

Season's Greetings

THE
HARMONIZER

NOVEMBER, 1960
VOLUME XX • NUMBER 7

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Tenderly • Were You There? • Abide With
Me • Nearer To The Heart Of God • Lead,
Kindly Light • Nearer My God To Thee •
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ON OUR COVER

HOLIDAY HARMONY is the theme expressed on our November-December cover by artist Rudy Havranek, a newcomer to the pages of the HARMONIZER. He has captured with his pen the spirit of harmony and fellowship which touches all men during the holiday season, but which is a part of Barbershopping every day of the year. Rudy is a Kenosha, Wisconsin advertising executive who quickly grasped the true meaning of being a Barbershopper. We welcome him to our cover fraternity and hope his work will add to your enjoyment of this festive holiday season.

Harmony Flag Flies On English Shores After Nighthawk Invasion

By Greg Backwell, London, Ontario

The Nighthawks received the invitation to fly to London, England from Charles Lynch, President of the C.W.C.A. (Canadian War Correspondents) last fall at our Convention in Ottawa. His group was going over to visit the members of the London Press Club with whom they had worked during the war and hadn't seen since, and we were to go along as entertainment on the flight and also at the main dinner and reception at which His Royal Highness Prince Phillip was to be guest speaker.

The trip was packed with thrills from start to finish. First of all there was the wonderful group of Barbershoppers and wives who saw us off at the London airport. At Montreal we were overwhelmed by Harry Fraser's 60 voice Montreal chorus who met us at the plane and even sang a specially written number. With a few hours to spare before the "big one" took off we accompanied the chorus to a job they had scheduled for the evening, and after singing a few were called to the center of the hall by President Marcel Valois and presented with Chapter badges making us "honorary" members of the Montreal Chapter. We considered it a great honour and we are deeply grateful to the Montreal boys for their fine gesture.

Back at the airport we made a tape for CBS radio, sang for Mr. McGregor (President of TCA) and his wife, belted out a few more for the chorus and shortly before midnight boarded the huge jet along with 125 others, including many celebrities.

Precisely at midnight we rocketed into the sky, and once off the ground everyone was up out of his seat milling around, the stewardesses (there were dozens of them) in an all-out display of TCA hospitality were up and down the aisles with all the champagne anyone wanted, followed by a wonderful steak dinner, and all told from here on it was like oo plane ride you've ever seen.

Although we did our share of singing we were no match for these veterans and their little wartime "ditties" and in a few hours the sun was up (a sunrise from 33,000 feet over the ocean is a sight to remember) and we had sung our way to Ireland. Over London a short while later the Captain announced that the flight had broken all speed records from Montreal to London. We had covered the distance in 5 hrs. 44 min. for an average speed of 565 mph.

At London Airport, the Nighthawks were met by Mr. and Mrs. Jenkins (Jimmy Jenkins, their son is a member of the Ottawa Chapter and he arranged to have them meet us) and a contingent of BBC radio men who made a tape of us for a show which would be heard that night (Saturday). The Jenkins' then drove us to the new "Londoner" Hotel where we were staying and we had a chance to rest for a few hours.

We spent Saturday evening visiting and singing with a group of people interested in forming chapters in England and from the interest and enthusiasm they showed Barber-shopping may very well be on its way over there.

Early Sunday morning we were off on an all-inclusive tour of London with Mr. and Mrs. Jenkins as guides. With cameras in hand we started off with a twirl around Picadilly Circus, then proceeded to Buckingham Palace in time for the colorful changing of the guards ceremony (in company with a few thousand fellow tourists) visited Trafalgar Square and its pigeons, the Royal Opera House, Covent Garden, Leicester Square and St. Paul's Cathedral before swinging into the notorious East End where we fought half of London's 11 million people to buy a few trinkets in Petticoat Lane and without batting an eye paid a visit to famous "Dirty Dick's Bar."

From here we took in the London Memorial, the Tower Bridge, the Royal Mint, Scotland Yard, Westminster Abbey, the Houses of Parliament and Berkeley Square (where we sang



The Nighthawks, Ontario Provincial Champions, arrived at Montreal Airport to be greeted by a 60-man chorus of the Montreal Chapter, SPEBSQSA, prior to the quartet's departure that same evening for London, England aboard Trans-Canada Air Lines' record-making DC-8 jet flight. The Nighthawks sang for Prince Philip, Duke of Edinburgh, and over the BBC during their four-day stay in London, England. They ranked sixth in International competitions at Dallas, Texas, this year.

you-know-what). All across London we were amazed to find blocks and blocks of bombed-out areas and buildings that have been left untouched since the war ("They knocked 'ell out of the plyce", Mr. Jenkins said).

On Monday evening we appeared on BBC Television's "TO-NIGHT" Show (viewing audience 12 million) and from there went straight over to the Cafe Royal where the Press Club Dinner was being held. The highlight of course was the address by Prince Phillip, and after his speech the Nighthawks were called upon to sing. For such a formal gathering we, as a Barbershop quartet were received with surprising enthusiasm and, as a matter of fact were even brought back for an encore.

Time being short, next day we rushed to a few souvenir shops and the London Zoo before making our way to the airport to see Bert and John off. Pressure of business forced their early return but Jim and I stayed on till Saturday.

All in all, it was a tremendous experience for the Nighthawks, certainly one we'll never forget and we are very thankful to the C.W.C.A., Trans-Canada Airlines and the Jenkins clan. They're wonderful people, one and all, and the Nighthawks feel just a little humble when we think of all that has been done for us.

The Nighthawks, are pictured here with Prince Philip, Duke of Edinburgh, following their successful appearance in London, England. The four Barbershoppers sang for Prince Philip at a re-union dinner of the Canadian War Correspondents association where his Royal Highness was guest speaker, after travelling across the North Atlantic on board Trans-Canada Air Lines' record-breaking DC-8 jet inaugural. This flight established two new official speed records across the North Atlantic between Montreal, Ottawa and London, England. Pictured here are, left to right: Bert Ellis, bass; John Sutton, baritone; HRH Prince Philip; Jim Turner, lead; and Greg Backwell, tenor. All quartet men are natives of London, Ontario.



Peculiarly enough, you don't have to "interest" teenagers in Barbershop harmony at all. They instinctively like it, just as they instinctively like sweets, comics, water, dances and talking on the phone. They have to acquire, like we did, tastes for beer, coffee, politics and the opera. Barbershop harmony is basic, completely satisfying and acceptance is instantaneous. My quartet has proof of this statement, (as have many other quartets in the Society), by the fact that our "best" audiences are teen-agers.

Ten years ago, Buckeye Chapter (Columbus, Ohio) was seeking for one major community service project annually and we could think of nothing finer nor more rewarding than a High School Barbershop Quartet Contest that would do three things: interest the teen-agers in our style of singing; provide scholarships and prizes for winners as an incentive; and provide an absorbing activity for the chapter. Through 1959 these contests were a great success with never less than eight entries and some years, as many as 15 entries from some 30 senior high schools in central Ohio. During that period, more than \$4,000 was presented to winners in the form of scholarships and other awards and certainly more than 500 boys actively sang in quartets, enjoyed the unique pleasure of creating harmony, of having fun and of competing.

The Barbershopper's Classroom

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

→ THIS MONTH ←

"How To Interest Teenagers In Barbershop Harmony"

by Staff Taylor

International Second Vice-President, Columbus, Ohio
and

"How To Give A Speech About SPEBSQSA"

by Wilbur Sparks

VP of Probe; Secretary,

Mid-Atlantic District—Alexandria, Virginia

Enthusiasm was immediate when a quartet or the chapter chorus sang at a school's "convocation" to "drum up business" for these contests, and entries poured in. There was no problem—there never will be a problem—in "interesting" our teen-agers in our style of harmony. Why, then, isn't there a tremendous movement of Barbershop singing throughout all high schools across the country?

The answer lies first in our high school system and its associated extra-curricular activities. Any parent with a teen-ager knows that their child is pushed, promoted, urged, compelled, harassed into, (1) high scholarship achievement demanding from 2 to 5 hours of homework nightly, and, (2) promotion of school plays, musicals, clubs, associations to the point that most teen-agers are far busier than their parents. The average music teacher in an average senior high school is compelled to develop as much intra-school musical activity as she or he can possibly cram into a season. And, maybe, because Barbershop harmony is basic and not cultivated, it might be "below" the level of more sophisticated and adult acquired tastes.

At least this is what Buckeye Chapter found in 10 years of Barbershop harmony promotion among our youngsters. The lack of cooperation among the teachers of music, plus the competition with scores of other school activities forced us to realize that the rewards of these contests were not commensurate with our effort. So, starting in 1961, Buckeye Chapter starts a College quartet contest which, we know, will be instantaneously accepted and more successful in the end result because of the relative freedom of the average college boy in his pick of extra curricular activities. All other human factors will remain the same: the enthusiasm for the locked chord, the absorption of creating songs with chords, the elemental satisfaction of harmony. We will not have to compete with the school and its programs.

What's the answer, then, with the teen-ager? It must lie with the school music teachers. When they realize, as many already have, that in Barbershopping lies a tremendous field for natural appreciation of good music and harmony, which will last a lifetime with every teenager, then our Society's aims for a life-span of Barbershopping will become effective.

Our job, then as we see it, is to direct Barbershop harmony to the college boy directly and to the high school music educator directly and the teen-agers indirectly. The perfect example of the latter is in the case of Bob Myers, a member of Buckeye Chapter and director of music in the Bexly High Schools (a suburb of Columbus) who was attracted to the Society, became enamored and then developed, as an extra curricular activity, a Barbershop Chorus of teen-age boys who are the "rage" of the school. From within this chorus have come several fine quartets. This activity, developed by Bob, will be a continuing one, we feel, for the encouragement has come from him, a music educator, and not from an outsider forcing his way into established programs of many other music educators.

Teen-agers like Barbershop? They love it! Just give them an opportunity, some encouragement, some simple arrangements, don't harass them into dozens of others activities and the Society and its singing will spread like wildfire among our future members.

For an enthusiastic Barbershopper, giving a speech about his Society—its aims, activities and accomplishments—should be the easiest possible speech to give. The first rule in speaking on any topic is for the speaker to inform himself fully and to convey his knowledge in a genial, enthusiastic manner. The Barbershopper who is really interested in his hobby is a natural to fill this bill.

CHOOSING A TOPIC

Keep it simple! This is a basic principle in deciding what aspects of the Society and its activities to discuss. You may want to give your subject the broad-brush treatment, touching lightly on many points, or you may wish to dwell for a slightly longer time on a few ideas. For example, you may decide to speak in some detail about the community service aspects of your local chapter's activity in addressing a service club, or about the finer musical points of Barbershopping when you are appearing before a ladies' afternoon musicale. But do not complicate the subject with an infinite variety of details on a large number of subjects—keep your presentation simple.

Whatever you stress, let your listeners know a little bit about the history of the Society—the stories about Owen Cash and the first weeks of organization in Tulsa and throughout the Middle West always evoke interest, for many people remember those days and look back on them fondly. The Ten Year History contains much information about that time upon which you may draw with profit. Tell your audience how your own chapter was started and how it has grown. Your chapter scrapbook will

Continued on next page

BARBERSHOPPER'S CLASSROOM—

give you good background for this discussion. You may wish to mention your annual show or the simple presentations which your quarters make in your community—the singing sessions before PTA's and civic associations, in schools and orphanages. You are being a PR (Public Relations) man for your chapter and for your Society when you make a speech about SPEBSQSA, so let your audience know about these accomplishments.

Above all, do not fail to mention, and perhaps to stress, the fun side of Barbershopping. Whether you are addressing a group of men, among whom you may find recruits for your chapter, or a gathering of women, whose husbands are prospective new members, you can't fail to do a job for your Society when you let your listeners hear about the relaxation and enjoyment which Barbershoppers get from their organization. Many clubs and lodges nowadays offer only do-good activities, which are satisfying to the soul but not enjoyable in and of themselves for the participants at the moment of performance. Barbershopping offers a few hours of relaxation to the busy professional man and the hardworking day laborer alike, placing each on the same social basis and giving each a common interest and viewpoint. If they love singing, they'll love Barbershopping—let's tell them so!

PREPARING YOUR SPEECH

Should the preparing of a speech mean your getting together some faultless phrases, written down and memorized or read? It should not. Should it mean the assembling of a few casual thoughts which really convey very little to you, the speaker, and to the audience? It should not. Ideally, it should mean the assembly of *your* thoughts, *your* ideas, *your* convictions, *your* urges, in organized, compact form, well thought out in advance, chewed over and dreamed about, with necessary details filled out in an authoritative manner.

Start thinking about your topic—SPEBSQSA—well in advance of the day when you will deliver your speech. As you think about it, make notes—elaborate, profuse notes—so that you may sift through the ideas and be free to adopt or discard them freely. If it will help you to organize your thoughts, you may write out the speech itself, and even rewrite it several times. Many speakers make only notes of the ideas they intend to cover, while others (especially those who feel they are less eloquent when speaking extemporaneously) feel they can be most effective if they write down the actual words they would like to speak.

