts. The music critic of the Cleveland (Ohio) Plain Dealer devoted 14 column inches to a generally laudatory review, and that's a lot of space in a metropolitan newspaper.

Then two days later the editorial page carried a statement which proves that our show customers, which broadly includes our members, can be pushed just so far before rebellion starts.

### "Park the Corn Outside — and Sing"

*"Believing firmly that the label on the package ought to describe the contents truthfully, we suggest that SPEBSQSA concerts in the future be composed of more singing, for which the organization is noted, and less comedy, for which it is not suitably equipped."*

*"We are all for having fun, in music or any of the arts. But the Society For The Preservation And Encouragement of Barber Shop Quartet Singing In America, Incorporated, basically is a musical group. The object, as stated in the title, is to provide four-part male quartet harmony which, at its best, is the sweetest music this side of heaven. (Excuse us for appropriating your claim, Mr. Guy Lombardo)."*

*"But the trend in recent years has been toward larding SPEBSQSA programs with corny humor and the results have proved that very few singers also are good comedians. Unfortunately, too, there has been a tendency toward cheap stories and use of questionable material. The Cleveland chapter's annual concert Saturday night at Severance Hall was marked by much of this time-consuming drivel which, to a great degree, killed vaudeville."*

*"It would be a shame if it killed quartet-singing, too."*

Great numbers of members and the non-member harmony fans who attend our shows will thank the newspaper for printing that petition for more singing and less talk. In general, our shows throughout the country are characterized by "The sweetest music this side of heaven". As long as our comedians sing, they're superb. When they open their mouths to utter pure spoken words, usually they put both feet into the orifice.

Ever since this pox of chatter by amateur chatterers has afflicted the Society, a host of members have heard "Why *why* WHY do the quartets that sing so beautifully attempt spoken comedy? Couldn't the other three, or somebody, shut up that ham?" I do not enjoy it when my friends, whose singing I admire almost to the point of reverence, are called ham actors. But in most cases I cannot refute the terminology. Usually the outsider adds "If I'd wanted to hear a comedian, I'd have stayed home and heard a better one on radio or TV". Such comments are not good public relations for the Society. Our quartets and choruses are our best public relations media as long as they please the public.

The condition started when some forgotten member of a quartet told an unrelated anecdote between songs. Another quartet copied it, another quartet added more. Too often they scraped bottom and came up with dregs of the "Questionable material" mentioned in the Plain Dealer. The trend continued to the point where a young quartet asked recently "What are some good jokes for us?". Being new, they thought that jokes were decreed by Owen Cash or our Constitution or By-Laws. They were astonished to learn that gabbing is a disease not occupational to quartet singing. "It would be a shame", said the editorial, "if it killed quartet-singing too."

The Society's name constitutes a platform of policy and procedure. Stretched slightly, the name includes choruses since both sing Barbershop harmony. The presentation of music may be enhanced by a spoken introduction. It can lend interest to what is to be sung. If the intro is handled deftly and humorously, so much the better since it is integrated with the music. A reference by the quartet's spokesmen to the personnel, or something else related to the quartet or the concert is in character with the musical show. "Time-consuming drivel which, to a great degree, killed vaudeville" is not. It draws attention from the musical theme, for which the show is organized, to the individual basking in the spotlight, while he relates an unrelated story too often questionable.

### A Crutch for the Lame Comedian

It's bad enough to be in a captive audience while a gabber deflects attention from four-part harmony to his spoken solo. It becomes almost unendurable when he, or an emcee, leans upon the crutch of "questionable material". Great comedians, Fred Allen as an example, learned that audiences will laugh just as spontaneously, explosively, and long at the ludicrous as at the lewd. Too often, our less competent practitioners who realize that they need a crutch for their efforts utilize a japey that might bring a smile from a men's group in a locker room. But in our case the audience is mixed, and tense. Such a joke can land like a sock in the belly. "They laughed, didn't they?" says the user of barnyard-backhouse material. An audience is nervously hair-triggered to laugh at *anything* unexpected. Great numbers in our audiences have covered their embarrassment and disgust by self-conscious pretence of appreciation. The man with his wife and daughters in Row N is too considerate and too shy to stand, stop the show, and say what he really thinks about the use of water-closet references in a show billed as Barbershop harmony. But he, and thousands more, and their wives are talking about it afterward. And now a big newspaper devotes an editorial which includes reference to questionable material. That's as polite a description of some of our garbage scrapings as I've seen. Even so, it doesn't improve our public relations.

A good quartet consists of four dedicated men who have worked, trained, disciplined themselves during hours

Continued on page 28



[illegible]

teachers, could use Barbershopping in both curricular and extra-curricular activities. It was also pointed out that all of the people in this country have some sort of musical training during their school days but, unfortunately, about 90% of them never use this training after they leave school. Barbershopping gives them an opportunity to put this knowledge to use in their hours devoted to relaxation and recreation.

We think this is an outstanding record for one chapter to have so many quartets making so many appearances in their behalf. More power to this great gang!

Preceding the Clinic, a luncheon was held at a downtown Oshkosh hotel. This was attended by the Schmitz Brothers; College President Roger Guiles; Oshkosh City Manager Hans Thorgrimson; Society Public Relations Director Curt Hockett; Land O'Lakes District, Region 11 Vice President, Russel Johns; Area 5 counselor Joe Loberger and officers and members of the Oshkosh Chapter.

It was a memorable day for our chapter as a whole, but it was particularly gratifying for two of our members who worked so hard for the past three years to convince the college of the cultural merits and high moral standards connected with Barbershop harmony. The door first opened to these two men, Chorus Director George "Buck" Lewis,

The Schmitt Brothers used the five areas of Society judging to point out to the students what makes Barbershopping the musical art form that it is. In a short introductory speech, tenor Joe Schmitt told the audience how they, as future

Continued on next page

The "Chord Reporters", representing the San Francisco Press Club, sang their best numbers for Miss Joan Blondell, stage and motion picture star, when she was a Club guest of honor. Pictured with Miss Blondell are Harry Spoon, tenor; Tom Payton, lead; Whit Henry, baritone; and H. Edward McKinney, bass. Note the neck ties the "Reporters" are wearing for the occasion. Spoon and Henry are past presidents of San Francisco, California Chapter. Payton and McKinney are members of Marin Chapter, across the Golden Gate Bridge.



## NEWS ABOUT QUARTETS—

and Al Schmitt, with the inauguration of Dr. Guiles as college president in 1959. Along with the new president came the acceptance of new ideas. When he heard the proposition of George and Al he not only accepted it but also mentioned that he was pleased because we were the first civic group to come forth and offer to present a program for the college. This proved to him that our chapter believes the college to be an integral part of the city of Oshkosh, and not a separate entity owned by the state. In doing this our chapter has created a stepping stone to be used by the rest of the city for closer co-operation with the college.

### "MUSIC MAN" MEDALIST

In a recent letter from Al Shea, lead of the 1950 International Champion "Buffalo Bills" (currently appearing in the Broadway hit musical "The Music Man") we learn that "The Music Man" has passed its 1,000th performance on

Broadway. Here are some of the other interesting comments from Al's letter:

"... We did our 1,000th performance this week on Broadway, not counting our Philadelphia stint of 36 shows, nor our three or four Actor's Fund Benefit Shows. This magic number has only been passed by 11 other musical shows so we can consider this quite an accomplishment. If we go another year, "Music Man" will have attained a position in the top five shows of all time, being surpassed only by 'Oklahoma', 'South Pacific', 'Hells A Poppin' and 'My Fair Lady'..."

Everything else has been progressing favorably and at the present time we are working on an album of hymns, to be followed by another regular album for Columbia, both to be completed this summer..."

### MORE TO THE STORY

In a recent issue of the HARMONIZER there was a story about a former Society member (name unknown

at that time) who is associated with the International Association of Laryngectomees.

Dick Donahue of our Birmingham, Alabama Chapter picked up the story and has filled us in on the additional details:

"There is a bit more to this story than appears in the magazine. Harry Lawhon of Birmingham was the man mentioned in the HARMONIZER article. He is a past member of the Birmingham Chapter and was back to a couple of old timer nights that we had a few years ago..."

I talked with Harry about the Laryngectomees Dinner and he was most complimentary about the Town and Country Four (who appeared at their Pittsburgh convention). Harry said the greatest thrill of his life was when he dubbed-in for the bass of the quartet in one song with the bass standing behind him and Harry doing a pantomime. You can imagine the impact this performance had on the audience..."



The Grapefruit Circuit, fishing, and Florida sunshine were the ingredients of a recent Southern swing by the Mid-States Four, 1949 International Champs. The boys spent only a few hours angling but as this photo shows, they hit pay dirt. Tenor Bob Mack landed a 50 pound Amberjack while the others accounted for three Barracuda and three Amherjack. Left to right are: Mack; Marty Mendro, lead; Forry Haynes, bari; Paul Caspars (the quartet's host and Chicago #1 Chapter member); Capt. "Chick" Chakarian; and Art Gracey, bass.



This is the Host Room, a famous gathering spot in the Milwaukee, Wisconsin area, owned and operated by the Schlitz Brewery. Only the most exclusive groups are invited to hold meetings here and our Wauwatosa Chapter has been accorded this privilege on several occasions. Enjoying the hospitality of the Host Room are the Question-Aires: Art Fagg, lead; Herb Potthurst, tenor; Warren Peplow, bari; and Steve Felzo, bass. By the way, the mugs are empty, fellas!

### BUTCHERS PART

The Crescent City Chatter, official publication of the Crescent City Chapter (New Orleans, Louisiana) reports that the Butchers of Harmony have dissolved. Two members of the quartet already have places in other quartets; one member is going into semi-retirement; the other is seeking three-quarters of a quartet in need of a crow tenor or a slightly warped lead. Whatever the eventual outcome, the Butchers have served their chapter honorably and well. Members of the quartet were: tenor, Keith Celvelman; lead, Herman Cohen; bari, Dave Gansar; and bass, Sol Heiman.

## IN TUNE WITH THE TIMES

CATALOGS • BOOKLETS  
ANNUAL REPORTS  
SALES PRESENTATIONS  
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THE GRIT PRINTING CO.  
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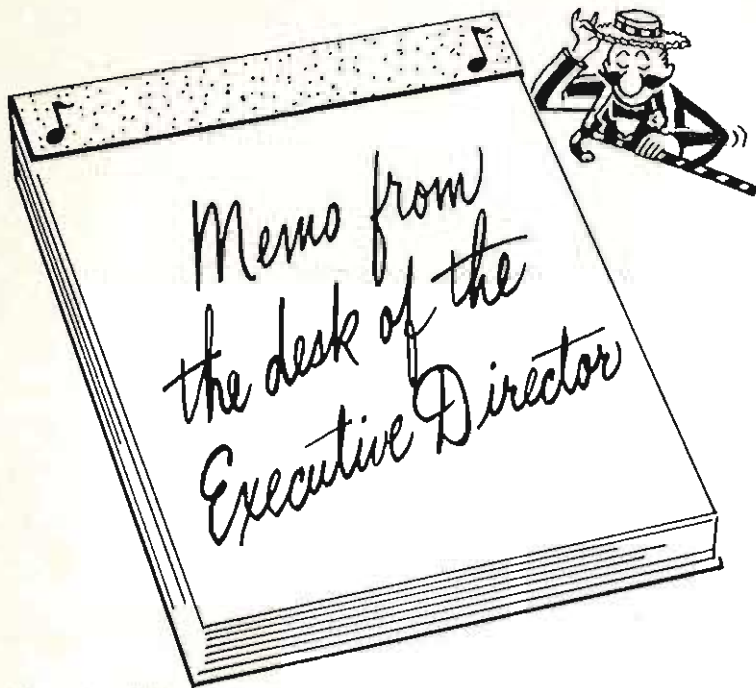
### ON THE MOVE

Our Spencer, Iowa Chapter boasts of a most active quartet in the Four Nubbins who traveled over 12,000 miles to make 60 guest appearances in the year 1959. They expect to double that total in 1960 and at the present time it looks like they'll make that goal.

On top of all of this traveling they still find time to attend every practice and performance of the Spencer Chorus.

Here is one quartet who have found out what Barbershopping is really about. Congratulations to the Four Nubbins on a job well done.





Kenosha, Wisconsin (June 1, 1960)

"There Goes That Song Again", I can hear many of our members saying—or, rather, singing—whenever Hafer talks about our next International Convention showing promise of being the best yet, about the Headquarters staff being busier than ever before, and about the "next" meetings of the International Board of Directors and International House of Delegates being destined to be some of the most important in the Society's history.

Well, I'm saying it again—that history-making decisions (some of which will be reported elsewhere in this issue) will be forthcoming from the business meetings at the Dallas Convention June 22-25. As many of you have been hearing from International Officers and staff members in their visitations to our Districts and Chapters, big plans are under consideration for upgrading our Society—making it the finest singing organization in the world and letting the world know about it! The Society's International Board of Directors and the House of Delegates will consider at the Dallas Convention, a broad program of musical and administrative training through personal contact out in the field, under the direction of a staff of trained (both paid and volunteer) field representatives.

#### A PLAN

This program will involve: (a) training of men to conduct administrative conferences, Barbershop Craft sessions, chorus director schools, quartet coaches schools, arrangers seminars (b) possible increased communication with our members (through issuance of The HARMONIZER on a monthly basis) (c) encouraging of chapters to enroll members more carefully and to properly introduce them to the organization and assimilate them in local activity (d) expanding of the Society's public relations program (through press, radio and TV coverage, possible scheduling of concert tours by specially trained choruses and quartets, slide films, moving pictures and many other avenues of promotion and strengthening of the Society which have hitherto been ignored because of under-financing of the International organization).

Many of our members have asked questions from time to time as to why we could not do some of the things which are being done by other organizations which have obtained great prominence. The reason has simply been lack of funds and trained personnel. Our present per capita dues would be adequate if we had a half million or more members like Kiwanis, Rotary, Lions International, and similar organizations. However, we have never had more than 26,901 members in the Society at any given time. In the absence of marked solid growth through improved chapter operations which would significantly cut down on the very sizeable turnover of members, which has averaged as high as 27 per cent per year, and

# STATUS QUOTES

ROBERT G. HAFER



through the concerted and painstaking organization of new chapters (we presently have only some 650 chapters while literally thousands of communities which could well support a chapter are not represented by our Society), the only alternative, if the Society is to grow in stature and numbers, is to substantially increase revenue from member dues.

#### MEMBER REACTION

Reactions observed in the above-mentioned contacts which International Officers and headquarters staff members have had with thousands of our members during the past several months, indicate that the very large majority of our members would enthusiastically support a more realistic financing program if a well prepared plan for the immediate and long range future is developed by the Society's administrators. At the Hartford Convention last January, International President Clarence Jalving commissioned the International Executive Committee, under the chairmanship of International 2nd Vice President Lou Laurel of El Paso, Texas, as a per capita dues study project group. Lou in his dual capacity as chairman of the per capita dues study project and as chairman of the Society's Long Range Planning Committee, has prepared a detailed program for the future for review by the Executive Committee at meetings scheduled for the week end of June 3 at Harmony Hall, following which it is expected that the plan combining the thinking of all members of the Executive Committee will be presented to the International House of Delegates and the International Board of Directors at the Dallas Convention for action.

For eleven years our Society has virtually been on a plateau membershipwise, while population in the United States and Canada has increased at a fantastic rate (25 per cent rate of increase is predicted by economists, for the United States by 1975) and other organizations have grown proportionately. To many of us who have been close to the Society's inner workings, this is definite proof that there is a limit to what can be expected of our officers and members in giving voluntarily of their time, effort—and personal finances, to strengthen our chapters, help educate our members in how to more fully enjoy Barbershop harmony—and to extend the Society through the chartering of strong new chapters in substantial numbers. After eleven years of study and experiment, some of the Society's administrators are convinced that development of a larger staff of professional personnel, fully equipped with teaching and promotional aids, is needed if our Society is to become the greater force for good in North America, which nearly every Barbershopper seems to agree it can be.

#### FAITH AND TEAMWORK REQUIRED

Adoption and fulfillment of such a program as has been sketchily outlined in this article—and which will be fully explained to our membership if adopted, will require faith in the organization—in its individual officers and members—courage and determination to achieve the desired results, plus wholehearted cooperation on the part of everyone who calls himself a Barbershopper.

Personally, I firmly believe that the very large majority of our members have the intense desire to make this Society become what it can be, and I believe that we have the grit and determination to achieve that goal. I only wish that every member of the Society could sit in on the business meetings of the Dallas Convention (which are open to all who wish to attend) to observe the dedicated and conscientious manner in which this important decision will be weighed by your elected representatives.



# Who? What? Where and Howcome?

or

"Ask A Silly Question and You'll Get An Answer  
From Me Based on Erudition and Research . . ."

