

THE

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HARMONIZER

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY



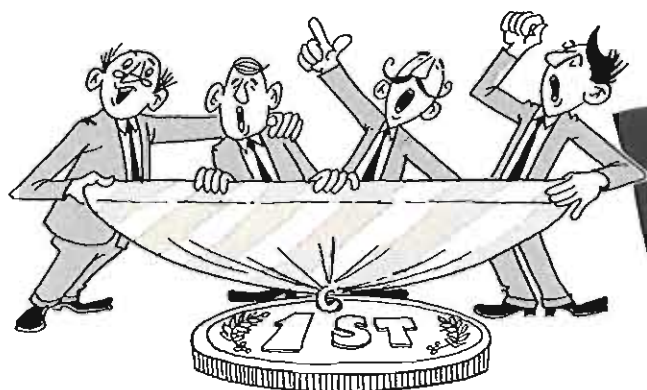
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STAGE SETS ADD LIFE TO FREEPORT SHOWS

By Chas. W. Wilcox

Director, Freeport, Illinois Chorus

Editor, The Pretzel Bender

Freeport, Illinois Chapter is most fortunate in that the facilities of the large auditorium and stage of the Scottish Rite bodies of the city are available. When this stage was equipped, several sets of scenery and drapes were included for use by local groups for entertainment or religious services. One of these sets is the beautiful cathedral scene we used for the presentation of three sacred numbers during our last parade and which is shown on the cover of this issue of the HARMONIZER. It consists of a huge backdrop, three sets of side legs and overhead borders. It was painted so that stage lighting would enhance its beauty.

Our chapter used this set several years ago as a background for the song "I Believe" and we included in that scene a lovely little girl kneeling in prayer. At that time there were many favorable comments and since then we have had many requests for a repetition of "the church scene."

After a new idea was developed, it was discussed with our board of directors and then with the stage manager at the auditorium; with the result that we again used the set with more elaborate lighting and as a background for three songs: "Now The Day is Over," "Softly and Tenderly," and "The Lord's Prayer." The last was sung with organ accompaniment in order to give variety, add to the church atmosphere and assist in building a climax for the end of the song. It all worked out as planned, and the comment during the intermission which followed and through the ensuing weeks and months, proved that we had pleased our audience and given them better insight into Barbershop Harmony.

SETTINGS ARE FLEXIBLE

Returning to this particular set; it was used only for the three sacred songs. We have used several of the available sets and draperies and they are flexible enough to permit very rapid changes and much variety. Although the electrical equipment is not as profuse as one might like, it is, however, in the hands of a man who knows how to work wonders with it. He understands the effect of light upon pigments and avoids the errors which might ruin a set or costuming.

On our last parade we opened this scene on a blacked out stage. Gradually a blue light was brought in as organ music was heard. Then a deep amber (held quite low on the dimmers) was brought to the chorus. The stained glass windows of the church were lighted from the outside and a shaft of moonlight drifted across the high columns of the set. A small amount of red light was added to borders and footlights for overall warmth.

When the lights had reached the proper "picture position", the chorus took its pitch from the organ; the two overlapping on the chord until the organ had died away and only the voices were heard. Then the song was started. At the close of the first two numbers, the organ played soft interludes concluding by giving the chorus its pitch.

Lights were gradually brought up and reached full power on the words "power and the glory, forever" of the Lord's Prayer. The curtain descended on the final "Amen" and the lights reversed themselves reaching a blackout as the curtain came to the floor.

While the scene was one of beauty, we did not, at any time, permit it to overpower the music. I feel that, being a singing group, our stages should always implement our songs. Not the other way 'round. One often sees stages so overly-decorated or supplied with props that attention is diverted from the activity intended to entertain.

Our board of directors considered many angles before we decided to produce this scene. However, no one could see any good reason why we should not take a moment, in the midst of our fun, to be thoughtful and thankful for the things our America has always recognized. In fact, the more we thought and talked about it, the more logical it became. After it was over we found that it had revealed to many people (including a few members) that Barbershop is a forum of harmony and not exclusively TJ's and GB's.

The only critical comment we had was, I felt, constructive. We had a program note that asked for no applause "between these numbers," and the audience took us at our word. There was a profound silence during the scene and for a few seconds after it was over. Then a perfect torrent of applause broke over the theatre. To this, our critic voiced kindly criticism. I agreed with him, although we had many who felt otherwise. One cannot please everyone but, in this case, I think it would have been better taste had we properly worded our program notes or held our blackout a bit longer. Live and learn.

GOOD EMCEE CAN HELP

I must mention another feature which was of great help. Our MC sensed just what we were trying to do. We always give the MC a script. When it happens to be "BUZZ" HAEGER, we not only give him the script but free rein to add whatever he sees fit. We know it will be in good taste. Buzz knit our whole show into a smooth running affair and when he took over the chorus and the quartets for the final "God Bless America," the audience response was simply overpowering.

The next thing is: "Will we repeat it again this year?" Our answer is "No." There are two reasons. First: we want to get audience reaction, if any, to our omission of the scene. Second: This is our tenth annual parade and we are planning a show that keeps increasing in tempo from the start to the finish. This time we will have an altogether different show and we'll listen carefully to all the comments on it.

Oh, some of these days we'll repeat our church scene. Wouldn't I love to see and hear a sixty voice chorus march down the two aisles of that big auditorium; clad in red and white robes, singing; "Holy, Holy, Holy" as we find it in "HYMNS FOR MEN." (Chorus of the Chesapeake, take notice!)

Not Barbershop? I think it is superb Barbershop and makes us all the more appreciative of the fun and fellowship we have singing "The Old Songs" while we try to "Keep America Singing."



Brantner

"What's Wrong With Our Jamboree?"

Asks Cecil Brantner,
International Board Member,
Minneapolis, Minnesota

Were I singing in a quartet that qualified to represent my district in the Dallas International, and if my quartet happened to be one of the group who failed to make the top 20 and we appeared on the so-called Jamboree next morning—it would be the last time I'd ever put out the effort it takes to get to the International in the first place.

I don't know how many people were in that audience, but if there were 500, then the counter went wrong. Furthermore, that audience had a lackadaisical attitude and showed it so plainly that Joe Schmitt, who MC'd the affair, had to remind them—"These boys are champions—every one of them. I can tell you this much: had they sung as well last night as they have this morning, they wouldn't be here this morning. Now let's show them a little appreciation."

It's about time we do something about it. Either that, or drop the Jamboree from the program. I wonder how many of you can hark back to the days when we of the various chapters went to the Jamboree to select the quartets to fill out our shows? It was at the Jamboree that we saw the best there was to see in show material. It was here we saw the Chordbenders pull their Liberace act; it was here we saw the Cardinals sing and act their "Mr. Tap-toe." Here we saw the Atomic Bums put on their "Rigoletto" and the Chord Counts sing their "Jimmy Brown." Yes, it was on the Jamboree we heard the Confederates sing "Henry Grady." Over the years, it was here we saw the great quartets do their best show stuff. The great show quartets—when they went down in competition—retrieved the line on the Jamboree. And all of us picked this one or that one to round out our Parades, and we reveled in the show.

Who can ever forget the packed Constitution Hall in Washington on a blazing hot afternoon (no air conditioning), rising with a shout and standing up and yelling their heads off at the singing of the 19th and 20th quartets on that Jamboree? Well—what's happened?

I'm not blaming or criticizing any one segment of the Society. I'm just one voice in the wilderness trying to resurrect one of the once great features of our International.

Up until a few years ago, it was unthinkable to not attend this Jamboree—the Jamboree where the boys really took the curlers out of their hair—kicked the judges out and sang the songs they loved to sing as they wanted to sing them—put on a show—sold themselves to the audience—and went off the stage with the roar of the audience in their ears. Something's happened.

For one thing, I didn't hear one single rip-snorting show number that whole morning in Dallas. Sure I listened to some beautiful barbershop—but I thought that here was where the

pressure was off and the boys went to town. I'll take our own two Land O'Lakes quartets on that Jamboree. Both sang a beautiful Barbershop song. But I've heard the Mel-O-Dons throw a big audience (5000 people) at Northrup Auditorium into an uproar with their Lufefisk song—I've listened to the Lakes-Aires raise the roof of our little Church auditorium 4 inches with one of their wonderful show tunes. I know that every one of the others had great crowd-pleasing songs because, after all, as Joe Schmitt said—"These quartets are champions. They are among the best 40 quartets in our whole Society. They have to be one of the best there is in order to be here at all."

So they were eliminated in competition—so what. They're still the best there is in their districts.

Let's tell our quartets to come to our International prepared to present their top show numbers. After all, these show numbers are the crowd pleasers, and the singing of them brings new men into our fold. Why, I've heard some of our quartets tear an audience completely apart with some of their truly great show numbers. Were they told *not* to sing them on the Jamboree? Or is the name "Jamboree" the killer? Is the name too "Boy Scoutish" to fit our Society? All right, then let's change it to "Show Time"—"The Great Parade"—"Hoop-la"—or whatever.

The thing that concerns me most of all, however, is our own lackadaisical attitude toward these great quartets. In Dallas there were over 3000 registered. We all bought tickets. Less than 500 of us went to that show. Half of the audience where I sat were Dallas school children.

Wonderful—but where were the Barbershoppers? Where was the encouragement these fine quartets—many of them there for the first time—needed?

Where was the appreciation for the hundreds upon hundreds of hours of rehearsal these boys put in?

I've said before and I'll say it again—the finest job of MC'ing I've ever seen put on was put on by Joe Schmitt that morning in Dallas. After the second quarter had sung, he sensed that he had a selling job to do on that audience, and anyone who was there will agree that he had the finest hour of his life.

I'm presenting just one man's opinion with all of the sincerity at my command. I see one of the really fine parts of our whole International program slipping away from us. As I said at the beginning, I'm just one voice in the wilderness being raised in protest, and I'd be more than delighted to work on a committee to raise this feature to its former stature. How about letting the Harmonizer know how you feel about this?



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

To know how far we've progressed in any field of human endeavor we must also know something of the beginnings. Founder's Week in 1960 was observed more widely than ever before, due in part to the pattern of observance prepared at Kenosha by Public Relations Director Curt Hockett and the International Public Relations Committee for use by chapters everywhere. The events that preceded and followed the founding on April 11, 1938, and the highlights of the Society's early development are in "Keep America Singing", the history of our first ten years.

When it was written in '47 (published '48), there was sound reason for holding largely to facts for the record rather than describing the times which provided a climate for germinating the founders' ideas. In '47 almost every member was close enough to the '20s and '30s to know how that era had created a need. The Society filled the need, and that was the reason for its unprecedented, and still unparalleled, acceptance.

A LOOK AT THE PAST

Twenty-two years after the beginnings, there is a mere handful of the Society's pioneers. Soon there will be none who lived under the conditions which made it possible for a new quartet Society to ignite and leap ahead on all fronts like a prairie fire in a gale. The Way I See It, a few highlights about those conditions might give many in today's membership a better understanding of their organization. Also the comment can provide musical atmosphere of the pre-founding era, for those who will re-write the original ten-year history to bring it up to some future date. In this column I shall use a bit of material from the old history because most members are not familiar with it. But mainly I shall try to reflect the times and the conditions which allowed the Society to be born, twenty-two years ago.

Such a theme could hardly have a better introduction than was provided by "The Ohio Story". For many years on radio, and now on TV, the "Story" has dramatized a variety of events in the state's history. When it dramatized the 1940 entrance of SPEBSQSA into Buckeyeland, W. D. Ellis, author of the Bountyland books and script writer for the radio show, introduced it this way:

"There is, mixed with the normal populations, a species which looks like other people, so much so that its members are allowed to vote, hold jobs, and live in houses. It is known that they eat food, and have about the same life span as normal humans, though slightly longer. To them, there are no rich people, poor people, Republicans, Democrats, Christians or Mohammedans. To this species, mankind is divided into those who sing four-part harmony and those who do not. Members believe that music expresses that which cannot be said, and upon which it is impossible to be silent."

There we have much of the essence of the reasons for the Society's founding and its quick burgeoning. In the 1920s and '30s there were certain men spotted about the country in proportions about equal to the population of any section where they lived. They had two qualities in common. Their ages were generally between the late thirties and the fifties, and they craved self-expression in music. Whether there was one or ten of them to each 1,000 adult male citizens is not known because the Census did not recognize them as a group.

That is not surprising, since hardly anyone in the group knew that many others of his kind existed. It was possible for two or more of them to live on opposite sides of an apartment house wall, greet in passing, yet not recognize each other as members of the clan. This was because they kept their common mark of shame well hidden most of the time. They wanted to sing music *for themselves*, a condition directly opposed to the dial-twisting trends that had been introduced by the new radio. They had an urge to participate rather than just listen. They didn't need, or want, an audience. They wanted to sing with other men for their own enjoyment.

Members of this underground group would go for months without an opportunity to indulge in musical self-expression. On those rare occasions when the family skeleton would burst from the closet, a thoughtful wife or loving daughter would explain: "Yes, dad does like to sing. But *he's all right*". If his business associates knew of his unsocial, perhaps neurotic passion, the broader minded ones would gloss it over: "Bill's doing a good job. Sure, he likes to sing. But let's not hold *that* against him too much".

At that time, in Tulsa, Oklahoma, the conditions were typical of the nation. Living had reached the point where a man no longer felt generous and altruistic while singing in his own bath tub. Someone was likely to knock on the door and call: "Da-a-dee, you're drown-ding out the radio". Or his vocal output might be compared unfavorably with that of Rudy Vallee or some other air-waves smoothy. The hush-hush was on personal amateur musical enterprise. It is believed that certain members of this unappreciated group maintained barrels in the depths of their coal cellars, where they might insert their heads and give muted worship to Mandy Lee.

In this national crisis a Tulsa tax attorney, Owen C. Cash, crossed the trail of another Tulsan, Rupert I. Hall, an investment banker, in a Kansas City hotel. They knew each other slightly and chatted until some chance remark about their mutual interest in singing the old songs lifted them from their chairs into action. Inspecting the Muehbach lobby, they picked a likely pair (male) who admitted that they sang a little, and liked to.

Continued on page 26

Our 10 Years As Barbershop Champs

As Told By The
Schmitt Brothers
Two Rivers, Wisconsin
1951 International Champions

It takes three elements to grow: Food, Exercise, and Rest. To us a Quartet and our Society is much the same as any living entity. We need the nourishment of Good Fellowship, Good Music, and Sound Administration. We long for the exercise of our Quartets and Choruses performing and entertaining the public. All too often we, like any growing unit, fail to take the time to reflect and consider what we are doing and where we are going.

To this end we, the Schmitt Brothers, are today engaging in part three of our growth. We have talked much among ourselves with regard to a thorough consideration of our part and path in our Society.

It would be most unfair to ask you the reader to reflect with us without first bringing you up-to-date on the first two elements.

The warmth and good fellowship of our first meeting with a Barbershopper has lasted through all of our whole Quartet life. We were not asked to join, we were told that we were wanted in the Society. We were left to feel that we could not refuse to be part of the movement which we were now part of, whether we knew it or not.

From our first Chapter meeting to our performance in Dallas, the Good Fellowship of Barbershop has continued to grow. We do not mean to infer that there were not moments of anguish, thoughts of anger; but through it all there was a continual growing of the good feeling which comes through mutual effort and accomplishment.

After winning at Toledo (in 1951) we were deluged with mail. There were many letters of congratulations and hundreds of invitations to be part of coming Parades. We were a Quartet which was in sorry need of additional songs. The College of Arrangers came to our rescue. We went home and learned twenty songs before our first Parade in September. We have never suffered the plight so often afflicting Quartets caused by a drought of arrangements.

Armed with the invitations and what we hoped was a good repertoire, we started on a journey which before our return from Dallas (this year) carried us over 1,000,000 miles and found us singing for 1347 audiences. This gave us another of the essentials for growth—*exercise*.