Whichever method you adopt, you may refer to the notes when you are preparing your speech. It may aid you to run through your remarks for your family, or in front of a mirror in your own home, and you may wish to glance at these notes at this stage of preparation.

When you are ready to make the speech, however, and the big day arrives, put the notes in your pocket and do not take them out. Having them there perhaps will make you feel more comfortable, but you will be most effective during the speech itself if you look at the notes only in case of a smash-up, a total wreck which threatens death and disaster! Don't read those notes, and certainly don't try to memorize the words you have written down. Your speechmaking about SPEBSQSA, which can be so easygoing and eloquent from an enthusiastic, tub-thumping Barbershopper, will then become only a mechanical delivery which may interest but hardly arouse the audience.

FACING YOUR AUDIENCE

Your manner in approaching the group to whom you would speak is important—think of them as friends, not contest

judges! They are present to be informed and entertained, and their purpose certainly is not to be critical. Your bearing, facial expression, and the position of your hands all will indicate to your audience whether you are at ease, and so you should give attention to these aspects of your presentation as well as the words you speak.

Sell Barbershop with all your heart and soul! Maintain a natural posture, don't slouch but stand erect, with your head up and your eyes in contact with members of your audience. Speak to and look at just one person at a time, perhaps for a sentence or two sentences, then let your eyes rest on another person as you continue. Make that person, whoever he is, feel that you are speaking directly to him and conveying your thoughts to him personally. If this is done with each sentence you speak, you will have conveyed this thought to a considerable portion of your audience before you have finished—and the effect will be so much better than if you stare at the footlights or gaze at a fixed point in space near a distant chandelier! It is not too much to ask that you smile and look happy as you deliver your speech—isn't it great to be a Barbershopper?

At the same time, maintain a dignity which shows you feel that for the moment you are the object of interest in the meeting. Keep your hands out of your pockets and do not let them rest on the lectern, for the urge to drum nervously with the fingers, diverting your audience needlessly and perhaps fatally, may become overwhelming. Be natural! Be enthusiastic! Speak as you would sing, and you'll convey the message of Barbershopping!

FAMOUS LAST CHORDS



"Before we sing I'll Walk To The Edge of the Stage and Shake Hands with the Judges..."

Interest, Money Not Sufficient to Stimulate "Heart" Says Keynoter

By John Z. Means

Past International President, Manitowoc, Wisconsin

The following is a reporter's version of the 1960 Keynote Address delivered by Past International President John Z. Means of Manitowoc, Wisconsin at the Dallas Convention last June. Since Past President Means did not deliver his Keynote from a prepared text it was not possible to bring you the actual wording of his address. However, he has reviewed the following re-cap of his talk and has approved its publication in this issue of the HARMONIZER.

Past International President John Z. Means delivered a most inspiring Keynote Address at the Food For Thought Luncheon at the Baker Hotel in Dallas, Texas at the 22nd Annual International Convention. Means called his Keynote the "Heart of Barbershopping". He began his remarks by first giving the dictionary definition of the heart which is "a hollow muscular organ, which, by contracting rhythmically, keeps up the circulation of the blood". This being true, it was obvious that the "Heart of Barbershopping" was not solely the act of making music; nor only the recreation aspects of the hobby; nor just the personal recognition one receives for accomplishment within the organization. O. C. Cash, Rupert Hall and the other founding fathers of our Society are the men who really have defined by example the "Heart of Barbershopping".

Means continued by saying that the heart in Barbershopping is the joy of participating with men of good character in all aspects of Society life and in the perpetuating of the Society's several aims. It is also the satisfaction which comes with helping our fellow men enjoy, through harmony, the warmth of companionship from which worldly troubles are largely excluded. Satisfactions such as the warmth of greetings of one competing quartet to another at District and International competitions. The warmth of seeing old friends at Society get together and the warmth of four faces enraptured in a Barbershop chord. These are simple individual examples of the "Heart of Barbershopping".

Means related some of the wonderful experiences that he has had in the past years, especially visits he made to Oklahoma City, Oklahoma; St. Petersburg, Florida; Los Angeles, California; El Paso, Texas; Miami, Florida; Winnipeg, Manitoba; Boston, Massachusetts; Saginaw, Michigan; Wichita, Kansas; York, Pennsylvania; and Dallas, Texas, among many others. He also talked about visits to Rockford, Illinois; Bloomington, Illinois; Albuquerque, New Mexico; and Seattle, Washington where 500 people turned out at midnight to welcome him there during his visit enroute to Alaska with the Schmitt Brothers.

He continued by saying that all of these experiences in these various cities are the things which are truly the "Heart" of Barbershopping.

Without stimulation, he added, the heart stops! Therefore, the speaker concluded that it was mandatory that we stimulate this special heart if we are to keep it alive. He feels that while money is necessary to our Society and its further development it is not the entire answer to effective stimulation. Nor is interest, though necessary, sufficient to sustain the heart, especially if the interest is only "one way" and selfish.

What then must we put into this Society of ours to stimulate it? At this point Means listed three simple but very important items: (1) thought; (2) time; (3) talent. He expressed the opinion that it is the volunteer contributions of individual ability which is the one thing which can do most to sustain the heart of Barbershopping. It is important that our International organization improve its services and educational benefits for the members but they must be cautioned to avoid substituting this for volunteer participation.

Means then went on to list the ways that we as members can strengthen the heart of Barbershopping. First was volunteer leadership—if the Society is important to you, you will contribute and develop your talent for leadership whether it be at the chapter, area, district or International level of participation. He then mentioned how much he had been impressed by the OPERATION 192 demonstration (see page 2 of the special August issue of the HARMONIZER) which he had witnessed that morning. He was most impressed by the fact that the plan had been developed by a volunteer worker (Rudy Hart) and that the plan was designed to use only volunteers to produce the music, show production and administrative training to be provided through this proposed plan.

He also felt that it was very important to foster and encourage renewed charitable or educational programs on local levels thereby strengthening each chapter's community service efforts. He expressed the hope that in his lifetime he would be able to see national music educational funds in both Canada and the United States sponsored by our Society. We must also watch our Ethics both on and off the stage in our performances and our dealings with outsiders while intensifying our search for quality Barbershoppers. We must encourage youth to learn and to love Barbershop harmony. Means recounted the MENC (Music Educators National Conference) demonstrations which he had taken part in with the Schmitt Brothers (1951 International Quartet Champions), The Orphans (1954 International Quartet Champions) and the Four Hearsemen (1955 International Quartet Champions) throughout this country.

He also very strongly urged that frank comments be used in discouraging quarters from talking us into the ground on our chapter shows. It didn't work for vaudeville and it won't work for us, he concluded. He then read an editorial from an Ohio newspaper, which was reprinted in the July issue of the HARMONIZER on page 6 "The Way I See It" column by Deac Martin. This particular editorial can be found under the heading "Park the Corn Outside—And Sing."

Last but not least Means charged those in attendance to "Keep it Barbershop" both musically and spiritually. The Barbershopper's heart is a very precious thing and we must never let the heart in Barbershopping die, he concluded.

These were John Means thoughts for today as he delivered his 1960 Keynote Address at the Dallas, Texas Convention.



MEANS

Northeastern District Lights Public Relations Bonfire in 1960

From A Report By Dick Hawes
First VP, Northeastern District—Needham, Mass.

Good publicity and public relations has a snow balling influence in areas where it is practiced in our Society. A recent report from our Northeastern District proves this theory quite well.

Someone has described public relations as "Good Conduct and Getting Credit for It". This is what has happened in Northeast and is happening in many areas of the Society. The following brief recap of public relations efforts within the District should wet your appetite for similar accomplishment in your area.

"DATELINE BOSTON" is a very popular TV show originating from WHDH-TV in Boston. On April 9 Barbershoppers took over the half hour program to officially open "Harmony Week" in that area. The Needham Chapter Chorus and popular area quartets told the story of Barbershopping so convincingly that a month later the show was repeated by popular request.

"Harmony Night at Fenway Park" is becoming an annual affair with the management of the Boston Red Sox. Details and a photo of this activity is presented on this page. Next year the Red Sox may bring our Barbershoppers to the ball park for a full-scale show between a Sunday afternoon double-header.

On Sunday afternoon August 21, the Saratoga, New York chapter sponsored what the District hopes will be the first of an annual series. A District show with all proceeds going into their "C-Q" fund (quartet and chorus travel). Saratoga as you may or may not know is noted for its fine race track. During one week of the racing season people from all over the world converge on this town of about 8,000 people to purchase race horses. Sunday afternoon there is not one thing for them to do, so with the cooperation of the Saratoga Chamber of Commerce and the local chapter, they sold out the auditorium that seats 5,000 people. For the first year the show featured the "Buffalo Bills". The population of Saratoga rises from the 8,000 people to around 40,000 at this time of year so selling out the auditorium wasn't any problem. To give you an example of the support from District chapters, the Marblehead Chapter chartered a bus that picked up members of other chapters along the way; and the Providence Chapter purchased 50 tickets from their treasury for their members. The chapters mentioned above had before them a five to six hour drive to attend this show and then return on a Sunday.

The Norwich, Connecticut Chapter sponsored, for the 11th year, their Alton Bay Jamboree in Alton Bay, New Hampshire the weekend of August 12, 13 and 14. Each year this becomes more popular. The whole weekend is unorganized even to making up the show that is put on in the High School on Saturday evening. As usual they had a fine show to a sell-out audience. The audience saw and heard 20

Boston Red Sox great Ted Williams is shown below receiving a check for \$350 for the Jimmy Fund (a crippled children project of the Red Sox) from Sherman Black, right, of Marblehead, Mass. Chapter. Also present were Dick Hawes, 1st VP of NE District and Don Dobson, past District president and Marblehead chorus director. At the request of the Red Sox management, our Marblehead Chapter made arrangements for 400 Barbershoppers to attend a Sox game. Tickets, given free by the Sox, were sold to members at \$2.00 each. Proceeds were divided as follows: Jimmy Fund, \$350; Society Expansion Fund \$161; NE "C-Q" Fund, \$161. Barbershoppers sang for crowd throughout the game and Four Rascals were pre-game entertainers.



Under sponsorship of the Scituate Mass. Chapter and led by AC John Brnderick, 20,000 persons enjoyed a 2-1/2 hour program of Harmony under the stars. Boston radio station WBZ staged this "WBZ Night of Harmony" at the Hatch Memorial Shell on the banks of the Charles River in Boston. Participating were choruses from Scituate and New Bedford. Quartets appearing were the Nautical Notes, New Bedford; Quarter Notes, Pittsfield; Northshorem, Salem; Sandpipers (girls), Scituate; Carpathaggers, Needham, Mass. and Providence, R.I.; and the Four Rascals of Salem and Marblehead. A special quartet of disc jockeys called the "Tone Deafers" rounded out the show which featured Past International President Art Merrill as emcee.

quartets and 4 choruses. Believe it or not the show was over at 10:45 with a 10 minute intermission and community sing. Once again over \$500 was raised for the Alton Bay Community Center.

One man who has been behind some of these scenes is NE District "C-Q" Fund coordinator Bill Arnold of the Providence, Rhode Island Chapter. Bill is a certified judge, and a member of one of the past district quartet champs the "Noblemen".

In closing Dick Hawes says, "I would like to say that we seem to have broken through the barrier as far as radio and TV are concerned and now perhaps some hard work can be centered along the lines of the newspapers of the city of Boston. At least we are going to try. This will give you an idea as to what the Northeastern District is doing in preparing for the 25th birthday of the Society and the International Convention that will be held in Boston in 1963."

There's no doubt about it! Barbershopping has tremendous audience appeal and publicity potential. Let's exploit our favorite form of harmony at every opportunity. We are one organization that doesn't need to bow and scrape to any news media in our efforts to receive good press . . . we are "good press" and your local news outlets will realize this once you let them know of your "Good Conduct" . . . and they'll see that you "Get Credit for It".



Eleven NE Chapters participated in a "Mystery Ride" last April hosted by Reading, Pa. Barbershoppers. Participating were: Needham, Newton, Boston Belmont, Arlington, Lynn, Salem, Marblehead, Haverhill and Greater Lowell Mass. Shown admiring cake donated by Marblehead group are, back row, 1 to r J. O'Brien, Lynn M. Valentine, Reading; G. Stevens, Marblehead; D. Bring, Newton; Don Dobson (then District Pres.); L. Peters, Lowell; W. McCully, Boston; W. Lyons, Needham; and J. Archetti, Haverhill. Front row, 1 to r: H. Slater, Belmont; M. Griffin, Arlington; K. Barnhill, Needham; R. Howes (District VP); S. West, Reading; and R. Ellenberger, Marblehead. All are chapter presidents or area counsellors except those already designated. This affair was held on Founders Day.





Hock says:

Share



the wealth

By ROBERT HOCKENBROUGH
Past International Board Member

Send Your Ideas To:
4150 Deyo Avenue
Brookfield, Illinois

THE ELECTION'S OVER! The new officers who will guide your chapter in 1961 should have been elected back in October. And they should be properly installed before taking office in January.