By Professor Stirling Wilson



This department of THE HARMONIZER has instituted a Question and Answer Section, as a service to Barbershoppers. Our consultants are Morons, Inc. but many of these questions we answer out of our own head. Questions regarding how to get your wife to like your quartet, the mixing of mayonnaise, and recipes for poison ivy remedies are barred. Here goes the first batch of questions received:

Q: *Why wasn't my daughter's quartet picture in the last issue of the HARMONIZER?*

A: That's a quartet? Our picture editor dropped his cigarette on it and made the girls look like charred women.

Q: *Our quartet sang at the local animal shelter and presented a check for \$5.00 to that worthy group. Why didn't you use the photograph of us petting the puppies in your last issue?*

A: Why brag about your quartet going to the dogs?

Q: *Should a quartet look at the ceiling or the audience when singing?*

A: At the audience, silly, unless they're plastered too.

Q: *Why didn't you print my letter to the editor suggesting that the Society furnish free Medalist Albums and Stereo record players to each chapter? We feel this would give every chapter several good nights of programs and besides I've been put in charge of the record player for my chapter. What are you going to do about it?*

A: Off the record, we think it would break a record for us to give a record to every chapter of record, but we are sending you some oil for your player.

Q: *Our tenor snores so loud when we stop at hotels that we can't sleep. We had to stop setting his bed on fire when the management objected. What to do?*

A: You should know you can't fire a tenor; they're too hard to get. In Ireland they use the old method of tying a goat's head around his neck and putting an open bottle of wasps between his feet. It never fails to stop snoring.

Q: *This year we produced our first chapter show in ten years. Where was the publicity in the HARMONIZER?*

A: Why be hasty? Ten years is nothing. Some quartets hold their final chords longer than that. Seems so, anyway.

Q: *My wife gets the April Ladies Home Journal in the month of March. Why do I get my May HARMONIZER in May?*

A: If you don't soon pay your dues you won't get the May issue till December.

Q: *Will wall-to-wall carpet deaden the sound of our quartet singing?*

A: Not completely, but it will help. We can't have everything.

Q: *What happened to my wife's recipe for apple upside-down cake I sent you?*

A: We are holding it out until we can find an apple growing upside down to illustrate it.

Q: *Our baritone's wife recently won an award for selling the most poppies in our community on Poppy Day. I sent you a four page story on this event. Why wasn't it published?*

A: When Mommy makes a big score we never mention Poppy. That's why.

Q: *Since the future of our Society depends on the youth of our country, our chapter recommends that you send free copies of each HARMONIZER to every Cub Pack Den in America. While you're at it send a copy to each Den Mother so she will have something to do while the kids are singing Barbershop Harmony.*

A: Tell your chapter to go jump in all the Dens in America. What do Cubs know about music? Wait till they are full-grown wolves, then they can join the rest of us.

Q: *We want to complain about one of your advertisers. We ordered uniforms from him because he said he could give "quick service". We ordered the uniforms on May 5 so we could have them for our show on May 7. We even offered to pay the special delivery charges. They didn't get here. We feel the HARMONIZER should pay for this mess. What are you going to do about it?*

A: Have you arrested for wasting our time. That's our uniform procedure.

Q: *The other three members of my quartet always sing sharp? What does it mean?*

A: It means you are singing flat.

Q: *A tornado interrupted our chapter show. Should we give the audience their money back?*

A: No. It might have been worse. They might have had to listen to the whole show. We've heard your chorus.

Q: *Our bass always eats onions for dinner. This makes it tough for the other three guys. What can we do? He bruises easily.*

A: Rehearse before dinner.

Q: *If we furnish you with a promotional flyer for our chapter show, will you tip it into the HARMONIZER going to the four chapters near our town? This won't cost you any money, will it?*

A: Send the flyers. We'll rip them into something, a waste basket. It won't cost a cent because we ain't gonna do it.

Q: *One of our members now overseas in the Army still has his chorus uniform with him. We know he reads the HARMONIZER so will you please tell him to send it back right away. He already has one issued by the Government.*

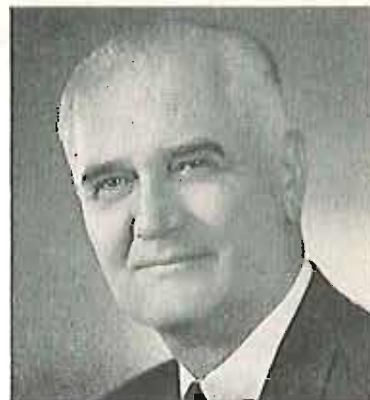
A: You tell him. I happen to know your draft notice went in the mails today. Besides you didn't tell us what Army he is in. Next question.





# Harmoniously Speaking

by CLARENCE JALVING  
INTERNATIONAL PRESIDENT



The past year has been one of the most interesting and rewarding ones in my life. Meeting and visiting with thousands of Barbershoppers throughout the length and breadth of the United States and Canada has been educational to say the least and has also caused an awareness of the widely divergent opinions held by our membership as to the aims and purposes of our Society, and also as regards our organizational set-up.

Needless to say, despite these varying opinions, I have been thoroughly impressed with the sincerity and the spirit of dedication exhibited by so many of our members who have given so unselfishly of their energy, enthusiasm, ability, often at considerable personal expense, to promote the interests of SPEBSQSA. The thousands of hours of work expended by our International officers, board members, district officers and boards, area counselors, judges, arrangers, chorus directors, chapter officers and individual members, quartets and choruses, are indicative of the great love which is held by a majority of our membership for the Society and what it is trying to do.

But still, we cannot ignore the problems that face us. There is no denying the fact that we have not begun to realize our potential as far as membership is concerned. How to realize a greater percentage of that potential is something to which a great deal of thought has been given on the part of many men. We have been on a plateau for ten years. Many new chapters have been organized but many others have fallen by the wayside. Thousands of new members have joined but other thousands have dropped out. A few days ago our good friend, Bill Hall, speaking about quarter quotas, sent some information to the members of the International Executive Committee and Board, the International C & J Committee and to District Presidents. Included was a chart, thanks to the courtesy of Joe Griffith Advertising Agency, showing break-down of population figures for our districts and membership per 10,000 population. I am sure our entire membership will be interested in these figures so here they are. The 1959 estimated population figures are the standards used by Advertising, Marketing and Selling Organizations.

DISTRICT	GROSS POPULATION	MEMBERSHIP 3-1-60	MEMBERS PER 10M POP.
Land O'Lakes	9,761M	1,715	1.76
Illinois	9,942M	1,562	1.57
Michigan	7,983M	1,210	1.52
Sunshine	4,300M	619	1.44
Seneca Land	5,293M	746	1.41
Northeastern	13,505M	1,895	1.40
Ontario	5,405M	712	1.32
Johnny Appleseed	14,908M	1,876	1.26
Far Western	17,732M	1,938	1.10
Indiana-Kentucky	7,695M	778	1.01

Mid-Atlantic	34,598M	3,188	.92
Central States	13,525M	1,229	.91
Evergreen	8,739M	759	.87
Southwestern	15,742M	1,133	.72
Dixie	21,689M	666	.31

The 1960 census may cause a modification of these figures but it does bear out the fact that we have merely scratched the surface as far as potential membership is concerned.

As this is written, the Dallas Convention is still ahead of us. The agenda is crowded but I am sure the matter of re-districting will again be discussed. The inescapable fact remains that, as the chart shows, the smaller, well integrated districts realize a greater percentage of the potential, due, I believe, to the fact that the administrative officers can do a more effective job. Again, the tendency of some district officers is to jealously guard the boundaries of the existing districts while others would welcome a re-districting program. But all of us, I am sure, are interested enough in the progress and growth of our Society, externally as well as internally, to give the matter objective thought and to submerge our personal feelings, if necessary, for the good of the whole Society.

Although terms of office of International officers do not expire until December 31st this year I wish to extend my thanks to all committee chairmen and members for a job well done during the past year. Also my thanks to all those responsible for making my visits to chapters, district meetings and International meetings so pleasant. The wonderful hospitality shown will live in my memory always.

"Keep America Singing"

## REMINDERS TO NEW OFFICERS

1. Chapter officers are reminded that all dates for public performances by the chapter must be cleared through the District Secretary.
2. A license is now required to perform ASCAP songs (CAPAC in most Canadian provinces). Complete details of this ruling appeared in the September 1958 issue of the HARMONIZER (copies available from International Headquarters on request). It is of the utmost importance that you understand and abide by this ruling for your Chapter's protection.
3. Officers whose terms will begin January 1, 1961 should be using this interim period to thoroughly acquaint themselves with the responsibilities of the office they will soon occupy.



# THESE MEN ARE BUILDING OUR SOCIETY

THEY ALL HAVE BROUGHT NEW MEMBERS INTO OUR SOCIETY RECENTLY  
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

Barthell Bakkum  
Ray Beeson  
Roland Bode  
Charles A. Catlin  
Paul Cracroft  
Bart Fisher  
N. B. Foutch  
Ken Gabler  
Glen Graham  
Leonard Hagen  
Curtis G. Hookway, Jr.  
Ed Johnson  
Earl Kerker  
Erwin Mantooth  
R. A. Martinsen  
A. I. McClard  
James R. Miles  
Harold Miller  
C. J. Milton, Jr.  
Art Nesheim  
Estel Northway  
Carlos G. Pence  
Lester Shorgren  
Harold Taylor  
Weldon Tracey

### DIXIE

George Booth  
Chester Comeaux  
Dana Griffin  
Raymond C. Hamrick  
W. L. Hemphill  
H. P. Henderson, Jr.  
Charles B. Nervine  
Ernie Plude  
Charles Ryles  
Lewis E. Seaton  
Steve Solomon III  
Johnnie C. White

### EVERGREEN

Colin Ainslie  
Walley Argenbright  
Russell Austin  
Leo Barton  
Keith Brown  
C. W. Calvert  
Cliff Colvin  
Barry Fairbridge  
Bill Flanigan  
Dave Glenn  
Jim Grant  
Herb Guscott  
Bill Huston  
Erv Ide  
Ed Jeffers

Al Kaneta  
Ron Kletke  
Dave Morgan  
R. S. Murchy  
Dave Nelson  
Tom Pakenham  
Dunbar Pinckney  
Ray Provo  
Terry Shannon  
Ben Shepherd  
Don Soar  
Bob Stead  
Lynn Underwood  
I. J. Wahlstrom  
Ralph Warner  
Walt Weston  
Herman Wetzel  
John Wood  
L. W. Wright

### FAR WESTERN

L. Austin  
Roger Aylesworth  
Jay Barnings  
Don Bauman  
Monte Beach  
Roy Beek  
Fred H. Bock  
Richard C. Booth  
Bruce Boothe  
Arthur Bowman  
Edmund Boynton  
A. J. Buckson  
Glenn F. Bywater  
Richard Cowan  
Truman Davis  
Terry Diedrich  
George Dohn  
Lowell Ebersole  
Gordon Fervog  
William G. Fritz  
William E. Gallagher  
C. J. Glysson, Jr.  
Hank Grob  
Berle Haggblade  
John Hogopian  
Robert Hanf  
Hubert Hickman  
Bert Hocking  
Dave Holton  
Ed Houghton  
Mel Johnson  
Ray Jones  
Sam Jones  
Joe Keith  
Bert Kelley  
Tom Kerr  
George Kiser  
Ernest La Pointe  
Don Leamon  
Lee Liebersen  
Paul MacPatridge  
Daniel Mack

C. H. MacKay, M.D.  
Ken McGonigal  
Colin Menzies  
Walt Montgomery  
Al Morrison  
Dave McCartney  
George Nony  
Robert Oerrel  
Carl Peace  
Jack Pipe  
Clint Phore  
T. C. Richardson  
Al Rowen  
Spencer L. Safford  
A. Milt Sevoid  
Stew Stewart  
George Stinson  
Melvin R. Stone  
Charles Struck  
Ben Taul  
Arthur Vallerger  
Richard Williams  
Ken Woodbury

### ILLINOIS

Eugene Anthony  
Neil Chandler  
Dick Diesterheft  
Bill Downs  
Vern Engblom  
Edward H. Frankel  
Jack Frink  
Robert Hedmark  
Howard Kerchenfaut  
Arthur J. Kwerneland  
William Lister  
Al Loebach  
Andrew Lohn  
George Manz  
John Mason  
Arthur Meltzer  
Richard Moravec  
Ralph Nelson  
Don Peddycord  
Roy A. Prince  
Harold Ray  
Vern Sallade  
Richard Seelye  
Clarence A. Tinnes  
James Weides  
Fritz Wendhach

### INDIANA-KENTUCKY

Fred Burd  
K. E. Ellis  
Clarence A. Feist  
Herman Guenther  
Harold C. Murphy

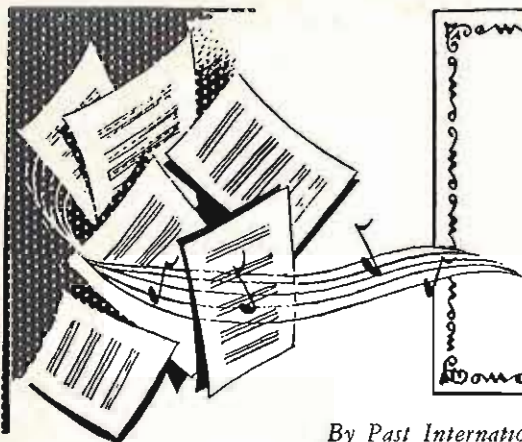
Marvin Padgett  
Ben Radcliffe  
Don R. Rasley  
Jim Stammerman  
Tom Thompson  
Harold Wible  
Sid Wilson

### JOHNNY APPLESEED

Ralph Aldrich  
Harry Barto  
James Bemis  
Keith R. Bloom  
Jack Brown  
Lewis E. Brown  
William J. Callaghan  
Lloyd R. Cobb  
Wm. Collister  
Robert Craft  
Ramon Dever  
Frank Dugan  
Samuel T. Earls  
Charles Elkel  
Charles Fetzer  
Wm. T. Fleeson  
L. E. Foster  
James E. George  
Norman George  
Edward H. Gross  
Tom Guthrie  
Paul Hackett  
Donald C. Hallock  
Robert E. Hogue  
William Horton  
Frank Howard  
Paul Langley  
Gene Lepke  
Joseph C. Love  
Robert M. Maher  
Ed Marshall  
Charles P. McGinty  
George A. McKleeven  
James Moore  
Harry H. Nickol  
William Oursler  
Norman Pierce  
John F. Platz  
George Reeve  
Kenneth Rook  
Gene Schneider  
Robert J. Scott  
T. O. Smith  
Carey E. Swan  
Eugene H. Thomas  
Joseph H. Thorn, Sr.  
Del Walkey, Jr.  
Robert H. Williams  
Wm. W. Woodrow  
Walter Wright

Continued on page 31





# Harmony Heritage Songs



By Past International Vice President JEAN BOARDMAN, Editor, Harmony Heritage Songs

Just a year ago I wrote for this column a very brief sketch about Harry Von Tilzer and followed it with a list of all the songs composed by him which had been copyrighted during 1902 and which had come into the public domain on January 1, 1959. I said that Von Tilzer was the "greatest composer of songs suitable for close harmony singing who ever put a note on paper," and no one has challenged the statement. So much interest was shown in the list of songs that I have decided to expand the record with the songs of Harry Von Tilzer that were filed for copyright in 1901 and in 1903.

## VON TILZER 1901

*The Good Old Days Are Gone; Win or Lose; In the Shenandoah Valley; Only a Dream of the Past; Sweet Jennie Dunn; Why Did You Break My Heart? Take Your Things Out of My Trunk; My Sapphire Sue; Venus, You're the Sweetest Girl I Ever Knew; Down Where the Cotton Blossoms Grow; Oh, Malinda; First Comes Your Duty to the Flag; Birdie, I'd Like to Buy a Gilded Cage for You; Are You a Buffalo? What's the Use of Keeping a Cow; When the Band Begins to Play; Mamma Number Two; My Lady Hottentot; My Whip-poor-will; I Wants to be a Leading Lady; Susie; Where Was Moses When the Light Went Out? What Do You Think of That? Where Are You Going Pretty Maid? Can You Blame Me For Loving That Man? Flirtation; De Dago, de Org' and de Monk; In the Heart of the Mighty Deep; Oh, What a Lovely Dream.*

## VON TILZER 1902

See list of 39 songs in the HARMONIZER of July, 1959, page 22.