There is no greater thrill than to have an audience by their applause tell you that they like what you have just done. This thrill has been ours on many occasions. Once again it is possible to recall an occasion in which the thrill was in reverse. We thought we were being good fellows and offered our services to a local organization. As it planned out we waited for over two hours before they decided it was time for us, this was their mistake for that audience was never ready for us. Guess maybe the fellow who said, "the higher you are the harder you fall," sang in a quartet which had the thrill of an audience and remembers the hurt of one who didn't want them. The overall audit of the books finds the Schmitt Brothers far in the black on the thrill side.

All this leads us to the third phase of growth—*Rest*. We feel that anyone who has partaken as fully of the first two phases had better rest or something will give. Our period of reflection, we feel going to bring about the biggest improvement in any quartet.

During the past ten years we have had the cooperation, love, and respect of our families. Just the little while in which we have now lived with them without the pressure of outside demands brings about the realization of just how wonderful they are. It has been a long time since we felt that we had the time to take a ride with the kids. This may sound silly to some but to us this

realization is stark evidence of the contribution which our wives have made to our Quartet life. We can say that they have been our source of greatest encouragement. Although we have been absent for many occasions which called for both husband and wife, they have filled in for us. This article would be hollow without our thanks to them. This is our first and greatest reflection.

We have been absent lately at Chapter meetings. This we felt was wrong but the Good Lord only put seven nights into each week. Now that we have time to be at home we will again become active members of our Chapter. During the past ten years they have been our best friends. The men whom we sat next to in Chapter rehearsals, sang with in pick-up Quartets and worked with on committees, are doing it without us but not for long.

There was a time when one of us attended each of the District Meetings. It has been awhile since that has happened but now we will have the time to do it again.

We feel certain that this period of reflection will bring about renewed interest in all phases of the Society. Some of the Quartets we have offered to help must think that we were just talking, but really we were so busy helping ourselves that there was no time left.



SCHMITT BROTHERS
Jim, lead; Joe, tenor; Fran, bass; Paul, bari

We have talked for some time about learning more about the judging system which selected us as Champions. Often we have been embarrassed because someone asked us questions which they felt sure we could answer only to find us looking at each other with a blank stare. We don't mean to infer that we will become experts, but rather better informed members of the Society and as such better members.

During the ten years which have gone by very swiftly we have grown, around the middle, as well as in every other category. The reward has been many fold. We are enjoying comforts and luxury which may have taken longer to get. We have received respect of our fellow citizens in Two Rivers. However, above all this, we have learned the lesson all around each of us; that is, people are wonderful. *People* make us rich or poor, *people* make a day good or bad, *people* make you want to live or die.

This word we can pass on to any singing in a Quartet or thinking of it. The *people* you meet will make your life more worth while. The joy you will give to others will be reflected in your own. Some one once said, "you never stand so tall as when you stoop to help a child." This can be paraphrased to the life of a Quartet. Never are four men so much men as when they entertain a lonely, sick, or helpless fellow man. Don't become discouraged looking for the chance to do something which is needed, just be yourself and work for the perfection you want in others. Soon you will be so loaded with chances that you may want to run and hide for awhile.

This has been difficult for us to do, for each time we sit down together the memories are only encouraging.

We would like to thank the Society for all that it has given us. Our lives are fuller and more useful thanks to our association with SPEBSQSA.



Harmoniously Speaking

by CLARENCE JALVING
INTERNATIONAL PRESIDENT



What does being a member of SPEBSQSA mean to YOU? The discussions I have had with many members of the Society, as well as the many letters I have received, indicate that a great disparity of opinion exists as to what it should mean. To some, singing in a barbershop quartet is the sole end and purpose of being a member. To many others, it means the blending of one's voice with that of others in a chorus devoted to the singing of barbershop chords. There are also those who are more interested in the social and possible charitable aspects of belonging to our fraternity. We are truly an organization of cosmopolitan aspect in that our membership consists of men in all walks of life, so it is small wonder that there should be such diversity of opinion.

If we aren't proud of our place in America's musical culture, we should be. In an age which is truly sophisticated and accustomed to the best in entertainment, we can be proud of the fact that, wherever our shows are presented, we have fine audiences filling our auditoriums eager to listen to a group of amateurs perform. It is sometimes hard to convince the average listener that we are amateurs.

At the time this is being written, our members are going to be faced with making a momentous decision at the Fall Conventions. You all, I hope, have read the special edition of the *Harmonizer* which has outlined a very ambitious program of Member Benefits. This is the result of years of study on the part of many men whose greatest concern has been our lack of growth and the tremendous turnover of membership as well as the loss of chapters. In business life, the goal of growth is taken as a matter of course. Unless a businessman is prepared to take risks and expand, more venturesome competitors will push him aside. In the bid for men's leisure time, we too have a great deal of competition and it is only by making membership in our Society so rewarding and worthwhile that we can expect to meet that competition. We must with candor recognize not only where we have succeeded in building our Society to its present status but also where we have failed of accomplishment. We have been blessed with a great number of men of vision who have devoted thousands of hours of study to the problems of the Society. All of them have been prompted by a conscientious and sincere desire to do what is best for the organization, viewing the Society in a broad perspective. We are not belittling the volunteer efforts of the hundreds, yes thousands, of men who have devoted so much of their time, energy and personal finances to promoting barbershop singing and to whom we owe the success we have achieved so far. The Member Benefit Program, I feel, will permit us to supplement that type of effort with maximum effectiveness.

The program, as outlined, presents challenging aspects. The question is, do we want to meet the challenge or be satisfied to

go along as we have in the past. There is no job in the world that cannot be done better by someone who is determined to do it better.

The final decision rests with you, the members of the finest organization on earth. We believe we have a program which, if approved at the Fall Conventions, will be of the greatest benefit to every member and which will eventually make us the greatest singing group in the world, all dedicated to a common purpose. Isn't it worth the price of a package of cigarettes a week? Think it over carefully and then again ask yourself the question—"What does being a member of SPEBSQSA mean to ME?"

"KEEP AMERICA SINGING"

REMINDERS TO CHAPTER 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.
4. Officers are reminded that October is election month for your Chapter. Nominating Committees should be preparing lists of candidates for the 1961 administrative year. Be sure to report your election results to Kenosha.

OUR APOLOGIES

We regret that the photo caption (upper left) on page 15 of the July *Harmonizer* failed to list the Columbus, Ohio Chapter as co-sponsors of the special "Harmony Week" celebration in that city. This was a joint effort of both the Columbus and Buckeye chapter members.

{How Much Should You Spend for a Good Cigar, or...}



Most people know very little about barbershop quartets. They think that any four guys who get a drink or two in them, and start tearing apart "Down by the Old Mill Stream," are singing Barber Shop. Well, you know this isn't true. You know that things like harmony, voice expression, woodshedding and straight-tone blending have to be perfected before you get real Barber Shop singing. And you've learned that Barber Shop singing is mainly for the pleasure of the guys singing. An audience is secondary. It's the same thing with a good cigar. You need a harmony of fine tobaccos to give you perfect blending. And with cigar smoking, just like Barber Shop singing, the pleasure rests with the people doing it, not with an audience. But very few people realize this. There's as much confusion as to what makes good cigar smoking as there is as to what makes good Barber Shop singing. So, to clear up the smoke hiding the facts about cigars, the makers of Tabacalera Cigars are printing the following guide to help you choose the right cigar next time you buy.

THE TABACALERA GUIDE TO CIGAR BUYING

TYPES There are two types of cigars: hand-rolled and machine-rolled. Hand-made cigars are rolled by craftsmen who serve an apprenticeship of several years. Each man rolls fewer than 100 cigars a day. Each cigar is carefully rolled, using various grades of tobacco for the various grades of cigars. Machine-rolled cigars are turned out at the rate of well over 1000 per person per day. Obviously, machine-rolled cigars cannot get the care and selectivity that hand-rolled cigars receive.

TOBACCO Every cigar is divided into two parts. Filler and wrapper. We modestly believe that the finest filler is grown in the United States and the Philippines, and the best wrapper is grown in Sumatra and the Philippines.

FILLER Filler for hand-rolled cigars is carefully selected for uniformity. Machine-made cigars usually use shredded or ground-up filler.

WRAPPER Cigar wrappers are deceptive. Most smokers believe that the lighter the wrapper, the lighter and less bitter the smoke. This is not true. Most experts favor the middle or darker (or oscuro) tones as being the ripest and mellowest.

LENGTHS AND SHAPES

Although having little to do with their flavor, there are many lengths and shapes of cigars. Straight, blunt-end Londons; long, slender panetellas; thick Coronas. The most popular length is from 5 to 7 inches.

THE RING The ring on a cigar serves a definite purpose (other than for giving to the kids to play with.) The band is found inside the cellophane and preserves the natural humistatic condition of the cigar and helps maintain its freshness.

How Much Should You Pay For a Cigar?

5c Forget it. The days of the good-old five-center are gone.

10c Mostly machine-rolled cigars. They are all right. (There isn't really a bad cigar made.) But most machine-rolled cigars are just okay. There are some 10 cent hand-rolled cigars. They are superior to machine-made ones.

15c You can get a really good quality cigar for 15 cents.

The Tabacalera High Life, for example. Matter of fact, when you buy them by the box they're only 12½ cents each. High Lifes are made with just about the finest Philippine long filler and American Leaf wrapper tobaccos. High Lifes' wrappers are medium in color and they are more than 5 inches long. They have a uniquely exotic flavor and pleasant aroma. High Lifes are your best cigar bargain.

25-35c You can get lots of good cigars at this price. But you just don't have to pay this much when for 12½ cents you can have our High Lifes.

50c AND UP. This is where the really top quality cigars come in. Only the very finest tobacco is used in these cigars. Now, we're not saying that our High Lifes are as good as these, especially since we sell lots of cigars in this high-price category. But lots of men who smoked 50 centers are now perfectly satisfied with High Lifes. Matter of fact, when you send for your box of High Lifes, we'll send you our catalog that will give you information on all our fine cigars.

Chances are you've never heard of our company, Tabacalera. That's because we've never really promoted our cigars in the U. S. before. But we've been rolling fine cigars since 1781 when a group of Friars brought their own choice tobacco plants to the Philippines, where we're located. We've made lots of good friends and contented customers, selling our cigars in the Philippines and in Europe. Our quality-control standards are among the highest in the industry, so you can be sure every cigar is perfect and fresh.

Try a box of our mellow High Life cigars on our satisfaction guaranteed plan. Just fill out the coupon and mail right away.

You'll discover that you don't have to go broke to smoke.

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NEWS ABOUT QUARTETS

Another great quartet man has passed on. Harry Hall, lead of the Society's first International Championship quatter "The Bartlesville Batflies" was fatally stricken following an apparent heart attack at his home in Bartlesville, Oklahoma, on July 9, 1960. Harry also had been a member of the famed Flying "L" Quartet. He had attended the Society's Dallas Convention last June and was forced to retire to his room late Friday afternoon because of illness.

The Society mourns the loss of this great Barbershopper who had become not only a great quartet man, but an idol to thousands of younger quartet men.

TO THE LADIES

After winning Third Place Medalist honors at the Dallas Convention, the Colonials (East Liverpool, Ohio) sent the following letter to their ladies:

"How do you thank someone who has done more for you than anyone else in the world, who pampers you when you are irritable, who comforts you when you are down in the dumps, who encourages you when you are thinking of giving up, who provides the impetus needed to urge you on to bigger and better things?

How do you express your appreciation for all the little things—the extra washing and ironing, the hurry-up meals, the necessary smile, going without the car, postponing dental appointments, donation of pin and grocery money?

And how about the big things—the lonely nights, explaining to the kids, staying home on weekends and getting no help in the house?

Certainly no accomplishment we make is possible without the support of our wonderful ladies—so, how do we thank them?

Being unworthy of all their sacrifices, taking advantage of all these things they offer us, how can we thank them?

Some day they will be justly rewarded, but until they are better paid, we can only love them more and say:

"Thanks, Sweetheart."

The members of the Colonials are: James A. Raffle, tenor; Charles E. Brooks, lead; Edwin D. Keddie, bari; William E. Brooks, bass.

GOOD PLAN
The Fat Western District can probably claim another first for the FWD. Each month The Saints, 1960 Fifth Place International Medalists make a monthly report to their District President, Wes Meier. This report deals with the activities of the quartet and gives a run down of their impressions of the chapters and Barbershoppers with whom they visit.

This certainly gives the district an accurate idea of how their quartets are



THE PETALUMA "ROOSTAIRES"—left to right: Wes Hill, tenor; Dr. Frank Foster, lead; Harry Nielsen, bass; and Lowell Kuehn, bari. See story "Music Hath Charms" on this page.

functioning and also gives the quartet an opportunity to work hand in hand with its district officers. We're certain many other districts will be interested in this plan and for further information as to how successful the operation is now working why not drop a line to:

Charles M. Crawford
THE SAINTS
2328 Rockinghorse Road
San Pedro, California

MUSIC HATH CHARMS

Recently the "Petaluma Roostaires", a Marin, California chapter quartet completed a singing engagement at a Russian River resort and stopped at a famous Italian restaurant in Occidental to serenade some friends they knew would be

dining there that evening. They concluded the setenade with "I'd Love to Live in Loveland". Later, a couple seated at an adjoining table declared, "We were having marital troubles, but, after hearing that wonderful group of singers, our hearts mellowed and we've made up."

The above account appeared in an editorial column of the Petaluma Argus-Courier under the heading "The Story Behind The Story".

BASICALLY BASSES

Paul Amsbary (Asheville, North Carolina) reports that his quartet may be the only registered quartet in the Society composed of four bona-fide basses. If this is true, reports Paul, they could easily add the questionable distinction of being the most "low-down" foursome in the SPEBSQSA.

They have already begun their Barbershopping career with engagements before the State School Superintendents Convention, their Asheville Parade, and the Civitan Club.

Members of the quartet are: Allen Duckett, tenor (bass); Bird Waddill, lead (bass); Paul Amsbary, bari (bass); and Roger Neilson, bass (bass).

COUNTY FAIR FIRST

Leo Sisk, contact man of the Second Place International Medalist *Town and Country Four* (Pittsburgh, Pennsylvania) reports in a recent letter:

"Incidentally, we have just made arrangements to sing for our County Fair this year which is a first for Barbershopping at this event. We have scheduled quartets for four nights during the festivities. The crowds attending the stage productions at this event number at least 20,000 or more. The Pittsburghers and Gibson Girls are also included in the program."

KENNY COMMENTS

The following article recently appeared in a column written by Broadway critic Nick Kenny:

"Mitch Miller's ears must have been burning Thursday night. His recent "Sing Along With Mitch" spectacular on NBC was the topic of conversation at dinner at

Baltusrol after George Frey's annual golf party for 75 top industrials, advertising rajahs and TV executives. Wally Jordan, of MCA, who manages Mitch, beamed with pride over the raves. Everybody said this was the best of all the Frey parties.

The finest Barbershop quartet I ever heard, the Antics, were singing all the old favorites and the crowd was entranced . . . wouldn't let the boys leave the floor.

'Look at that', murmured Bob Shaw of Johnson and Johnson (winner of two prizes), in amazement, 'here is probably the most sophisticated audience in America and they are just eating up those wonderful old songs. Mitch Miller is so right'."

Members of the Antics (Plainfield, N. J.) are: Arthur Dove, tenor; James Waldron, lead; Elmer Mellett, bari; and Adolph Phillips, bass.



County Line Chapter of Deerfield, Illinois strongly believes in the "NAME" of our Society. They recently held their 2nd Annual Novice Quartet Contest to "Preserve and Encourage" young quartets. Competition was open to all Illinois District novice quartets and shown above are the winners—best of 18 entries. "The Four-Hooligans" of Elgin, Illinois are, left to right: Carl Missele, lead; Don Lowe, bass; Gail Eiklor, tenor; Sheldon Levey, bari.

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 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 warn-

ing would apply primarily to SPEBSQSA quartets appearing on shows sponsored by other organizations, in night clubs, restaurants, hotels and other public places.