THE INSTALLATION OF OFFICERS should be the highlight of a special installation party to get the new leaders off to a good start. Here's how we do it in my chapter.

A **FORMAL INVITATION** from the Nominating Committee is sent to all the ladies inviting them as guests of the chapter to attend this annual dinner and installation. RSVP cards are enclosed and this gives you an accurate check on attendance.

THE MEMBERS pay only for their own meal. The chapter pays for the ladies. To give it a nice flavor we make it a dress-up affair . . . not formal or tux . . . but coats and ties.

ORCHIDS FOR THE LADIES add a nice touch. Name cards help old and new alike to get better acquainted. A full course dinner is served at seven . . . program gets under way about 8:30. And we start on time.

OUR KEYNOTE SPEAKER and installing officer is usually a district or international officer since a visiting dignitary seems to give the occasion added importance. The keynote remarks and the installation ceremony should be the one serious spot in the program—but should not exceed 15 minutes.

THE ENTERTAINMENT for the ladies presents our chapter chorus and quartets . . . the nominating committee usually presents the slate with a comedy parody sung to an old time tune . . . and a guest quartet winds up the evening.

NOW'S THE TIME to start planning your installation and with the holidays just ahead you might want to consider a New Year's Eve Party. And I can't think of a better way to start a new group of officers on their way . . . and welcome in the new year than in true barbershop harmony style. So let's plan a New Year's Eve Installation Party!

* * * * *

THE INITIATION OF NEW MEMBERS is one of the most vital functions on the chapter program. And for a long time I've been looking for an initiation ceremony for you that combines the proper amounts of dignity, seriousness and fun. The recent mail brought two very fine scripts for just such a ceremony. One from Hal Schaefer, Secretary of our Western Hills Chapter in Cincinnati, Ohio who says it was written by Cliff Selm their membership vice president . . . the other from Ed Duplaga of Cuyahoga Falls, Ohio. They are both very similar but the one from Ed is a longer program and I present it here with the thought that it is easier to cut the long program than to pad a short one. We say congratulations to all three for a very nice piece of work.

INITIATION CEREMONY

Props: Small table at the front center of hall. A white tablecloth with chapter charter, barber pole and candles pleasingly

arranged. Chapter officers to wear straw hats, derbies or tams along with gay vest or chorus jacket to dress up the act a bit.
The Cast of Characters: President—Grand Keeper of the Minor Keys

Area Counselor—Senior Promotor of Harmony Chords
Membership, Vice President—Brother Recording Pole Striper
Secretary—Blazer of Melody Trails
Treasurer—Protector of Ethical Codes

As the program starts . . . the lights go out. Hall lit only by the candles on the table up front. President, Secretary and Treasurer sit back of table. Candidates out of room with Membership V.P.

Chorus softly sings "Shine on Me" (or any other appropriate number) as membership V.P. leads candidates into the hall, up the center aisle to the front right where they stand till singing is complete. Then . . .

AREA COUNSELOR—Brother Recording Pole Striper, as vice president and chairman of membership committee you have with you tonight candidates for membership in our wonderful Society—

V.P.—Yes Sir, Senior Promotor of Harmony Chords, I have with me candidates—
— and — who have applied for membership in our Chapter.

A.C.—Have these candidates been properly sponsored by active members of the Society—

V.P.—They have.

A.C.—Do you then vouch for them as being worthy of membership and thereby recommend that their applications be approved and accepted by the members here assembled—

V.P.—I do.

A.C.—Brother Recording Pole Striper, please escort the first candidate to the front and center of the room where he may be properly scrutinized and questioned.

(V.P.—Escorts first candidate to front of room and to a position facing the membership.)

A.C.—Brother Recording Pole Striper, will you give us the candidate's name and pertinent information—

B.R.P.S.—I will. This is —. He is (originally) from —. His occupation is —. He is (is not) married and has — children. His wife's name is —. He is active in — (civic clubs, organizations, hobbies, etc.). He is sponsored by — (name of member). He sings — (part).

A.C.—Thank you. Please escort the other candidates to the front of the room and go through the same procedure.

(B.R.P.S. Repeats procedure with each candidate until all are assembled in front of the membership.)

A.C.—Candidates, you have applied for membership in the

SHARE THE WEALTH

finest fraternal organization in the world, The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated, (or S.P.E.B.S.Q.S.A.). This is an International Society of over 650 Chapters and 27,000 members dedicated to the following objectives:

- (a) To keep barbershop quartet singing in its rightful place as a genuine and highly traditional form of folk music.
- (b) To maintain the right of all men to engage in free barbershop harmony and to encourage the formation of as many active quarters as possible from the membership.
- (c) To promote a great feeling of fellowship among its members.
- (d) To promote chorus singing of songs arranged in barbershop style.
- (e) To foster maximum altruistic participation by Society members in worthwhile community, state, and national projects.

A.C.—Unless I hear serious objection from any of the brothers here assembled, I shall proceed to ask five questions that will require of you serious reflection and the utmost good faith.

A.C.—First—Do you always agree to maintain the right of Free Barbershop Harmony as inalienable to an American Citizen—The answer is "I do", say "I do".

Candidate—I do.

A.C.—Second—Do you realize that although you may possess great gobs of volume, it is the right of other persons singing in harmony with you, to be heard; and do you agree that you will modulate your vocal outbursts so that the finest possible blending with other voices shall result—The answer is "I do". Say, "I do".

Candidates—I do.

A.C.—Third—Do you agree to fix your eye on the acting or duly authorized director, and, if your gaze is diverted to any object, blonde or otherwise, you will cease to sing until you shall have gained sufficient control of yourself to return attention to the director—The answer is, "I do". Say "I do".

Candidates—I do.

A.C.—Fourth—Do you honestly and sincerely believe that your vocal chords, when vibrated, produce a dulcet sound and not a raucous noise similar to a wheat separator taking wet bundles of straw—The answer is "I do", say "I do".

Candidates—I do.

A.C.—Fifth—Do you promise never to recommend for membership in this Society any individual unless he has proven himself to be proficient in our objects, aims, and purposes; and do you further promise not to permit yourself to be swayed from this ideal by hope of reward, either in cash, sales, or social advancement—The answer is, "I do", say "I do".

Candidates—I do.

A.C.—It is well. The brothers have made answers fitting for those who aspire to membership in this melodious Society. I am going to ask you at this time to pledge your whole-hearted support and devotion to the Society and its high ideals as you repeat with sincerity and good faith the Code of Ethics. (Hands copy to each candidate.) Please begin.

(A.C. and candidates read code of ethics.)

A.C.—Gentlemen, the candidates standing before you have been properly recommended by the Membership Committee for membership in our Chapter of S.P.E.B.S.Q.S.A. You have heard them pledge their support of the Society and its ideals. I will entertain at this time a motion concerning their application for membership.

Chapter Member—Mr. Area Counselor I move that all of the candidates be accepted as members of this Chapter.

A.C.—You have heard the motion. Does someone wish to

second it—

Member—Second.

A.C.—Is there any discussion before the vote—

A.C.—All those in favor of the motion as made and seconded so signify by singing "Aye" in the key of Bb.

(A.C.—Blows pitchpipe and members vote.)

A.C.—All those opposed signify in the same manner.

A.C.—The motion is carried.

A.C.—Gentlemen, you are now officially members of our Chapter of S.P.E.B.S.Q.S.A., Inc. This Chapter is a member of the _____ District which is one of 15 Districts in the International Society. The Society, the District, and this Chapter all have a Constitution and By-Laws under which they are organized and operate. The Society and District exist entirely to strengthen, and assist and tie together the Chapters. You, as members of the Society now have not only the great privilege of enjoying to the fullest extent the fellowship and harmony of this wonderful organization, but you also have definite responsibility to your Chapter, your District, and to the entire Society, as does every member. May you be ever fully aware of these responsibilities. My heartiest congratulations to you! (Shakes hands with each member.)

A.C.—(Turn on lights)—At this time the (guest quartet) want, through the medium of song, to Welcome you into our Singing Society.

A.C.—(After quartet) And now the Grand Keeper of the Minor Keys, our President _____ would like to say a few words.

Chapter President—We are indeed glad to have you as a member of our Chapter and I would like now to present you with your official Society lapel pin, which we hope you will wear with pride always. I will be followed by your Vice President who will present you with your membership certificate. Then the Blazer of Melody Trails, our Chapter Secretary will give you your membership card. The Protector of Ethical Codes, our Treasurer, will follow with some Society literature which we're sure you'll find very interesting. Finally, our Promoter of Harmony Chords as he's more affectionately known, our Area Counselor, will pass in front of you with the sacred barber pole to be kissed by each of you to symbolize your official entry into the Chapter.

(All presentations are made, each Chapter official shaking hands with each new member as he makes his presentation.)

A.C.—Now, if everyone will stand, our Chorus Director, will lead us all in the Society's theme song, "Keep America Singing".

And we want our new members to join in.

(All stand and sing "Keep America Singing".)

At signal by Chapter President, all members of Chapter file by in turn to shake hands with new members and welcome them.

* * * * *

YOUR CHAPTER PROGRAM should include at least one showing each year of the two wonderful sound slide films Voice Expression and Balance and Blend. Both are good entertainment and excellent instruction . . . one featuring the Mid States Four, the other the Schmitt Brothers. Available from Kenosha for a small fee. Your International Headquarters also has a wonderful supply of all kinds of program aids and other miscellaneous materials to help you get more fun out of barber-shopping.

A HANDY LITTLE "POCKET DOCKET" is being used by members of our Ponraic, Michigan Chapter. Created by Whitey Ryden, Secretary this little folder fits nearly into your billfold. Page one lists important chapter dates . . . pages two and three list some sixty woodshed titles and page 4 is an invitation to visit the Pontiac Chapter listing date, time and place of meeting.

be a variety and an assortment that

They are doing.

9



THIS IS UNIQUE—The Saints (South Bay, Calif.) 1960 fifth place medalists recently "asked" to be invited to a West Valleyaires (Canoga Park), California Chapter meeting. The chapter was thrilled silly, went all out on hospitality with wives baking cakes, etc. for the occasion. Shown, 1 to r: Bruce Guthrie, bass; Chuck Crawford, lead; chapter president Don Grainger; Kurt Kenworth, bar; and Rollo West, tenor. We salute a fine quartet whose International ranking hasn't kept them from going out of their way to share their talents freely with their fellow Barbershoppers.

NEWS ABOUT QUARTETS—

Tom Jones came to our practice,
Harmonizing has stolen his heart,
The only question unanswered was:
Where would he sing his part?
We put him first with the tenors,
But there he lost his voice.
To the lead he then was shifted,
But that was not his choice.
On a real solid chord with the baris,
A smile spread 'cross his face.
"Well, I'll be a slob" he happily said,
And with that, we made him a Bass.

Ed Note: All demands for equal time by other voices will be chordially accepted.

□ At the present time we know of nine very quartet hungry young men residing across the great Atlantic in various parts of England. All of them have expressed a desire to correspond with quartet men in this country so that they might increase their knowledge of Barbershop while receiving a stimulus to form chapters in their areas. If possible this group would like to become "tape" pals with our quartet men. So, if you have a recording machine handy and want to sing songs and Barbershop chit-chat with the boys across the great Atlantic here are their names to get you started: Dave Thornley, 69 Dovedale Road, Offerton, Stockport, Cheshire, England; Leslie Bridgmont, % BBC Broadcasting House, London W 1, England; John James, 45 Boundary Road, Colliers Wood, London S.W. 19, England; Charles



FOUR PITCHKERS—Our 1959 Champs were busy Barbershopping around the country prior to their professional engagements on ABC TV's "Jubilee USA" this past summer. The above photo shows them with Portland, Oregon members and Mary Sue Woolfolk, Portland's Rose Festival Queen. Proceeds of the annual show went to the Cerebral Palsy Children's Fund. Left to right are Ben Davis (representing Gul Reazee Grotto), Larry Hedgpeth, tenor; Keith Young, bar; Miss Woolfolk; Joe Delzell, bass; Keith Keltner, lead; and Jim Rudnick, Portland chorus director.

N. Beattie, 11 New Square, Lincoln's Inn, London W.C. 2, England; Dr. John W. Grover, 16 St. Margaret Road, Girton, Cambridge, England; Len Watkins, 40 Ravenslea Road, London, S.W. 12, England; H. Danser, 16 Parkway, Pount Hill, Crawley, Sussex, England; Ralph Jerreat, 12 Dartmouth Row, London, S.E. 10, England; J. E. (Ted) Dew-Jones, 31 Lower Hill Road, Epsom, Surrey, England.

□ Quartet men looking for an unusual "musical" gift to give their friends at Christmas might find a new publication by Harrison and Smith of 520 Washington Avenue, North, Minneapolis 1, Minnesota ideal for their needs. The publication is entitled "Christmastime Is A Time For Singing" (a few old songs for old times sake). We have a feeling you could get a free copy on approval and it might be just what you're looking for.