## VON TILZER 1903

*Ephasafa Dill; The Girl You Left Behind; You'll Have to Read the Answer in the Stars; Down Where the Swanee River Flows; Keep Off the Grass; My Little Coney Isle; When My Johnnie Boy Goes Marching By; Isn't it Lovely to Be on the Stage? Good Bye Eliza Jane; Trixie; What a Beautiful World This Would Be; Manny's Little Alabama Love; My Dixie Lou; My Little Red Carnation; Oh, Jenny Johnson; When the Leaves Begin to Fall; Under the Anheuser Bush; Whose Little Dear Little Girlie is Oo?*

And the following songs from the musical comedy "The Fisher Maiden": *Beneath the Palms of Paradise; Coo-ee, Coo-ee; A Daughter of the Moon am I; The Highly Important Fly; I'll Dream of You if You'll Dream of Me; I'm a Fisher Maiden; I'm in Love With the Beautiful Bugs; Let the Band Play a Pleasing Tune; Maydee; Oh, Marjory; A Sail on the Tail of a Whale; When You Go to London Town, Gay Paree or Dixie-land; Down on the South Sea Isle.*

## VON TILZER IN HARMONY HERITAGE

Many of the Harry Von Tilzer songs are in preparation or under consideration for publication in the Harmony Heritage series and the following have been published: *My Old New Hampshire Home* (HH 7); *A Bird in a Gilded Cage* (HH 23); *Susie* (HH 24); *Down Where the Cotton Blossoms Grow* (HH 28); *Down on the Farm* (HH 29); and *I Wonder if She's Wairing* (HH 37).

## KNOW YOUR COMPOSERS

During the many years I have been delving for old songs I have found the surest guides to buried treasure to be the names of composers. It stands to reason that if Harry Von Tilzer could compose songs such as *A Bird in a Gilded Cage*, *Down on the Farm*, *I Want a Girl*, *Wait 'Till the Sun Shines Nellie*, and *Last Night Was the End of the World*, he must have written many others as good or almost as good that have been forgotten. And, as we now know, he did—scores of them.

Harry Von Tilzer was the greatest, but if I had to pick the next greatest composer of songs suitable for close harmony I think it would have to be Theodore Morse. As a talented pianist he toured the vaudeville circuits as "The Ragtime King", and as a composer of songs he was gifted, versatile, and prolific. His beautiful *Dear Old Girl* is slated for publication in Harmony Heritage before the end of the year, and his beautiful *Where the Southern Roses Grow* is a must for publication when it comes into the public domain next year. You have all heard *Down in Jungle Town*, *Auntie Skinner's Chicken Dinner*, and *When Uncle Joe Plays a Rag on His Old Banjo*, but there are dozens of fine sentimental and rhythm songs by Morse that most of you probably have never heard. Soon you may be hearing some of them.

## SONGS FOR SALE

*A FLOWER FROM THE FIELDS OF ALABAMA*, HH 40, with words and music by Dan J. Sullivan as originally published in 1901, is now available for purchase from International Headquarters. Here is a good example of what I have been talking about. Everyone knows *You're as Welcome as the Flowers in May* (HH 26) which was authored and composed by Sullivan, but who today remembers his beautiful Alabama song? It's likely you will like it.

All of the songs identified by HH numbers in this column may be purchased from SPEBSQSA, 6315 Third Avenue, Kenosha, Wisconsin, at ten cents a copy in any combination on minimum orders of one dollar. For the complete catalog of Harmony Heritage Songs previously released please refer to the back cover of this issue.



# So That All Might Know



Virginia Governor J. Lindsay Almond, Jr. enjoys some close harmony during signing of "Harmony Week" Proclamation. Vocalizing for the Governor are, l. to r.: Ed Poole, Alexandria, Va. PR Officer who arranged event; Dee Paris, Pres. of PROBE and Mid-Atlantic District vice-president; State Senator Charles J. Fenwick; Robert Ranson, Pres. of Richmond, Va. Chapter; and Joe Craig, Pres. of Alexandria, Va. Chapter. Area Counselor William Drumheller was busily taking photos himself when this picture was snapped. A total of seven governors proclaimed "Harmony Week" in the U. S.

## The Story of Barbershop Harmony Week in 1960

"Something should  
be done to  
encourage . . . this  
last remaining  
vestige of human  
liberty."

—Owen C. Cash  
April, 1938

Like technicians with a test tube of unproved medication, our Society undertook an experiment which has been labeled "Highly Successful". Under the guidance of the International Public Relations Committee we launched our first full scale "Barbershop Harmony Week", April 9-16, 1960. Results? Tremendous!

From every corner of the Society came evidence of enthusiastic participation in this "Week" of rededication to the principles of Barbershopping established by our founder, Owen C. Cash.

Unfortunately we can not list the activities of every chapter that participated in making April 9-16 such a success for SPEBSQSA.

We know that 77 chapters held special rededication programs for their members; Seven State Governors proclaimed "Barbershop Harmony Week" (Arkansas, Illinois, Indiana, Kansas, Kentucky, Maryland and Virginia); Mayors in 22 cities followed suit in issuing proclamations; Special public appearances were made by 10 chapters; and 27 chapters staged radio and TV appearances during "Harmony Week".

Let's take a look across the Society and see how various chapters celebrated the founding of S.P.E.B.S.Q.S.A.

WARREN, OHIO . . . saw local Barbershoppers observing "Harmony Week" by appearing publicly on the Packard Band program. Excellent news coverage was obtained by the chapter and Mayor Walter Pestrak issued an official proclamation honoring the Warren Chapter on this occasion. Many newspaper advertisements carried a large box notice which read: April 9th thru April 16th "NATIONAL BARBERSHOP HARMONY WEEK", Keep America Singing In 60, Put A Song On Your Lips and More Harmony In Your Life." A scrap book of all "Harmony Week" activities was sent to International by Warren member J. Groat.

DUNDALK, MARYLAND . . . made arrangements with Governor Tawes of Maryland to issue a state-wide proclamation for our "Week". At the signing ceremonies newspaper photos flashed the event while TV cameras recorded the procedures on video tape. A copy of this film is on file at International.

PITTSBURGH, PENNSYLVANIA . . . staged the most impressive inter-chapter meeting of all when they hosted the St. Catharines Chapter (Ontario, Canada), 60 members strong. A chartered Trans-Canada Airliner brought the visiting group to the Steel City. Star Weekly, a Toronto Sunday magazine supplement carried an excellent pictorial review of the flight and "Harmony Week" meeting.

WINONA, MINNESOTA . . . celebrated Founders Day (April 11) by holding a handicap Quartet Contest. Attendance and fun were unmatched by any previous meeting, reports the chapter.

BUCKEYE (Columbus), OHIO . . . staged a Barbershop Harmony Day affair and invited chapters from Newark, Lancaster, Mt. Vernon, Zanesville and Marion to attend. Also on hand were prospective members from Chillicothe, Ohio.

VANCOUVER, BRITISH COLUMBIA . . . residents were treated to a 15-minute radio broadcast honoring our Society. The program was staged by members of our Vancouver Chapter.

GLENDAL-BURBANK, CALIFORNIA . . . found "Harmony Week" an excellent opportunity to interest prospective members in SPEBSQSA. A special show depicting the history of the Society and filled with ringing seventh chords proved highly successful for our west coast brothers.

LODI, NEW JERSEY . . . shoppers were entertained on six occasions during "Harmony Week" by members of Lodi's Hometown Chorus. These shows for the public were staged at Bergen Mall, New Jersey's largest shopping center.

WOODSTOCK, ONTARIO . . . members were honored by the Mayor and City Council with an appropriate proclamation; local newspaper editorial; photographic coverage; Barbershop recordings over radio station CKOK and commentary by CJBC radio (Toronto); and a colorful poster in Young's Record Bar.





Buckeye Chapter (Columbus, Ohio) entertained six chapters on "Barbershop Harmony Night". The finest quartets in the area serenaded Mayor H. Ralston Westlake of Columbus who attended the meeting to officially proclaim "Harmony Week" in that Ohio community. Pictured above are members of the "Buckeye Four-Get-Me-Notes". Left to right are: Cline Clary, bass; George Core, bari; Bob Durst, tenor; and Ron Morrison, lead. Over 200 persons signed the guest register for this special affair.



In Lodi, New Jersey our chapter arranged for six public appearances at the Bergen Mall, New Jersey's largest shopping center in Paramus, N. J. At least 90 per cent of the chapter chorus members turned out for every performance. The Lodi "Hometown Chorus" is under the direction of Don Clause.

NEW ORLEANS (Crescent City), LOUISIANA . . . held a College Campus Barbershop Contest to celebrate National Barbershop Harmony Week. "Encouragement" was the motto of our Crescent City Chapter as they spread the story of Harmony to hundreds of young men at Tulane University.

BOSTON, MASSACHUSETTS . . . saw and heard fine Barbershop Harmony on WHDH-TV for 30 minutes on the April 7 edition of "Dateline Boston". This is one of the most popular and informative programs in the New England area. The script used on the show was extremely well written thanks to the efforts of Leonard R. Girard son of Jerry Girard of our Boston Chapter.

KENOSHA, WISCONSIN . . . was fortunate to have many city fathers at their special "Harmony Week" meeting. During the week a 30-minute radio program featuring Barbershop Harmony was heard on WLIP and the Kenosha Evening News was equally generous with publicity for the chapter and the Society.

MASON CITY, IOWA . . . was the site of a special presentation to International by Central States District President Chet Fox. A framed proclamation from Governor George Docking of Kansas, with photos of the signing ceremonies was presented to the Society at the CSD Regional Preliminary Contests at Mason City.

WINDSOR, ONTARIO . . . renamed Ouellette Avenue "Harmony Lane" for our celebration. Newspapers and radio stations carried the story of SPEBSQSA to folks in the Windsor-Detroit area. Mayor Patrick issued an official proclamation and downtown stores carried special displays honoring our Windsor Chapter.

KNOXVILLE, TENNESSEE . . . made large reproductions of the "Harmony Week" Proclamation issued by the Mayor of Knoxville. These were displayed throughout the city so that all citizens would become further acquainted with our Society and the Knoxville Chapter.

SAN GABRIEL, CALIFORNIA . . . held a special rededication meeting which brought together 58 members and 33 guests. This meeting served as a "kick off" membership drive to make San Gabriel a "Century" chapter.

GREATER LITTLE ROCK, ARKANSAS . . . sang "The Old Songs", "Down Our Way" and "Honey" to entice Governor Faubus into proclaiming "Barbershop Harmony Week". Most of the Arkansas State House employees were on hand to hear the harmony presentation while TV Channel 11 covered the event for their viewers. The Sunday edition of the Arkansas Gazette followed up the occasion with fine coverage in the Little Rock area.

That's a brief review of how some of our chapters grasped this wonderful opportunity to sell themselves and the musical importance of Barbershop Harmony to millions of persons in North America.

It was a job well done by many and a proving ground for further development of our publicity potential. The year 1961 will see increased efforts made to bring the story of SPEBSQSA to still more millions of men.

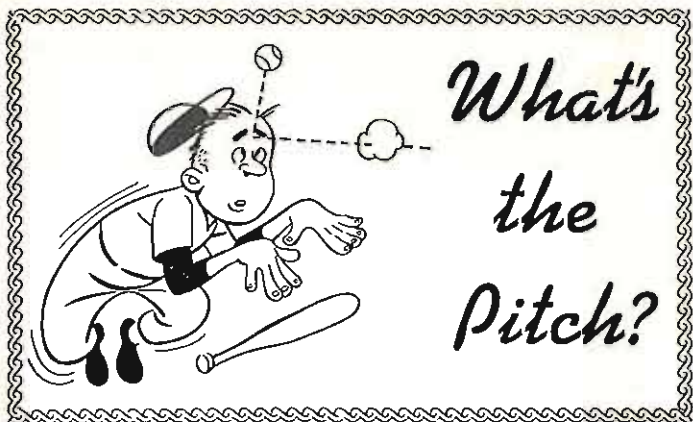


St. Catharines', Ontario Barbershoppers arrive in Pittsburgh, Pa. aboard chartered plane to celebrate "International" Harmony Week. Some 250 enthusiastic men greeted the Canadians at the Penn-Sheraton Hotel following a police escorted motorcade from the airport.

Governor George Docking, of Kansas, a Barbershop enthusiast, signs his "Harmony Week" proclamation in the presence of the Enchords of Topeka, Central States District President, Chet Fox and Howard Johnstone, President of Topeka Chapter and CSD Area Counselor. Members of the quartet are l. to r.: Jay Kroecker, bari; Bill Adams, lead; Barry Beeson, tenor; and Dr. Phil Knowl- and, bass.







BEING A NOT-FOR-PROFIT ORGANIZATION CAN OUR CHAPTER BUILD A FINANCIAL RESERVE FUND TO BUILD OUR OWN MEETING HALL OR SIMILAR PROJECTS?

"Not-for-profit" means that proceeds do not accrue to any individual, group of individuals, etc., for their personal profit. So, as long as chapter funds are used for chapter operations there is no reason you can not build a financial reserve fund for the purposes mentioned in the above question. When in doubt about major financial dealings it is wise to consult International Headquarters since legal advice is available to you on questions of this nature.

WHY HASN'T THE SOCIETY BEEN SUCCESSFUL IN SPONSORING A NETWORK TELEVISION SHOW?

There are two primary reasons—First, we are amateur talent attempting to secure air time which is being used by professional talent. Performers unions argue that we are depriving their members of gainful employment since we are not recognized as a charitable, educational or cultural group by these organizations. Secondly, we have not been recognized musically to the point where we can excite the interest of potential sponsors.

WHAT DOES OUR CHAPTER HAVE TO DO TO GET MENTIONED IN THE HARMONIZER?

It should be understood that your chapter is competing with hundreds of other chapters for space in each issue of the HARMONIZER. Stories and items that are prepared neatly (typed) and written in brief, concise language stand out from the rest. Then a good photograph can help your chances for coverage. Finally it is decided which material will be of greatest interest to most HARMONIZER readers. For instance, the story of your Ladies Night meeting or similar activity would not be of general interest unless some unusual incident occurred to make this meeting a "stand out". And, of course, the more material your chapter submits the better the chances become to see your name in print.

I'D LIKE TO ORDER SOME MUSIC FOR MYSELF BUT INTERNATIONAL ONLY FILLS ORDERS FOR \$1.00 OR MORE. I THINK THIS IS UNFAIR.

Costs involved in handling orders of less than \$1.00 would be a costly method of doing business. The time and labor involved in filling a small order is just as great as time spent on the \$1.00 or more order. In the long run every member would suffer since Society funds would have to be used to pay the extra cost of doing business in this manner.

\*Names of persons submitting questions are withheld to avoid possible embarrassment. Submit your questions to: What's The Pitch? % Editor, The HARMONIZER, 6315 Third Avenue, Kenosha, Wisconsin.



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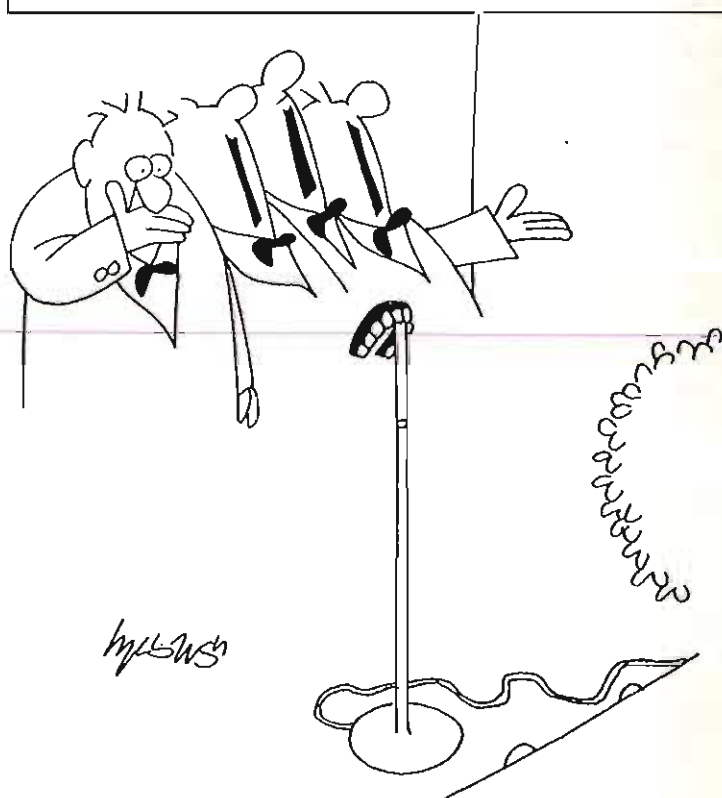
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## FAMOUS LAST CHORDS



"Don't Worry, I Found A New  
Denture Adhesive . . ."



# Activities of the Chapters



Six members of a special training detachment from England's RAF were "members" of our Wichita Falls, Texas Chapter during their three month tour of duty at SAFB. When they departed for England, they presented secretary Charles Wooster (left) with an artistic "plaque", fashioned by Peter Hobson (second from left). It commends eloquently the kindness and fellowship extended them throughout their period of training by Wichita Falls Barbershoppers. Front row, l. to r., are Wooster, Hobson, Tac Alcock, Joe Murphy, Tommy Tomlinson, Pat Denny, Dennis Parsons and Mack Harris; second row, Cecil Scott, Bruce Steward, Brady Malone, Herb Dooley, Bill Stephens, Roy Davis, Dick Staats and Otto Kitterman.