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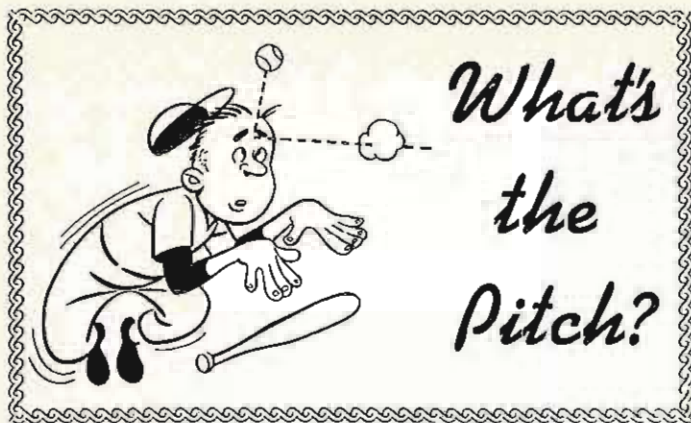
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WHY DO I SOMETIMES GET TWO OR THREE COPIES OF THE SAME MAILING (FROM HEADQUARTERS)? THIS IS A WASTE OF MONEY.

If the material to which you refer is that which is mailed to the *entire* membership (such as the Harmonizer) the reason is that you are apparently a member of more than one chapter! Many "dual" members have put their second copy to good use by donating it to waiting rooms of dentists and doctors, to barber shops, libraries; or giving to friends who are prospective members.

In the case of other mailings, though, such as Official News Releases, Quarterly Mailings, and other bulletins to chapter and district officers, area counselors, etc. the reason is that you probably hold more than one office.

In the Addressing Department at Harmony Hall there is an address plate for every officer (whether chapter, District or International). The plates for each officer *category* is filed separately. If you were, for instance, holding TWO offices, any mailing going to BOTH of those categories would go to you in duplicate since you would have a plate in both files. It would be far more costly to search each mailing for duplicates than it would be to send two. Likewise, it would not be practical to REMOVE one of the plates since you would then not receive bulletins sent to ONLY that category.

Incidentally, on most of the mailings from International Headquarters you will notice a "code" number and letter following your name. The first letter refers to your "district"; the number refers to the chapter in that district. All letters to the right of that number indicates office held ("P" for President, etc.).

WHY DOES A QUARTET HAVE TO BE REGISTERED?

There are two primary reasons for requiring our quartets to register with the International Quartet Registry. First this protects the quartet name and gives the group assurance that no other organized group can make use of it. Its sort of an unofficial copyright. Second, it gives a quartet the right to compete in official Society contests (both District and International). It is obvious that official contests must be controlled to be fair and beneficial to all participants. Hence the reason for this requirement.

SOME OF THE CHAMPION QUARTETS SEND US CONTRACTS TO SIGN FOR THEM TO APPEAR ON OUR SHOWS—IS THIS PROPER?

Yes, this is not only proper but good business. It protects both the quartet and the chapter against financial loss and or embarrassment should circumstances prevent the appearance of the quartet under contract. A suggested contract form is given to every "registered" quartet in the Society. This is contained in the Quartet Information Book, which, by the way, is temporarily out of print pending the adoption or rejection of the Member Benefit Program.

I ASSUME THE KEYNOTE ADDRESS DELIVERED BY JOHN MEANS AT THE DALLAS CONVENTION WILL BE REPRINTED IN THE HARMONIZER. WHEN WILL THIS BE?

Past President Means spoke from notes at Dallas, not from a prepared text. Since this question has arisen, Means has been contacted and states that time just isn't available to him to attempt to reconstruct his Dallas Keynote. In an effort to bring you the "meat" of his talk, a review of his remarks will be made from Means' notes and presented in the November Harmonizer (subject to approval by Means, of course).



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Barbershop Craft



By JIM EWIN, Chairman, Barbershop Craft Committee

COACHING

It should be obvious to everyone in this great game of Barbershop singing that we will enjoy our hobby more if we continuously strive to improve, and that improvement can be best achieved with good coaching.

In spite of this, many quartets try to get along with little or no outside help and then wonder why they do not advance. It seems to me that a little frank discussion of this subject might serve to encourage our quartets to seek out some good coaching and benefit our entire Society.

There is, unfortunately, a feeling among many of our quartets that qualified coaches are extremely scarce, and that to approach one of these rare individuals with a request for some help would be an imposition. In my observation they are completely wrong on both counts. Good coaches are certainly not that scarce, although some are undoubtedly better than others. Look hard and you will find the right man for your quartet.

A coach doesn't have to be an expert in every category to do effective work, but he should come up to certain basic standards. He should have sung in a quartet extensively; should have a good knowledge of our Contest Rules; and above all should be thoroughly musical and an ardent Barbershopper. Formal training in voice and music are also very helpful, but not absolutely necessary.

In spite of these stringent qualifications we have, in every District, many fine Barbershoppers who can meet them. And these men are available. Even the busiest Barbershopper (aren't all Barbershoppers busy?) will gladly give help if a quartet asks for it, and is ready and willing to go to work.

The first step in getting a quartet happily connected with a good coach is for the quartet to come to the unanimous conclusion that they need coaching, that they will benefit by it, and that they will dig in and work hard if coaching is made available to them. The next step is for the quartet to inquire into the situation in their own chapter as to men who are qualified to coach. Your Chapter President probably can tell you. Then—the quartet should discuss among themselves who they would like to have and proceed to make direct contact.

Certain things should be kept in mind:

1. The quartet should carefully weigh the qualifications of a prospective coach and make a careful selection. Claims to ability are not always valid.

2. Because a man is successful in coaching one quartet does not assure that he will be equally successful with every quartet. And conversely, sometimes a man who has never coached a quartet before, but is otherwise qualified, may be successful on his first effort.

3. If the coach that is desired is already involved with coaching other quartets, it might be better to approach someone who is not so tied up. Sometimes finding a free evening is not easy.

4. Any agreement between a quartet and a coach should be on a basis that will permit either party to pull out at any time. There may be some real advantage in changing coaching but it is not good to change too frequently. A coach should have plenty of time to try out new ideas that may take several weeks to work out.

5. The coach should be an integral part of the quartet. He

should help to make the decision as to what song to learn next. He should help them to learn the song, to polish it off, and should be present as often as possible when it is performed. This does not mean that he has to be with the quartet at every single rehearsal and appearance, but he should catch about half of them, or enough to know fully how the quartet is doing.

6. Incidental or occasional help, such as asking some experienced Judge or Quartet man to listen to a rendition of a song and to comment as to its readiness etc. is of questionable value. It is really not coaching at all.

7. While it is best to get a coach from your own chapter, it may be desirable (or necessary) to go outside to another chapter. It is always best to stay as close to home as possible.

COACHING FOR CHORUSES

So far we have discussed only quartets, but this same thinking applies to choruses, with just a few differences.

While it is certain that every chorus needs coaching, situations differ considerably from one chorus to another. It has been customary to let the Director of a chorus serve as coach and, in effect, run the whole show. Undoubtedly there are many Chorus Directors in our Society that are capable of doing just that, but I seriously question if this is the best way to develop a top notch chorus, even with the most capable director. It is hard to see the forest when one is so close to the trees.

Certainly the average chorus needs coaching, in addition to what the director can give, and needs it badly. Perhaps the best arrangement for a chorus is to have two (or possibly more) coaches who, together with the Director, would form a Coaching Committee.

In addition to the general qualifications, a coach of a Chorus should have had experience in directing a chorus. Coaches may be from the home chapter or from outside chapters, but if from outside chapters would have to agree to spend a great deal of time with the chorus they are coaching if they are to be effective. If there is more than one coach, you would want to have men with different specialties, such as, one man with an interest in stage presence, another experienced in arrangements, etc.

There is one more phase of coaching that is not often mentioned and that is a Personal Coach for the Director himself. Now, before you throw up your hands and say this is ridiculous, keep in mind that every public performer of prominence has had considerable coaching before he ever became prominent and usually is never without a coach. Certainly our Chorus Directors are in a position of prominence, and it is no reflection on the ability of any of them to suggest that a personal coach could be extremely helpful. Of course, such coaching is personal and would be done in a quiet and inconspicuous way. For this type of coach the very highest qualifications should apply and, of course, he should be chosen by the director he is to coach.

These, of course, are only suggestions, but they should serve to point out one step that would improve our singing all along the line. We seem to be so hesitant to ask for help when our Society is full of men who are not only well qualified but usually most willing to help if asked.

Let's pull ourselves together and utilize the capabilities that we have, and make a determined effort to develop all of our quartets and choruses to their highest potential.

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

Warren E. Booher
Darrell Brewer
Ed Fahnestock
Don Gooden
Ted Hartenstein
Herbert M. Holman
Gerald Kelly
Dan Linn
Claude E. Melton, Jr.
Harvey L. Parker
Carl Reuter
Elwood St. Peters

DIXIE

Charles M. Allen
James D. Lewis

EVERGREEN

Lloyd D. Allen
E. F. Bedford
Pete Bement
John A. Burpee
George Dow
Vic Graum
Lloyd Griffiths
Gene Haworth
Boots Hegdon
Bill Hollister
Russ Horn
Gene Hoxsey
Lloyd Leabo
Phil Luhn
Jim McElhanev
Steve Mondau
Norm Noble
John Parente
Ray Pekie
Ed Snow
Jim Syck
Sherm Wilson

FAR WESTERN

Ivo Anderson
Dale Batchelor
Reed Bonar
James Brown
Ed Coffman
John R. Coleman
Ed Deatherage
Palmer Deines
Howie Glenn
Herman Graeser
Otto Hafner
Darrell R. Harting
Bill Hassell
Burrell Howell
Will Jones
Leroy Kinsfather
Harry Kirby
George Kiser
Bill Manthei
Rod Merrill
Earl Moore
Bill Packer
F. Mack Page
Darrell Payne
Monroe Petersen
Bob Pettet
Conrad Puder
Elroy Richins
Russ Schneider
Jim Smith

Fred Stewart
Raymond B. Tatum
Bart Terrell
Richard G. VanNatta
Glen Wallace
William Weber
Robert Wilke
Paul Winter

ILLINOIS

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Bruce Berger
Vernon Bertrand
George Glow
Ervin Hauf
Harold Henry
William C. Hopkins
E. E. Howe
R. A. Isaacson
Frank Jirsa
Robert A. Kipley
Leonard A. Klaproth
Edward Lindsay
E. D. Olinger
Richard Potts
Carl Scheske
Roland J. West

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Wilbur Scrivner
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D. Billings Swain
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Donald Mills
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Jack Rickert
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Larry Douville
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Arnold Forslund
Joe Hutchinson
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David Lent
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Myron Moen
Clare Redders
Louis Sather
Al J. Schmitt
Gordon K. Selke
Thos. N. Tjornhom, Jr., M.D.
Gene Voelker
Dan Waselchuk
Frank Wesley

MICHIGAN

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Don Backus
William Clark
Len Guion
Mel Holderness
Ed Huglie
Rodger Knapp
G. Meiselbach
F. E. Oliver
Dick Pancost
Tom Pollard
Robert D. Roch
Norbert A. Shamus
Newbern Smith
Ernest Therkelson
Laurel Wilkinson

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Melvin Amersbach
James Barrett
Guy Barton
James Bird
Gerald Bowdren
Walter Caldwell
Jack Coleman
Joe R. Craig
Jim Cunningham
Glenn Cuthbert
Ben David
W. L. Dominy
G. Brandon Donahue
Oscar Evans
Doug. Fielding
William H. Fields
Lawrence Fish
Wilford L. Gapeta
Norman Graffius
John Hawkins
Richard W. Hoch
William Holderith
Ernest Holmes
Fred Householder
Charles Humes
Arthur A. Jones
J. Ray Kelly
William D. McElroy
M. Robert Millard
Munn Myers
Howard Nicholas
Leon Paul
Milton Plapinger
Paul Raugh
Carl A. Seidel
David Seymour
William J. Simmons
Al Sitner
Alvin L. Smith
Bill Stanley
Ken Stitzer
Edward J. Talbot

Robert Ward
Herman L. White
Rex Whitmer
Thomas D. Yockel
Jacob Zell

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Joseph DeMello
Ronald R. Diodati, M.D.
Don Dow
Bill Eastwood
Anthony J. Ferrara
D. G. Flom
R. A. Gahr
Alan Hotchkiss
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SENECA LAND

Horace R. Allison
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Gary H. Knapp
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(See Back Cover for Additional Details)



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By ROBERT HOCKENBROUGH
Past International Board Member

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RIVER CITY CHORUS MAKES A GOOD IMPRESSION

—with a very unusual publicity piece in the form of an Annual Report. It's a 4-page, 8½x11-inch, circular printed in one color. The front page carries a big picture of the 45-man chorus and a close up of their director, Merle Dickinson, plus a list of members and officers. Inside they picture the 4 chapter quarters and a brief but well written history. The back page is a collection of pictures showing some of the Chapter Activities.

An excellent job. Well planned, well written and produced with fine printing on fine paper. Merle Dickinson, Director of the River City Chorus (Mason City, Iowa) says, "We use it primarily to send to all the members of the local Chamber of Commerce and the Junior Chamber, also to a group of Barbershop Booster Club members which are people interested in barbershopping in our city, willing to pay an \$8.00 per year membership in the club, but not active members in our singing chapter. We also use this brochure to enclose in any correspondence we may have with out-of-town barbershoppers to help them get acquainted with us—such as the quartets which we are constantly corresponding with for future "bookings" on our parades, etc. This brochure is also used to send to some 80 communities within a 50 mile radius advertising the fact that we are available as a group to help them raise money in their town for any worth-while projects.

Any barbershop chapters interested in copies of this brochure can write me and I will gladly accommodate them as long as the supply lasts."

I heartily recommend you drop Merle a line and get your copy pronto. His address: 1646 Meadowbrook Drive, Mason City, Iowa.

DISPLAY YOUR EMBLEM! ADVERTISE YOUR SOCIETY. It's good public relations. Our International office has a supply of lapel pins, letterheads, emblem decals, bumper stickers, etc. to help you tell the world you're a barbershopper—and proud of it. The price is right . . . the time is right so display your emblem.

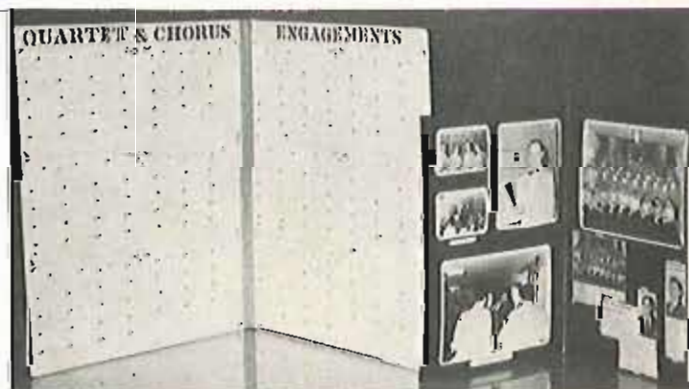
HERE'S AN INITIATION CEREMONY to top all initiation ceremonies. Even in a fun-loving Society like ours it's so easy to have this important program come out dull and dry. But now, thanks to Bernie Maarz, Vice President of Pioneer Chapter in Chicago there is a ceremony that combines im-

pressively, the fun and the dignity of our Society. While part of the ceremony was inspired by the ritual suggested by our International, the heart of Bernie's ceremony was built around a dramatization of the code of ethics. Along with the reading of each code, the point was vividly emphasized with a Black-Out skit. There isn't space to go into further detail here, but if you're looking for an imaginative new twist to your next Initiation Night drop a line to Bernie Maarz, 4954 West Nelson, Chicago, Illinois, and get a copy of his script.

XMAS IS COMING and now's the time to make plans for the holiday activities of your chapter. And there isn't a more worthwhile program than that of our SUDBURY, Ontario Chapter. For the past nine years this fine chapter has been putting on a Xmas Toy Drive that has netted a total of over \$50,000.00 cash . . . plus approximately \$6,000 worth of toys! If you want the details on how to operate such a drive—drop a line to J. Ernie Savard, 105 Durham Street S., Sudbury, Ontario.