□ Here is an open letter to all Society quartets from the members of the Big Four Quartette, past International Champions of the Sweet Adelines, Inc.

"... We are sorry to announce, after almost 8 wonderful years, singing Barbershop harmony, that we are not going to be seeing you this fall. We were unable to accept but one show a month last year and as you'll all agree, we find it impossible to go on that way.

In all our appearances on your shows, we have contacted thousands of Barbershoppers and, nearly always, were the only women backstage. We can truthfully say, in our eight years of travel that we never once saw or heard anything that was uncomplimentary or embarrassing to us. This, we feel, is a great tribute to your Society and we want you all to know we respect you most highly. . . ."



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Harmoniously Speaking

by CLARENCE JALVING
INTERNATIONAL PRESIDENT



As my term of office as president draws to a close, it is but natural to take a backward look to see what, if anything, has been accomplished by way of making ours a better and stronger Society. All of those who are either elected or appointed to administer the affairs of the Society experience a feeling of great responsibility upon assuming office and all will do all in their power to promote its interests. This burden of responsibility sometimes rests heavily.

It is gratifying to note that our membership is almost up to our all-time high and if we gain as many members in the last quarter of '60 as in the last quarter of '59 we will end the year with the largest membership we ever had. I feel that this is the result of programs which have been developed during the past few years which are now beginning to bear fruit, as well as the enthusiastic, hard work on the part of officers at all levels and many individuals who have made the programs effective.

We have progressed musically. This is evidenced by the quality of the singing of our quartets and choruses. Singing Barbershop Harmony is our heritage and it is the duty and responsibility of all of us to strive constantly for improvement in our singing standards. I have received many letters and sometimes articles appear in our publications tending to criticize this emphasis on better singing and better arrangements since they believe 'Fun and fellowship' are all important.

To these I say that 'fun and fellowship' nor based on singing might better be sought in other organizations.

We have made great strides in the field of public relations but much remains to be done. Public acceptance is all-important if we wish to continue our growth. Unfortunately, as Dr. Schoen, president of LOL District, points out in the last issue of Harmony News, all the good will we have built up in our communities can very frequently be destroyed by the thoughtless actions of a few who refuse to abide by our Code of Ethics. He makes particular reference to the 'bar-singers' and the 'hotel-room singers' who impose their cacaphony on unsympathetic ears and then proudly proclaim "We're Barbershoppers!" Fellow Barbershoppers, I have said it before and want to repeat that, if we want respect in our communities and want to attract new members to our chapters who will be a credit to them, we MUST observe the principles laid down in our Code of Ethics.

During my administration, our Long Range Planning Committee, with Lou Laurel as chairman, developed the Member Benefit Program. At the time of this writing it apparently is going to fail being rarified by the required number of districts. Regardless of the outcome it has been successful in one respect—it has created an awareness on the part of our membership of the problems which beset us as a Society and made everyone do some serious thinking. Thousands of words have been written about it—personal letters as well as editorial and personal comment in our chapter bulletins and district publications. Unfortunately, some saw fit to use vituperative, abusive language

but, on the whole, the contents of the communications indicated that the writers had given thoughtful consideration to the proposals. Many expressed themselves as being in favor of most of the proposals but, because they were against others, they felt compelled to vote against it. We sincerely appreciate the complimentary remarks made by so many who feel that the committee whose members devoted so much time and energy in developing the proposals are entitled to a vote of confidence and thanks. To those who saw fit to use the words 'dictatorship-autocracy-bureaucracy' I would ask, "How could we have followed a more democratic procedure than we did?" No one was denied the right to express his honest opinion and the right to either accept or reject the program by voting on it. Many counter-proposals have already been made and I am sure many more will be received. It is the fond hope of all of those who are charged with administering the affairs of the Society that a modified plan may eventually be adopted which will meet with the approval of the vast majority of our membership and which will be effective in achieving some of our objectives.

In this, my last article, I would again express my gratitude to all of those who have been so wonderfully cooperative in making the job easier. To the officers and members of the chapters which I have visited, the officers and directors of the districts whose functions I have attended, the quartets and choruses whose singing I have been privileged to enjoy, the members of the Headquarters Staff, the arrangers, music writers, judges, and to all those whose hand I have shaken in a fraternal clasp, my heartfelt thanks for all you have done for me. The gracious reception and hospitality which were prevalent everywhere will live in my memory forever and I will deeply cherish the friendships made. It has been an honor and a privilege to serve you and I hope the future holds more opportunities to serve in the achievement of our goal to 'KEEP AMERICA SINGING'. Though our opinions may sometimes fail to coincide, let us all try to work in harmony to achieve that goal.

SING-cerely,
C. L. Jalving.

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Through the Years



By
W. L. "Bill" Otto

Associate International
Secretary

A well-known TV personality has been using as a portion of his program a theme entitled "That Wonderful Year". This program features the many delightful songs that have come out of a certain year in the past. One is, in writing this column, tempted to try to pick one particular year in our Society history which could be considered most outstanding, but to no avail. Each and every year, since the beginning of our great singing fraternity in 1938, has been "wonderful, wonderful". So, rather at random, we open the pages of one of the earlier years of our history and come up with—

The year 1942

That was 19 years ago. Our nations were engaged in the mightiest struggle for victory in the most terrible war of all time. It was during this year of all-out effort, in an atmosphere of all-out production endeavors, blackouts, rationing, price controls, and travel restrictions, that a few of our dedicated early leaders took the bold step of formulating an organization which had been very much on the "hit or miss" status. All of us, are indebted to the inspired and far reaching thinking of the Society leadership in that year. They did much to set up policy, aims, purposes and organization which, to a great extent, have carried through to the present.

In a report at the close of the year 1942 Carroll P. Adams, then National Secretary-Treasurer, advised the National Board that after a long period of investigation, much correspondence, and contacts to actually determine (in the absence of adequate records) where the Society stood, came up with a figure of 52 chapters. He could consider only 35 "active" and as having reported and paid per capita dues, with a total estimated "membership" of possibly 1,800 members. This in substance might be termed the beginnings of an "organized" Society.

STAAB SETS THE STAGE

In a message from then National President, the late Hal Staab of Northampton, Massachusetts, we quote as follows:

"These plans in reality form a comprehensive program for the development of our potentialities which, if carried through, cannot help but make our Society a thoroughly national organization and a potent force in the life of our great democracy . . . we have suffered from growing pains . . . the inherent love for Barbershop Harmony that seems to be broadspread in the United States has caused us to grow in spite of the fact that up to now our national setup has been inadequate to handle the situation . . . it is imperative that we create order and that we adopt a suitable system and definite platform of accomplishment if we are even to capitalize on the tremendous possibilities that are ours . . ."

In view of normal organization procedure and the "taking things for granted", as we do at the present time, one must remember that many years ago these were the fundamental principles set down and no doubt were of an "earth shaking" nature to a still immature Society.

Although under the various items of the program, as outlined, there are some details included describing them; the main points were as follows, prefaced by the statement "We plan to give you action instead of talk".

1. To institute an adequate system of national organization records and reports.
2. To issue a quality quarterly publication that we all will want to read.
3. To distribute to chapters real Barbershop arrangements of those good old songs that we all love to sing.
4. To make the national office a clearing house for all kinds of information and ideas that will be of assistance to each chapter.
5. To stimulate the right kind of publicity about the Society both locally and nationally.
6. To promote extension with the view of ultimately establishing chapters in every city of any size in the United States.
7. To cultivate a desire on the part of chapters and members to render altruistic service to their communities.

The above is a part of the message of our National President in the year 1942. He continues with a plea to the then small and widespread membership: "There, brother members, is the program for the year. Our Board of Directors, men who are giving not only of their time but their money to forward the interests of our Society, have pledged themselves to bring about the fulfillment of this program. We ask your support and your assistance with the aim of making the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America a singing service organization that will be a vital force and a real influence in the life of our nation." Also, "We can use our gift of Barbershop harmony to, as a medium, become one of the greatest service organizations in the United States without detracting one iota from the fun and good fellowship to be derived."

Remember, this was in 1942—these fundamental concepts of organization, together with a Society Code of Ethics that were adopted about that time, have been the solid foundation on which our Society has extended itself. It is the means by which we continue on an organized basis in a true spirit of song and fellowship.

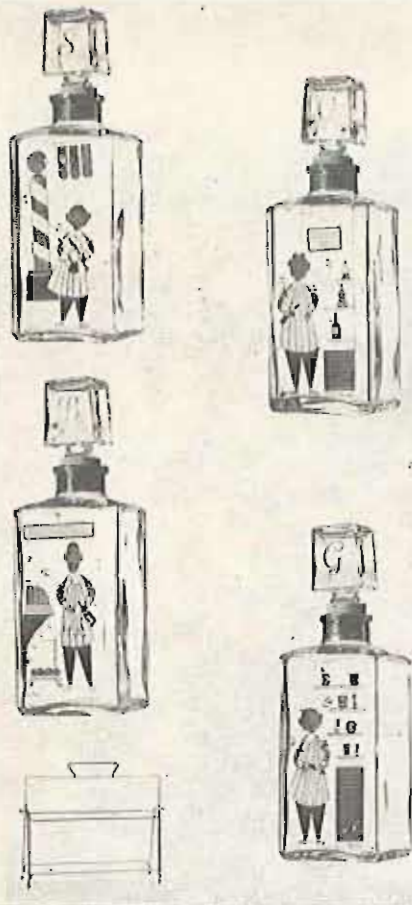
Incidentally, in the earlier days there was much reference made in the early publications of the term "brother". The use of the term in addressing Barbershoppers may be, in these times, considered "old hat" or "cornball". The designation used in the true fraternal sense has a sort of comfortable and meaningful sound to it as it pertains to all of us who keenly feel our relationship in the spirit of fellowship in song.

Let's never allow anything to lessen this spirit. Without it we have little of which we can be proud.

Here I go starting into a sermon again which I am sure is not necessary to deliver to you at all.

My dear and loving wife tells me that when we sing that song from the "Music Man" entitled "Seventy-Six Trombones" that there is an unholy gleam in my eye when we come to the part "Then I modestly took my place as the one and only bass".

Hoping you are the same.



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- ☐ Stripes
- ☐ Plaids
- ☐ Solids

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Beautiful spotlight col-
ors: Red, Royal, Grey,
Powder Blue, Gold, Pea-
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Charcoal, Maroon.
Top quality fabrics.

Fully
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ALSO AVAILABLE
WITH MATCHING SHAWL

FULL STOCK

IMMEDIATE DELIVERY



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Styled for your group.
2, 3, or 4 button. Patch
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Dacron, Rayon or Orlon
blends. Also available in
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solids. **\$22.90**

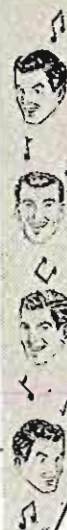


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dience appeal. Basic
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slim-line lapels.

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SATIS-
FACTION
GUARAN-
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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

As this is being written in mid October, the Member Benefit Program is being considered by the districts for ratification or postponement or, possibly, recommendations from some for modifications. Because it is the farthest reaching proposal ever put before the membership, it will continue to evoke more discussions, before and after districts' decisions, than any other measure presented since the Society's founding in '38. Among many members it is second only to the decisions to be reached in our 1960 political elections.

As in them, there are partisans, opponents, and neutrals. The last group is the largest in our case because it just can't take time out from singing to consider the pros and cons of the Society's operations. "Let George do it" is the slogan of great numbers of us. "Now drop it a note and I'll try tenor."

HOW TO STRENGTHEN OUR POSITION

Also like the political campaigns, to many members the methods proposed bulk larger than the principles involved. There isn't a member who doesn't want to see the Society forge ahead in numbers, in services to an increased membership that will hold members within the ranks, and in the Society's increasing ability to contribute to the pleasure of membership and to our civic and national cultures. How to strengthen our position in these and on all fronts was the objective of the fact-finding Dues Study Project Committee headed by Lou Laurel and representative of every segment in the Society. Its long and arduous studies resulted in the recommendations made at Dallas and the decision there to inform every member in all possible ways, then leave it to the districts.

The word "representative", used above, calls for comment. As in our political campaigns, some protagonists go the limit in viewing-with-alarm a measure advocated by those who see it in different light. Each side considers itself progressive. (I went on record one time that a Progressive is a person who agrees with You. Think it over.) The fact that the Program is one for membership to consider and decide by districts is proof positive that there was no attempt by a few to railroad and force acceptance upon an uninformed or unwilling majority.

AN OBVIOUS MISUNDERSTANDING

Yet, I've heard the statement from several sources that International is trying to "force this down our throats". This indicates misunderstanding of who "International" is and what its functions are. In the August HARMONIZER, Sam Stahl, president of Sunshine District, called attention to "an attitude in some quarters of suspicion or mistrust of our International officers (regarding the Program), as if a feud existed between International and the districts and chapters." That inference, of course, would include Laurel's committee, since it made its report and recommendations to the International body.