After Mayor Burns of Binghamton, New York proclaimed "Harmony Week" the gentlemen above pulled out all stops to produce the finest Barbershop Concert in the 14 year history of the Binghamton-Johnson City Chapter. Downtown store decorations, a sound car, float, surrey and chapter members dressed in gay-ninety style all were busy promoting the show. Some 400 radio announcements and two TV appearances sold hundreds of show tickets. The quartet of "producers" shown above are; l. to r.; John Pepernik, bari and stage manager; Mike Kutch, bass and show chairman; Charlie Prentice, lead and program chairman; and Bud Maddy, tenor and Chapter President.

Our new Fort Vancouver, Washington Chapter recently staged its charter night program with 126 members and guests on hand. This enthusiastic group was sponsored by the Longview and Mt. Hood, Washington Chapters.

Attending the affair were Evergreen District President J. H. "Bud" Leabo; Vice-President Don Robinson; Area Counselor Ted Nelson; Longview Chapter President Tommy Thompson; Mr. Hood President Wayne Bredleau; and Portland Vice-President Larry Scheel.

It was really quite an evening for all in attendance who enjoyed dancing following the formal program. Many chapters contemplating charter night ceremonies would be interested in the detailed program schedule of the Fort Vancouver Chapter. Those interested should write: James S. Poage, Secretary, 2414 NE 58 Street, Vancouver, Washington.

## GOOD COMPANY

Every chapter would like to be recognized as one of the outstanding musical groups to appear in their community each year. This certainly has become a reality for our Minneapolis, Minnesota Chapter as evidenced by their inclusion in the 1959-1960 Minnesota University Artist Course. In addition to our Minneapolis chorus and quartets here are some of the other entertainers who appeared on this special university musical series;

Cesare Valleri (Metropolitan Opera lyric tenor)

Chicago Opera Baller

Minneapolis Symphony and the University Chorus

The Weavers (folk singers)

Moscow State Symphony Orchestra

A Bach Aria Group (included Eileen Farrell, Jan Peerce and eight prominent artists)

Nathan Milstein (violin virtuoso)

Boston Opera Company

Rudolph Serkin (Master of the keyboard)

How is that for good billing?

## HARMONY WEEK FUN

The first annual celebration of International Barbershop Harmony Week, which took place April 9-16, 1960, was an outstanding success. So many chapters reported their special celebration activities to The Harmonizer, that it was necessary to run a special feature on this participation in this issue of the magazine. Unfortunately, credit cannot be given to every chapter which did an outstanding job of publicizing our Society while re-dedicating their members to the purposes of SPEBSQSA.

Continued on next page



## CHAPTER ACTIVITIES—

Continued from page 17

We hope that all of you will read the story of our first International Barbershop Harmony Week and start planning right away for your celebration in 1961.

### ANOTHER CELEBRATION

On Memorial Day there was a special Gay Nineties celebration at the double-header baseball game between the Kansas City Athletics and the Detroit Tigers, at the Kansas City Municipal Stadium.

To add that special air of nostalgia to the event, Barbershoppers throughout the entire Mid-West were invited as guests of The Athletics to sit as a group throughout both ball games. It is reported that between 150 and 200 Barbershoppers were in attendance for this special program. The game was both televised and broadcast by network radio.

Arrangements for this special presentation by members of our Society was arranged by Walter W. Lammers, Director of Advertising and Sales promotion for the Skelly Oil Company of Kansas City.

### A NEW CADET

The Harmonizer has received word that Robert Lee Johnson, son of Dundalk Maryland's Chorus Director Bob Johnson, has been accepted as a cadet at West Point.

Young Robert's only request of his dad, if he should be selected for West Point, was to be given the opportunity to attend our Dallas Convention and Contests. Needless to say, he attended.

Congratulations to the proud parents and to Cadet Robert Lee Johnson.

### SUPER SALESMAN

Dr. John Schoen, President of our Land O'Lakes District, writes us as follows:



**FIRST TO BOOK PASSAGE . . .** Eagle-eyed, public relations-minded Charlie Myer, San Francisco Chapter's Vice President and recent member of Berkeley's "Californians" took a shine to a brief announcement in the metropolitan papers recently and made it glow for SPEBSQSA. Pointing up our Dallas convention site, he immediately contacted his twin brother, Carl and together, with gentle persuasion, convinced the American Airlines public relations staff they should make light of this fact by highlighting Brothers Myers who wanted to be the very first, not only on the west coast, but across the entire nation, to book passage aboard American's new non-stop flights from San Francisco to Dallas, Texas. Above, Charlie (left) and Carl (right) receive their flight tickets from American agents Jo Caldwell and Carolyn Pendel.

"Just a note about Area Counselor Carl V. Larson of our Ishpeming, Michigan Chapter. I don't believe any man in the Society has ever equaled his record, set for the Ishpeming Chapter's April 23 parade, of selling 458 tickets plus \$1,576.00 in program advertising . . ."

We're wondering if anyone in the Society would like to challenge Carl's claim to the super salesman title?

### STILL ANOTHER QUESTION MARK

This must be a record also! Mr. & Mrs. Gerald Larkins recently attended their fourteenth consecutive Dearborn, Michi-

gan Chapter Show. However, the unusual ring about this fourteenth consecutive attendance was that they motored from and back to California (some 5,150 miles), to do so.

Gerald still retains his membership in the Dearborn Chapter even though he moved to North Hollywood, California last fall to enter business.

### ANOTHER CLAIM

Daniel D'Agostino, Secretary of the Meriden, Connecticut Chapter, claims that his group has the oldest and youngest members in the Society. Just for the

Continued on next page

Echoes of a steam boat whistle and old time Mississippi Melodies lingered in the KRNT Radio Theatre long after the Des Moines, Iowa Chapter had shuffled out to the afterglow. The 44 man chorus led off the show while member John Paul Jones (Steamboat Bill) interspersed commentary between numbers. The two young listeners to these tales of the good old days on the Mississippi River show boats can be seen at the far left of the photo. A week following this show, the Des Moines Chorus video taped several selections for WHO-TV to help promote "Harmony Week". Later the group traveled to Bethany, Missouri to do a repeat performance of their river boat show. As one would expect, Barbershop harmony is well received in the Des Moines area thanks to this great Society chapter.





record they are Bernard Jump, age 84 years, 8 months. On the other end of the scale is Richard Grillo, age 15 years, 3 months.

We would love to see some other youngsters, 84 years and up, challenge the above claim. However, we hope there aren't too many challenging the "young" title since our Society's International Board of Directors recommends the minimum age for entrance into Society membership to be 16 years.

#### AND STILL ANOTHER

Dundalk, Maryland's Publicity Chairman, Bud Welzenbach, reports that his chapter now boasts 13 father and son combinations in their membership. Do we have any challengers in this department?

And still another record is boasted by the Dundalk boys. On their recent show they jammed a chorus on stage which would give most Barbershoppers goose bumps without even hearing the ringing of a single chord. A total of 143 men, all Dundalk Chapter members, were there to follow the direction of their colorful chorus director, Bob Johnson. The chapter also boasts of an average of over 100 men at each weekly rehearsal. Wow!

#### HARMONY HOT-CAKES

Evidently tickets to Barbershop shows are selling like the proverbial hot-cakes this year. Jim McNulty, of our Charlotte, North Carolina Chapter, reports that Stan Livengood took top honors in their ticket selling department this year by selling \$1,212.50 worth of tickets for the show. First runner up for the title was Fred McElhaney who boasted \$700.00 in sales.

It's like we keep telling you, fellas—give them plenty of good solid Barbershop harmony and you'll have them swinging from the rafters begging for more.

#### PERSONALITY

A recent issue of the Livingston Bull-A-Tune, official publication of our Livingston, New Jersey Chapter, had this interesting report on one of their members, Al Gerichten;



With the Kentucky State Capitol building as their backdrop, our Thoroughbred Chorus (Louisville, Ky.) renders "My Old Kentucky Home" at the inauguration of Governor Bert Combs and Lt. Gov. Wilson Wyatt. Governor Combs is at extreme left with hands folded. Ceremonies took place at Frankfort, Ky., with Bill Benner directing the Thoroughbreds.

"Gertie joined the Newark Chapter in 1946. He has been singing Barbershop for 55 years and once sang with a top notch quartet known as the Raymond Hitchcock Quartet on the Keith's Vaudeville Circuit at the famous Palace Theatre. At one time he was on the same bill with Webber and Fields. In 1903, his uncle Jack Meager, who was the bass with the quartet, took young Al, then five years old, dressed him in a white silk suit and top hat and stood him on a high stool. He sang tenor with the quartet as a novelty and made a tremendous hit. Raymond Hitchcock wanted to take him on the road but his father would not allow him to go. The songs that he sang that day were 'Ain't Dar A Shame' and 'Down

Where The Cotton Blossoms Grow'. Gertie has a collection of over 10,000 songs in sheet music, flat disc records and Edison cylinder records along with four Edison phonograph machines in good condition. He can sing all four parts and loves to coach quartets . . ."

He must be quite a guy.

#### NUMBER PLEASE

(Reprinted from Santa Barbara, California Chapter bulletin "Channel-Tones")

"It was a Monday evening when Howard Glenn and Bob Wilkee were talking about Barbershopping over the telephone. During their discussion it became obvious that someone on the party line picked up their telephone. A short time later, while the phone conversation was still in progress, a male voice interrupted apologetically and said he would like to attend one of the Santa Barbara Chapter meetings. After Bob and Howie recovered from this pleasant surprise they found out the voice belonged to Jim Taylor of the Calgary, Alberta, Canada Chapter. Jim had just arrived in Santa Barbara that afternoon to visit some relatives. Further questioning found that he was only two blocks from Bob and that nothing would keep him from attending the meeting the following night."

#### A BOTTLED CHORUS

Secretary-Treasurer John Bonnländer of our Montpelier, Vermont Chapter reports on a most unusual presentation by their chapter chorus. "A unique feature of our eleventh annual festival of harmony was the 'Cacaphonic Bottle Chorus'—twenty members of the Montpelier Chorus in shirt sleeves, equipped with soft drink bottles partly filled with water and carefully tuned. Under the direction of 'Professor Ugo Blowsky' (Montpelier bari Trem Conkling) this single 'orchestra' played a simple Barbershop arrangement of 'Sweet Adeline' by blowing across the necks of the bottles. Some listeners compared the resulting sounds with those of a pipe organ. Others were less complementary. One gentleman was

Continued on next page

### ● NOTICE TO CHAPTER SECRETARIES ●

Tenure of membership stickers are now available for your Chapter's membership cards. They may be ordered Free of charge from International Headquarters, 6315 Third Avenue, Kenosha, Wisconsin. Designate the number of stickers needed for each year of membership. For example:

2 years	6 members	10 years	5 members
3 years	2 members	17 years	2 members
5 years	10 members	22 years	1 member

A second year member gets a "2 year" sticker, etc.

Be sure every renewal member receives a sticker for his 1960 membership card.



## CHAPTER ACTIVITIES—

heard to mention a leaky steam calliope played by an arthritic bagpiper, but he may have been discussing something else. The general reaction of the audience was very favorable. Trem conceived, arranged and perpetuated the whole stunt. Several rehearsals were needed before the chorus could get through the number before dissolving into uncontrollable hilarity. Full technical details are available on request." (Ed. Note: They didn't tell us who had all these technical details, so lots of luck).

### COMMUNITY SERVICE

Our Phoenix (Saguro), Arizona Chapter has long been noted for its many worth while community service projects. Recently, in a single day they visited the Arizona Childrens Colony, at Randolph, and The Arizona Boys' Ranch at Queen Creek. Forty members and some of their families took the day off to present the special programs. John Hagopian reports that the Arizona Boys' Ranch is a place "Where boys with problems learn to become men of promise". After their appearance there the chapter received the following letter of thanks from Wendell R. Newell, Superintendant of The Boys' Ranch.

"I was particularly pleased to warch Randy, Russell, and some of the other

boys who are pretty sour on the world get an immense amount of enjoyment and see the laughter in their faces as your group presented their program. Bringing a laugh in the minds and hearts of kids like that is worth all the effort and time which went into the program presented by your gang . . . we certainly will look forward to having the privilege of hearing you again and having your help in establishing a music program here on the ranch for our boys."

### THREE CHEERS

During the past few months the Westmorland Chapter (Greensburg, Pennsylvania) has been engaged in a "new member promotion" under the leadership of capable Administrative Vice-President Sam Farls. In just four months time here is what happened to this chapter. They started with 24 members and increased their paid membership enrollment to 50. Yes, an increase of 108 per cent. Average attendance at meetings has increased from 17 to 38 thus enabling the chapter to have a more complete and well rounded chapter program. The chapter has also gained a new quartet and this was an exciting moment for all members. Members of the chapter gained International recognition by having eighteen "Men of Note". One member of the chapter, William Woodrow, enrolled five new mem-

bers and will have his 1961 dues paid by the International Society. These are just a few of the rewards of increased chapter membership. For the complete story of this wonderful undertaking and how it all came about we suggest you drop a note to Robert Hogue, President, 141 West Point Drive, Greensburg, Pennsylvania.

The Westmorland Chapter is to be congratulated for realizing that the "Distance between *success* and *mediocraty* is just one step higher . . . and they took that step".

### MUSIC AWARD

Harold Strickfaden, President of the Pekin, Illinois Chapter, announces the new Cary Robard Music Scholarship being sponsored by the Pekin Chapter. It was offered for the first time this year to a senior boy or girl of the Pekin Community High School who had participated in high school vocal or instrumental work during his or her high school career. The amount of \$200.00 was awarded on Saturday, May 28 during the Pekin Chorus' Tenth Annual Barbershop Concert held at the high school Auditorium. Cary Robard was a former radio station organist in Pekin and assisted the chapter in almost every annual show by providing old time music with his honky tonk piano.

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# Barbershop Craft



By JIM EWIN, Chairman, Barbershop Craft Committee

## HOW TO MAKE A KEY-SHIFT

Don't you get a thrill when you hear a good clear key-shift in a song? It is certainly one of the most effective of the devices we use to make Barbershop arrangements interesting, and perhaps the most startling in its effect.

A key-shift seems to work best when the key changes upward a half-tone suddenly. There are certain places where it will usually fit in smoothly, such as the end of a first chorus before repeating, or eight bars before the end of a song, or some similar situation.

To be effective a key-shift must be clean—that is, the chords in the new key must immediately lock-in. Also, the key-shift must be made quickly. A change of key by a lengthy modulation is not nearly so good.

It is really not hard to make a good key-shift, but many of our quartets and choruses seem to have difficulty with them. The principal stumbling block being the inability to "let go" of the old key, and "hear" the new key, which results in the first few chords of the new key being muddy.

This difficulty is easy to understand because the basic requisite of a good Barbershopper is the ability to retain key tonality. So the trick that must be learned is to deliberately let go of this key tonality and to immediately sense the new key.

The simplest key-shift is to simply move every voice up a half-tone in parallel movement (such as in "Dry Bones"). This type is quick and effective but usually gives a little feeling of insecurity. Because a "half-tone" is not an exact measure, the different voices move different distances making the first chord or two of the new key muddy.

There is a better way to make a key-shift—by using a single transition chord (usually the dominant seventh (1<sup>7</sup>) of the new key). Let's consider this type of key-shift.

Suppose we are finishing the first chorus of a song in the key of B<sup>b</sup> and want to up the key a half-tone for the second chorus to the key of B. In this case the dominant seventh chord of the key of B is F<sup>#</sup>7th, and in the key of B<sup>b</sup> this F<sup>#</sup>7th is a half-tone above the dominant seventh or what we call the eight o'clock seventh (8<sup>7</sup>). This then is the transition chord. See Figs. 1 and 2 below.

Fig. 1 (Up Half-tone)

Chords: B<sup>b</sup>7 (12<sup>b</sup>) (8<sup>b</sup>)-(1<sup>7</sup>) → B<sup>b</sup>7 (12<sup>b</sup>) (new key)

Labels: (transition), (new key)

Fig. 2 (Up Half-tone)

Chords: B<sup>b</sup>7 (12<sup>b</sup>) (8<sup>b</sup>)-(1<sup>7</sup>) → B<sup>b</sup>7 (12<sup>b</sup>) (new key)

Labels: (transition), (new key)

(note that B<sup>b</sup> and A<sup>#</sup> are the same tone - enharmonic)

To make this key-shift smoothly we must first sing a good, clear, locked-in 8<sup>7</sup> (F<sup>#</sup>7th). Then while singing this chord, we mentally "let go" of the original key of B<sup>b</sup> and think of this F<sup>#</sup>7th as the dominant seventh (1<sup>7</sup>) of the new key of B.

You can feel completely secure in making this key-shift because there is, first of all, a definite relationship between the B<sup>b</sup>7 and the F<sup>#</sup>7; then after the transition is made mentally, there is a different but equally definite relationship between the F<sup>#</sup>7 and the B<sup>7</sup>, the tonic chord of the new key. If you can feel or hear these relationships there is no uncertainty at all.

The actual key-shift takes place, as far as the quartet singing is concerned, on the transition chord. But the audience does not hear it until the following chord is sung.