SINGING FOR OTHERS—old people's homes, hospitals, shut-ins, helping the Salvation Army keep the pot boiling . . . all these are worthy projects for your Christmas activity.

A CHAPTER CALENDAR is used by our Arlington Heights, Illinois Chapter for the benefit of members who have difficulty remembering the next engagement. It stands in the meeting hall for all to see and lists all chapter activities. Whenever there's a question about time or place or uniform, there's no discussion. The president just points to the calendar. Saves valuable time during business meetings.



A SNAP-SHOT BOARD designed by Lou Behrle, PR man for Arlington Heights is another good idea that all might use. Says Lou, "This is primarily for visitors. It shows them the fun they can expect when they join our chapter. It's one of our best advertisements. And since most of us are extroverts at heart the

Answers to Your Questions About "The Member Benefit Program"

PREFACE

By Lou Laurel, Chairman
Dues Study Project Committee

To say that our Member Benefit Program is stirring up intense discussion is putting it mildly. The interest that has been displayed, not only by International, District and Chapter officers, but by the average chapter member, has exceeded our fondest hopes. I am certainly pleased that our entire membership is studying our proposal carefully and that they want to play an important part in planning the future of our Society.

I am displeased however, and most disappointed in reading various articles that have been written on this subject, condemning it and asking our member to condemn it before being in possession of all the facts and figures that will enable our membership to evaluate its worth. Every one has a right to his opinion and sincere expression of opinions are exactly what we are looking for. But wouldn't it be better to acquaint ourselves fully with the program before declaring ourselves in opposition to it?

Probably the most distressing part of the whole thing is that some of us are allowing personalities and personal dislikes to sway our thinking. I cannot help but feel that this is the reason many misstatements and inaccurate quotations have been attributed to me, the most unjust being that "our Society stands to lose 10,000 members" if our program is approved by the majority of our members. My only statement on the subject was contained in my report to President Jalving at Dallas:

"...Through the adoption of the plan, additional revenues will be forthcoming. However, it would be folly to expect to finance the plan on "anticipated" income. It must be financed through our most logical source of revenue—dues from our current members, some of whom may not wish to be a part of an expanded program of Society promotion and will therefore drop out of the organization. This must be a calculated risk! . . ."

I would never make such a statement of proposed loss of 10,000 members, as I am convinced this loss will not come about! So let's stop talking about losing 10,000 members, and talk about how much more we will have to offer to keep from losing the 5000 to 6000 members we are now losing yearly.

Yes, I realize there will be some who are satisfied with the way things are now, and who are becoming alarmed with this program which involves the handling of many thousands of dollars to carry out this work. But I just can't bring myself to believe the statements I have heard and read that this money will be used to pay salaries of men who are trying to use our organization for personal gain. Is this really the trust and confidence we place in our International Officers and Board of Directors?

This brings us to the matter of volunteerism and the dangers of bureaucratic authority. Yes, I would love to see all of our work done on a volunteer basis. But let's face it, in spite of the yeoman services that have been volunteered, in spite of the devotion and sacrifice of time and money by our "volunteers", we still aren't getting the job done. It is definitely not our intention to replace our volunteers but to augment the work being done by them. All field work would be done in cooperation with the Districts, all in the spirit of fellowship and harmonious cooperation. Why then, do some of our members feel the International Office is going to "Take over"? All we want to do is to assist you, to be your trouble shooters, to help make your chapters grow, to allow you to enjoy Barbershopping like you never have before. Is that bureaucratic?

Space does not allow me the opportunity to straighten out all misconceptions but may I mention a couple of them;

"Our proposed Director of Musical Activities will see that all of our music will be arranged in the same styling of that of the so-called Director". "Each chorus and quartet will be performing in the same manner because the coaches will all be trained under one man's direction". This is definitely not so. Please read again the description of the responsibilities of this position which is contained in the August Harmonizer.

"This program plans to do away with District Bulletins". This is certainly untrue. A proposal was made last year by the Long Range Planning Committee recommending that a committee be assigned to further study the desirability of publishing District news prepared by the districts in special sections to be inserted in the Harmonizer. No further action was taken, nor will there be as long as the majority of the Districts prefer to carry on as they are now.

And so I say, please don't be swayed by emotional pleas until you have carefully studied the M. B. P. proposal. Possibly, you are still undecided and may have some question about a particular part of the plan. In the hopes that you will find your answer, we are listing several questions that have been asked (with answers) which we trust will give you deeper insight into the proposed Member Benefit Program.

This is a compilation of questions asked by Society members in correspondence with International Headquarters and various International Officers; through personal contact, plus a greater number of questions which are anticipated may be asked at chapter meetings and perhaps at district gatherings where this important subject will be discussed in preparation for District Houses of Delegates to consider ratification of the Member Benefit Program. For convenience in reference the questions are listed by number under subject headings:

FIELD ACTIVITY

1. Can't we do without the "Director of Field Activity" mentioned in the Member Benefit Program?

The study group appointed by our International President, which proposed the plan, considers the Director of Field Activity a most essential part of the Member Benefit Program. This person would be in charge of coordinating the activities of the Director of Musical Activity and five field men who would be added to the staff if the plan is approved. He would handle setting up of training programs and aids, travel schedules, district and chapter correspondence, publicizing of visitations of field men, visitation follow-up, semi-annual reports to the Board of Directors, personal contacts with chapters and districts, preparation of educational guides and procedures for use by members and officers at all Society levels. At the outset, much of this man's time would be spent in the field to learn at first hand most effective methods of operation in carrying out personal contact with our officers and members, also much of his time at the beginning would be spent at a desk reviewing reports compiled by the Society's previous field representative, and developing the above-mentioned material. (The possibility of one of the Society's present employees handling this assignment has been mentioned. The study group is of the opinion that the present staff is already overloaded with responsibility and could not do justice to the needs of a field program involving five or six field personnel plus the clerical personnel which would be required to back up those activities. In addition, other important duties would have to be neglected to handle this additional assignment.)

2. Why doesn't the Society try two field men for awhile and then add more men if their efforts are successful?

Experience with one man in the field indicates definitely that one or two field men cannot begin to satisfy the need for assistance of trained professional personnel to our volunteer workers in developing a Society-wide educational program. The Member Benefit Program Study Group strongly recommends that no less than six field personnel be engaged the next time the Society decides to

Continued on next page

MEMBER BENEFIT PROGRAM—

provide this type of service. (The Member Benefit Program in effect proposes the addition of seven field personnel to the staff, including the Director of Field Activity, the Director of Musical Activity—both of whom would spend considerable time in the field—and the five Field Representatives.)

3. How many visits by field men would our chapter receive each year?

Present plans call for each field man to be assigned a specific "region" of the Society consisting of two or more districts, depending upon geographical size, number of chapters, growth potential, etc. Visitations would be made at the request of or with the approval of district officers at the outset of the new field program at least, and it would seem reasonable to assume that districts will want their field representative to concentrate on assisting district officers and area counselors in strengthening chapters with weak musical and/or administrative activity. This would mean, then, that strong chapters would have to wait perhaps as long as a year or two before receiving a visitation. At no time would it seem conceivable that every chapter in the Society could expect to receive one or more field man visits per year (especially in view of the fact that to continue support of the Member Benefit Program in the face of costs which will probably rise at a normal rate each year, it will be necessary for a certain amount of field activity to be devoted to the organization of strong, new chapters).

4. Experience shows that officers and chorus directors who need training the most just don't attend district and/or area training conferences. How will the proposed plan help them? Part of the plan for training of chorus directors at sectional "schools" lays emphasis on the development of top-notch chorus directors capable of and willing to carry this type of training to the weak chapters. The same procedure would be a part of administrative training sessions where district officers, area counselors and key men in strong chapters would be trained to assist the districts in developing administratively strong chapters.

FINANCING

1. Is the Society "broke" or in serious financial trouble?

Except for two years (when sizeable capital purchases were made from operating funds) during the past 20 years, the Society has operated at a profit each year. The Society's net worth has increased yearly at an acceptable rate and while considerably below the recommended reserves which should be accumulated in the profit years, were set aside—the Society still has sufficient cash in reserve to finance approximately three months of operation if income should be cut off completely.

The Member Benefit Program is not therefore a "do or die" proposition insofar as the Society's financial health is concerned. However, it is obvious that as costs continue to mount due to inflationary trends, unless substantial increases are experienced in the number of chapters and members in the Society, certain services will have to be curtailed somewhat or eliminated in the next few years unless revenues are stepped up through a sizeable per capita dues increase.

2. Why doesn't the Society publish financial statements for the information of our members?

The Society's annual financial report for the calendar/fiscal year and the certified public accountant's audit statement are published in the March issue of *The Harmonizer* each year.

3. Why didn't the Expansion Fund give us the money we need for the proposed Member Benefit Program or at least some of the services that plan is intended to provide?

The Society's Building Fund, begun in 1949, benefitted by contributions from members, chapters and districts amounting to only \$23,000 in eight years. The Expansion Fund (designed to pay for Harmony Hall and to provide expanded services to members) was adopted in January of 1957. Although the Expansion Fund was set up on anticipated contributions of \$2.00 per member per year over a five-year period, with an ultimate goal of \$260,000, to date (August 31, 1960) combined Building and Expansion Fund pledges total only \$208,350 with payments totaling only \$159,418. During the past four years approximately 50,000

members in 772 chapters were solicited to participate in the program with only approximately 50 per cent participation being achieved. Although the mortgage on Harmony Hall was paid off, the building has been furnished and certain capital improvements on the property have been made and the services of one field representative were provided for three years through the Building and Expansion Funds, it is obvious that voluntary contributions cannot be depended upon to finance significant benefits to the Society's membership.

4. The special issue of *The Harmonizer* explaining the Member Benefit Program talks only about International per capita dues and subscription fees, but when we add all the other costs of membership such as chapter dues, district assessments, cost of attending conventions, etc., it amounts to more than many of us can stand, I believe. Personally, I get my kicks out of attending district and International conventions and I would hate to have to discontinue participating in them. Since my chances of getting a promotion or healthy salary increase in my present job are slim, what "out" is there for guys like me?

Some of our districts have no assessments or subscription fee, while others do have such levies ranging from a dollar or two per member to as much as \$4.00 per member. This means that in no case will International and district assessments total more than \$19.00 per member. With the annual dues charged by many of the Society's chapters (as revealed in their by-laws which are on file at International Headquarters), annual dues and other fees in the large majority of our chapters would not amount to more than \$25.00 (less than 50 cents a week), which would certainly still seem to be nominal.

District assessments in all cases, it seems, are levied against chapters not against individual members, therefore chapters may use funds from their treasuries to pay such assessments if the chapter wishes to do so. Chapters are permitted to set their own initiation fees and annual dues, the only restriction in the Standard Chapter By-Laws being that annual chapter dues must be not less than \$7.50 per year, at the present time. This probably will be changed to \$15 if the Member Benefit Program is approved. The Member Benefit Program Study Group sincerely feels that with economic conditions being what they are today, every present member of the Society (except perhaps high school and college students—whom the chapter may subsidize from the chapter treasury if they wish) can, through proper budgeting, afford Society membership dues ranging from \$25.00 to perhaps even \$50.00 per year. If this is not true, it would seem that some of our members are jeopardizing family budgets even at the present dues.

Attendance at district and International conventions is highly desirable and it is hoped that more of our members will make a practice of systematically laying aside monies to permit them to participate (some chapters as a convenience hold installment payments for members for these purposes). Should this not be possible, it is then recommended that chapters consider chartering busses and making special group housing arrangements to cut down costs, thereby perhaps attracting more members than ever before to conventions.

5. The Society's first field representative said it costs from \$18,000 to \$20,000 a year to keep one man in the field. With only five field men being proposed, where will all the extra money go?

Salaries, travel expense and related operating expenses for a Director of Field Activity, a Director of Musical Activity, five Field Representatives, clerical personnel for the field program and use of automobiles for field personnel are estimated at \$141,400 with the salary, travel expense and other related operating expenses of the proposed Public Relations Director, clerical help for *The Harmonizer* and the Convention Manager, would total an additional \$39,000 approximately, with \$30,000 estimated for additional *Harmonizer* production expense (for twelve issues of *The Harmonizer* a year instead of the present six) and approximately \$25,000 for public relations activities, totaling in excess of \$235,000 including \$6,000 which has been estimated for adjustment of present staff (20 persons) salaries.

6. What is meant by the item titled "Added General Operating Staff" totaling approximately \$6,000 which appears on

page 13 of the August issue of *The Harmonizer*? Does this mean that additional employees will be added or that present employees will receive salary increases?

This amount covers salary adjustments which it is felt would be necessary to make salaries of long time loyal employees (20) of the Society equitable with salaries which it is felt will have to be paid to new personnel.

7. I can see that rising costs would necessitate the first raise in per capita dues since 1953. But why couldn't we have a gradual or scaled dues increase instead of an increase of nearly 300 per cent?

Actually, what makes the 300 per cent seem large is that fact that we have never been realistic about finances in our Society, which started out in 1938 with no dues at all! Dues were then set at 50 cents and increased by 100 per cent on two occasions, then 50 per cent, then 25 per cent, then 40 per cent—until per capita dues and Harmonizer subscription fee totaled the present \$5.50. In the past, dues were set at a figure based on *bare minimum needs* rather than on equipping and staffing the Society to more fully realize the great potential which lies ahead of it.

The Member Benefit Program proposes a large scale program of educational activities and services to districts, chapters and members. The various parts of the program are interdependent and the M.B.P. Study Group feels that the program must be adopted as a unit. To adopt only a part of the plan would in the opinion of the study group, amount to merely trading dollars without returning to the members the benefits to which they are entitled.

8. How can we know that the increased revenue is being spent for the purposes intended?

In addition to the publication of the yearly financial report and auditor's statement in *The Harmonizer*, mentioned in item 2 under this heading, occasional progress reports on the entire program will be published. In addition, it will primarily be the responsibility of the International Executive Committee and the Board of Directors to see to it that the program is implemented and proceeds in the most effective and most equitable manner possible.

9. How soon will you be wanting perhaps even more dues? The Member Benefit Program and the budget recommended in connection with it are designed to be geared to *accomplishment* rather than to merely meet rising costs of doing business which has been the case over the Society's 22 years in connection with all past dues increases. It has been seven years since the last dues increase which amounted to only \$1.50 per year. While it would be foolish in the face of uncertain economic conditions to "guarantee" that there will never be another dues increase in the Society, it should be pointed out that the Member Benefit Program is intended to create new sources of revenue for the Society and to substantially increase the number of chapters and members in the organization, thereby providing more working capital.

10. Aren't we in danger of pricing ourselves "out of business"?

It is evident from our Society's membership statistics (with the turnover of approximately 125,000 members in the past 22 years) that our methods of operation—including putting an extremely low price tag on membership—have attracted a lot of men who are simply "joiners". Under a more realistic dues program, most Society administrators sincerely feel that more serious-minded and more stable men will be attracted into membership. It is a truism of economics and human nature that "interest follows dollars". People are inclined to attach value to something in direct relation to what it costs them to participate. (If your chapter scales ticket prices, no doubt you have found as most chapters have, that the highest price tickets are sold out first.) Our membership potential is tremendous and we have not yet begun to scratch the surface in realizing it. The M.B.P. Study Group therefore feels that well-operated chapters which will provide interesting, wholesome programs, through intelligent membership promotion and an educational effort under a more realistic financial program, can grow significantly. (Take our Far Western District for example, which last year won the Society's Membership Achievement Award. In 1956 that district instituted a \$4.00 per year per member assessment to provide funds for district operation. Every year since that increase the Far Western District has shown a sizeable membership increase.)

11. Isn't this increase the same as federal taxing—sort of on a basis of "let's get the money and we'll spend it"?

The Member Benefit Program does not constitute an effort to collect monies to be used at the whim of the Society. Rather it is a carefully planned program of specific objectives in areas of activity in which it is felt that concerted effort is needed to strengthen our organization and to help it more fully realize its potentials. Once again it should be pointed out that financing has been geared to the program rather than vice versa.