It's been about seventeen years since I held office in our International group though I've been in touch with many of our International officers since then, close touch in some cases. The main difference between them, the "brass", and run-of-mine members like me is that the brass is capable of working and willing to work intelligently and with good judgment at all Society levels for the benefit of the rest of us. The brass may be sitting alongside you at your chapter meeting, just plain Joe in the chapter. His chapter's welfare comes first because it's personalized beyond any other level.

When someone implies that the interests of our brass are different from our own, it's dim thinking. The International committees are composed of the Joes and Bills right out of our own chapters. Through their Executive Committee they select and direct our administrative staff at Kenosha. To imply that the brass is not representative of the Society as a whole indicated ignorance.

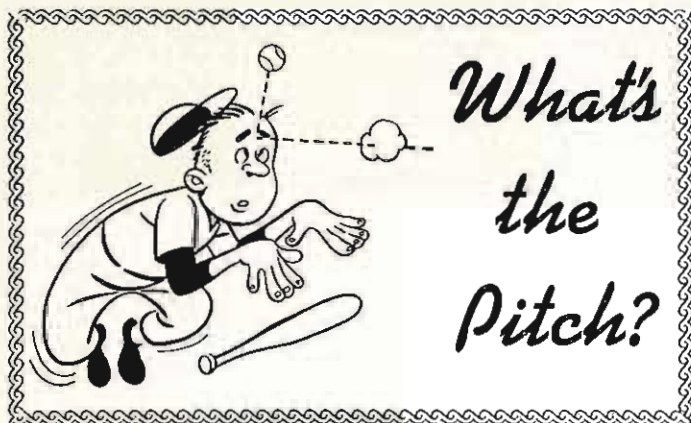
So, we can view the recommendations of the Dues Study group and the widespread enthusiasm for it by others as broadly representative of members desirous of improvement. We may not approve the Committee's report in the district meetings, but let's not consider it as "measures to take the Society away from the membership" as one member said recently, between songs.

THEY WILL CONTINUE TO STUDY

There's no question about need for holding membership. That is the main objective back of the proposals made at Dallas. It's been rather easy to get members. How to retain their interest has been one of our biggest problems. That being true, if the current plan is voted down there will be another one, and another. The men of goodwill who constitute this Society's membership will continue to work through chapters and districts and the International officers, who come from them, for a progressively sounder organization to insure our good times and that of our children and grandchildren, harmoniously. The work that has gone into the Laurel committee studies and report will produce good fruit, if not in '60 then later.

While I can't quite agree with every item proposed in the program as presented, I respect the integrity and intelligence and desires for improvement back of the recommendations which in the main spell progress. If I were to criticize, it would not be in terms of pointing out fly-specks in the Program, but in presenting so much to be swallowed at one gulp. "If I Had My Way", it would have been presented in terms of a three to five year progressive movement, to be considered from June (Dallas) to June (Philadelphia, '61) so that every member would become informed gradually as to the intent and objectives and methods, and so that alternate suggestions might have been made here and there.

But, congratulations to the Committee, to the brass that worked on it, to the many who've passed their opinions along, all in terms of what's right for the Society, the way they see it.



WE ARE WONDERING IF THE SOCIETY HAS EVER CONSIDERED MAKING ROAD SIGNS AVAILABLE TO CHAPTERS? IF SO, HOW MUCH DO THEY COST?

For the last five years we have attempted to find an "inexpensive" source for this material. Our problem has been that we cannot afford to buy in sufficient quantities to make the resale cost attractive to our chapters. There are several sources for such signs at present. You can obtain this information by writing to Bill Otto, SPEBSQSA, 6315 Third Avenue, Kenosha, Wisconsin.

I WOULD LIKE TO MAKE AND SELL A SOUVENIR ITEM AND USE OUR SOCIETY EMBLEM ON IT. IS THIS PERMISSABLE?

The official Society emblem, name and design are copyrighted by SPEBSQSA, Inc. and may not be used in any manner without written consent from the copyright holder. Items such as you mention should be submitted to International Headquarters with your request to use the Society emblem. This is done to protect all Society members who do not wish to see their emblem used on alcoholic beverages, inferior products and the like.

WHY DON'T WE PUBLISH MORE OF THE GOOD OLD SONGS FROM THE ROARING TWENTIES? IN FACT, WHY DON'T WE PUBLISH THE GOOD SONGS PRESENTLY COMING FROM BROADWAY AND MOTION PICTURES?


Songs published during the 1920's are, of course, copyrighted. We are working constantly with song publishers attempting to make financial arrangements which will be satisfactory to both parties. A sincere effort is made at all times, by the Society's Music Committee, to seek out the most adaptable songs of this and other eras for our use. Music from Broadway and movies, for the most part, is not adaptable to our style of music. Here again, efforts are made to bring our members the best music available to us within budget limitations.

OUR LOCAL RECORD SHOPS DO NOT CARRY BARBERSHOP RECORDINGS. WHERE CAN WE ORDER THESE ALBUMS?

A complete stock of all Barbershop recordings is maintained at International Headquarters. Write Bob Meyer, 6315 Third Avenue, Kenosha, Wisconsin for a complete "free" catalog of recordings and other Society merchandise.


DO YOU STOCK BARBERSHOP ARRANGEMENTS OF CHRISTMAS CAROLS FOR SALE TO MEMBERS? WHAT ABOUT CHRISTMAS CARDS WITH A BARBERSHOP THEME?

Music we have, Christmas cards we don't. The recently issued "Hymns for Men" contains such favorites as "Away In A Manger", "Hark The Herald Angels Sing", "It Came Upon A Midnight Clear", "Joy To The World", "O Come All Ye Faithful" and "Silent Night". Copies are available from International Headquarters at \$1.00 per copy or 75 cents each on orders of 10 or more copies.




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\$14.50 value \$9.50



Riviera
Formal jackets as distinctive as your group's theme song. All luxury fabrics: shantung, silk blends, and metallics. Grey, Red, Gold, Powder Blue, Royal, White.



Dayniter
Formal effect with tux trousers, casual with slacks.

Holiday... styled with self-matching lapels, no cuffs.

Order now
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\$45 VALUE FOR \$24.50

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MASTER KEY NOTE SELECTOR

DESIGNED EXCLUSIVELY FOR USE WITH
THE MASTER KEY PITCH PIPE



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

- MADE OF TOUGH, DURABLE HIGHLY REINFORCED POLYMERIC COMPOUND
- SLIPS ON AND OFF PITCH PIPE EASILY

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

WM. KRATT CO.

988 JOHNSON PLACE • UNION, NEW JERSEY



Many new, never-before-seen gift items are illustrated in the Society's new 1960-61 Catalog and Price List. If you now have a catalog consult pages 10, 14, 15, 16 and 17 where you will find illustrations of attractive and practical gift items; if you do not have a catalog send a postcard to SPEBSQSA, P. O. Box 670, Kenosha, Wisconsin requesting your FREE copy.

In the catalog you will find loads of ideas on what to give that "deserving Barbershopper" for Christmas. HERE ARE SOME EXAMPLES

Sure to Please Anyone

BARBERSHOP RECORDINGS: PLENTY of them! Medalist Quartet and Chorus recordings from 1955 to the 1960 releases. Also individual HI-FI LPs by these popular quartets: MID-STATES FOUR, BUFFALO BILLS, SCHMITT BROTHERS, PITTSBURGHERS, GAYNOTES, AND CONFEDERATES; plus many new STEREO releases too! Prices are \$4.20 monaural and \$5.20 stereo (includes postage and handling).

MEN'S JEWELRY: Tie Clips! Cuff Links! Bolo Ties! Money Clips! Key Chains! Many, many different styles! Featuring the popular "quartet cameo" design tie clip (G-107) \$2.00; and matching it is the Quartet Cameo Cuff Link set—(G-106) \$3.50/pair

ALL LEATHER—ALL NEW: All made of top-grain cowhide with "SPEBSQSA" and "Keep America Singing" imprinted in gold: CARD CASE (RCO-13) \$1.95; HANDY PICTURE FRAME (RCO-12) \$1.95; THE PRACTICAL POCKET SECRE-

TARY (RCO-10) \$3.75; MONEY CLIP (RCO-11) \$1.75; KEY CASE (RCO-14) \$1.75; COMB, NAIL FILE, AND CLIPPER CASE (RCO-9) \$2.90; These items available also with mounted 3-color enameled Society emblem (for an additional \$1.50)

CIGARETTE LIGHTERS: One of the most practical of gifts for the smoker: The famous ZIPPO lighter (with Society emblem mounted (G-8) or with emblem engraved (G-40)—\$4.25 each; And the popular VU-LIGHTER (G-113) only \$4.00. Either of the Zippo lighters can be purchased in a gift package which includes a supply of flints and Zippo fuel for only an additional 60c.

GIFTS FOR THE LADIES TOO! Compact (RCO-1G) gold filled quality with mounted Society emblem \$6.00; Bracelet charms that all of the Barbershopper's ladies have been asking for—only \$2.00 each (RCO-8) either on gold base or rhodium base; Bracelets with Society emblem attached: G-103 small link chain \$4.00; RCO-6 with emblem mounted on large dangling disk—either gold plate (\$3.00), gold filled (\$6.00) or sterling silver (\$7.00)

Christmas Gift SUGGESTIONS



Wisconsin Avenue—Downtown Milwaukee
Headquarters Hotel, The Schroeder, in background

This Is It ... The 1961 MID-WINTER CONVENTION

MEETS IN
Milwaukee,
Wisconsin

▼
JANUARY
20-21-22
1961
▲

“I wouldn’t think of
missing the Society’s
Final mid-winter ...”



OFFICIAL RESERVATION BLANK

1961 MID-WINTER CONVENTION - SPEBSQSA, Inc.

TO: SVERRE JOHNSON
6219 West Richmond Avenue
Milwaukee 10, Wisconsin

Make Checks Payable To:
Milwaukee Chapter SPEBSQSA, Inc.

Enclosed is my check or money order in the amount of \$ for the following
Events at the 1961 Mid-Winter Convention in Milwaukee:

- A. All-Star Parade Tickets (Indicate Number of Tickets Wanted In Each Price Group)
\$3.50 (Sorry, Sold Out) \$3.00, \$2.50, \$2.00, \$1.50
- *B. Kick-Off Dinner and Afterglow
(Package Deal) at only \$5.00 (Specify Meat ☐ or Fish ☐)
- C. Kick-Off Dinner (only) \$4.25 (Specify Meat ☐ or Fish ☐)
- D. Afterglow (only) \$2.00
- E. Food For Thought Luncheon \$3.00
- F. Ladies Luncheon \$3.00
- G. PROBE Breakfast \$1.50

*Special Combination Package Price

I plan to arrive in Milwaukee at approximately AM
PM on (Date)
and leave at AM
PM on (Date). Please make the following
Hotel Reservations for me:

- Single Room — \$7.00 ☐ \$7.50 ☐ \$8.50 ☐ \$10.00 ☐
- Double Bed Room — \$10.00 ☐ \$11.00 ☐ \$12.50 ☐ \$15.00 ☐
- Twin-bed Room — \$12.50 ☐ \$13.00 ☐ \$14.00 ☐ \$16.00 ☐
- Suite: Parlor and One Bedroom — \$30.00 and up ☐
- Suites: Parlor and Two Bedrooms — \$40.00 and up ☐

(IF NO ROOM IS AVAILABLE AT RATE REQUESTED, RESERVATION WILL BE MADE AT NEXT HIGHER RATE.
ROOMS WILL BE HELD ONLY UNTIL 6 PM ON DAY OF ARRIVAL UNLESS LATER HOUR IS SPECIFIED)
NO DEPOSIT REQUIRED ON RESERVATIONS

NAMES OF MEMBERS IN MY PARTY:

PRINT ALL INFORMATION CLEARLY

Your Name

Chapter

City Zone.....

Street

State or Province

SPECIAL ATTRACTION

COMEDY WOODSHED QUARTET CONTEST — FRIDAY NIGHT, JANUARY 20

☐ Count Me In, I'll Be There

ALL-STAR PARADE

SATURDAY NIGHT-JANUARY 21

MILWAUKEE AUDITORIUM

- **MID-STATES FOUR**—Chicago, Illinois
(1949 International Champions)
- **SCHMITT BROTHERS**—Two Rivers, Wisconsin
(1951 International Champions)
- **TOWN and COUNTRY FOUR**—Pittsburgh, Pennsylvania
(1960 Second Place Medalists)
- **NIGHTHAWKS**—London, Ontario, Canada
(1960 Sixth Place Finalists)
- **FOUR RENEGADES**—Chicago (Area), Illinois
(1960 Ninth Place Finalists)

and featuring



1960 INTERNATIONAL CHAMPIONS
EVANS QUARTET—Salt Lake City—Ogden, Utah

TICKET PRICES! \$3.50(Sold Out)-\$3.00-\$2.50-\$2.00-\$1.50

SCHEDULE OF EVENTS

1961 MID-WINTER CONVENTION MILWAUKEE, WISCONSIN

WEDNESDAY, JANUARY 18TH

International Executive Committee
International Board Assembly

Harmony Hall — Kenosha, Wis.
Harmony Hall — Kenosha, Wis.