When first learning a key-shift, the probability is that someone in the quartet will fail to let go of the old key and so will be unable to hear the new key, and the first chord of the new key will be sour. If you are having this trouble, try to think it thru in this way:

1. Learn your part only up to the transition chord, then stop until you have the new key clearly in mind. Do not learn your sequence of notes thru as a melody. If you do (and this is the common fault) you will invariably think of all the notes as being in the same key—thus defeating the very thing you are trying to do—to *change* key. This is fatal.

2. Let's learn the key-shift by chords. (Figs. 1 and 2) Sing the B<sup>b</sup>7 (12<sup>b</sup>) making sure that it locks in, then move to the F<sup>#</sup>7 (8<sup>b</sup>) and be sure that one locks in. Then while this chord is sustained, make the transition to the new key mentally. Abandon the original key and think of this F<sup>#</sup>7 (8<sup>b</sup>) as the dominant seventh (1<sup>7</sup>) of the new key of B. Each member of the quartet must be able to mentally hear the new key and anticipate the chord that is coming.

Let me emphasize that the entire change must be made while the transition chord is being sung. But it need not take long, because once your ear and mind are trained to go thru a key-shift, the shift can be made with amazing rapidity. So much so that the listener is not conscious of the mechanics of the change-over but hears it as if it were instantaneous. You are singing in one key and suddenly you are in a key a half-tone higher. This is what gives such a pleasant jolt to the audience.

This describes the most usable key-shift to change the key one half-tone upward. If desired to shift the key a full tone upward, the transition chord would be a 3<sup>7</sup> (In the key of B<sup>b</sup>, a G<sup>7</sup>) (See Fig. 3) For a tone and a half use a 10<sup>7</sup> (A<sup>b</sup>7); for two full tones use the 5<sup>7</sup> (A<sup>7</sup>) (Fig. 4) etc.

Obviously these transition chords may be voiced in any way so as to fit the individual song in which they are used. The important thing is to voice the transition chord so that the lead (and if possible each voice) will end up in the new key on his correct note. Sometimes the transition chord may become the

Continued on next page



# ARE WE SELLING THE SOCIETY SHORT?

By Herb Wall, International Board Member  
Springfield, Missouri

Are we selling the Society short? I'd say we are.

After all, the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, Inc. is the most exclusive and unique organization in the world today. I resent it being compared to civic clubs, lodges, toastmasters' clubs or the New York police force.

I also resent the implication that officers of the Society, from the Executive Director on down to the District Presidents and Area Counselors, are permitting it to go by the board through poor management of its affairs, morally, musically and financially.

The very nature of the Society and its Code of Ethics prevent it from being used for personal gain, whereas that is the prime purpose, in most cases, for membership in civic clubs. Then, too, anyone can talk and can improve their ability in that area of expression, whereas thousands of us just plain don't have the equipment or the ear to sing and many more thousands don't feel it is worth the truck to try to learn; in fact, some of them feel positively embarrassed when they try to sing. As a result, real prospects are comparatively few.

Part of the reason for the phenomenal growth of the Society through the years from its inception up to around 1947 or 1948 was first due to its newness, when everything was sweetness and light, and second to the fact that in spite of the so-called "all-

out" war effort, many of us had time to burn in those years. Particularly the thousands of young men who were stationed at Army camps all over the United States. In Central States, towns of six or seven thousand suddenly found themselves with an Army camp closeby with fifty to a hundred thousand men. Chapters in Nebraska were up to 75 to 100 membership. When the war ended, the Army bases closed down, the boys came home, got jobs, got married and had kids and found they plain didn't have the time. In fact, many of the older members found that they had lots more time for hobbies during the sellers' market, between 1940 and 1949.

Although the terrific turnover of membership is appalling, I believe it can be explained in the fact that many men join through curiosity and perhaps through the over-zealous selling by dyed-in-the-wool Barbershoppers that should never have joined in the first place. We say put them in a quartet—that's what they joined for; however, many of them won't give the time. I've tried it. One out of a dozen might. Of course there are always a few who really love the stuff, but are unable to overlook the human frailties of this definitely human organization. As a result, they get disgusted or mad at somebody and quit for spite.

I don't know which comes first, the chicken or the egg, but I honestly believe you can no more instill the love of Barbershop Harmony into a man than you can instill the ability to paint, write, or create beauty, or the hundreds of other esthetic accomplishments. The guy that loves the stuff had it plain born in him and he loves it from the tip of his toes to the top of his head and actually can't explain why.

I'd say since we are definitely exclusive and unquestionably unique that we accept the facts as so and be just plain hard to get. In other words, why not let new members seek us out rather than prostrating ourselves before anybody, just for the sake of his membership fee and to add another name to our roster. All we should hope to do is expose him and hope he gets bit by the bug, through his own volition. But let's expose him often and properly.

Let's not sell the Society short; let's pay what it's worth to belong to this soul-satisfying organization that produces this nostalgic, ear-tingling, beautiful stuff. Let's pay a realistic sum for this delightful hobby of ours, let's pay enough to see the chapter, the district and the International organization perform in an efficient, satisfactory and progressive manner. Let's pay enough to have a Public Relations Department, to have a staff of competent field men to help promote and retain our chapters and members. Let's support the Expansion Fund. Let's pay Chapter and District dues gladly and promptly.

It still continues to amaze me that the Society grew so fast and became so great. The fact is, we were plain lucky that men of great love and talent were willing to give their time and talent and pay out of their own pockets for the privilege. Now we're of age and times have changed. Businessmen will tell you it takes time and money and real effort to promote a product, no matter how good. Barbershopping deserves the best in promotion.

Let's be realistic and say it's worth \$25 a year, \$2 a month, or at least the price of half a cup of coffee a day. Let's boost instead of kick. Let's be glad to spend a little to take out a lot in pleasure and satisfaction. Let's pay enough in time and money to sustain, encourage and promote, so we can hold it together for some other fellow to discover. Let's display so much harmony in every way and let's have so much fun that men will be knockin' their hands out trying to get with us. Let's not worry about Quantity, let's worry about "Love for Barbershop Quality" and we'll build a slow but true and stable membership. You remember, "If you build a better mousetrap - - -"

*Let's not sell the Society short.*

## BARBERSHOP CRAFT—

Continued from page 21

starting chord of the new key—as, for example, in Coney Island Baby. (Fig. 5)

Now, practice these key-shifts by themselves until you can feel or hear your way thru—then apply them to some of your songs and see what an interesting effect you will get.

### SOME BASIC KEY-SHIFTS

Fig. 3 (Up a full tone)  
Bb7 (12T) G7 (12T) C7 (12T)  
(transition) (new key)  
Ah - - Ah - -

Fig. 4 (Up Two Full Tones)  
Bb7 (12T) A7 (12T) D7 (12T)  
(transition) (new key)  
Ah - - Ah - -

Fig. 5 Coney Island Baby - Up a Half-tone  
(transition) (new key)  
We all are bound for, Good-bye my Con-ey Is-land Etc...





Hock says:

# Share the wealth



By ROBERT HOCKENBROUGH  
Past International Board Member

Send Your Ideas To:  
4150 Deyo Avenue  
Brookfield, Illinois

**BONANZA!** Here's a strike-rich in pay dirt—for all you program V.P.'s. The mail's been full of nuggets—new and interesting ideas—to stimulate your imagination and help you with your program planning. Use 'em as they are or give 'em your own inspiring twist. And when you come up with a real good one tell us about it so we may all share it.

**IN THE GOOD OLD SUMMER TIME**—the Newark, N. J. Chapter comes up with this idea—"for summer meetings . . . we visit neighborhood parks within our area and serenade the local citizens. This could bring in some new members and line up a lot of requests for fall". Terrific!

**HIGH SCHOOL QUARTET CONTEST**—Our El Paso, Texas Chapter has just conducted one such event. And this is also an annual affair at our Buckeye Columbus, Ohio Chapter. The best way of all to get the young men acquainted with our type of music. For details contact either of the above groups via Kenosha.

**FATHER AND SON NIGHT**—This one was mentioned in a previous issue but bears repeating. What better way to insure our future than to inoculate our sons with that four part chord. Plan a "dad and lad" night soon.

**COMEDY QUARTET CONTEST**—this from our great Far Western District—could be ideal for an interchapter program. Rules are simple: 1. No registered quartet may compete. 2. Quartets must be in costume. 3. Two songs will be required. 4. Anything goes within the Code of Ethics. 5. Quartet must have a name. 6. No advance registration required. This is an excellent start—you should be able to come up with many excellent variations.

**TALENT DISCOVERY PROGRAM**—This from our Salt Lake City Chapter—All members were urged to bring whatever instruments they might play—"sweet potatoes, radios, bass drums, violins, pitch pipes, etc." This could be and should be extended to include talent other than music—monologs, magicians, ventriloquists, soft shoe and tap dancing, any and all arts that could add to our overall entertainment value. Aside from its initial purpose of uncovering talent—this could be one real top flight program.

**OLD TIMERS' NIGHT**—should be on every chapter's yearly program. It's a great opportunity to win back the "lost, strayed or stolen". Our Cleveland Chapter recently had an old timers night. The invitation read in part "come back and renew old acquaintances, make new friends and once more enjoy the thrill of busting a chord . . . Your duet of admission will be the big broad smile you wear as you enter the meeting room." And while we're at it why not plan an—

**OLD TIME QUARTET NIGHT**—at which event we invite all the old quartets that ever sang in the chapter. The invitation to go to the individual members of the quartets so that in cases where the ranks are thinned by death or relocation—those remaining will be sure to attend.

**PLAN A GUEST NIGHT**—and to give your invitation a real personal touch do it the way Tom Woods did for our Worcester, Mass. Chapter. The invitation was a formal card about 2x4 inches printed in the center of a regular 8½x11 inch piece of paper. The rest of the space was filled with the signatures of the members . . . for a real friendly look. However you do it, a Guest Night program is a must on the Chapter program calendar.

**INITIATION PROGRAM!** In the Boston Off Beat I find that Bob McClair of Deerfield, Ill. is asking about an Initiation Ceremony that he could copy. Seems like this is something that every chapter could use. If your chapter has a good program for initiating new members how about sharing it with us. If we get enough response to this perhaps we can come up with a standard outline for all chapters. Seems

to me that such a ceremony should include a bit of serious reflection as well as a bit of fun for the new members and the old. Let me hear from you. (Write Kenosha for suggested format.)

**THE MYSTERY HANDSHAKER** seems to be an interesting and novel stunt for encouraging greater friendliness among members and guests in our San Antonio, Texas Chapter. I don't know the details but if you're interested drop a line to Fred Flores, 304 Bloomfield Drive, San Antonio.

**THE SUNSHINE COMMITTEE** is a very necessary group in every chapter . . . and up in Milwaukee, every chapter member is automatically on it. Quoting from a note from Past Chapter President Paul Wohlford to the membership he says, "when you are called on to drop someone a note or a card, or phone or visit them, or sing for them in a quartet . . . you'll be pleasantly surprised how much sunshine you can spread." You can do something about the weather.

**THE MEMBERSHIP CONTEST** is a continuing thing with our Milwaukee Chapter . . . "with new prizes every quarter to the member bringing in the most new members each quarter". What are you doing to attract new members.

**THEY USE THE WELCOME WAGON** in Needham, Mass. to tell new folks about the Society according to Frank Jackson. Frank says, "We printed up a little invitation which is enclosed with the book of gift coupons from the merchants. It seems to work in two ways. First, it invites anyone interested in singing with us to come down to a chapter meeting or at least tells where we are. Second, it advertises our chorus to people who may be on committees for shows which in turn gets us new jobs." Let's all get on the welcome wagon.

**CASH FOR DUES** is easy to come by if you use the plan devised by Ed McKinney of our Marin Chapter, San Rafael, Calif. Ed says, "A certain well known cigar is packaged in a glass tube and is found in most tobacco shops for one quarter of a dollar! It's a first quality cigar which I seldom afford. But the glass tube holds exactly 120 dimes! I started saving dimes two months ago. Each night, before retiring, I placed all available dimes in the glass tube. Really, I didn't miss this small change. Before I knew it the tube was filled." Seems to me that now is the time to start such an easy and painless way to get the cash together for that "dues payin' party. But, you say you don't smoke!? Ed has an answer for that too. He says, "In cases where members are not cigar smokers, I suggest that they make the purchase anyway and send the cigars to me!"

**A SIGHT READING COURSE** for chapter members was successfully conducted recently by Jack Hicks, Past Pres. of the Seattle, Washington Chapter. All material covered simple rudiments of harmony singing including notes by number and notes of the scale as to keys, value, rhythm, etc. Also how to take a PITCH.

Full course attended by twenty five members of the Seattle Chapter which now totals sixty three members . . . a very fine percentage for a course of this type and results of same have proven that the course was certainly WORTH WHILE.

Jack Hicks can be contacted at 3711-15th Avenue N.E., Seattle 5, Wash. and he will be most happy to furnish complete details to any one who is interested.

**SATISFACTION GUARANTEED** or your money back is the bold new approach to selling barbership in our Grays Harbor Chapter in Aberdeen, Washington according to Russ Austin, president. A written guarantee on the back of every ticket stated in part "attend our show, and if you don't enjoy the show completely stop by the box office for a full refund. Says Russ, "Our show tickets were sold on a 100% money-back guarantee. This enthusiasm for, and confidence in, the

Continued on next page



## SHARE THE WEALTH—

Continued from page 23

product we were selling proved contagious, and we feel that quite a number of "doubters" showed up to see just what kind of a program we had that we were willing to stick our necks out so far. We are also reasonably sure that these people will be back next year, with their friends—and we had no reason to regret our "Money-back" gamble; the many people who stopped at the box office after the show did so to tell us what a great show it was and how much they enjoyed it!

**PLACE MATS ADVERTISE SHOW!** From Joe Cartwell, President of our Muskegon, Michigan Chapter we get specific details on the use of place mats as a publicity medium. Joe says it this way, "I read about this idea first in your column in the Harmonizer. Upon investigation we found that we had to purchase 25,000 minimum order. Our show publicity chairman, Frank Scott made a few calls on the local restaurant owners and found them very receptive. In fact he came back with orders for 12,000. With this kind of reception we placed an order for 25,000. Well, the results are now in and I am happy to report that I have only 500 left and still a week to go. Believe me, you can hardly go to a restaurant from Whitehall to Grand Haven and not see our place mats.

The final accounting is not completed as yet, but I can give you a good idea as to net cost. The 25,000 mats including three (3) color and plate charge came to \$280.00 of which we recovered about \$150.00. Just in case I did not make it clear, we sold these mats to the restaurants at about 60% of cost. The reason we could not recover more was because some of these places use no mats regularly or if any, they use a standard they can buy at about \$5.50 to \$6.00 per thousand.

One further thought on this, would it be economically feasible and possible for International to use this type of plan in conjunction with 1. Harmony Week, 2. Expansion, 3. Show Publicity, 4. General Publicity? It seems since we have our own printing facilities, we could get the cost down within reason. If any Chapter will drop me a line, I will be glad to send a place mat to them.

**START A WOODSHEDDING CLUB!** Area One of our Land O' Lakes District has set the pattern and it sounds like fun. As reported in the Milwaukee Chapter bulletin the last meeting found 150 members and guests in attendance. The Chapter having the most members present takes home a trophy. There was . . . "a steady procession of quartets all evening, with members being selected at random from four piles of cards, representing the four voices. This being the type of club that it is, a man is fortunate if he merely knows the men he is singing with, let alone having sung with them before. It is woodshedding at its purest, and if occasionally a clinker is heard among the golden chords, who cares? We just do this for kicks. Start a woodshedding club in your area.

**QUARTETS BY APPOINTMENT!** Maynard Lewis of our Anacortes Chapter has started a roster of all members and assigns them into quartets, encouraging them to sing at least once a month . . . either at meetings or homes. Scott Robinson of our Springfield, Illinois Chapter makes the same program a bit more specific. He selects four men each week with the assignment of learning a number for the following week's meeting.

**STRONG LEADERSHIP** means a strong Society, and our Evergreen District has a plan to build strong leaders. Al Fraser of Calgary came up with a district school—an all day affair covering all the phases of leadership. These schools will be held throughout the district with the district paying 6c a mile for one car from each chapter attending. It's up to the chapter to insist that their carload of officers attend. Sounds like an excellent idea for all districts.

**DON'T LET THEM FADE AWAY!** Our Buckeye Chapter of Columbus, Ohio has an informal organization of past Chapter presidents which serves the chapter on a consulting basis. Says Staff Taylor "this does two things—Keeps the new administration from straying from the principles and keeps our past presidents from feeling 'past'!" Our Miami Chapter has an organization called the Brass Hats . . . and in my own Q-Suburban Chapter our past presidents, also called Brass Hats, automatically compose the Nominating Committee—and in addition to selecting the slate they also sit with the new officers at the first meeting for an annual review of Chapter conditions. Don't let your past presidents fade away. Benefit by the experience they have to offer. Make 'em brass hats.