12. At the Dallas Convention I heard somebody suggest that each district be given \$10,000 to be used for their own personal contact and educational programs, using volunteer help and paying their out-of-pocket expenses, etc. Would this be practical?

Such a plan may be feasible if we were to redistrict the Society to make our districts more compact and to make them more equal in geographical size or in the number of chapters which constitute them. At the present time some of our districts embrace only one state or, in one case, even less than one complete state, while others serve as many as seven states and provinces. Therefore, it would seem that some more equitable method of distribution of funds would have to be made. The most important thing, however, is that to effectively prosecute such a program each district would have to have a high calibre team of smoothly functioning officers. Too many of our districts at the present time are experiencing financial problems of their own—are losing chapters and members and have such pressing problems that it would seem unlikely that they could devote the necessary amount of time to planning and carrying out the educational program which is needed and which expenditure of \$10,000 per district would demand. Our Society is fully cognizant of and appreciative of the many contributions made by volunteer workers. However, the M.B.P. Study Group sincerely feels that there is a limit to what we can expect of our officers and members by way of contributions of their time, talents and money to the Barbershoping movement. Therefore, development of a larger, stronger staff of professional workers to train and work with our volunteers has been recommended.

13. I understand that no increased rebate to the districts (above the present 50 cents per number per year) is contemplated in the Member Benefit Program—and, in fact, something has been said about the possibility of the 50 cents being taken away. If these are facts—why?

At the Mid-Winter Convention at Hartford in January 1960, the International President and the Chairman of the Finance Committee asked the District Presidents to consult with their districts (through Board meetings and at their District House of Delegates meetings last spring) regarding what they felt their financial needs would be in the next several years and to recommend the amount of increased rebate they felt necessary to meet their requirements. Although this request was reiterated through communications following the January Convention, by the time of the Dallas Convention, only five of our fifteen districts had expressed themselves on this matter (with one of them indicating that they did not need subsidization and therefore recommended that the 50 cent rebate be withdrawn).

The International Executive Committee and the Member Benefit Program Study Group did not feel that they could consistently set a district rebate figure as a part of the proposed per capita dues increase. Therefore no mention of a rebate has been made in the plan.

At the present a 50 cent per member rebate to districts is still in effect and will remain in effect until such time as the new International Board of Directors which will take office January 1, 1961 may decide to change that policy—which, incidentally, is an administrative rather than a legislative matter. At their January 1961 meetings, the International Board will be asked to consider the proposal to withdraw the 50 cent rebate and also to consider a proposal to increase the district rebate. With some districts having no assessment and one having \$4.00 per member per year, you can see how difficult it would be without the guidance of all of our districts, to legislate a higher standard rebate which would be fair to all districts and which would at the same time eliminate the necessity of the districts collecting their own assessments.

Continued on next page

MEMBER BENEFIT PROGRAM—

14. Will we still be expected to contribute to the Expansion Fund?

The Expansion Fund was set up in January 1957 based on a five-year period. Chapters which were in existence at that time were expected to have paid up any pledges they made by December 31, 1961. Chapters enrolling since the plan was inaugurated have been asked to contribute on the same five-year basis.

In all cases, the Society will look on all pledges as a moral obligation which it feels the very large majority of our chapters will still want to fulfill regardless of possible changes in our financing program. (This would seem to be only fair to those chapters which have already done their share or more, with some chapters exceeding 300 per cent of their goal.)

THE HARMONIZER

1. Do we really need a "slick" magazine in our Society?

In November of 1941 the then National Secretary-Treasurer Joe Stern of Kansas City, Missouri published our first "national" magazine. This was in the form of a set of mimeographed sheets with the name on the masthead being "Barbershop ReChordings". Beginning with the September 1942 issue, "Barbershop ReChordings" became a "slick" publication (being printed on sulphite paper the same as most of the commercial national magazines such as "Life", "Saturday Evening Post", etc.). The publication continued under the name "Barbershop ReChordings" until the March 1943 issue which was named "The Harmonizer".

With the type of paper which is being used, the format of the magazine, etc., material-costwise, The Harmonizer is an expensive publication. By this we mean that much more economical formats could be developed than the present type magazine using slick paper which we have had for 18 years. However, reader surveys taken over the years definitely indicate that the majority of our members appreciate the prestige which the type of magazine we have gives the Society, and they have indicated that they want the magazine to continue to be published on this high quality basis.

2. Why is a monthly Harmonizer recommended—aren't the six issues a year we receive sufficient for the intended purpose?

Originally, the Harmonizer was a quarterly publication and remained so until 1958 when we went onto a bi-monthly publication schedule. Even with two extra issues of the magazine each year, every issue of The Harmonizer finds the editor with about three times the amount of material which can be published due to space limitations under our budget appropriations. As the Society grew to more than 650 chapters and nearly 27,000 members by the 1949-50 fiscal year, the International Board of Directors approved the Editorial Committee's request that several pages of news about chapters under the heading of "Chapter Swipes" be dropped from The Harmonizer, with district publications being asked to use that type of material. This action was taken with regret because it was recognized then, and it is still strongly felt, that Society-wide recognition of chapter activity constitutes highly effective internal public relations. Under a 12 issues per year publication schedule, this important need could again be met in The Harmonizer.

In addition, more timely issuance of the Society's official organ could cut down considerably the number of bulletins which are now being issued by International Headquarters to district and chapter officers, etc. This would constitute a more economical method of disseminating information and the big advantage would lie in the fact that all members would be apprised of what is being done in the Society.

Advertising revenue is an inadequate and uncertain source of revenue for publications issued less frequently than monthly. Most advertising agencies ignore solicitations to advertise their clients' products in quarterly or bi-monthly publications (even in adding just two Harmonizer issues per year, advertising sales increased on an average of from 30 per cent to 40 per cent per issue over the quarterly publication. Frequency of repetition is a key factor in advertising. Although our relatively limited circulation—28,000 copies per issue—still would not open the door to too many advertisers for use, the aforementioned figures would indicate that a

substantial increase in the number of ads in each issue of The Harmonizer would be experienced in publishing monthly.

3. With twice as many Harmonizers being published, would our chapter activities be assured of coverage?

It would be folly to guarantee to every chapter in the Society that everything they report to The Harmonizer Editor would make print under a monthly publication schedule. However, outstanding chapter activities and accomplishments would be included if submitted in proper form and before publication deadline, whereas now the most newsworthy and timely items only can be covered.

4. Could we sell enough Harmonizer ads to pay for the extra issues of The Harmonizer?

(See answer to question 2 under this heading.) In addition to relatively limited circulation ("Readers Digest", "Life" and "Saturday Evening Post" subscribers number in the millions), our advertising potential is limited by existing editorial policies set up by the Editorial Committee and approved by the International Board of Directors. The Harmonizer is not permitted to solicit alcoholic beverage advertising (although beer ads may be accepted if volunteered) and all ads are screened on the basis of their being placed by a reputable firm advertising products which are either related to our hobby or of common interest to the majority of the Society's members. (Harmonizer reader surveys indicate that our membership does not want a magazine filled with ads for "racy" literature, potency potions, etc.)

5. Why weren't opposing views regarding the Member Benefit Program published in the special issue of The Harmonizer?

When the special issue of The Harmonizer was originally contemplated, the plan was to present both sides of the issue. In fact, a detailed questionnaire on the subject was sent to six Society leaders (Past International President John Means, International Board Members Lyle Cashion and George Shields, Former Field Representative Floyd Connett, District Editor Nate Berthoff of the Johnny Appleseed District and Past International Board Member Roscoe Bennet of the Michigan District) for possible publication in The Harmonizer. Two of those men could not give the time to complete the questionnaire in time for The Harmonizer deadline and in the case of one of the questionnaires received, salary figures for individual jobs were discussed at such low rates that the International Executive Committee felt it would be injurious to our efforts to attract the required additional personnel if the Member Benefit Program is adopted. This decision was made after contact was made with the member submitting the questionnaire to see if he would be willing to adjust salary estimates upward or eliminate mention entirely of specific salaries. It should be pointed out that this person did agree that all of the recommended personnel should be added to the staff and he was in favor of nearly every other recommendation—except those regarding salaries, travel expenses, etc. Because of the incomplete response and the above-mentioned complication, and the lack of time to solicit other men to complete the questionnaires in time to meet the Harmonizer deadline, plus the further fact that some districts had already published "the other side," in their district publications and in bulletins directed to chapter officers, the Executive Committee voted to instruct the Harmonizer Editor not to publish the questionnaires received, but to send them instead of the members of the International Board of Directors for their information. The contributors of questionnaires were notified of this action.

6. Is the ballot on the inside back cover of the special issue of The Harmonizer our (meaning the members) official vote on this matter?

No, as the Harmonizer points out, this is merely a "member opinion poll" for the information of chapter, district and International officers. Elected chapter delegates will vote at the meetings of District Houses of Delegates on possible ratification of the Member Benefit Program and the legislation entailed which was passed by a 28 to 8 vote by the members of the International House of Delegates at the Dallas Convention this past June. Members may be called upon to vote in chapter meetings to instruct their delegates as to how their chapter wishes to have them vote at the District Conventions this fall.

MEMBERSHIP

1. Why do we need a larger organization? What's wrong with our present size?

Some of our members in well-run chapters are having a wonderful time and are proud of their chapter, district and International affiliation. However, many of our chapters are also struggling to stay alive and these chapters are contributing most of the 5,000 to 7,000 members who drop out of the Society each year. After approximately 12 years of rather spectacular growth, our Society has remained on a virtual plateau membership-wise for the past 10 years.

The Society's Code of Ethics says this in part: "We shall by our stimulus to good music and vocal harmony endeavor to spread the spirit of harmony throughout the world—we shall do everything in our power to perpetuate the Society." This, it is felt, can best be accomplished through the organization and maintenance of strong chapters. Members of healthy, successful chapters are being asked in this program to help strengthen the Society through helping to provide ways and means for salvaging and strengthening weak chapters.

2. How can there be anything "right" about a proposal which could mean loss of perhaps as many as 10,000 members?

There seems to have been much talk in the Society in recent weeks about this figure of 10,000 "lost" members because of the dues increase involved in the Member Benefit Program. This is not an "official" estimate of the possible loss which may occur. Mention was made at the Dallas Convention upon inquiry of certain members of the House of Delegates, of varying estimates as to the number of members who could be lost through such a program at the outset of its operation. Those estimates were mentioned as ranging from 3,000 to as many as 10,000.

Those who estimate as low as 3,000 are being unusually optimistic in the face of the fact that never has our Society lost fewer than about 5,000 members each year, and some years losses have ranged as high as 7,000. (Nobody to date has seemed to be very excited about this type of loss which results through normal year-to-year chapter operation. One is then caused to wonder why the possible loss involved in connection with greater financial requirements would seem to be cause for such great alarm.)

It is obvious that there will be some loss of members. Who can say just how many members may be lost through this move if it is confirmed by a majority of our districts this fall? During the year immediately following each per capita dues increase over the past 22 years, statistics show that we have experienced dropouts at an accelerated rate immediately following the taking of such action. In some cases, however, after the initial "shock" wore off, new members were added to our chapters at a rate sufficient to make up such deficits within the same fiscal period. In all cases, in the year immediately following the dues increase total Society membership increased—an indication that in the past, financial requirements have never been a deterrent to membership promotion.

The entire plan is geared to strengthen the Society—to retain more members—to attract high quality new members—and indeed the program must accomplish this end or the program will have to be curtailed unless sources of revenue other than income from member dues are developed significantly.

3. Will the 25-member minimum for the chartering of new chapters and maintenance of charters for present chapters still apply under this new plan?

No change is contemplated in the minimum membership requirement during the 1961 calendar year. However, the International Board of Directors which is empowered by the International By-Laws to prescribe conditions pertaining to the issuance and maintenance of charters, will be expected to approve a recommendation of the International Executive Committee to exercise a By-Law option which will permit chapters failing to meet the required minimum a grace period of not to exceed one year to give chapters having fewer than the required minimum number of members ample opportunity to rebuild their chapters under the new financial requirements. If it should develop that one year is not sufficient time to retain every possible chapter, the International Board has the power to change minimum membership requirements in 1962 and subsequent years to permit a longer rebuilding process.

However, proposers of the Member Benefit Program are fully confident that prompt and vigorous follow-up efforts to reorganize and strengthen smaller chapters will be fruitful—as has been the experience of many of our chapters which for a period of time had difficulty meeting the new 25-member minimum requirement under present financial conditions but now find themselves stronger than ever before because of the exertion of extra effort to retain their active chapter status.

4. Will there be an initiation fee (presently \$3.50) and a reinstatement fee (now \$2.00) on top of the \$15.00 per capita dues and Harmonizer subscription fees?

The International Executive Committee has already voted to recommend to the International Board of Directors that if the Member Benefit Program is adopted, the \$3.50 initiation fee payable to International and also the reinstatement fee be discontinued. (However, there has been some discussion about the feasibility of assessing a "penalty fee" of perhaps \$1.00 or \$2.00 for late reporting of members—to encourage remittance of renewal dues on members within the 90-day grace period which has been set up under the new quarterly anniversary membership plan approved by the International Board of Directors at their January 1960 meeting to become effective October 1, 1960.)

5. How can we hold or attract members at \$15.00 when we have such a struggle at \$5.50?

Our biggest struggle apparently is not in attracting members to the Society—for some 5,000 to 7,000 new members (both through the chartering of new chapters and enrollment of new members in existing chapters) are added to our rolls each year. This is significant membership promotion. Our big problem is holding members—who drop out of the Society in about the same number in which they enter each year. This it is felt can be accomplished only through more careful selection of members or careful training of them as to what the Society is all about, how the various organizational units operate and how the member can best learn the techniques of Barbershop Harmony through participation. This is one very basic part of the proposed Member Benefit Program—development of an educational program and upgrading of musical standards so that members will want to remain an active part of the organization. Many chapters find that a large number of the prospective members they approach are somewhat startled to learn how cheaply they can join our organization! It is sincerely felt by the sponsors of the Member Benefit Program that high quality men—not wealthy persons but average substantial citizens—can be attracted to strong, successful chapters as easily at \$15.00 per year per capita dues and magazine subscription fees as they can at "bargain" rates.

MUSICAL ACTIVITY

1. Why do we need a Director of Musical Activity? What will he do?

Many of the key men of the Society are of the opinion that the success of our Society will depend largely on the quality of our musical standards and on the personal enjoyment and sense of accomplishment our members will experience through participation in quartet and chorus activity. Therefore, a Director of Musical Activity is an important part of the proposed Member Benefit Program. This man would work closely with the Society's College of Arrangers, handle details of publication of all Society music, handle music copyright matters and contacts with music publishers, supervise presentations of Operation 192 units, establish programs to encourage new Society arrangers and composers, coordinate work of the International Contest and Judging Committee, produce music educational materials and assist in recording sessions and supervision of acoustical arrangements for International Contests, organize district chorus director schools and make personal contact with chapters and districts. This man would supervise the music activities of our field representatives, whereas our Director of Field Activity would be mainly concerned with follow-up of administrative training activities.

2. How about more free music—will we receive much more of it as member benefits of the proposed program?

Through monthly publication of *The Harmonizer* providing a relatively low cost means of disseminating arrangements, it is

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felt that more music can definitely be made available to our membership. Also, efforts to woo music publishers into making more desirable copyrighted material available to us for publication in Barbershop Quartet arrangement form (which has been minimal in the past because of limited availability of personnel) will be stepped up considerably. In addition, efforts to develop more arrangers and composers will be worked out with the College of Arrangers and the Society's Music Committee.

ORGANIZATION

1. If the Member Benefit Program is not accepted, what will happen to the Society?

As is mentioned in item "1" under FINANCING, adoption of the Member Benefit Program is not a matter of life or death by any means. The Society is not in dire financial straits, *although present budget allowances are considerably strained.*

If the Member Benefit Program is not adopted, quite likely the Society will continue the slight rises and falls on our current membership plateau until such time as an alternate program can be developed and implemented.