THURSDAY, JANUARY 19TH

International Executive Committee
International Board Assembly

Harmony Hall — Kenosha, Wis.
Harmony Hall — Kenosha, Wis.

FRIDAY, JANUARY 20TH

10:00 a.m. International Board Meeting
12 noon Registration begins at Milwaukee
to 8:00 p.m.
12 noon Milwaukee Hospitality Room
to midnight
12 noon Woodshed Room
to midnight
12 noon Ladies Hostess Room
to 5:00 p.m.
6:30 p.m. KICK-OFF DINNER
8:30 p.m. COMEDY WOODSHED CONTEST

English Room — Hotel Schroeder
4th floor — Hotel Schroeder
Assembly Room — Hotel Schroeder
East Room — Hotel Schroeder
Club Rooms — Hotel Schroeder
Crystal Ballroom — Hotel Schroeder
East Room — Hotel Schroeder

SATURDAY, JANUARY 21ST

8:30 a.m. Registration
to 6:00 p.m.
8:30 a.m. PROBE Breakfast and Meeting
to 11:00 a.m.
All Day WOODSHEDDING
9:00 a.m. Milwaukee Hospitality Room
to 8:00 p.m.
9:00 a.m. Judging Clinic
to 10:30 a.m.
9:00 a.m. Ladies Tour of City
to 11:30 a.m.
12 noon FOOD FOR THOUGHT LUNCHEON
12 noon LADIES LUNCHEON
2:00 p.m. Ladies Activities
to 5:00 p.m.
2:00 p.m. Chorus Directing Clinic
to 3:30 p.m.
3:30 p.m. Barbershop Craft Clinic
to 5:00 p.m.
8:15 p.m. PARADE OF QUARTETS
11:00 p.m. AFTERGLOW

4th floor — Hotel Schroeder
Pere Marquette — Hotel Schroeder
East Room — Hotel Schroeder
Assembly Room — Hotel Schroeder
Crystal Ballroom — Hotel Schroeder
Crystal Ballroom — Hotel Schroeder
Pere Marquette — Hotel Schroeder
Club Rooms — Hotel Schroeder
East Room — Hotel Schroeder
Crystal Ballroom — Hotel Schroeder
Bruce Hall — Milwaukee Auditorium
Crystal Ballroom &
East Room — Hotel Schroeder

Facts About Travel To Milwaukee, Wisconsin

TO MILWAUKEE FROM:	VIA RAILROAD*		VIA PLANE**	
	Coach	First Class	Tourist	First Class
Baltimore, Md.	57.90	100.95	84.50	90.10
Boston, Mass.	78.39	134.17	103.50	118.90
Chicago, Ill.	4.45	5.95	15.10	17.70
Cincinnati, Ohio	27.70	44.10	53.60	59.40
Cleveland, Ohio	30.70	49.65	40.00	50.10
Dallas, Texas	51.60	72.25	107.10	134.70
Denver, Colo.	52.40	73.30	97.90	128.00
Detroit, Mich.	27.00	42.90	30.30	38.70
Houston, Texas	64.60	88.65	132.60	148.30
Kansas City, Mo.	27.05	37.85	64.40	74.60
Los Angeles, Calif.	114.90	154.45	173.00	248.80
Miami, Fla.	83.10	115.80	139.30	187.40
Minneapolis, Minn.	16.60	23.25	36.90	41.40
New Orleans, La.	53.80	71.30	113.60	123.00
New York, N. Y.	67.80	118.60	79.30	100.30
Philadelphia, Pa.	61.55	107.40	90.90	92.80
Pittsburgh, Pa.	37.75	64.70	52.00	66.50
Portland, Oregon	93.90	125.20	168.70	248.80
San Francisco, Calif.	104.40	139.45	168.70	248.80
Seattle, Wash.	93.90	125.20	168.70	248.80
St. Louis, Mo.	19.05	26.25	—	50.00
Washington, D. C.	57.90	100.95	69.70	90.10

*Rates quoted are round trip and do not include Tax

First Class Rates quoted do not include Pullman charges

(All Fares Subject To Change)

**Fares quoted are round trip and do not include Tax

Prepared by Transportation Division-Milwaukee Association of Commerce. These are not necessarily official fares.

Activities of the Chapters

Walter NaDeau, an area counselor from Falls Church, Virginia certainly isn't letting any grass grow under his feet in making preparations for the inauguration of the new U.S. President in January of 1961. He has written to both the Republican and Democratic State Committees who will be in charge of entertainment for the inaugural ceremonies. In his letter Wally has offered the services of the Chorus of the Potomac which consists of 300 voices. The special chorus is comprised of men from the metropolitan area of Washington, D. C. Chapters which would participate in the January event would be Washington, D.C.; Virginia chapters in Alexandria, Arlington, Montgomery County, Fairfax, and Manassas.

Our congratulations to Wally NaDeau for his alertness to this potentially fine public relations activity for our members in the Washington, D.C. area.

TV POSSIBILITIES

Energetic Pete Bement of our Seattle, Washington chapter reports on progress being made in his area in the field of radio and television. Here are some of his comments which may be of help to other chapters in planning similar programs:

"... as you may know I have been working in the Seattle area on the radio stations to play more of our favorite kind of music. The problems that arise seem to stem from one basic source: WE NEED TO EDUCATE THE PUBLIC in the kind of entertainment we offer, and let them know that we can put on a show rather than sing *Sweet Adeline* in barroom fashion as they imagine. The music stores don't stock our records because the majority of the distributors feel that *Barbershop* doesn't sell so they avoid it. The radio stations don't like playing records not stocked locally so there

is a vicious circle that can only be straightened out by *public education*!

I have been contacted by a promoter (who I assisted a few years ago by having some quartets sing at the Seattle Baseball Park) in regard to putting on a *Barbershop Quartet Television Show*! At this time, (a well known sponsor) has bought the idea and as soon as the details of quartets and final format have been resolved for the first few shows a 13-week series will commence on the leading television station in Portland, Oregon. . . . one of the proposed lines in the introduction of the show is 'if you would be interested in forming a quartet or starting a quartet chapter in your community, write this station for further information' . . .

Before the show commences all Chambers of Commerce within the televising area will be asked to send in names of quartets and civic happenings to be mentioned if the local quartet appears. This will surely encourage civic support. The show is to be staged from one of the main theatres in Portland as an act between features so that a good crowd will be present, prepared to hear fine, entertaining, quartet singing. Travel via air lines, will be provided quartets and families and housing in the top hotel—carte blanc—will be donated, as well as other valuable prizes.

Obviously our *show* quartets will be featured, and the entertainment value by other quartets will be stimulated, and a certain amount of commercial entertainment might be included to make the show a top drawing card. But the best part is this: if the show goes well in Portland, it could well be repeated in major Northwest cities and the promoter feels confident, that there is a national (sponsor) that would buy this on a network basis nationally! This would be only one step away from having the *marathon television* coverage of our conventions a reality . . .

ROAD TO SUCCESS

Our Johnstown, Pennsylvania chapter has a very enthusiastic publicity chairman by the name of Joe Dubinsky who keeps the HARMONIZER informed of unusual and interesting events in that community. The chapter received its charter in August 1959 and since that date the "Steel Tones" have been on the march. The chapter chorus finds itself appearing before the public at least five or six times each month and are

Continued on next page



FOR MORE THAN 20 WEEKS the folks of the Toronto, Ontario area were entertained each Saturday evening on radio station CFRB when it was time to "Harmonize With The East York Barbershoppers". With International Board Member George Shields acting as host, chorus director and script writer, the program became one of the most popular of CFRB's weekly offerings. Pictured above, with George directing the East York Barbershoppers, are guest entertainers the Toronto Rhythmaires, left to right are: Ed Morgan, tenor; Gord Lang, lead; Gareth Evans, bari; and Dunc Thompson, bass. Copies of selected East York show scripts are available at International Headquarters at no charge. The continuing interest in radio presentations by our chapters is most encouraging. If you've been successful in this field of Society publicity we'd like to hear from you.

CHAPTER ACTIVITIES—

beginning to find it difficult to fill all the requests coming in from the public. Johnstown has become quite a Barbershop community with the help of publicity from the Johnstown Tribune-Democrat, Radio Station WJAC and WJAC-TV. The chapter rehearses at the new eight million dollar Pennsylvania State Rehabilitation Center. There are close to 300 trainees at this Center and several of the trainees sit in with the group at each chapter meeting. The chapter is extremely proud of their chorus director Richard Whitehouse who was the fellow responsible for bringing Barbershop harmony to Johnstown.

Joe Dubinsky is no slouch either when it comes to promotional activities. He recently decorated a motor scooter which had a side car attached to it, dressed in a striped shirt, derby and handle bar mustache and traveled around town as the city was celebrating "old-fashioned days." It is obvious that a little enthusiasm and ingenuity is working wonders for our Johnstown Chapter.

HARMONY ON THE MOVE

A very interesting photograph and story appeared on the front page of a recent issue of the Davenport-Bettendorf, Iowa Daily Times which gave Barbershopping a big boost in the local area. The photograph showed a large number of Davenport and Rock Island, Illinois chapter members loaded down with household goods in front of a moving van. It seems that when Howard Mesecher, chorus director of our Davenport and Rock Island chapters decided to move from one house to another, the members of the two chapters pitched in to help. The only trouble was they insisted on being led in one happy song after another during their work session. Howard reports that there were 20 fellows on hand to help them move and he was not only grateful for the "muscles" but was very



CHRISTMAS IS THE IDEAL TIME for Barbershoppers to bring the spirit of harmony to those less fortunate than ourselves. Our Keene-Brattleboro, New Hampshire chapter brightens the holiday season for the handicapped and crippled children at Cedarcrest in Keene. Above we see several of the 25 chorus members who participate in this annual visit. The group also visits several other local institutions during their annual caroling tour.

pleased with the fine publicity this brought to Barbershopping.

DINNER-DANCE-SHOW

Our North Jersey (Lakeland) chapter (New Jersey) has come up with a very novel and highly successful way of presenting Barbershop harmony to the public. Recently they held a Barbershop Harmony Dinner-Dance-Show instead of the usual Parade type presentation which they had been staging in a High School for the past five years. The visiting quartets along with the Lakeland Chorus put on a whiz bang show before an audience of over 500 people right from the dance floor of

Donohue's Restaurant, which was completely set up in night club atmosphere. Over 90% of the audience who purchased their tickets to have an enjoyable evening dining and dancing were exposed to Barbershop entertainment for the first time. The relaxed, informal atmosphere enabled them to really appreciate and get close to the quartets.

Perhaps other chapters in the Society would like to follow in the foot steps of our Lakeland chapter. If so additional information can be had by contacting Roy Meyer, 20 Mohawk Avenue, Oakland, New Jersey.

HARMONY AND POLITICS

Resonant chords rendered by the chorus of the Rocket City Chapter (Huntsville, Alabama), directed by Lee Ramsey, lifted the veil of political composure at the League of Municipalities Convention recently held in Huntsville. Through the efforts of the chapter "politician", Jim D'Anna, the chorus shared top billing with no less notables than Governor John Patterson, Senator John Sparkman, Senator Stuart Symington, Senator Robert Meyner, and many other Dixie dignitaries.

The chapter's future plans include a rich chapter family outing and picnic with the Birmingham, Tullahoma and Rocket City chapters in a day of fun and song on Lake Guntersville, in Guntersville, Alabama.

A WHO-DUNNIT

The following is the "Case of the Missing Pitch-Pipe" as compiled by Roy A. Prince of our Pekin, Illinois chapter:

"It started back in September, 1955, when the Pekin Chapter Board of Directors decided to surprise their director, Jim Moses, with a memento of the day that the entire population of the United States was



THE HOLIDAY SPIRIT also hits members of our Lincoln, Nebraska (Cornhusker) Chapter and they turn out, above, to participate in the Salvation Army's annual "Christmas Tree of Lights" bell ringing contest. Last year the Cornhuskers sang at the request of the local Rotary Club and their Fred Colley (holding kettle). The Rotarians attained first place in the competition thanks to the splendid cooperation of our Barbershoppers.

celebrating the Pekin Chorus' winning the International Contest at the Chicago Convention. It was only incidental that it fell on the 4th of July. So with caution and tact, Hal Strickfaden, lured Jim's favorite old pitch-pipe away from Jim's wife, Dorothy, on the pretext that he would return same as soon possible. Hal then sent the pipe to a Chicago firm to have it bronzed. You can't realize how tough this job was unless you have ever tried to get a pitch-pipe bronzed. It so happens that there are few companies specializing in bronzing pitch-pipes.