**HERE'S A GOOD TWIST!** Our Sno-King Chapter requires each candidate for office to make a campaign speech on why he desires the position, and what he would do if elected. The candidates really put themselves on "the block" with their sincere desires for chapter administration, and points that needed improvement. The earnestness expressed was enough to make the red blood surge afresh within any Barbershopper. All 14 candidates of the 27 attending spoke. Many had read chapter manuals on the offices desired, and it was a surprise to see

how many wanted to see less (horse) play and more efficient work. If the results prove as inspiring as the promises, then all chapters can learn from this.

**REMEMBER THE NEW MEMBER**—and this one strikes close to home for recently I had a fellow tell me that my own chapter was very unfriendly. So . . . for all of us . . . here are some tips from the Downey, California Chapter Bulletin on how to greet and treat our guests. Make him feel at home. Be a friendly chapter. Know and call all of the new members by their first names.

In a recent bulletin from the Salt Lake City Chapter, edited by Val Hicks, the whole thing is summarized very well:

1. Greet guests and visitors and NEW MEMBERS cordially and sincerely when we see them at a chapter meeting.
2. Show by our thanks and applause how much we appreciate what our chorus director does for us each week.
3. Many fellows are a little backward when it comes to woodshedding, and unless you are a good tenor, they might not ask you to sing every time. Soooo, the only way you will learn how to woodshed, IS BY WOODSHEDDING!! Don't wait for someone to ask you to sing. . . . GO ASK THEM!!!
4. We don't converse or chat while a quartet is performing for our Chapter and that we always give them a rousing round of applause even if they sounded like four eskimo grandmothers singing in Latin. Let's get friendly!

**A MEETING JACKET**—Our Santa Barbara Chapter has issued each member a white rehearsal jacket bearing the society emblem and the members name. They are worn at all chapter meetings. The members love 'em and they seem to add a bit of prestige to all affairs.

**SCRAP BOOK OF IDEAS**—Der Markham of our Woodstock, Ontario Chapter says, "Like most barbershoppers I have a pile of Harmonizers . . . that I hate to toss out. There's a wealth of material there in . . . so I'm going to start a scrap book to keep my favorite articles at my fingertips. I'll index it to provide for: 1. Photographs 2. Share the Wealth 3. Key note and other good speeches 4. Executive data 5. Craft section 6. Convention details and memories. The list is endless but I think I've solved the problems of what to do with back issues of our wonderful Harmonizer."

**THIS 'N' THAT** from here 'n' there. From our Newark, New Jersey Chapter Bulletin . . . "Good singing promotes good fellowship, but we also feel that good fellowship can promote good singing. If you don't know every man in the chapter personally, you are missing half of the fun our chapter has to offer."

From Jack Hicks V.P. of our Evergreen District . . . "Do not accept too many jobs at one time but always act promptly to do the assignment that has been entrusted to you." I like that word "entrusted!"

**CORRECTION!** From Bob White, secretary of our NOJOCO Chapter . . . "Thanks for including NOJOCO in your 'Share the Wealth'." There was only one thing wrong—you put us in the wrong State. We are in Johnson County, KANSAS—just across the line from Missouri and in the Greater Kansas City Area. But don't let it worry you, as long as we are in the S.P.E.B.S.Q.S.A., it really doesn't make much difference what State we're in."

**HOME OF YOUR OWN!** If you've been thinking of owning your own chapter meeting hall you'll be interested in this note from Jim Asp, president of our Lake Washington Skippers from Seattle . . . "Never miss your 'Share the Wealth' column but this time I had to stop right in the middle of it to sound the horn of The Lake Washington Skippers. (I was reading about the Garland, and Odessa, Texas Chapters plans to purchase their own building.)

About 2 years ago the Lake Washington Chapter purchased a building for their meeting place. It was an old cabinet shop in the town of Kirkland, Washington. We started singing there on the lower floor which had concrete floor, cement block walls, and bar joists on the ceiling. A little work was done but with no funds it came to a fast halt. In November of the same year we were fortunate enough to become the winners of the District Chorus Contest. Any money we made from then till July went to the "chorus to Chicago fund." We continued to meet in our humble home until after Chicago. Then we started to work on the building again. We rented the upstairs to a painter and that makes our monthly payment. The local Sweet Adelines use our building for practice which gives us more income and we are now in a position to look for more renters. The building has taken on the appearance of a first class club house, with rest rooms, and kitchen. The first week in June will find the Skippers holding open house for Area Barbershoppers. We want to tell the world about the Good Ship Skipper and how proud we are to have our own meeting place. I might add that it has been an inspiration to all members and we have never had better attendance."

That's all for now—and remember if we're not on your mailing list that's one place we long to be.

Hock



# ATTENTION ALL CHAPTERS OR DISTRICTS WISHING TO BID FOR INTERNATIONAL CONVENTIONS...

Now is the time to get information for "hosting" the 1965 International and future Conventions. Bids for the 1965 convention must be received at International Headquarters on "Official" invitation forms not later than October 1, 1960. This convention will be awarded by the International Board of Directors at their Mid-Winter meeting in January, 1961. For complete details and forms write to: S.P.E.B.S.Q.S.A., Inc., 6315 Third Avenue, Kenosha, Wisconsin. (Mid-Winter Conventions will be discontinued after the January, 1961 convention at Milwaukee.)

## Current Convention Schedule

January 18-22, 1961—Milwaukee, Wisconsin  
June 20-24, 1961—Philadelphia, Pennsylvania  
June, 19-23, 1962—Kansas City, Missouri

June 25-29, 1963—Boston, Massachusetts  
June 23-27, 1964—Memphis, Tennessee  
June, 1965—Open

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Lead—J. F. (John) Weber  
Bari—D. S. (Doug) Swain  
Bass—C. C. (Cliff) Hyslop  
Chapter—Winnipeg, Manitoba

## QUEEN CITY 4

Tenor—Ralph Knudson  
Lead—Donald "Don" Gooldy  
Bari—Harry "Larry" Gordon, Jr.  
Bass—Ralph "Smitty" Smith  
Chapter—Denver, Colo.

## QUARTET NOTES

Tenor—Jerry Clarke  
Lead—Henry M. Hedges  
Bari—Don Packard  
Bass—Jack Posselot  
Chapter—Pittsfield, Mass.

## READING PIPERS

Tenor—Anthony Ferrera  
Lead—George Jones, Jr.  
Bari—Herbert A. Hamilton  
Bass—Malcolm W. Valentine  
Chapter—Reading, Mass.

## RED RIVER VALLEY FOUR

Tenor—H. T. (Mark) Markholt  
Lead—Warren Paschka  
Bari—Dr. Edward H. Hamlet  
Bass—Clayton Edinger  
Chapter—Winnipeg, Man. Can.

## SADDLE SORE FOUR

Tenor—Ron Klerke, Jr.  
Lead—D. R. Christophersen  
Bari—Bill Cairns  
Bass—Don Flemons  
Chapter—Calgary, Alberta, Can.

## FOUR HOULIGANS

Tenor—Gail Eklor  
Lead—Carl Missele  
Bari—Sheldon Levey  
Bass—Donald Lowe  
Chapter—Elgin, Ill.

## FOUR RUSTY BLADES

Tenor—Sydney M. Hodson  
Lead—Herbert E. Dickinson  
Bari—David F. Gourel  
Bass—Kendall B. Murray  
Chapter—Reading, Mass.

## GAY BLADES

Tenor—T. N. Parker  
Lead—Jim Renfro  
Bari—Ted S. White  
Bass—Jack Walter  
Chapter—Odessa, Texas

## HUDSON-AIRES

Tenor—Clyde Donaldson  
Lead—Harold Volkert  
Bari—Chas. Goll  
Bass—Robert Van Auker  
Chapter—Hudson, Mich.

## HOBOS

Tenor—Doc Talbert  
Lead—Ken Willis  
Bari—Ralph Ribble  
Bass—Carl Hathaway  
Chapter—Garland, Texas

## KNOX-COUNTS

Tenor—Wilber Bartlett  
Lead—C. V. Johnson  
Bari—William Morris  
Bass—Roger Blodgett  
Chapter—Knox-Mc. Vernon, Ohio

## DANDIES

Tenor—Joe Shekleton  
Lead—Jack Platz

Bari—Ed Sterle  
Bass—Paul Vogel  
Chapter—Cleveland, Ohio

## DUKES OF DURHAM

Tenor—Buster Martin  
Lead—Mac Campbell  
Bari—Bobby Capps  
Bass—Rod Ormandy  
Chapter—Durham, N. C.

## ENCHORDS

Tenor—Barry Beeson  
Lead—Bill Adams  
Bari—Jay Kroecker  
Bass—Dr. Phil Knowland  
Chapter—Topeka, Kansas

## FUN-TASTICS

Tenor—Carl Hughes  
Lead—John C. Snively  
Bari—Justin C. Farr  
Bass—Stew Stewart  
Chapter—Arcadia, Calif.

## FOUR BUCCANEERS

Tenor—Dr. Thomas C. Prince, Jr.  
Lead—Matthew S. Prince  
Bari—James Peck  
Bass—Jean Peoples  
Chapter—Knoxville Smokyland, Tennessee

## FRANTICS

Tenor—Walter Zimmerman  
Lead—William Walker  
Bari—Roderick MacDonald  
Bass—Charles Knerr  
Chapter—Harrisburg, Pa.

## CHORD POETS

Tenor—Bob Burchit  
Lead—Jim Spencer  
Bari—Roy Anthony  
Bass—Steve Gothold  
Chapter—Whittier, Calif.

## CHORD-DUSTERS

Tenor—Bill Parsons  
Lead—Farrel Reeder  
Bari—Charles Merrill  
Bass—John Townsend  
Chapter—Abilene, Texas

## CHORD RAZORS

Tenor—Bob Stalknecht  
Lead—Ed Kelly  
Bari—Steve Semansky  
Bass—Gene Gallucci  
Chapter—Westfield, N. J.

## DISCHORDS

Tenor—Joseph Arnold  
Lead—Joseph Schindler  
Bari—Donald Dingee  
Bass—Paul Burger  
Chapter—Hagerstown, Md.

## DELTA FLATS

Tenor—Saul Schneider  
Lead—Robert A. Pace  
Bari—Dave Gansar  
Bass—Teddy Geigerman  
Chapter—Crescent City (New Orleans), La.

## DEL REY BROS.

Tenor—Gus del Rey  
Lead—Arthur del Rey  
Bari—Ray del Rey  
Bass—Ernie del Rey  
Chapter—Arcadia, Calif.

## HOTPOINTS

Tenor—Ed Wachtendonk  
Lead—Bill Goetz  
Bari—Dave Varney  
Bass—Bill Jensen

Chapter—Stevens Point, Wis.

## AFTERBURNERS

Tenor—"Andy" Andrews  
Lead—Jack Humke  
Bari—Bob Giblin  
Bass—Bud Fisher  
Chapter—Inland Empire (River-side), Calif.

## BEL AIRS

Tenor—Don Potter  
Lead—Martin Huber  
Bari—Dr. Harold Erickson  
Bass—Willard Snustad  
Chapter—Kossuth Co., (Algona) Iowa

## "B" SHARPS

Tenor—Francis J. Page, Jr.  
Lead—Thomas E. McQueeney  
Bari—Robert J. Lejeune  
Bass—Michael A. Daley  
Chapter—Lynn, Mass.

## CANADIAN METRONOMES

Tenor—W. D. (Bill) Smith  
Lead—J. A. (Jim) Marshall  
Bari—W. R. (Bill) Fox  
Bass—F. H. (Fred) Christmas  
Chapter—Hamilton, Ont.

## CHORD CRACKERS

Tenor—Herman Dykema  
Lead—Fred A. Dennis  
Bari—John R. (Bob) McDaniel  
Bass—Dr. Lee M. Walker  
Chapter—Atlanta, Peachtree, Ga.

## SALT LAKE AMBASSADORS

Tenor—Had Gundersen  
Lead—Charles Foster  
Bari—Dale Kirkham  
Bass—Max Evans  
Chapter—Salt Lake City, Utah

## SUN BLAZERS

Tenor—Roger Hoffman  
Lead—Dave Carrocci  
Bari—Paul Ludwig  
Bass—Stan Sharpe  
Chapter—Tucson, Ariz.

## THE 3 LADS AND A DAD

Tenor—Ray Hunter  
Lead—Dick Smiley  
Bari—Dave Dugan  
Bass—Jack Barr  
Chapter—St. Catharines, Ont.

## BORESOME FOURSOME

Tenor—Clarence W. Sloan  
Lead—Britt Stegall  
Bari—E. H. Dick  
Bass—I. S. "Hank" Wright  
Chapter—Oklahoma City, Okla.

## CHORD-SHARKS

Tenor—Ronald Johnson  
Lead—Vernon Gimpel  
Bari—Donald Erickson  
Bass—John Mabbott  
Chapter—Duluth, Minn.

## COMMADORES

Tenor—Bob Webb  
Lead—George Ivanac  
Bari—Tom Millot  
Bass—Bob Bond  
Chapter—St. Louis Suburban, Mo.

## COURTSMEN

Tenor—Glenn J. Ash  
Lead—Ernest D. Plude  
Bari—Cecil D. Etheridge  
Bass—Robert E. Jett  
Chapter—Mississippi Gulf Coast, (Pascagoula), Mississippi

## FOUR RENEGADES

Tenor—Warren Haeger  
Lead—Joe Sullivan  
Bari—Jim Foley  
Bass—Tom Felgen  
Chapter—LaGrange Park, Ill.

## FOUR LANDOS

Tenor—F. Caldarazzo  
Lead—Stan Harris  
Bari—Joe Franus  
Bass—Jim Northrop  
Chapter—Greater Orlando, Fla.

## FOUR MINERS

Tenor—J. Hayden Carpenter  
Lead—Willard (Dutch) Thomas  
Bari—Thomas A. Harris  
Bass—Frank Schoen  
Chapter—Scranton, Pa.

## FOUR-GET-ME-NOTES

Tenor—Geo. McLaughlin  
Lead—Mac French  
Bari—Harold Dewhirst  
Bass—Eric Fish  
Chapter—Wetaskiwin, Alberta

## GAY NINETY FOUR

Tenor—Chuck Bertridge  
Lead—Gene Jensen  
Bari—Dr. Robert Dawson  
Bass—John Burple  
Chapter—Longview, Wash.

## HIGH SEAS

Tenor—Jack Kislingbury  
Lead—Mickey Hura  
Bari—Earl Colkitt  
Bass—Wally Sinclair  
Chapter—Youngstown, Ohio

## IMPERIAL FOUR

Tenor—Dick Robbins  
Lead—Tom Parrish  
Bari—Tom McCracken  
Bass—Ed Wilsoo  
Chapter—Northshore (Chicago), Ill.

## KORD KLINGERS

Tenor—Larry V. Kendall  
Lead—Kenneth Harmer  
Bari—John Thexton  
Bass—Kenneth Skerratt  
Chapter—Motor City Barber-Shoppers (Toronto), Ont.

## SPRING AIRS

Tenor—Carl L. Seltzer  
Lead—Allen Moyer  
Bari—Harold Freeman  
Bass—John Zimmerman  
Chapter—Reading, Pa.

## SHORTONES

Tenor—Maxwell P. Burkett  
Lead—William M. Flynn  
Bari—John E. Leeper  
Bass—Clark L. Wolf  
Chapter—Beaver Valley (Rochester), Pa.

## SANDPIPERS

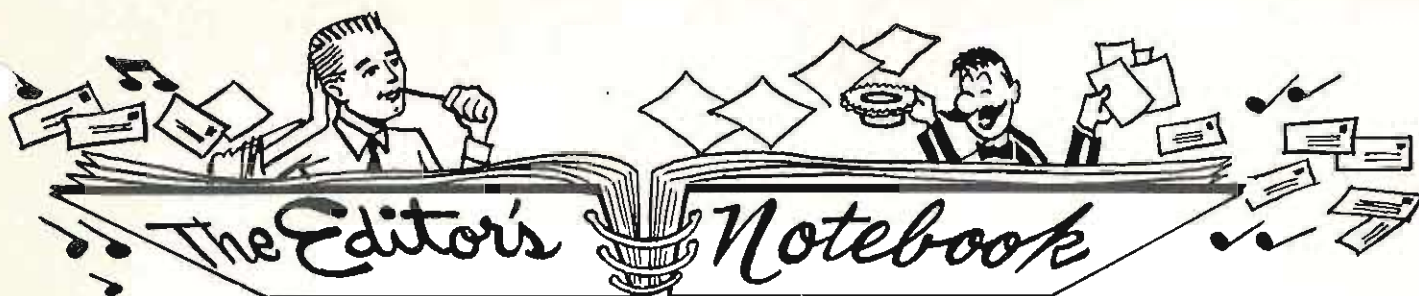
Tenor—Jay Cook  
Lead—Dick Ferrin  
Bari—Neel Tyree  
Bass—Dave Briner  
Chapter—South Bay (Los Angeles), Calif.

## REVELERS

Tenor—Lawrence B. Beam  
Lead—Porter T. Lewis  
Bari—David L. Moore  
Bass—David P. Elmer  
Chapter—East Aurora, N. Y.