2. Frequently our Society is compared to Rotary, Kiwanis and other similar organizations. Isn't our Society different in purposes and motives—everybody can't sing or doesn't even want to. Therefore, aren't we in effect an organization of "specialists"?

In some respects men join service clubs for entirely different reasons from those which prompt them to affiliate with an organization such as SPEBSQSA. Basic purposes of organizations such as have been mentioned in the question are to provide opportunities for business contacts, acquaintance of men in various lines of endeavor with the ultimate goal of service to a particular cause or set of causes.

While we "differ" as an organization insofar as why men join and therefore cannot be compared on a strict point-by-point basis with other organizations, nevertheless basic methods of organization and operation which have proved successful for those organizations are also applicable to our Society.

It is true, however, that there are many men who don't want to and either can't or feel they can't sing, and others who do not sing but who like singing and fellowship with congenial men, plus probably many additional men who do not fit these classifications and, therefore, perhaps only a few out of each one hundred men are logical prospects for membership in our Society. Nevertheless, the fact remains that with approximately 26,000 members we have scarcely begun to scratch the surface of our potential. (Have we done the recruiting job we should from the former glee club and male chorus singers present in great numbers throughout the United States and Canada—or the church choirs which constitutes such a logical "hunting ground" for our membership promotion committees?)

3. Won't the Society grow from the chapter level up rather than from the International level-down? If this is true, why shouldn't our chapters be allowed to operate as they wish? Many times it has been said that the ultimate success of the Society will depend upon the quality of performance of its chapters. Regardless of other accomplishments of the Society, prestige which may come to members through affiliation, what really determines whether or not a man is attracted to the Society and remains a part of it is the personal satisfaction and pleasure he receives from local chapter activity. Therefore, it would seem to be a primary obligation of the Society to do everything it can to help the districts to develop strong, successful chapters which will constitute a strong foundation for our Society to build upon. Such achievement would require intelligent, continuing direction and guidance.

4. What does the Society have against the "little men" and our small chapters?

Those who have proposed and approved the Member Benefit Program for submittal to our membership do not feel that there are any "little men" in our Society.

No class consciousness is recognized or is recommended in connection with the Member Benefit Program. Emphasis is on selection of quality men regardless of financial or social position, with stress on character, congeniality and willingness to contribute time, talents

and efforts to the organization.

The Society wants to mold all its members into a strong, harmonious team pulling together to build a bigger and better organization.

The importance of our smaller chapters is fully recognized. We have far more chapters with fewer than 50 members than we have chapters above that size (for the past 10 years average chapter membership has ranged from 38.3 to 45 members.) Chapters range in size from 25 to approximately 300 and at times certain chapters have exceeded 300 members.

In most cases the big problem in smaller chapters is attendance of a sufficient number of members to provide an adequate chapter program. Because of the many demands being made upon the time of busy people this day and age, average attendance at chapter meetings in excess of 50 per cent is the exception rather than the rule. Take a chapter with only 25 members (the minimum presently required by the Society for retention of full chapter status): If fewer than 50 per cent of those members are in attendance at those meetings—what type of activity can there be? Obviously, there cannot be a balanced chorus—probably only one or perhaps two quartets or no organized quartets would be participating in chapter activities—community service appearances could not be made, etc. This type of chapter finds it difficult to attract men into membership and lukewarm members quickly drop out when inadequate attendance begins to develop.

The Society sincerely wants to help small chapters to become more stable and successful—for their own sakes as well as for the sake of the Society which will thereby become more substantial and more effective.

5. Does the Society "brass" consider the "grassroots" members in making proposals such as this?

Our members are the most important consideration in the entire program. Therefore, the name "Member Benefit Program" has been given to the plan.

The Society's officers do not look upon themselves as "brass" but as fellow Barbershoppers with the members they are endeavoring to serve as they discharge their responsibilities as elected representatives.

6. If this plan has as much merit as the Per Capita Dues Study Project Group's report says, why did so many District Presidents and Editors come out against the Member Benefit Program before it was presented to the membership in The Harmonizer?

This question would have to be asked of the District Officers and District Editors themselves to learn all of the reasons which may be involved in this matter, but the Member Benefit Program Study Group is included to feel that this action was based mainly on sincere concern of the district administrators for many of the chapters in their districts with small membership which might lose their charters as the result of legislating stricter financial requirements. Also, some District Boards of Directors had already reviewed the Member Benefit Program and had voted to recommend that their representatives on the International House of Delegates vote to reject the plan and they published their views by way of a report to their district membership.

7. What is the place of the districts in the plan?

(See item 3 under "Field Activity".) Districts would be expected to determine where in their districts the field representative assigned to them, should work in strengthening chapter administration training conferences and chorus director schools and other musical training sessions where field representatives would work under the direction of the Director of Musical Activity in collaboration with volunteer personnel from the district.

Adoption of the Member Benefit Program would mean extra work for those of our districts which have not already established educational programs. However, the value of developing more and better administrators and chorus directors (and other musically inclined members who would participate in all phases of Barbershop Craft) is considered to be self-evident.

PERSONNEL

1. Who will select the men to be added to the staff?

Personnel would be selected by the Society's active managing officer—the Executive Director—subject to approval by the International

Executive Committee and the International Board of Directors. (These people, however, would be *hired* by the person to whom they would report in carrying out their responsibilities.)

2. Who will the new key personnel (Director of Field Activity, Director of Musical Activity, the five Field Men, the Public Relations Director, the Convention Manager and the Harmonizer Editor) be?

The only decision which has been made in this regard as yet (or which is contemplated until the plan may be adopted) is that the present Director of Public Relations who doubles as Editor of The Harmonizer, would be made the full-time Public Relations Director. (Salary has not even been discussed as yet in the case of this personnel change.)

In the case of the other people to be added to the staff, it is felt that it would be injudicious to make even tentative commitments until we know just where we will stand on salaries which may be paid, etc. Meanwhile, many applications for positions are being received, acknowledged and filed until such time as definite steps to "recruit" can be consistently undertaken. While it is recognized that it may be helpful to chapters in making a decision on the plan, to know who the new personnel would be, it would perhaps create much confusion, disappointment, etc., to approach possible "candidates" for the jobs now or to publicize whom we may now have in mind.

3. How will the men be selected who will fill the new staff positions being created by the Member Benefit Program?

This personnel will be selected with the following criteria in mind: a) Experience, b) training, c) ability, d) loyalty and dedication to the Society, e) personality, f) family attitude toward the work, g) physical appearance and state of health, and h) availability and satisfactory salary level. (These criteria are not listed necessarily in order of importance.)

Men selected will be members of the Society and selections will be limited to the best available personnel without regard to offices held in the Society, geographical location (except in the case of the five Field Representatives who would live in one of the districts which they serve—or one located nearby), etc.

4. Are the new employees we plan to hire going to be "Barbershoppers" or just business promoters (who may be inclined to "take over" the organization)?

As is pointed out in item 3 under this heading, the plan is to hire Barbershoppers (except, of course, in the case of female personnel). It is very strongly felt that loyalty and dedication to the Society are among the primary requisites for "career" Barbershoppers, which is what key people added to the staff must become.

5. What do members of the present Headquarters Staff do now? Couldn't they take over much of the field work?

(See item "1" under "Field Activity".)

The Society's Officers after study of job assignments, personnel interview with members of the Headquarters Staff, review of the daily mail, etc., are of the definite opinion that present members of the Headquarters Staff are committed to capacity—and in some cases well beyond what can normally be expected of employees—and additional duties of such importance as those involved in implementing the Member Benefit Program cannot be assumed without both impairment of health and "shorting" other requirements for satisfactory work performance.

Services being provided are continually being re-evaluated to determine their need and streamlining is being instituted wherever practical. However, it is obvious that work assignments cannot be reorganized in such a way as to make sufficient time of present employees available to handle *major* additional job assignments.

6. Why do we need a Convention Manager?

Although several people on the staff become involved in handling the myriad of details involved in planning and carrying out Society Conventions, management of them has been one of the main responsibilities of the Executive Director. Because of his workload, travel commitments, etc., only that time which absolutely *must* be spent on convention activities can be made available for planning and follow-up work. Investigation has shown that a full-time Convention Manager concentrating on this important phase of activity can make our conventions more enjoyable and more beneficial to our members and members of their families and at the same time make them more profitable for the Society (through effecting cost

savings, exploiting sale of exhibit space, Harmonizer and program advertising, etc.) In addition, each of our 15 districts presents two conventions each year. Although a few of our districts have learned to plan and present conventions in such a way as to make them profitable, some returning as high as \$7,000 profit to be divided between the district and the host chapter, many districts either receive only nominal profits or go into the red from year to year. It is proposed that the services of the Convention Manager and his secretary be made available to all districts wishing to take advantage of planning and promotional assistance. The Convention Manager would work, also, with districts which present outstandingly successful district conventions to learn their methods for sharing with other districts. (This is considered to be one of the most logical sources of sizeable revenue to each district and good business would seem to dictate that every district should make it a point to realize maximum benefit from this activity. It costs no more—certainly in proportion to profits—to present a successful convention than it does to hold one which is poorly organized and inadequately promoted and presented.)

7. Why is so much clerical help proposed?

Major jobs proposed in the Member Benefit Program are going to involve considerable detail work which good business practice dictates should be handled by clerical personnel rather than having higher priced personnel trying to do everything in connection with their jobs. The Directors of Field Activity and Musical Activity will each need a secretary, one will be needed for The Harmonizer's Editor (since the present Public Relations Director's-Editor's would work with him on public relations full-time under the new plan) and a secretary would be needed for the Field Representatives. In addition, a clerk-typist would be needed for The Harmonizer if it is to be published on a monthly basis, and possibly a clerk-typist will be needed for the Field Representatives to relieve their secretary from detail work which in turn would make it possible for the Directors of Field Activity and Musical Activity to spend more time in the field themselves. This personnel, of course, will be held to the lowest possible minimum which will permit the entire Member Benefit Program to be most efficiently and effectively operated.

8. I have been hearing some talk along these lines. Are we trying to build an office of "bureaucrats" at our International Headquarters?

The dictionary describes "bureaucracy" as "concentration of power in an administrative bureau". "Bureaucrats" are described as "formal, pretentious government officials".

The Society's current administrators feel that our present staff is made up of dedicated workers of proven loyalty whose only concern is developing our Society into a stronger and better organization—not in creating and perpetuating jobs for themselves. Their jobs are real—not pretentious, and as is now the case their work will continue to be under the scrutiny of the International Executive Committee and the International Board of Directors as prescribed in the Society's By-Laws.

9. Are the men who drew up this plan interested in working for the Society full-time? Was this their reason for proposing the dues increase?

As is mentioned in item "1" under this heading, no commitments either tentative or firm have been made with anyone in the Society—or out of it—regarding possible jobs which would be created under the Member Benefit Program. If any of the men presently involved in the program (as members of the International Executive Committee) are felt to be logical choices for some of the jobs which will be created, they will naturally be considered if they should be available under the conditions which will prevail if the program is adopted (salary-wise, etc.). Efforts will be made to find the best available men without regard for personal friendships, real or implied obligations of a personal nature, politics, etc.

PUBLIC RELATIONS

1. Why do we need a Public Relations Director?

Except in the early years of the Society when our Founder who had a definite flair for publicity and a personality which attracted interest in him and his ideas (the Society's early growth attests to his effectiveness and to the importance of promotional effort)

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public relations activity has been one of the most neglected phases of activity in the Society picture. The Society's general budget has never provided more than \$3,000 for public relations activity. Under the Member Benefit Program which proposes an annual budget of \$25,000 for publicity and public relations (in addition to the salaries of the Public Relations Director and his secretary), contemplates a broad program of both internal (within the organization) and external Public Relations. A more complete educational program will be provided for chapter public relations men, bulletin editors; activities in PROBE (the Public Relations Officers and Bulletin Editors Association) will be stepped up through educational programs at district conventions, International conventions, through correspondence, etc.—promotional concerts by special performing groups would be exploited by the public relations department, art and mat services would be provided for chapters along with more prepared news releases for chapter and local news outlets, more personal contacts would be provided with ad agencies, network radio and television personnel—prepared radio and TV scripts—the furnishing of Barbershop quartet recordings on a complimentary basis to disc jockeys across the continent—development of more audio-visual materials such as recordings, film slides, moving pictures, etc.—possible introduction of Barbershop Harmony text material into high school and college curricula, etc. At the present time the Society's budget does not even allow for money to be spent on a nationwide (United States and Canada) clipping service providing the Society with clippings of articles regarding the organization, chapter activities, etc., which appear in the newspapers and various periodicals. In addition, personnel is not available to properly develop and use this material if it were available.

2. How would the activities of the Public Relations Director tie in with the proposed Operation "192" program described in the special issue of *The Harmonizer*?

Without the benefit of concentrated planning, promotion and follow-up on the part of a full-time Public Relations Director, Operation "192" may take years to develop to the point where it can achieve what it is intended to for the Society. If a decision is made to implement Operation "192", arrangements will have to be made for the present Public Relations Director to be relieved in some way (if the Member Benefit Program is not adopted) of much of his detail work so that he can devote the necessary time to helping to develop Operation "192".

Basically, Operation "192" is at the outset a promotional program—to publicize the Society and to introduce millions of American people to Barbershopping who may not yet have heard our type of singing. As a very important by-product of the program, perhaps this to many of our members would be considered even more "primary" than the public relations benefit—Operation "192" is intended to become an important part of the Society's over-all educational program. Singers would be trained in Barbershop Craft so that they could help find representatives and volunteer personnel from the districts in training chorus directors, song leaders, etc., and they would be trained in administration so that they could help chapters administratively. The ultimate success of the entire program, however, is going to hinge on acceptance by the American public of the concerts which Operation "192" units would present. This would require well-planned itineraries and all-out promotions to attract the largest possible audiences and produce the most attractive financial return to finance the program and perhaps ultimately to provide the Society with a new source of revenue.

MISCELLANEOUS

1. When would the higher dues go into effect?

If the Member Benefit Program as adopted by the International House of Delegates at the Dallas Convention is ratified by a majority of the Society's 15 districts this fall, the new per capita dues would go into effect January 1, 1961. (This would mean that renewal membership dues for 1961 cannot be accepted at International Headquarters until results of the District House of Delegates meetings will be known, which will be probably late in October. All chapters will be notified as soon as possible of the decision on this matter.)

2. How soon can we expect benefits if the plan is ratified? (See item 3 under "Field Activity").

Plans call for monthly issuance of *The Harmonizer*—which would begin in January of 1961. However, other benefits, such as field services, assistance in setting up and conducting educational programs, increased music publication and public relations activities, etc., will have to wait until suitable personnel is selected and trained. Major benefits cannot be promised before the last quarter of 1961 at the earliest, with the complete program expected to be in full effect by January 1, 1962. Members are asked to be patient in this matter, inasmuch as the Society is determined to move deliberately and with extreme care in screening and selecting personnel for new positions, in training them and in developing promotional and instructional materials to be used by that personnel.

3. Why didn't the subject of necessity for these services come up years ago and the program worked out? Why all of a sudden this "big deal"?

On several occasions during the Society's 22 years, particularly beginning back in 1950, various recommendations along the lines of the Member Benefit Program were presented by International committees studying the Society's organizational and administrative problems. Mention of a "sizeable dues increase" was brought specifically to the attention of the Society by then International President Joe Lewis at the January 1958 Convention at Asheville, North Carolina. Since that time, the Society's Long Range Planning Committee has engaged in concerted study of Society objectives and possible ways and means of accomplishing them. The current Executive Committee at the January 1960 Mid-Winter Convention at Hartford, after reviewing statistics surveys and other indicators compiled over the years, decided that a concrete proposal should be presented for a decision regarding the future course of the Society. The result was the appointment of a Per Capita Dues Project Study Group which proposed and recommended the Member Benefit Program.