It was amusing to hear the various excuses Jim Moses gave at each and every rehearsal during the time his favorite pitch-pipe was "missing". Of course, Dorothy was

always blamed since Jim knew that he always kept it in that certain spot on the dresser. Imagine a chorus director and member of the Kord Cutters with no pitch-pipe! When it was returned, Hal had a local jeweler mount it on a large wooden plaque with a bronze tablet inscribed as follows:

*The Pekin Champs, This Pipe Enshrines
for Jim; and On It Stamps a Lasting
Thanks To Him*

Chicago—July 4, 1959

WHAT A TEAM!

Our Oklahoma City, Oklahoma chapter boasts one of the finest membership promotion teams we've run across in some-time. The two team members are Ross Robe

and Big Bill Morris. Together the two of them have signed up 23 new members this year for their chapter. Big Bill has accounted for 11 and Ross boasts an even dozen. You may recall reading several HARMONIZER stories about Bill Morris who has been confined to bed in his home for many months with a rare illness called Myasthenia Gravis. What a tremendous morale booster this must be for the members of the Oklahoma City Chapter and should be for every Barbershopper everywhere.

By the way, is your name listed in our "Men of Note" column in this issue of the HARMONIZER?

NEW SLOGANS

In recent correspondence Roy N. Fenn, of our Tell City, Indiana Chapter came up with a slogan which might well be used by our Society. He used it in proposing that our Manhattan, New York Chapter make an appearance before the New York Conference of Crippled Children Society. The quotation is "Life Without Music is a Mistake".

Another new slogan proposal now making the rounds was seen recently in an issue of Westunes (official publication of our Far Western District). Editor John Hagopian suggests that our Society's motto "Keep America Singing" be expanded to read "Keep America Singing The Old Songs". What do you think?

CHARITY AT HOME

Several fine stories of charitable contributions by our chapters have come to our attention in recent weeks. We would like to list the donors here and give them their proper recognition for the tremendous job they are doing.

Our Nashua, New Hampshire Chapter recently raised \$987 for the benefit of the Derry fire disaster victims in that area. Also joining in this musical contribution were members of the Haverhill, Massachusetts Chapter. The Derry Chapter of Sweet Adelines was also an important part of this special disaster benefit show.

The members of our Minneapolis, Minnesota Chapter continued their charitable

Continued on next page



"THIS HAS BEEN OUR GOAL for years", said John Neighbors of our Houston, Texas Chapter as he proudly reported on the above photo. The Houston Poster Company donated the attractive billboard shown here and prepared the artwork for cost (unbelievably about \$10 per board). Some of the displays remained up for four entire weeks. There were 8 billboards all together and they paid tremendous dividends to the chapter. Inspecting the chapter's billboard ad are: left to right: B. W. Bordagos, vice-pres. Houston Poster Adv. Co.; Mrs. Cecilia Dederick, pres., Beta Sigma Phi Sorority; Robert Marxen, Houston show chairman; and John Neighbors, asst. show chairman.

On Monday, May 16th Meredith Willson and Mrs. Willson gave a concert in the Denver, Colorado City Auditorium for the benefit of the Crippled Children. The Denver Chapter was invited to participate and the invitation was received with much enthusiasm. The Concert consisted of bits of the history leading to the production of "Music Man" and pre review of portions of the new musical "The Unsinkable Molly Brown" for which Mr. Willson wrote the music. Denver Chapter sang "Sincere" and "Good Night My Someone" both from "Music Man". The Willson's joined our Denver group for the picture shown below.



CHAPTER ACTIVITIES—

work recently when officers and board members of the chapter lunched with doctors from the University of Minnesota Heart Research staff and presented that group with a check for \$4,000 as proceeds from their 1960 Parade of Quartets.

From the Mid-West came a \$1,200 contribution to the Boy Scouts of America by our North Shore (Chicago), Illinois Chapter. The North Shore Chapter also contributed an estimated \$1,600 to the Illinois District to be used to help transport qualifying quartets and the Bloomington Chorus to the Dallas Convention.

Out in the Southwest our Houston, Texas Chapter has donated \$1,625 to Beta Sigma Phi for the Nephrosis Clinic at the Texas Childrens Hospital.

TOP FIRST POPS

From the New Orleans, Louisiana States-Item, article by William U. Madden:

"A good-sized audience enthusiastically welcomed the 1960 Crescent City Summer Pops season last night in air-conditioned Municipal Auditorium. A chorus of maroon-coated Barbershop singers stole the show.

Well-trained and disciplined, they were a delight from their rousing opening to their spirited "Music Man" finale. Thirty-seven strong, they respond beautifully to the demonstrative direction of Kelly Rand . . . Rand and his Crescent City Barbershop Chorus were nevertheless the highpoint of the evening. And from the group comes the Delta Flats, a quartet of uninhibited voices, who sang a fine "Ain't She Sweet," and a parody of Verdi's Quartet from Rigoletto, which was worth a few laughs. . ."

Our New Orleans Chapter certainly was in fine company on the opening night of



A VICTORY FRAME supplied by Frost Bros. of San Antonio, Texas makes a fitting display for the International Chorus Championship Trophy won this year by The Chordsmen of Alamo Heights. The store is located in the heart of San Antonio's shopping center. The sidewalk traffic in front of this special display is the heaviest in the city. In addition to the International Trophy is the O. C. Cash Memorial Trophy for Southwestern District Chorus Champs, photo of The Chordsmen and a proclamation from Governor Price Daniel of Texas, commending the new champions.

the Pops Concert. The guest star of the evening was Ethel Barrymore Colt and orchestra director James Yestadt, the assistant

conductor of the New Orleans Philharmonic.

IT'S OUR TURN

Edwin Luttermoser, president of our Dearborn, Michigan Chapter, after reading an article in the July issue of the HARMONIZER concerning the achievements of our Minneapolis, Minnesota Chapter wrote to us as follows:

"(After reading the above mentioned article) I realized what a tremendous job the members of our chapter had done in the past year . . . The Dearborn "Chord-O-Matics" chorus won the Michigan District Championship, and our chapter was given the Class A achievement award. Two quartets, the "Sharp Keepers" and "Aire-Males", representing the Michigan District at Dallas, each had two Dearborn members. The "Auto-Towners" quartet of Dearborn, won top honors at Boyne City in the Bush League competition, which in the past has proven a stepping stone to much greater things. Dearborn was chosen to host the Michigan District Convention this year, which is shaping up to be one of the greatest ever for the District. . ."

A FAST TRACK

Our Dundalk, Maryland Chapter shows no signs of weakening its position as the Society's largest chapter and their current publicity and public relations activities would lead one to think that they are even striving for greater accomplishments.

The chapter chorus (100 strong) put on a program recently for the Boy Scouts Jamboree held in Baltimore, helping them celebrate their 50th Anniversary. Present were some 6,500 Scouts plus 9,000 or more parents and guests. If the way the chorus was received was any indication, before the 6,500 potential Barbershoppers, then Barbershopping is certainly here to stay in the Baltimore area. A couple of weeks later the Chorus of the Chesapeake sang at the Baltimore Colt Night before a sell-out crowd of 46,976 paying customers plus 4,000 members of the Police Boys Clubs who were guests. Nor only did our Dundalk group entertain the assembled throng but they purchased 250 of their own tickets just to get inside the park. Of course, this is a charity game and even the football players pay to get in.

A week later the chorus made its second appearance at a Starlight Concert in Baltimore. On this concert was the Baltimore Symphony Orchestra. The entire affair was carried live by local radio. There were over 5,000 people in attendance at this game, so in a small space of four weeks (hold your hat) the live audience listening to our Chorus of the Chesapeake totaled 71,476 persons (not counting radio audience).

If that isn't selling Barbershop then we would like to know what is.

PERSONAL TESTIMONIAL

In a recent letter from Barbershopper George Moeser, treasurer of our Boca Raton Chapter (Florida) he had these kind words to say about a fellow Barbershopper in his area:



AFTER MAYOR DUNCAN proclaimed "Harmony Week" in Knoxville, Tenn. our Barbershoppers proceeded to give the local public a terrific show which found "Stranding Room Only" signs on the theatre doors. Above we see the Knoxville chorus entertaining the capacity crowd which also thrilled to such favorite quartets as the Schmitt Brothers, Dig-Note-Aires, Buccaneers and Keynotes. Note the stage setting which makes the Barbershop, center, the quartet shell and center of activity for the cast.

"... Thought I would take this opportunity to put in a good word for a Barbershopper who devotes so much time to organizing and helping so many new interested Barbershoppers learn their parts. He is another Floyd Connert in his methods and his only satisfaction is the pleasure he gets out of it. I have known Lew Shonty a short three years and have never known him to refuse in any way to help out, whether for instruction, putting on a show, or organizing a chapter. He has helped pay many expenses out of his own pocket and

always does it with a smile. As he was developing some property here in Boca Raton he organized a quartet called the "Boca-neers". We also asked him if he would organize and direct our new chapter in Boca. Without hesitation he contacted his chapter in Fort Lauderdale to sponsor us and went right to work. It's a distance of 30 miles from his home but that doesn't faze him. He is there every Wednesday night shaping up a very nice chorus and only in a few weeks time. We will be sending in our application with 20 names (and hope

to have more soon) ... So in your travels ... put in a good word for a great guy, Lew Shonty of Hollywood, Florida ..."

MAKES YOU WONDER

Eight new members were recently added to our St. Joseph, Missouri Chapter and the boys down there are mighty proud of them, reports Stewart Vaughn, Editor of the "Pony Express Writer". The addition of these new men brings the total membership to 43, which is the best strength the chapter has had since it's first year of operation. This is some sort of a record, Stewart continued, but we aren't sure just what kind. If you'll look closely you'll notice that there are two Ed's, two Mel's, two Ken's and two Don's. It makes one stop and think! We wonder who the next two will be. The members in question are Ed Randall, Mel Melton, Ken Gabriel, Don Tritten, Mel Ketter, Ken Owen, Ed Lawrence and Don Binnicker.

The St. Joe Chorus also sang recently at the Barber's Union Convention. What more appropriate place for a Barbershop chorus to sing?

AN ANGEL'S THANKS

The following note was recently sent to the HARMONIZER. The note read as follows:

"One hundred boys from Angel Guardian ... were taken for a day's outing to Northbrook, Illinois. The sponsoring group was the Skokie Valley Chapter of your Society. We are deeply grateful to the many members present that day who looked after, so well, the welfare and thorough enjoyment of such a large group of our children. It was a day that they will remember for a long time to come. It is just such an activity that helps us here very much in making the summer program a great deal more appealing to the children. The opportunity to mingle with others outside is something that we must respect as a necessary part of their education, also.

You are to be congratulated, then, in having so fine a group in your Skokie Valley Chapter, a group deeply aware of the generous spirit to which membership in your Society can lead them. May God bless you in all of your endeavors. (signed Rev. John T. Evans, Assistant Superintendent Angel Guardian Orphanage Chicago, Illinois).

COLLEGE CONTEST

Many of our members have asked us in the past to report in detail any high school or college Barbershop quartet contests which we happen to run across. One such contest was recently staged at Arizona State University and was reported by George Neblett in a recent issue of The Sigma Pi Fraternity Magazine. Here's that report:

"The whistles of pitch-pipes were echoing around the Arizona State University campus as nine groups prepared for this year's Sigma Pi Eighth Annual Barbershop Quartet Contest. This exercising of lungs would pay off in six handsome trophies for the winning contestants, easy listening for the audience, and a sense of satisfaction to

Continued on next page



TWO OLD FRIENDS get together again, left, after more than a year apart—and a continent away from the place where they last met. One is Henrie Mateau of the Mid Island (Levittown), N. Y. Chapter and the other is the Sons of the Sea (Marblehead, Mass.) Inter Chapter Barbershop Missile (ICBM). The occasion was the "firing" of the missile from Mid-Island to the Nassau County, N. Y. Chapter. Henrie first encountered the ICBM as a member of the Lake Washington Skippers (Kirkland, Wash.) Chapter. The missile, after traveling from the East Coast to the West Coast and Hawaii, to Canada and back to the U.S. East Coast again, is holding up very well. Below, we see the ICBM as it made its way from the Manhattan, N. Y. Chapter to the Huntington-North Shore Chapter at a special meeting in New York. Front row, left to right, shows Manhattan Pres. Brad Knight presenting the missile to Dick Pohl, recently elected Pres. of Huntington-North Shore. Holding the missile are Rev. Al Thompson, Area Counselor of the Long Island Area and Arthur Kraemer, Area Counselor of the Knickerbocker Area.





GOOD PUBLIC RELATIONS and community service are shown by our Tampa, Florida Chapter and its chorus director Sam Breedon. Sam recently composed a new Singing Alma Mater for the student body of Florida Presbyterian College in St. Petersburg. The above photo appeared on the cover of the College Newsletter along with the words and music to "Through All The Years" which has been adopted by the student body as its official theme. Shown above, with Sam directing the group, are Barbershoppers George Mock, Bob Chapin, Jim Edwards, all of St. Petersburg and Tampans Art Miller, T. J. Morris, Bob Buttery, C. B. (Chick) Davies, and John Winton. At the far right is Dr. William H. Kadel, president of the college. Our opportunities for good public relations are many if we only keep our eyes and ears open to them. In this instance, Sam Breedon ventured outside his home territory to make a mark for his Tampa chapter. Perhaps you've never considered what good you might accomplish 25 or 30 miles from home. Give this some serious thought the next time you want your chapter star to shine in your locality. Let's carry the story of Barbershopping beyond our own front doors. (Photo by Jack Ramsdell)

CHAPTER ACTIVITIES—

the members of Beta-Kappa chapter. To Beta-Kappa it also meant the continuation of a tradition.