Continued on page 30





Here are excerpts from an article which appeared in a recent issue of the Christian Science Monitor and furnished to the HARMONIZER by George Almond of Waltham, Massachusetts. The article written by Jacquelyn Bregenwald of Munroe, Louisiana reads as follows:

"Our family recently attended the dedication of the Crossett, Arkansas (Chapter) SPEBSQSA. No, that isn't a brand of alphabet soup, or another government agency. It stands for the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America.

A friend who is a member of the group had given us tickets for the performance and assured us that it would be well worth the hour and a half drive from our home. This celebration was to officially charter a chapter for the pleasant little lumber town of Crossett, deep in the pine country of southern Arkansas.

We arrived just a minute or two before curtain time, and like all nine-year-old boys everywhere, Bill gravitated down to the front row. There he was happily flanked by his own kind, not fettered by parental "sh-h-h's" or little sister's whisperings.

Seven-year-old Randy had had some deep misgivings about the whole situation. He couldn't quite see how an afternoon of sitting still could be much fun. But after the master of ceremonies had welcomed the audience and introduced the first chorus, his interest became riveted upon the stage. For what was their first selection? Nothing less than a perfectly lovely harmonizing of 'Mighty Lak' a Rose', a melody which has been the favorite good-night song in our family since there was first a baby to sing it to. . .

There were times during the afternoon when it was hard to tell who was having the most fun—the performers or the audience. Once the quartet stopped right in the middle of a song while the leader of the group walked down to the edge of the stage and singled out my toe-headed son who had been thoroughly enjoying the program.

'Now, that's what we like, folks, enthusiasm,' he beamed; 'why, we're just liable to make that young man the next president of this fine organization. . .

Finally, with reluctance, we had to leave for the drive home. We carried with us an aura of good feeling, a contentedness which comes from wholesome, old-fashioned activity.

For any readers of these columns with fairly good singing voices, I heartily suggest that you look up a chapter of the SPEBSQSA and join it. For the rest of us, we can always be that other essential part of any performance—the enthusiastic audience!"

#### A TESTIMONIAL

Dear Harmonizer:

This note is written by Winona's (Minnesota) oldest (67) and youngest (into third year as Barbershopper) singer. Our President Dick Darby tried to get me started five years ago.

There is no fun that compares with Barbershopping. Singing is FUN, unlimited. Our group has entertained the crowds at our annual Steamboat days. We have appeared before the Masonic Eastern Star groups, at our hospital, on radio and TV performances. Just before Christmas, we sang at several Rest Homes. Next Christmas, we will also sing at the County Jail. We also entertained a festival at our Cathedral. Enthusiastically received everywhere.

There are no punches pulled at our practices. Director Arnie Stenehjelm, doesn't want it good. He hammers away until it is very near perfect. This may scare some of the newcomers away. If they would stay with it, and hang on, they would find it easy to follow the director, and Harmonize.

Long Live SPEBSQSA!

Yours, S. F. Reid

#### IT'S CONFUSING

Berkeley, California's Chapter Secretary, Carl Myer writes of a fast one he and his brother, Charlie pulled on the entire San Francisco Chapter. Charlie had to duck out on the night of the installation of officers so Carl attended the banquet at San Francisco's Red Chimney wearing Charlie's red and white necktie and black-rimmed glasses. And nobody caught on! They installed Carl as the new First Vice Pres. and Carl made an acceptance speech . . . they still didn't catch on! Carl had to have Don Redlingshaver make an announcement to the effect that Carl was just a visitor from Berkeley. And

still a lot of them didn't believe it . . . until Charlie came walking in just at the right moment. It was a cunning gag, but Carl doesn't ever want to go through an hour and forty-five minutes of woodshedding, dining and casual chatting with a lot of people that he hardly knows, not to mention being installed to an office in a chapter in which he hasn't paid his annual dues.

(Needless to say the Myer brothers are identical twins.)

#### NEW TITLE HOLDER

In another column in this issue of the HARMONIZER we wrote about an 85 year young gentlemen who has been claimed by his chapter as the oldest Barbershopper harmonizing today. After sending that column to the printer we find another youngster who walks off with new honors in the birthday department. He's R. L. Peebley, of our Oklahoma Chapter. Brother Peebley recently celebrated his 95th birthday and is an active Barbershopper. If any other member tops this figure you can be sure we'll have a notice of it in the next HARMONIZER.

#### AN APOLOGY

In the January, 1960 issue of the HARMONIZER we incorrectly listed the N.A.M.S.A.S.C. Quartet as the N.A.M.S.A.A.C. Quartet. We got a note from tenor Pat McGinty and he stated that he was "regusted". So that all of you might know the correct handle on this foutsome please take note—"The New Ashmolian Marching Society And Students Conservatory Quartet".

Other members of this Johnny Appleseed District novice contest champion quartet are: lead, Jim Bowey; bati, Jim Pojman; (formerly of the Happy Pappies); and bass, Bob Lytle (formerly of the Lytle Brothers).

#### NEVER SAY SPEB-SQUAW!

Reprinted from "Harmony Notes"—Toledo, Ohio Chapter.

S — is for SOCIETY, in which we have a "part".

P — means PRESERVATION, please, of songs we learn by "heart".

E — suggests ENCOURAGEMENT, we spread it everywhere,

B — does stand for BARBER, but in chapters they are rare,

Continued on next page



## NOTICE

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

## LAST CHANCE

... to attend a Mid-Winter Convention.

MILWAUKEE, WISCONSIN  
January 18-21  
1961

## THE WAY I SEE IT

Continued from page 6

beyond estimate toward perfection in music. As singers, they deserve more applause and praise than we can possibly give them. A good quartet is a Unit, four men in balance. They're still in balance when one of them steps forward to do a solo bit with harmony background. But they are out of balance, out of step, and out of the community spirit of quarteting, four voices contributing to a full chord, when one of them leaves the foursome to attempt an unrelated comedy act of his own. Too often some of us suffer for and with him, but that doesn't take away from the main audience's irritation and resentment. Poor public relations!

Irving Berlin wrote a formula for us in pre-Society days when in 1921 he wrote "Say It With Music".

## EDITORS NOTEBOOK—

Continued from page 27

S — should simply stand for SHOP, the place where first we met,  
Q — is not for barbeque, but barbershop QUARTET  
S — is meant for SINGING songs, the old ones keep on clinging,  
A — stands for AMERICA. "Let's keep it, brother—singing!"

### NICE IDEA!

Editor Don Bell of "On An-Off Chord" Bulletin of our Youngstown, Ohio Chapter has this interesting idea which we'd like to pass along to you:

"Just finished reading the new issue of the HARMONIZER, and got a brainstorm! How about the program committee planning a quiz program based on the contents of this last issue, with penalties for bum answers from those who were quizzed, and fun prizes for correct answers. Kick it around, and tell us what you think about the idea." (Ed. Note: We think it's great!)

### PLEASE NOTE

Dr. Roy M. Cowen, Editor of our Milwaukee Chapter's Bars and Swipes Bulletin sends us this contribution for our readers:

"All in all, when one reviews the early history of the Society, several facts stand out. This man Cash, with his nostalgic wish to sing a few of the old songs the way they had been sung back in Blue-jacket, Indian Territory, struck an unwitting chord in a harmony-hungry generation that vibrates to this day.

This thing that was organized in jest snowballed to such proportions that a national organization with a central office became absolutely essential if the Society was not to dissolve in chaos.

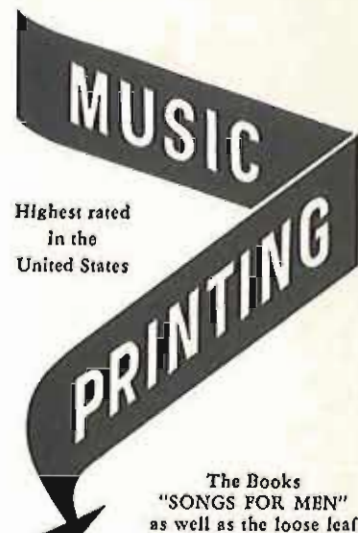
The efforts of a few dedicated men pulled the organization together and provided it with the stability it has today.

One thing is certain. We still need that central office, that we now call our International Headquarters. Without it the forces which weld us together as a Society are lost; the HARMONIZER, our International Conventions, our field program, our contests, and our determination to preserve and encourage our music for posterity. We need all of these things if we are to continue to grow, and we *will* grow, because we have them."

### TV BOUND

Here is an excerpt from a letter received by Executive Director Bob Hafer from Mrs. Mona Walker, Educational Television Teacher—Elementary Music for the Oklahoma City Public Schools:

"The fifth grade music program is being carried on in Oklahoma City on Educational Television Channel 13 for the year 1960-61. Since we would like to



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correlate the music program with other programs of study, and since the fifth grade will cover the United States and its possessions in social studies, we would like very much to use as a theme song, KEEP AMERICA SINGING, reprint in several of your organization's publications."

We are very gratified and honored by this distinction accorded our Society by the Oklahoma City Public Schools.



# Heads High As New York Group Bows Out

While its never enjoyable to report the disbanding of a Society chapter, we find the following story too newsworthy to overlook.

Suffolk County, New York Chapter received its charter in 1957. Death of a key member, men leaving to form another chapter and a host of other circumstances kept this group from becoming successful. However, the important fact is that those who tried to hold the chapter together never lost their devotion to the Mid-Atlantic District and to the International Society.

These men knew the end of their harmonizing as a chapter was inevitable, so they decided to leave the Society with their heads high.

Dick Aldridge, chapter president, in reporting on the chapter's decision to disband also reported that his gang had voted unanimously to pay in full their Expansion Fund Pledge of \$220.00 . . . and that they did.

Never before has a chapter shown such great courage and devotion to Barbershopping when the chips were down. What a wonderful lesson to those of us who have the privilege of belonging to a healthy chapter. Do we feel as strongly about our District and the International Society as did the members of the Suffolk County, New York Chapter? Let's hope so! We're the lucky ones.

## MIGHTY BUSY KITTY

Every week members of our Phoenix (Saguaro), Arizona Chapter have been throwing nickels, dimes and quarters into an Expansion Fund Kitty to pay their group's pledge of \$650.00. As this story is being written a check for the final payment is being processed at Harmony Hall. Phoenix found a simple, painless way to say "We Are REAL Barbershoppers". Congratulations to a great chapter which always "gets the job done".

## THIS CAN WORK, TOO

Leo Antaya of our Haverhill, Massachusetts Chapter is given the credit for a new plan being used by this chapter to pay the group's Expansion Fund Pledge. A special show is being staged in a 750 seat auditorium where tickets will be available to "other" Barbershoppers for \$1.50 each. One dollar of each \$1.50 paid for a ticket is credited to the Expansion Fund payment record of the chapter purchasing the seat. If the member who buys a ticket signs his name on the back, he too gets a \$1.00 credit on his Fund payment.

Quarter talent for the show are being paid, so this is no charity benefit. It is a sensible business-like way of accomplishing a worth while purpose.

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QUARTETS!**  
LOOK AS GOOD  
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SOUND!

*Golden  
Trophy*

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## NEW QUARTETS

Continued from page 26

### CORAL KEYS

Tenor—Nick Apollony  
Lead—Bill Trembley  
Bari—Grover Baker  
Bass—Roy Dean  
Chapter—Miami, Fla.

### TUNETIPPERS

Tenor—Dick Koontz  
Lead—Ed Shields  
Bari—Ray Ferrari  
Bass—Jim Trench  
Chapter—Illinois Valley (La-Salle), Ill.

### HASH BROWNS

Tenor—Loren Rader  
Lead—Bob Swanson  
Bari—Douglas Swanson  
Bass—Tom Taylor  
Chapter—Boise, Idaho

### SHAVING MUGS

Tenor—Bob Long  
Lead—Tom Cameron  
Bari—Gordon Prout  
Bass—Pete Becker  
Chapter—Asbury Park, N. J.

### SCHOOLMASTERS QUARTET

Tenor—Walter Venema  
Lead—Roderick Stubbs  
Bari—Orwald Nyland  
Bass—William Saas  
Chapter—Seattle, Wash.

### GAMBLERS

Tenor—Burt Lumley  
Lead—John Clause  
Bari—Matt Passantino  
Bass—Arthur Scira  
Chapter—Lodi, N. J.

### CLARK ANGLES

Tenor—Joseph Lee  
Lead—Robert Morris  
Bari—James Thompson  
Bass—Charles Keller  
Chapter—Olean, N. Y.

### TONE RANGERS

Tenor—Ad Scholes  
Lead—Ray Bennett  
Bari—John Swick  
Bass—Mac Sears  
Chapter—Warren, Pa.

### MID-KNIGHTS

Tenor—Paul Long  
Lead—Don Funi  
Bari—Henry Dufour  
Bass—Jim Archetti  
Chapter—Haverhill, Mass.

### TUNE TAGS

Tenor—Darrell Dewitt  
Lead—Frank Lieble  
Bari—Robert Brown  
Bass—George Bixette  
Chapter—Wisconsin Rapids, Wis.

### CORAL-AIRES

Tenor—George Mook  
Lead—Bob Chapin  
Bari—Jim Edwards  
Bass—Glen Metcalf  
Chapter—Tampa, Fla.

### TOWNE CRIERS

Tenor—Jay W. Richards  
Lead—Robert R. Crathew  
Bari—Kenneth E. Wetzell  
Bass—Glenn P. Russler  
Chapter—Lewistown, Pa.

### FOUR BEAUS

Tenor—Art Brown

Lead—Wayne Breese  
Bari—Gerry Reimer  
Bass—Marvin Yerkey  
Chapter—San Diego, Cal.

### PROFESSORS

Tenor—Eric Pedersen  
Lead—Rodney Pagh  
Bari—Dale Baldwin  
Bass—Sam G. Jensen  
Chapter—Indianhead, Wis.

### CHIEFS OF STAFF

Tenor—Ed Rooker  
Lead—Bob Johnson  
Bari—Hank Brown  
Bass—Bill Turner  
Chapter—Nojoco, Kansas

### HARMONITES

Tenor—Carl Herzog  
Lead—Denham Franklin  
Bari—Jack Fischer  
Bass—Bob Hamer  
Chapter—Alton, Ill.

### LARKS

Tenor—Bill Markum  
Lead—L. C. Houghton  
Bari—Boyd Bedford  
Bass—George Loch  
Chapter—Abilene, Texas

### GLASS CITY FOUR

Tenor—James H. Moore  
Lead—Harry L. Boyer  
Bari—David Alley  
Bass—Robert McLaughlin  
Chapter—Lancaster, Ohio

### EMERALD CITY FOUR

Tenor—Tom Allen  
Lead—Fritz Page  
Bari—Terry Shannon  
Bass—Curtis Roth  
Chapter—Cascade (Eugene-Springfield), Ore.

### FOUR FIFTHS OF HARMONY

Tenor—Roger Aylesworth  
Lead—Otto Hafner  
Bari—Colin Menzies  
Bass—Dave Weaver  
Chapter—Santa Barbara, Cal.

### WOODSTOCK

STAFFMASTERS  
Tenor—Peter Hughes  
Lead—Ken Livingstone  
Bari—Lew Tebbutt  
Bass—Howard Munro  
Chapter—Woodstock, Ont.

### KEYTONES

Tenor—Reese M. Foster  
Lead—Jimmy L. McElrath  
Bari—Jerry Welborne  
Bass—Dee T. McCleskey  
Chapter—Abilene, Texas

### TUNE TIMERS

Tenor—Art Vondrick  
Lead—Ken Davis  
Bari—Galen McClain  
Bass—Milt Hay  
Chapter—Phoenix Saguaro, Ariz.

### PINE TONES

Tenor—Zane Remenda  
Lead—Hugh Skinner  
Bari—Dave Mackling  
Bass—Jack McDowell  
Chapter—Winnipeg, Canada

### UNACCOUNTED FOUR

Tenor—Andrew T. Haky, Jr.  
Lead—Leonard B. Medvitz  
Bari—Thomas Summa

Bass—Ray Rohm, Jr.  
Chapter—Fayette, Co., Pa.

### CLEF COUNTS

Tenor—James Mokas  
Lead—Thomas Glass  
Bari—Wayne Minton  
Bass—Charles Eckel  
Chapter—Buckeye (Columbus), Ohio

### FOUR-IN-A-CHORDS

Tenor—Don Gilmartin  
Lead—Chet Nesbit  
Bari—Dave Samuels  
Bass—Stu Storms  
Chapter—Westchester Co., N. Y.

### KORD-AIRES

Tenor—Russell Nichols  
Lead—Rudy McKinley  
Bari—Wade Martindale  
Bass—Charles Moss  
Chapter—White River Valley, Ind.

### AIR TONICS

Tenor—John T. "Jack" Wannamaker  
Lead—Frank Quigley  
Bari—Ronald "Ron" Schurman  
Bass—B. W. "Bud" Robar  
Chapter—Montreal, Que.