4. Is it legal for our chapter treasury to pay our members' dues for them?

Our Society presently has only one class of membership at the chapter level—that is the "active, dues-paying member". Therefore, members are required to pay at least some part of their dues. Chapters, however, are permitted to subsidize high school and college student members, members in the armed forces and certain other members considered to be "special" cases.

The Society expects members capable of doing so, to pay the full dues required under the chapter by-laws. Therefore, it would be improper for a chapter to pay the dues of "regular" members, allowing them to be members on a "dues-free" basis.

Regarding subsidization of student members and members of the armed forces, the Society strongly feel that a part of the dues at least should be paid by the member for psychological reasons.

5. Why is no alternate (comprise) plan offered?

The Per Capita Dues Project Study Group was "commissioned" by the International Executive Committee to recommend a comprehensive plan designed to strengthen the Society through cutting down on our excessive turnover of members and through a vigorous and concerted promotion of the chartering of new chapters and the addition of new members to our present chapters. The basis of the program was to be a program of education and personal contact designed to attract and *hold* members.

It was the intention that the plan would represent a challenge which would bring about a reappraisal of the Society and its objectives on the part of all our members to determine what they want the Society to be. The obligation was to present a program for member, chapter, district and Society *accomplishment*, not a tool for dickering for additional revenue just for the sake of having something to spend. If the Member Benefit Program is not approved, the new International Board of Directors which will take office January 1, 1961 will be expected to then study a possible alternate plan based on Society-wide reaction to the Member Benefit Program and its various elements. It is felt that such plans again should be carefully prepared, studied and acted upon. Therefore, it is felt that it would be unrealistic and injudicious to settle for a compromise this fall without more careful study and deliberation.

fellows enjoy seeing pics of themselves. For some delinquent members it shows them proof positive what they're missing." **THE BACK OF YOUR SHOW TICKETS** can be valuable advertising space according to the experience of our Cowtown, Fort Worth, Texas Chapter. A local piano service paid for the printing of the tickets and furnished free a reconditioned piano for a door prize, all for the privilege of advertising said piano service on the back of the tickets. This could have great possibilities!

TICKET-SELLING MADE EASY! Our Cowtown Chapter of Ft. Worth, Texas also has a plan whereby they offer a 50-50 split of gross ticket sales to all civic and charitable organizations wishing to co-sponsor their annual show. These co-sponsors have no responsibility other than keeping one-half the money from tickets they sell, and returning the balance plus unsold tickets to the chapter. Seems like a good way for both to raise funds.

HERE'S A GOOD WAY TO RECOGNIZE CHAPTER QUARTETS without over-crowding your show. According to Larry Hammond of our Wauwatosa, Wis. Chapter, they had three of their chapter quartets—who could not be accommodated on the formal program because of a tight time schedule—spotted throughout the audience singing impromptu pre-show music. In this instance it fit in real well since the show was based on a circus theme complete with clowns, colored balloons, etc.

WIN A BELL and HOWELL movie camera! That's the big prize for Milwaukee Chapter members to shoot for in their current membership contest. The gimmick here seems to be to make the prize attractive enough and you'll get results. And it needn't cost the chapter a lot of money. In Milwaukee's case the camera was donated by the Wack Sales Co.

THIS MAY NOT BE MUSIC but it could be fun. As reported by Ray Pekie in the Sno-King (Seattle, Washington) Chapter bulletin they had a rather unique kind of quartet contest. Two quartets began singing the same song at the same time . . . in a race to see which would finish first. As if this wasn't bad enough they had to pass a balloon from under the chin of one member to the chin of another, with hands behind their back while singing! If the balloon was dropped the quartet had to start over. So this is music???

CHORUS DIRECTORS CONTEST! According to an article in the Channel Tones edited by Bob Wilke, our Santa Barbara, Calif. Chapter had a chorus directors contest where some 7 members competed. The winner was selected by applause and the grand prize was free coffee and doughnuts for one month. **OFF TO A GOOD START!** This may seem untimely . . . but with new elections coming up in October it's something you should start planning and thinking about now. And that is an organization meeting of officers and committee men with a thorough review and understanding of each job. This was very capably done by Gene Smith, president of our San Gabriel, Calif. Chapter. As reported in the chapter bulletin by Dick Schenck, editor, "Pres Smith gave each . . . a full explanation of what his job entailed and how it should be done . . . something every member should have seen and heard. If our committees work like they promise we are going to have a big year in 60 . . . lots of plans being made!"

PERMANENT NOTEBOOKS will serve as a guide to future show committees in our brand new Catonsville, Maryland Chapter. According to Bernie Hopkins, Chairman of the Chapter's first show . . . "we recently held our first show at the local high school auditorium, and we've had nothing but compliments for days . . . not one member of the Show committee, including the show chairman, had ever before worked on a barbershop show. Naturally a new group with no experience works a lot harder than they normally would if they had previously had some experience.

We have come up with an idea to provide permanent notebooks for each committee chairman (Stage, Program, Tickets, etc.). Each chairman, after each show, writes in all he has done in the way of committee work, including all mistakes he made . . . and then passes the note book on to the new committee chairman for the following year's show. This way we should in the future avoid most common mistakes and a lot of unnecessary hard work. Naturally as the notebook becomes more filled with show material, it will provide each succeeding committee chairman with a greater wealth of information on the job he is expected to perform."

SUPPORT YOUR PROGRAM ADVERTISERS the way our Peoria, Illinois Chapter does and you'll have no trouble selling ads year after year. As Chairman Harry Marks says in a recent bulletin, "Here is our third yearly edition of **BUYERS GUIDE**, a **CLASSIFIED, ALPHABETICAL LISTING** of all the advertisers who purchased Ads in our 1960 program.

Many of these merchants took an ad as a good will gesture, some were personal friends, some just **BARBERSHOPPER BOOSTERS**. Many others were **SOLD ADVERTISING SPACE** in our program. They were told that—"**OURS**" was the only organization in America where the entire membership was **PLEDGED to PATRONIZE OUR ADVERTISERS**. We do not solicit \$5.00 or \$10.00 **SHAKE DOWNS**.

We do solicit **ADVERTISING**. We make it **GOOD ADVERTISING** by our **CONSTANT INTEREST** in seeing that our members do **BUY FROM OUR ADVERTISERS**.

NOW'S THE TIME TO START SAVING FOR THE PHILADELPHIA CONVENTION

KEEP 'EM IN HARNESS and you'll keep 'em happy. Here's another version of the Brass Hat idea of using retired past presidents in Chapter activities. Our Sno-King Seattle, Washington Chapter "has elected two more members to the board of directors. The new additions will serve as bird dogs and advisors, helping the new board stay on an even keel and straight course . . . both are long time barbershoppers well versed in the workings of our Society.

PLANNED PROGRAMMING has helped this same Sno-King Chapter beat the summer slump . . . and if you're looking for a good program outline here's the way they do it:

1. Start the meeting on time! Send reminder postcards and follow these with phone calls 'til the members get the "on-time" habit.
2. Open the meeting with fifteen minutes of gang singing (according to the Society's suggested formula.)
3. Keep business short and sweet. Include announcements and committee reports. Read agenda of next board meeting.
4. Chorus rehearsal. Results can be amplified by calling on groups of four to sing rehearsal numbers.
5. Planned Program following rehearsal . . . (and here's one they used at Sno-King):
 - a—Blindfold quartet—the blindfold victim attempts to name those with whom he is singing.
 - b—Quartet director—directs quartet in song and whar a ball if the man you select has a little imagination! Tough on the quartet though.
 - c—Divided gang singing—divide group into three separate groups with director calling on each group at random as song is sung.
 - d—Guest Quartet to top off local talent.
 - e—Close formal program with everybody singing Keep America Singing or God Bless America.
 - f—Informal Woodshedding until they lock up the joint.

See you in Philly
Hock



INTERNATIONAL CHAMPIONS

EVANS QUARTET

Turk Evans, tenor; Pres Evans, lead; Gene Smith, baritone;
and Jack Evans, bass
(Salt Lake City and Ogden, Utah—Far Western District)

1960 International Medalists



SECOND PLACE MEDALIST

TOWN and COUNTRY FOUR

Jack Elder, baritone; Ralph Anderson, bass; Larry Autenreith,
lead; and Leo Sisk, tenor
(Pittsburgh, Pennsylvania—Johnny Appleseed District)



THIRD PLACE MEDALIST

THE COLONIALS

Bill Brooks, bass; Chuck Brooks, lead; Dale Keddie, baritone;
and Jim Raffle, tenor
(East Liverpool, Ohio—Johnny Appleseed District)



FOURTH PLACE MEDALIST

BAY TOWN FOUR

Fred Anderson, bass; Dave Baughman, tenor; Dick Saylor, lead;
and Don McDaniel, baritone
(Berkeley, California—Far Western District)



FIFTH PLACE MEDALISTS

SAINTS

Kurt Kenworth, baritone; Bruce Guthrie, bass; Chuck Crawford,
lead; and Rollo West, tenor
(South Bay, California—Far Western District)

1960 International Finalists



EIGHTH PLACE

SUN TONES

Bill Cain, bass; Harlan Wilson, baritone; Bob Franklin, lead;
and Gene Cokerof, tenor
(Miami, Florida—Sunshine District)



NINTH PLACE

FOUR RENEGADES

Joe Sullivan, lead; Tom Felgen, bass; Jim Foley, baritone; and
Warren Haeger, tenor
(Skokie Valley, Oak Park and County Line, Illinois and Gary,
Indiana-Illinois District)



TENTH PLACE

PLAY-TONICS

Ralph Brandr, bass; Jerry Smith, baritone; Dave Mittelstadt,
lead; and Gene Loeb, tenor
(Teaneck, New Jersey—Mid-Atlantic District)



SIXTH PLACE

NIGHT HAWKS

Greg Backwell, tenor; Jim Turner, lead; John Sutton, baritone;
and Bert Ellis, bass
(London, Ontario—Ontario District)



SEVENTH PLACE

EASTERNAIRES

Bill Annichiarico, bass; Bob Bohn, baritone; Tom Dames, tenor;
and Dan Heyburn, lead
(Jersey City, New Jersey—Mid-Atlantic District)



AIRE-MALES

Dale Clixby, baritone; Roger Craig, bass; Tom Pollard, lead; and Bill Wilcox, tenor

(Wayne and Dearborn, Michigan—Michigan District)



BUCCANEERS

Morris Toalson, bass; Frank Matherly, tenor; Norman Shryer, baritone; and George Robinson, lead

(Springfield, Missouri—Central States District)

1960 INTERNATIONAL SEMI-FINALIST QUARTETS

*Picture Posirion Does Not Necessarily Indicate Conrest Ranking



DUNESMEN

John Zula, bass; Harley Martin, lead; Dick Mackin, baritone; and Jerry Kissinger, renor

(Gary, Indiana—Indiana-Kentucky District)



FOUR-BARONS

Bob Potts, baritone; Bob Park, lead; Jerry Girard, tenor; Chuck Lewis, bass

(Bloomington, Illinois—Illinois District)



FOUR-DO-MATICS

Jim Iddings, lead; Clayton Lacey, tenor; Merv Clements, baritone; and Del Green, bass
(Seattle, Washington—Evergreen District)



FOUR NUBBINS

Paul Krile, baritone; Harold Krile, bass; Bob Sopeland, lead; and Bob Norris, tenor
(Spencer, Iowa—Central States District)



HUT FOUR

John Hanson, bass; Don Sundt, baritone; Bob Dykstra, lead; and Bob Spong, tenor
(Minneapolis, Minnesota—Land O'Lakes District)



THE MYSTICS

Bill Fritz, bass; Buck Hay, lead; Bill Srenzel, baritone; and Dick Oury, tenor
(Sacramento, California—Far Western District)



ORIOLE FOUR

Bob Welzenbach, tenor; Jim Grant, lead; Fred King, baritone; and Don Stratton, bass
(Dundalk, Maryland—Mid-Atlantic District)



SHARPKEEPERS

Bill Rowell, lead; Bob Craig, bass; Gordon Limburg, baritone; and Al Rehkop, tenor
(Dearborn and Detroit #1, Michigan—Michigan District)



CAPITOL CHORDSMEN

Al Smith, bass; Lloyd Griffiths, lead; Dick Roth, tenor; and Dick McClintic, baritone
(Salem, Oregon—Evergreen District)



CARPETBAGGERS

Tom Potenza, bass; Jim Lynch, lead; Dick Hawes, tenor; and Wes Shannon, baritone
(Needham, Massachusetts and Providence, Rhode Island—Northeastern District)



CHECKMATES

Mint Terhune, lead; Roger Rührén, tenor; Don Intveld, baritone; and Don Woods, bass
(Paterson, New Jersey—Mid-Atlantic District)



DERBYTOWNERS

Jim Miller, tenor; Howard Bonkofsky, lead; Bill Benner, baritone; and Bob Burnett, bass
(Louisville, Kentucky—Indiana-Kentucky District)

1960 Quarter-Finalist

*Picture Position Does



DOMINOTES

Howard Johnson, tenor; Robert Dietsch, lead; Carl Johnson, baritone; and James Cruickshank, bass
(Warren, Pennsylvania—Seneca Land District)



FOUR RASCALS

Tom Spirito, lead; Don Dobson, tenor; Dick Vienneau, bass; and Jim Vienneau, baritone
(Marblehead and Salem, Massachusetts—Northeastern District)



HAWKEYE FOUR

Bob Langerak, tenor; Bob Boudewyns, lead; Fred Owens, baritone; and Jerry Pike, bass
(Des Moines, Iowa—Central States District)

International Quartets

Not Necessarily Designate Rank



HI FI FOUR

Dan Mihuta, bass; George O'Brien, lead; David Johnson, tenor;
and Stuart Pearson, baritone
(Lakewood, Ohio—Johnny Appleseed District)



IMPERIAL FOUR

Dick Robbins, tenor; Ed Wilson, bass; Tom McCracken, baritone;
and Tom Parrish, lead
(North Shore (Chicago), Illinois—Illinois District)



KNIGHTS OF HARMONY

Les Swanson, baritone; D. C. McNeely, tenor; Jack Culpepper,
lead; and Royce Parish, bass
(Dallas, Texas—Southwestern District)



LAKE-AIRES

Bob Beeman, lead; Richard Dick, tenor; Dan Benda, baritone;
and Dick Williams, bass
(Minneapolis, Minnesota—Land O'Lakes District)



MEL-O-DONS

Bob O'Gorman, tenor; Mel Johnson, lead; Don McRae, bass;
and Don Grote, baritone
(Minneapolis, Minnesota—Land O'Lakes District)



MERRY NOTES

Stan Fader, bass; Ivan Hoyt, baritone; Dick Chacos, lead; and
Lloyd Bickford, tenor
(Boston, Massachusetts—Northeastern District)



NORTHSOREMEN

Roger Begin, tenor; Charles Crawford, lead; Stewart Graves,
bass; Robert Cail, baritone
(Salem, Massachusetts—Northeastern District)

Continued on next page

QUARTER FINALISTS— Continued



OUT OF TOWNERS

Larry Reagan, bass; Carl Roberts, tenor; Robert Parry, baritone; and Charles Ruth, lead
(Allentown-Bethlehem, Pennsylvania—Mid-Atlantic District)



TEXAS CAVALIERS

Jimmy Gause, baritone; Charlie Ward, tenor; Richard Leobbaka, lead; and Mike McCord, bass
(Alamo Heights, Texas—Southwestern District)



SOUTHERN ARISTOCRATS

Baxter Westmoreland, lead; Al Connell, tenor; Jack Elkins, baritone; and Jim Henderson, bass
(Greensboro, North Carolina—Dixie District)



TOPPERS

Rudy Reger, tenor; Dave Priddle, lead; Dick Harmon, baritone; and Charlie Laiosa, bass
(Genesee-Rochester, New York—Seneca Land District)



STA-LATERS

Earl Smith, tenor; Fred Kent, baritone; Bill Bleasdale, lead; and Jim Jones, bass
(Conneaut, Ohio—Johnny Appleseed District)



YORK-AIRES

Edwin Allison, bass; Edward Smyser, baritone; Carl Snyder, lead; and Greg Eck, tenor
(York, Pennsylvania—Mid-Atlantic District)