### FOUR CHORDSMEN

Tenor—Larry Vampelune  
Lead—Joe E. Elstner, Jr.  
Bari—Nick L. Shelby  
Bass—Jack Kelly  
Chapter—Des Moines, Iowa.

### HEART OF ILLINOIS FOUR

Tenor—Ed Walloch  
Lead—Bob Perdue  
Bari—Glen Perdue  
Bass—Bud Swanson  
Chapter—Pekin, Ill.

### FOOT NOTES

Tenor—Warren Van Meter  
Lead—Clint Gaston  
Bari—Warren Hartzell  
Bass—Oz Gertenbach  
Chapter—Denver, Colo.

### SOUTHLANDERS

Tenor—Chuck Hillman  
Lead—Bud Stephenson  
Bari—Bob Cates  
Bass—Fred Mathews  
Chapter—San Gabriel, Cal.

### BOX BEAUS

Tenor—Lowell E. Finney  
Lead—Lee Finney  
Bari—Howard Barrows  
Bass—Abe Duryea  
Chapter—Alliance, Neb.

### BURLINGTONES

Tenor—Jack Parker  
Lead—Nils Johnson  
Bari—Jim Murphy  
Bass—Grant Thomas  
Chapter—Medford Lakes, N. J.

### 3½ FOUR

Tenor—Irl Clark  
Lead—Phil Lannert, Jr.  
Bari—Leo Hadfield  
Bass—John Phillips  
Chapter—Belleville, Ill.

### SOUTHERN GENTS

Tenor—George F. Leyonmark  
Lead—William Wood  
Bari—Ralph M. Higgins  
Bass—Charles B. Pritchett  
Chapter—Orlando, Fla.

### HAPPY-GO-LARKS

Tenor—Bernie Calvert  
Lead—Hank Russell  
Bari—Russ Seely  
Bass—Mel Stone  
Chapter—Lancaster-Antelope Valley, Cal.

### CRESCENDO'S

Tenor—Art Zerler  
Lead—Ben Anderson  
Bari—Armin Ondrejka  
Bass—Don Hoberg  
Chapter—Wauwatosa, Wis.

### EVERGREEN STATESMEN

Tenor—Wayne Mayhle  
Lead—Marvin Mayhle  
Bari—Dave Wymore  
Bass—George Wipperfurth  
Chapter—Seattle, Wash.

### COUNTRY SQUIRES

Tenor—Barry Porter  
Lead—Bill Vorhees  
Bari—Dean Porter  
Bass—Jack Furber  
Chapter—Buckeye (Columbus), Ohio

### SEA SHARPS

Tenor—Jim Hartman  
Lead—Frank Pzepiora  
Bari—Walt Ellinwood  
Bass—Bind Meinen  
Chapter—Toledo, Ohio

### TWILIGHTERS

Tenor—Jack Gordon  
Lead—Jim Beetham  
Bari—Jim Fyfe  
Bass—Bob Laking  
Chapter—Scarboro, Ont., Canada

### SUBURBANAIRES

Tenor—Eric Erickson  
Lead—G. Raymond Poirier  
Bari—William Horton  
Bass—Richard Verkler  
Chapter—Milford, Mich.

### MIDDLETOWN

### COUNTRY SQUIRES

Tenor—Bob Bunnell  
Lead—Bob Hall  
Bari—Bob Muoha  
Bass—Paul Bruggeman  
Chapter—Razor's Edge-Middletown, Ohio

### THE HARMONIZERS OF LOUISVILLE

Tenor—Richard C. Walker  
Lead—Carroll A. Roettger  
Bari—Howard R. Blackburn  
Bass—Jack H. Hancock  
Chapter—Louisville, Ky. # 1

### SCALEMATES

Tenor—Wilbur Ford  
Lead—Gene Carrier  
Bari—Ralph "Slick" Rodgers  
Bass—Fred Unruh  
Chapter—Enid, Ohio

### SUNNYSIDERS

Tenor—Herb Boyd  
Lead—Chuck Anthony  
Bari—Ralph Wythes  
Bass—Pete Vincelette  
Chapter—Nutley, New Jersey

### DOODS

Tenor—Don Myers  
Lead—Bob McDonald  
Bari—Chan Griffin  
Bass—Gil Wallace  
Chapter—Albuquerque, New Mexico



## MEN OF NOTE—

Continued from page 12

### LAND O' LAKES

Peter Anderson  
Art Barnhart  
Daniel A. Bauer  
Earl Boyer  
James Dudeck  
Kermit Hanson  
Henry Kresnicka  
M. C. Lund  
Willard Mackin  
Harold Moy  
Terry O'Connell  
Gordon T. Starr  
Rufus I. St. Ores  
Kenneth Tideman  
Ed Wachtendonk  
Waldemar Waech  
John Zinda

### MICHIGAN

George Cox  
Jack Downey  
Marc Graber  
Robert Graham  
Harvey Hunter  
Richard Johnson  
Bob Mueller  
Charles Muse  
Court Novak  
Tony Scooros  
Jesse L. Thrush  
Bob Wharton

### MID-ATLANTIC

John D. Allen  
Bill Annichiarico  
Herbert Asdal  
Herbert M. Barns, Jr.  
Eric Berg  
Edwin Buchanan  
Bill Butler  
Ross Collins  
William Collins  
Gordon M. Collom  
Joseph Consono, Jr.  
John Christensen  
Joseph Creamer  
Lou Cuban  
Len Drenkard  
Dick Ellwanger  
Hugh Evans  
Robert Evans  
Harry Fidler  
Anthony P. Gagas  
Walter Goerner  
Robert Grandt  
George Gross  
Don Gutheil  
Arthur Hansen  
Guy Hartdagen  
Harry Hazen  
Stanaforth T. Hopkins

Kirk R. Hoyer  
Dr. Ralph Humma  
Richard Janigian  
Jack Kane  
Dr. J. W. Klein  
William Long  
Roy Meyer  
George Odell  
Robert G. Osborne  
John E. Powers  
Richard H. Pohl  
Edward Ross  
Charles T. Rowe  
Frank Russo  
John F. Somers  
Robert Seager  
Edward Scheuermann  
Otto Stearns  
Robert Smith  
Par Spitaletta  
Jack Spittel  
Howard Neiter  
Peter F. Vincelette  
William K. Voehringer  
Jim Wisner  
Dwayne Young

### NORTHEASTERN

Don Argus  
George Beaudry  
Floyd Brough  
Roger Campbell  
Fernand Chandonnet, Sr.  
Albert Castello  
Ray Daniels  
John Deeb  
Albert Descoteaux  
Roger Desjardins  
David Finn  
James Fitzgerald  
Eugene Fontaine  
Donald Funi  
Franklin J. Hadden  
Bruce Hallberg  
Benjamin H. Kidder  
Rudy Kumpan  
Richard La Fountain  
Raymond Landry  
Raymond Laurencelle  
John Lyford  
William J. Morance  
Fran O'Brien  
Ernest Patenaude  
Kenneth Pickering  
Don Pizzano  
Bert Reid  
J. Howard Saunders  
Frank Schiavoni  
Grover T. Stevens  
William White  
Don Williams

### ONTARIO

Douglas Anderson  
Jack Boehmer  
Wayne Brubacher  
Ray Danley  
Don Henderson  
Harry Holle  
Cam Kreuger

Maynard Margison  
Ed Russell  
Robert Tuckey  
Herb Wilkes

### SENECA LAND

Robert Arnold  
D. K. Bullens, Jr.  
Dave Grove  
Glenn House  
Charles Kearn  
John Lasher  
Norm Lashinger  
Bernard Maloy  
Wm. G. McCord, Jr.  
Carlton Meade  
Lee D. Morehouse  
Alfred Preston  
Gene Reichard  
Jerid Stine  
Ralph Verity  
Dave Wadsworth  
Kenneth Woodall  
Howard B. Yingst

### SOUTHWESTERN

M. A. Armstrong  
David Bedford  
Mel Burkett  
Bruce Clark  
Bill Evans  
Stanley Grayson  
L. C. Houghton  
Raymond Lyne  
Billy J. McSpadden  
George Naden  
B. D. Patterson  
Hal Wolfe  
Jim Wucher

### SUNSHINE

Arnold B. Chapman  
Bill Hockfelder

## Fall District Conventions

Central States—Omaha, Ne-  
braska, October 7-9

Dixie—Nashville, Tenn.,  
October 21-23

Evergreen—Eugene, Oregon,  
November 5

Far Western—Downey, Calif.,  
October 22

Illinois—Bloomington, Ill.,  
Sept. 30-Oct. 2

Indiana-Kentucky—Michigan  
City, Indiana, Oct. 22-23

Johnny Appleseed—Fayette  
County (Uniontown), Pa.,  
October 7-9

Land O'Lakes—Janesville,  
Wisconsin, November 4-6

Michigan—Dearborn, Michi-  
gan, October 7-9

Mid-Atlantic—Atlantic City,  
New Jersey, Sept. 30-Oct. 2

Northeastern—Bridgeport,  
Conn., November 4-6

Ontario—Orillia, Ontario,  
Canada, October 27-29

Seneca Land—Massena, New  
York, September 23-25

Southwestern—Tulsa, Okla-  
homa, November 4-6

Sunshine—Jacksonville,  
Florida, November 11

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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."

★

#### JULY

- 16—Marin (San Rafael), Calif.
- 18—District of Columbia (Washington D. C.)
- 30—(Blue Water) South Haven, Mich.
- 30—Sturgeon Bay, Wis.

#### AUGUST

- 14—Shawano, Wisconsin
- 20—Ashville, North Carolina
- 20—Oscoda County, Michigan
- 26-28—Ripon College, Ripon, Wis.

#### SEPTEMBER

- 4—Gary, Indiana
- 10—Cambridge, Ohio
- 10—Ventura County, California
- 10—Crescent City (New Orleans), La.
- 10—Elizabeth, New Jersey
- 17—El Monte, (Monterey Park), Calif.
- 17—Eau Claire, Wisconsin
- 17—Lansing, Michigan
- 24—Parma Suburban, Ohio
- 24—Gratiot County, Michigan

#### CENTURY CLUB

(As of April 30, 1960)

1. Dundalk, Maryland, *Mid-Atlantic* .....206
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3. Pittsburgh, Pa., *Johnny Appleseed* .....145
4. Washington, D. C., *Mid-Atlantic* .....133
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7. Miami, Fla., *Sunshine* ...114
8. Minneapolis, Minn., *L.O.L.* .....112
9. Oak Park, Ill., *Illinois* ...110
10. Ft. Worth, Texas, *South-western* .....101
11. Buckeye (Columbus), Ohio, *Johnny Appleseed* ....100

#### EXPANSION FUND HONOR ROLL

##### THESE CHAPTERS HAVE PAID THEIR QUOTA

Akron, Ohio  
Allentown-Bethlehem, Penn.  
East York, Ontario  
Fullerton, California  
Lakewood, Ohio  
Paducah, Kentucky  
Salinas, California  
Western Hills (Cincinnati), Ohio

##### THESE CHAPTERS HAVE PLEGGED THEIR QUOTA

Westchester County, New York

#### COMING EVENTS—

- 24—Fruit Belt (Benton Harbor), Mich.
- 24—Sheboygan, Wisconsin
- 24—Stockton, California
- 24—Victoria, Texas
- 23-25—Messina, New York  
Seneca Land District Contest and Convention
- 28—Gowanda, New York
- 30—Oct. 2—Bloomington, Illinois  
1960 Illinois District Contest
- January 18-22, 1961—Milwaukee, Wis.  
International Mid-Winter Convention

## Director's Workshop At Ripon College

Rudy Hatt (Michigan City, Indiana) will headline the faculty of a Chorus Directing Workshop which may be a big step toward solving a major problem in many of our chapters.

The Land O' Lakes District school will be held August 26, 27, 28 on the Ripon College campus at Ripon, Wisconsin.

Dan Waselchuk, chairman of the event, reports that the instruction will be slanted not only toward men who are now directing choruses, but also toward all Barbershoppers who are interested in learning the fundamentals of leading a chorus. He adds that many of our chapters must now rely on one man to provide chorus leadership, even though there are men in the chorus who could take over in an emergency if given basic training. If the director is unable to make an appearance, the whole chapter is helpless. If he should move out of town, the chapter might fail in a short time. The Workshop is a step toward easing such conditions.

Hatt has teamed with Floyd Connett give similar schools in several other Districts as well as at Harmony Hall.

The enthusiasm of directors in LOL who attended the first Director's School at Harmony Hall is ample evidence of its value. The course has since been perfected by competent Society instructors and now our LOL Barbershoppers will get their concentrated attention!

Every chapter in LOL has been urged to send not only their director, but at least one other man to the Workshop. If chapter funds must be used to help defray expenses it will be the best investment that a chapter will ever make.

The registration fee of \$8.50 per man will cover the cost of lodgings for the weekend. Because of the importance of this Workshop as a service to chapters and members, LOL will finance all other expenses of the event.

Registrations will begin Friday, August 26 at 4:00 PM. Classes will begin at 8:00 PM Friday, will resume again Saturday morning and continue until 10:30 PM Saturday with just one hour off for lunch and three hours off for dinner. The school will close at mid-afternoon Sunday, August 28.

As should be apparent, the curriculum will require working long and hard. The fun and satisfaction will come later when the chorus is sharper, the chords ring clearer, and the crowds cheer louder.





**METRO (Toronto), ONTARIO** . . . Ontario District . . . Chartered April 8, 1960 . . . Sponsored by East York, Toronto, and Scarborough, Ontario . . . 50 members . . . A. E. "Ed" Squire, 25 Lyall Avenue, Toronto 13, Ontario, Secretary . . . Walter E. Elliott, 104 Cheltenham Avenue, Toronto 12, Ontario, President.

**LIBERAL, KANSAS** . . . Central States District . . . Chartered April 13, 1960 . . . Sponsored by Hooker, Oklahoma and Ulysses, Kansas . . . 25 members . . . Henry Lee Rowley, 159 Blue Bonnett Court, Liberal, Kansas, Secretary . . . Shannon Howland, 422 Cornell, Liberal, Kansas, President.

**ETOBICOKE (Toronto), ONTARIO** . . . Ontario District . . . Chartered April 15, 1960 . . . Sponsored by Scarborough, Ontario . . . 40 members . . . Eric G. Smart, 5450 Dundas Street, West, Islington, Ontario, Secretary . . . Dr. J. Douglas Webster, 3862 Bloor Street, West, Islington, P.O., Ontario, President.

**TEXARKANA, U.S.A. (ARKANSAS)** . . . Dixie District . . . Chartered April 25, 1960 . . . Sponsored by Greater Little Rock, Arkansas . . . 30 members . . . Lee McLarty, P.O. Box 305, Wake Village, Texas, Secretary . . . Joseph Orchard, Box 1885, Texarkana, Texas, President.

**PITT COUNTY (Greenville), NORTH CAROLINA** . . . Dixie District . . . Chartered May 9, 1960 . . . Sponsored by Greensboro, North Carolina . . . 42 members . . . Bill Ellington, 1618 Longwood Drive, Greenville, North Carolina, Secretary . . . Frank T. Hill, 1710 Greenville Boulevard, Greenville, North Carolina, President.

**CHILLICOTHE, OHIO** . . . Johnny Appleseed District . . . Chartered May 16, 1960 . . . Sponsored by Buckeye (Columbus), Ohio . . . 25 members . . . Clarence E. Copeland, Jr., Route 4, Chillicothe, Ohio, Secretary . . . Roy E. Rhoades, 738 Stafford Avenue, President.

**PAUL BUNYAN (Bemidji), MINNESOTA** . . . Land O'Lakes District . . . Chartered May 24, 1960 . . . Sponsored

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**MINNETONKA, MINNESOTA** . . . Land O'Lakes District . . . Chartered May 9, 1960 . . . Sponsored by Minneapolis, Minnesota . . . 40 members . . . Dick White, 12112 Robin Circle, Hopkins, Minnesota, Secretary . . . Remi Grones, 12109 Robin Circle, Hopkins, Minnesota, President.

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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  
HH 19 Close That Eye  
HH 20 May Be  
HH 21 Hot Time In The Old Town  
HH 22 Home, Sweet Home  
HH 23 A Bird In A Gilded Cage  
HH 24 Susie  
HH 25 On A Chinese Honeymoon  
HH 26 You're As Welcome As The Flowers In May  
HH 27 Only Once In A Lifetime  
HH 28 Down Where the Cotton Blossoms Grow  
HH 29 Down On The Farm  
HH 30 A Dream  
HH 31 The Girl I Loved In Sunny Tennessee  
HH 32 Gay Nineties Medley  
HH 33 Where The Sunset Turns

The Ocean's Blue To Gold  
HH 34 Red River Valley  
HH 35 I'm Wearing My Heart Away For You  
HH 36 In The Evening By The Moonlight  
HH 37 I Wonder If She's Waiting  
HH 38 Somebody's Waiting 'Neath Southern Skies  
HH 39 The Little Brown Church In The Vale  
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