CHAMPIONS

CHORDSMEN

Ray Anthony, Director
Alamo Heights (San Antonio),
Texas
Southwestern District



1960 CHORUS MEDALISTS



Second Place
BERKELEY
CALIFORNIANS
Dave Stevens, Director
Berkeley, California
Far Western District

Third Place
EAST YORK
BARBERSHOPPERS

George Shields, Director
East York (Toronto), Ontario
Ontario District



Fourth Place
KOUNTRY-KERNELS

Glenn Perdue, Director
Bloomington, Illinois
Illinois District

Fifth Place
FAIRFAX
JUBIL-AIRES

W. Reed Everhart, Director
Fairfax, Virginia
Mid-Atlantic District



CHORUS COMPETITORS—Continued



THOROBREDS

William Benner, Director

Louisville, Kentucky

Indiana-Kentucky District

HARMONY HAWKS

Len Bjella, Director

Cedar Rapids, Iowa

Central States District



EMPIRE STATESMEN

Fran O'Brien, Director

Gloversville-Johnstown,

New York

Northeastern District

STAMPEDE CITY CHORUS

Donald Welden, Director

Calgary, Alberta, Canada

Evergreen District



PORT CITY CHORUS

Al Burgess, Director

Muskegon, Michigan

Michigan District

SINGING BUCKEYES

Ken Keller, Director

Columbus (Buckeye), Ohio

Johnny Appleseed District



WAUSAU STORY CHORUS

Jules Zastrow, Director

Wausau, Wisconsin

Land O'Lakes District

TAMPA CHORUS

Sam Breedon, Director

Tampa, Florida

Sunshine District



MAGIC CITY CHORUS

Joe Barnard, Director

Birmingham, Alabama

Dixie District

GENEVA BARBERSHOP CHORUS

William E. White, Director

Geneva, New York

Seneca Land District



WAY I SEE IT—

Continued from page 4

In Hall's room they met "Honey", several gals named Mandy, including "Mandy Lane", and a duo identified later by Phil Embury of Warsaw, New York as the Lee Sisters, "Mandy" and "Aura". "Sweet Adeline" was there along with "Dear Old Girl". All in all, it was A Little Bit of Heaven. When they returned home they sent invitations to fourteen friends to join them for a singfest. They signed it "The Society for the Preservation and Propagation of Barber Shop Quartet Singing in the United States", changed later to its present title. These and many more details are in "Keep America Singing".

On April 11, 1938, twenty-six men turned out in answer to the fourteen invitations. When they ran out of breath, temporarily, someone asked when they'd meet again. "Tomorrow" yelled several enthusiasts in unison. (See what I meant by that pent-up urge for musical self-expression?) Cash and Hall received a snowstorm of letters and wires, as well as long-distance calls, all of them asking—How do we start a club like yours in our town? I was among those immediate enquirers, from Cleveland.

It took all of '39 to start in Ohio. Musical friends could hardly believe in the existence of the Society with the long name, a singing organization that sang without music or accompanying instruments, just for fun, no audience invited. In January of '40 we finally launched the first chapter. At that time and since, the two questions asked most often of members everywhere have been: Did it start in a barber's shop?—and—Whar is "Barbershop" harmony? To the first question the answer is no, but barber shops were involved.

I believe that I once did a column for the HARMONIZER about the eras of Barbershop harmony. Since then, many members have come into the fold. They should have background.

Where and What?

In the western village where I went from the farm to attend high school there were no play grounds, youth centers or other organized activities to save us from delinquency. Imagine, if you can, a place where there were no radios or TV sets. The few record players ran by clockwork, 78. Most music was self produced. Those of us who felt that "music is something on which it is impossible to be silent" gathered at the one place where the stove and the welcome were equally warm, but the aroma from the horse blankets which the nightman used alternately on houses and on his cot in the office made the barber shop preferable.

That condition, in northern Missouri one county removed from Owen Cash's birthplace, was duplicated in countless small towns and city suburbs throughout the country. The barber shop was a sort of free men's club and usually singing headquarters for local talent, harmonizing for its own amusement.

We didn't call it "Barbershop" harmony. I never heard that term until about 1912 when "Mr. Jefferson Lord (play that barber shop chord)" was a hit song. We just got together to sing. We learned old songs from the older men, "White Wings", "Aura Lee" and such, and sang the new

populars of the early 1900s. We sang them in a kind of harmony that had evolved at America's grassroots.

Because a young member on the West Coast, once told me that Barbershop harmony is "Four guys singing together", it might be well to call attention to the high alto above the lead (melody) which we call tenor. With our one bass, the lowest voice, we differ from glee club terminology. Usually between the lead and base, is the baritone part which requires a harmony sense beyond the abilities of a vast majority, including professional singers. This is particularly true when singing by ear, as all Society quartets sang until we were well along. Our trademark is the "7th chord", a major triad with an added flatted seventh tone. The held melody note, while the others revolve around the lead, means often that strict tempo is discarded in favor of milking a chord dry. So much for what it is.

The second era of Barbershop harmony started with disharmony during national prohibition. Whether or not they can sing, most men like to. The potent brews of the era gave them courage to carry on. There was no quartet society as a rallying place, but there were clambakes, picnics, parties and such. Wives and others who heard whar came out of such gang singing resurrected the old "Jefferson Lord" terminology, but in terms of derision. The juniors picked it up, and by the '30s the majority of young people used "Barbershop" to mean any kind of raucous musical effort, including their own. The smirching that the term received during prohibition didn't rub off easily. When they learned of SPEB, great numbers of men in all parts of the country wanted to join. But many hesitated to join a group which *at that time* meant loud disharmony. That's another reason why it took all of '39 to get a chapter started in Ohio.

As proof of the status of Barbershop singing, shortly after we organized in Cleveland an industrialist asked the head of the Chamber of Commerce for the name of someone who could do a special writing job. The Chamber of Commerce executive recommended this reporter, "but", he whispered, "I must tell you that Martin is in that quartet singing society". Later, the industrialist relayed the comment to me gleefully.

As the Society's evolution progressed through successive stages of improved organization, members began to spread their wares before the public. The Barbershop chorus came into being in St. Louis in 1940. That meant that we had to have *written* music so that everyone would be singing approximately the same notes. Private enterprise is the backbone of America, but individuals in quartets and choruses must accept reasonable regimentation. Dissenters don't belong. Music critics began to take notice, and many of them wrote reviews praising what they'd heard at our Parades. Wives who'd thought that hubby's membership was just an excuse for another night out, showed those clippings to their friends proudly. They began to say that Bill's night out was doing him a lot of good. We had arrived in the third era of Barbershop harmony.

Owen Cash lived long enough to see the Society go International. Rupert Hall is still active in Tulsa. They started the organization with a protest against dictators and controls, "the only privilege guaranteed by the Bill of Rights nor in some way supervised or directed is the art of Barber Shop Quartet singing", in their original invitation to the Tulsa group. They wrote their purpose and objective when they wrote the Society's name. As long as we stick to that text and don't become so over-organized that membership becomes work rather than *fun*, our good times will continue as they have from the day when the Tulsans took the first step in preserving this worthwhile phase of Americana.

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MK2—Scale C to C
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TUNED A-440

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

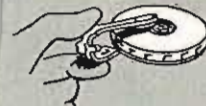
MASTER KEY NOTE SELECTOR SHOWN ATTACHED TO MASTER KEY PITCH PIPE



Top View



Bottom View



60¢ ea.
Retail

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

CHORUSES! QUARTETS!

LOOK AS GOOD AS YOU SOUND!

Golden Trophy

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APPLAUSE-WINNING!

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- ☐ Stripes
- ☐ Plaids
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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."



SEPTEMBER—1960

- 24—Whittier, California
- 24—Boise, Idaho
- 24—Tri Town (South Milwaukee), Wis.
- 24—Housatonic (Derby), Connecticut
- 24—Waukegan, Illinois
- 30—Oct. 2—Bloomington, Illinois
- 1960 Illinois District Convention
- 30—Oct. 2—Atlantic City, New Jersey
- Mid-Atlantic District Convention

OCTOBER

- 1—Beaver Dam, Wisconsin
- 1—St. Louis Suburban, Missouri
- 1—Gowanda, New York
- 1—Mackinaw City, Michigan
- 1—Cincinnati, Ohio
- 1—Longview, Washington
- 1—Hooker, Oklahoma
- 5—Lorain, Ohio
- 7—Roseville, Minnesota
- 7-8—San Gabriel, California
- 7-8—Memphis, Tennessee
- 7-8-9—Dearborn, Michigan
- Michigan District Convention
- 7-8-9—Omaha, Nebraska
- Central States Convention
- 7-9—Fayette County (Uniontown), Pa.

Johnny Appleseed District Convention

- 8—Huntington-Northshore, New York
- 8—Plainfield, New Jersey
- 8—Bath, New York
- 8—Hazleton, Pa.
- 8—Waseca, Minnesota
- 8—Fond Du Lac, Wisconsin
- 8—Olean, New York
- 8—Littleton, New Hampshire
- 8—Haverhill, Massachusetts
- 8—Vancouver, B.C. (Thunderbird)
- 14—South Brunswick, New Jersey
- 15—Kitchener-Waterloo, Ont.
- 15—Kingston, New York
- 15—Holly-Fenton, Michigan
- 15—Hamburg, New York
- 15—Jersey City, New Jersey
- 15—Kaukauna-Little Chute, Wis.
- 15—Red Rose (Lancaster), Pa.
- 15—Port Washington, Wis.
- 15—Painted Post, New York
- 15—Escanaba, Mich.
- 15—Nashua, N. H.
- 15—San Jose, Calif.
- 15—Cowtown, Fort Worth, Texas
- 15—Stockton, California
- 15—South Bay, California
- 15—Y-Bridge, Zanesville, Ohio
- 15—Anacortes, Washington
- 16—Union City, Indiana
- 16—Indianhead (Luck), Wis.
- 18—Baraboo, Wisconsin
- 14-16—Nashville, Tenn.

Dixie District Convention

- 21-22—London, Ont., Canada
- 22—Plattsburgh, New York
- 22—Belmont, Massachusetts
- 22—Lewistown, Pa.
- 22—Cherry County (Traverse City), Mich.

- 22—Toms River, New Jersey
- 22—Jefferson, Wisconsin
- 22—Lakeshore (Beaurepaire), Quebec
- 22—Genesee (Rochester) New York
- 22—Sagertown, Pa.
- 21-23—Long Beach, Calif.

Far Western District Convention

- 22-23—Michigan City, Ind.
- Indiana-Kentucky District Convention
- 23—Skokie, Illinois
- 23—Salem, Massachusetts
- 28-29—Union City, New Jersey
- 28-29—Norwich, Connecticut
- 28-30—Orillia, Ontario, Ontario District Convention
- 29—Kenosha, Wis.
- 29—Monterey Peninsula, Calif.
- 29—Worcester, Mass.
- 29—Arlington, Virginia
- 29—Duluth, Minnesota
- 29—Mid-Island (Levitown), New York
- 29—Shelbyville, Ky.
- 29—Sno-King (Seattle), Wash.
- 29—Red Deer, Alberta
- 29—Lake Charles, La.
- 30—Montclair, N. J.

30—Concord, New Hampshire NOVEMBER

- 4—Manhattan, New York
- 4—Staten Island, New York
- 5—Arlington Heights, Illinois
- 5—District of Columbia (Washington D. C.)
- 5—Raritan Bay, New Jersey
- 5—Lancaster, Ohio
- 5—Western Hills (Cincinnati), Ohio
- 5—Hamilton, Ont. Canada
- 5—Arcadia, California
- 5—Bowling Green, Ohio
- 5—Detroit, Michigan
- 4-6—Bridgeport, Connecticut, Northeastern District Convention
- 4-6—Janesville, Wisconsin Land O'Lakes District Convention
- 4-6—Tulsa, Oklahoma Southwestern District Convention
- 6—Whitley County, Indiana
- 11—Newark, Ohio
- 11—Jacksonville, Florida
- 12—Buffalo, New York
- 12—Delaware County, Pa.
- 12—Brockton, Mass.
- 12—Downey, Calif.
- 12—Erie, Pa.
- 12—Musconetcong (Washington), N. J.
- 12—Pioneer, (Chicago) Illinois
- 12—Santa Barbara, Calif.
- 12—Pittsfield, Massachusetts
- 12—Fairmont, Minnesota
- 12—Versailles, Ky.
- 12—Freeport, Illinois
- 19—Lakewood, Ohio
- 19—Owatonna, Minn.
- 19—St. Lambert, Quebec
- 19—Palomar-Pacific, Calif.
- 19-20—Binghamton-Johnson City, N. Y.
- 19—Needham, Mass.
- 19—Cloquet, Minnesota
- 19—Hartford, Conn.
- 19—Fort Vancouver (Vancouver), Wash.
- 19-20—Colorado Springs, Colorado
- 25—Westchester County, N. Y.
- 26—Q Suburban, (LaGrange) Illinois
- 26—Beaver Falls, Pa.
- 26—Fall River, Mass.
- 26—Paterson, New Jersey
- 26—West Valleyaires, (Canoga Park) California
- 26—Marlboro, Mass.

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Needham, Massachusetts
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St. Catharines, Ontario, Canada
St. Louis #1, Missouri
Southwest Suburban, (Chicago) Illinois
Suffolk County, New York
Westfield, New Jersey

CENTURY CLUB

(As of July 31, 1960)

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NOTEWORTHY CHAPTERS

Chapters Which Have Achieved 10% Increase in Membership Dec. 31, 1959 to July 31, 1960. Figures showing total number "Noteworthy Chapters" per district include 114 chapters listed in previous issues.

CENTRAL STATES DISTRICT (15)

Burlington, Iowa
Switzerland of Iowa Harmonizers (Waukon), Iowa
Columbia, Missouri
St. Louis Suburban (Clayton), Missouri
Alliance, Nebraska

DIXIE DISTRICT (9)

Memphis, Tennessee
Roane County, Tennessee

EVERGREEN DISTRICT (12)

Vancouver, British Columbia, Canada
Coos Bays (Bay Cities), Oregon
Grays Harbor (Aberdeen), Washington
Spokane, Washington

FAR WESTERN DISTRICT (23)

Antioch, California
Bakersfield, California
Fresno, California
Newport Harbor, California
Salinas, California

ILLINOIS DISTRICT (9)

Decatur, Illinois
King City (Mt. Vernon), Illinois
Pekin, Illinois

INDIANA-KENTUCKY DISTRICT (3)

Paducah, Kentucky

JOHNNY APPLESEED DISTRICT (14)

Buckeye (Columbus), Ohio
East Liverpool, Ohio
Fayette County, Pennsylvania
New Castle, Pennsylvania
Charleston, West Virginia

LAND O'LAKES DISTRICT (15)

Bloomington-Richfield, Minnesota
Minnetonka, Minnesota
Paul Bunyan (Bemidji), Minnesota
Waseca, Minnesota
Milwaukee, Wisconsin
Oshkosh, Wisconsin
Portage, Wisconsin

MICHIGAN DISTRICT (16)

Holland, Michigan
Manistee County, Michigan
Milford, Michigan
Pontiac, Michigan
Redford, Michigan

MID-ATLANTIC DISTRICT (19)

Medford Lakes, New Jersey
Ridgewood, New Jersey
Hunrington (North Shore), New York
Altoona, Pennsylvania
Delco (Delaware County), Pennsylvania

Philadelphia, Pennsylvania
Reading, Pennsylvania

NORTHEASTERN DISTRICT (11)

Rockville, Connecticut
Nashua, New Hampshire
Plattsburgh, New York

ONTARIO DISTRICT (9)

Barrie, Ontario
Etobicoke (Toronto), Ontario
Metro (Toronto), Ontario
Scarborough, Ontario
Wallaceburg, Ontario

SENECA LAND DISTRICT (3)

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SOUTHWESTERN DISTRICT (8)

Shreveport, Louisiana
Wichita Falls, Texas

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