The ASU Barbershop Contest was started by two Sigma Pi's, Bill Woodman and Jim Aloian, in Paril of 1952, as one of the ways to get fraternities and sororities together. It was also an attempt to help preserve Barbershop Quartet singing—one of the three truly American forms of music.

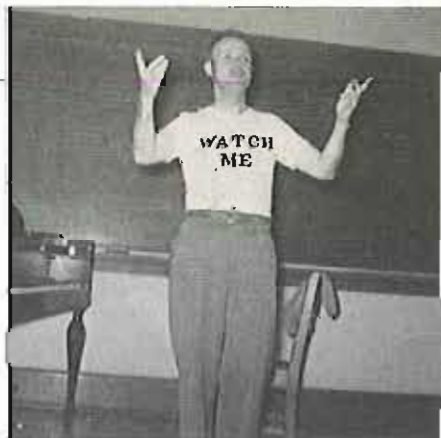
When this year's Barbershop Quartet contest was still in its planning stages, all brothers realized that a lot of work was ahead. Arrangements were made for the Memorial Union ballroom, needed singing instructors were hired for the entered groups, pitch-pipes were bought and distributed to the groups, and ticket chairman Dale Brummett contacted almost every organization on campus for selling tickets. All sororities entered were transported to a meeting of the Sweet Adeline Society for singing hints.

After the first tickets had been sold, Barberpoles began to flood the campus, but they were without any writing that might give a clue to the origin or purpose. Then after suspense was allowed to build up for a week, signs advertising the contest were attached to the poles. More publicity was obtained by going on television (KTVK, KPHO) and radio (KHAT, KRIZ), and

sending press releases to all the local papers.

Finally the night of the contest arrived.

"This year's contest has had much more preparation than any other contest in the past eight years," was contest chairman Don Morris's introductory greeting to the audience. "There's going to be something happening every minute—mostly a lot of good singing."



ARE YOU HAVING TROUBLE getting your men to watch you Mr. Chorus Director? If so take heed of the new tactics being used by "Skid" Davies, director of our Janesville, Wisconsin chorus, past International Champions (1955). All you need is a T-Shirt, some black ink and a brush. Results guaranteed.

Singing against a backdrop of an old-fashioned Barbershop were the nine campus groups and two professional groups, the Copper Belles and the Devil Aires. The Devil Aires received their start when they competed in a Barbershop Quartet Contest several years before. They had since become known for their versatility and voice quality. They have appeared at numerous clubs, organizations, and public-service shows.

As the different clubs harmonized in dozens of old favorites, members of the Saguaro chapter (Phoenix) of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America and the Sweet Adeline Society judged them on a 100-point basis: Costuming (25%), singing (25%), and audience reaction (50%).

When all was over, two "Beauty shoppers" had taken 1st and 2nd place; they were Chi Omega and Alpha Phi respectively. Phi Delta Theta did manage to beat the "Beauty shoppers" for third place, however.

A movie of the contest was taken by the Interfraternity Council for rush, showing Greek activities on campus. KASN radio recorded the contest on their stereophonic recorder for their files. A monaural tape was cut by Brother Richard O. Petrick.

Beta-Kappa members retired to the fraternity house very happy that night. They had developed an even deeper sense of brotherhood by working hard to make the contest the success it had been. The Sigma Pi building fund was enriched by the venture, and the favorable publicity gained by the contest for the fraternities on the campus was immeasurable.

IMA GUTBUSTER

The rather unusual name at the head of this column is the name of the president of a new honorary group within our Society known as the S.U.L.L.N.F.W.H.S.D.S.H.C. as we're sure you know this is the identification for the Society for the Upholding of Long and Lonely Nights for Faithful Wives whose Husbands Sing Diminished Sevenths and Harmonious Chords.

All of this nonsense takes place in our Johnny Appleseed District and was originated by Marv Smith, president of the District. The wives of our Lima, Ohio Chapter Members were the first to belong to the organization which requires its members to sign the following affidavit:

"I,, do faithfully promise not to moan, groan, frown, grimace, scream, pout, holler or show displeasure or disapproval in any way which might tend to unsettle, unnerve, or rattle my husband or in any way physically or otherwise interfere with his state of mind on any night or nights that he may be rehearsing, singing or otherwise promoting Barbershopping among the general public.

Further, that I will do my part in promoting this magnificent type of musical Americana that we all know as Barbershopping. I take this pledge with the full knowledge that any crossed fingers, shoe-

strings or other devices I might have used during this ritual are null and void—so help me, Johnny Appleseed.

Ed. Note—Any of you guys want to try to get your wife to sign one of these?

ART THOMAS HONORED

Long time Barbershopper Art Thomas, of our Des Moines, Iowa Chapter recently received an award in New York City as the outstanding airport manager of the year. The award is from the American Association of Airport Executives, which number between 400 and 500. This is the eighth annual award, and the second won by an Iowan. Art has been manager of the Des Moines Airport for 34 years, and has been an airport manager longer than any other U.S. airport manager. He received a traveling plaque which will be passed on to next year's selection, and he will then receive a permanent plaque significant of his achievements. The award was given because of his tremendous development of the Des Moines Airport, and because of his local, state and national help to aviation. The HARMONIZER congratulates Art Thomas on this outstanding individual accomplishment.

A SENECA SMASH

Ken Brownell of our Little Falls, New York Chapter and Chairman of the Seneca Land District's State Fair Committee reports that his district scored a smash hit at Chautauqua, New York recently by producing the Evans Quartet (1960 International Champs) and the Town and Country Four (1960 2nd Place Medalists) as headliners for the Annual Chautauqua Show. . . the largest exclusively Barbershop Harmony Show in the world . . . within one week of their crowning at Dallas. But before the chords of "Keep America Singing" ceased echoing across Chautauque Lake announcement was made that 100,000 people will be in range for the next District project—appearance at the New York State Fair in Syracuse, during September. The Fair Committee announced that September 3 would be known as Harmony Holiday for Seneca Land Braves and guests, and quartets and choruses from New York State entertained in the Empire Court at Syracuse (four times daily).

TRIP TALK

Saturday, July 18th was a highlight in the 11 year history of our Norwich, Connecticut Chapter. Bogue Zawislinski reports that this was the occasion when the chapters of New Bedford, Massachusetts and Norwich separated by 85 miles, united to present a Barbershop program. Making the trip to Norwich were the 40-man New Bedford Chorus and six quartets. About 2 o'clock in the afternoon five men and a trailer arrived with their own scenery and props for the show. It was a financial success and the wonderful Barbershop spirit, fun and fellowship was indescribable. This was so successful that there is talk of making this an annual affair there. Bogue recommends that other chapters try this because they have nothing to lose and everything to gain.



ATTRACTIVE STAGE SETS are always interesting to see and this Baltimore, Md. display is no exception. Simple yet most appealing to the eye are the 3 foot high Society initials painted in luminescent red; the cone shaped barber poles, 9 feet high and suspended in the air; the regular 8 foot barber poles on the stage floor; the 12 foot high center piece with space for a quartet inside the page of music; and the overhead emblem (not shown) hanging, in front of the main curtain, which is an electric sign, illuminated from the inside by blue lights. This replica of our Society emblem measures 6 feet in diameter. A capacity crowd (2700) turned out to view the setting and hear the ringing Baltimore chords.

SWING ALONG

From the "Barbershop Briefs", bulletin of our Reading, Pennsylvania Chapter edited by Dick Hoch comes this interesting information:

"We have just begun a decade that has been referred to as the *Roaring Sixties*. The word *roaring* is taboo in Barbershop circles, but, nevertheless, it conveys the idea of progress. The Reading Chapter, prominent in S.P.E.B.S.Q.S.A. cannot afford to REST on its past accomplishments or TAG along behind in any phase of activity of the Society; be it singing quality, membership, attendance, good fellowship, or participation in Society or Inter-Chapter events. . .

Perhaps it is a NATURAL tendency to relax a bit after a successful year; but if we allow ourselves to go FLAT or do not maintain our enthusiasm at a high PITCH, the result will be a SHARP decline of the whole Chapter. . .

If each member will SWIPE a little more time from an already busy schedule, and apply it to the improvement of the Reading Chapter, we cannot help but "Swing Along in the Singing Sixties".

MORE CHARITY

Earlier in this column we listed several chapters who have given outstanding financial contributions to their local charities and we unfortunately overlooked one. This is our Kingston (Limes-tones), Ontario Chapter who presented a check (cheque) for \$1,065.97 to the School for Retarded Children, representing the net proceeds from their 1960 Harmony Night.

Hey!

Barbershoppers!

Tired of "Falling Leaves" (Music, that is)? Need something sharp to keep your copies of "Harmonizer" in? Get your group together and order "THE TUNE BINDER". Top grain Ranch Saddle Cowhide in rich ginger color with cover stamped 24K gold, chapter name, S. P. E. B. S. Q. S. A. emblem and your name. Easily holds 100 or more songs!

Manufactured and distributed in Dixie District by two barbershoppers belonging to the Smokyland Chapter.

100% satisfaction guaranteed.



See the handy pitch pipe pocket on inside of back cover? How handy can you get?

ORDER NOW! AVOID RUSH!

Only \$6.95 Each

Prepaid, Cash, Check or Money Order
(No. C. O. D.) Orders outside U. S. A.
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404 Walnut Street—Knoxville 2, Tennessee

Our Newly Registered Quartets

CENTRAL STATES

AUTO TOWNERS

Tenor—Dominic Palmieri
Lead—Glenn E. Van Tassell
Bari—Clnr Bostick
Bass—Carl Dahlke
Chapter—Detroit #1 and
Dearborn, Mich.

MERRY MUGS

Tenor—Dennis Taylor
Lead—Frank Leone
Bari—Dan Bowser
Bass—Bob Gall
Chapter—Kansas City, Mo.

LINC TONES

Tenor—Charles Keech
Lead—James Krieger
Bari—Marvin Pape
Bass—Dale Heiliger
Chapter—Cornhusker,
Lincoln, Nebraska

KLIPPERS

Tenor—Don Wilde
Lead—Jack Rickabaugh
Bari—Don Oxenford
Bass—Jorville Stinton
Chapter—LeMars, Iowa

DIXIE

SKYLANDERS

Tenor—Allen Duckett
Lead—Bird Waddill
Bari—Paul Amsbury
Bass—Roger Neilson
Chapter—Asheville, N. C.

TEXARKANA

MELLOCHORDS
Tenor—Bill Goodson
Lead—Tom Knott
Bari—Austin Doolittle
Bass—Bill Wade
Chapter—Texarkana, U.S.A.,
Arkansas

EVERGREEN

FOUR CLOSURES

Tenor—Jack Douglas
Lead—Bill Manson
Bari—Harold Tupper
Bass—Harry Horwood
Chapter—Nor-West, North
Vancouver, B.C., Canada

DAPPER DANS

Tenor—Jim Asp
Lead—Paul Pool
Bari—Lynn Underwood
Bass—Dave Morgan
Chapter—Lake Washington,
Kirkland, Washington

VALLEY "4"

Tenor—Ray Walker
Lead—Bruce Williams
Bari—Mel Bedsaul
Bass—Ron Rohde
Chapter—Salem, Oregon

RIM ROCKERS

Tenor—Bill Acheson
Lead—Don Gay

Bari—Bob Saltee
Bass—Gene Woody
Chapter—Billings, Montana

FAR WESTERN

WHITTI-AIRES

Tenor—Ed Schoemann
Lead—Milt Sevoid
Bari—Budd Dobb
Bass—Parker Bailey
Chapter—Whittier, Cal.

WEST VALIANTS

Tenor—Jim Laverty
Lead—Jack Laverty
Bari—Manny Glickman
Bass—Rang Hansen
Chapter—West Valleyaires,
Canoga Park, Cal.

DESERT RATS

Tenor—Bill Hess
Lead—Ron Jahelka
Bari—Hugh Givens
Bass—Jess Farmer
Chapter—Palm Springs, Cal.

COLLEGIATES

Tenor—Terry Bowman
Lead—Joe Sisson
Bari—Elmer Fairbanks
Bass—Bob Hokanson
Chapter—San Jose, Cal.

WESTERNAIRES

Tenor—Donald Stang
Lead—Howell Jones
Bari—Gwynn Langdon
Bass—Bernard Carlson
Chapter—San Fernando
Valley, Van Nuys, Cal.

TENDERS OF NOTE

Tenor—Steve Flead
Lead—Frank Surliffe
Bari—Ben Walton
Bass—Ray Dallara
Chapter—San Rafael, Cal.

TIKI TONES

Tenor—Bob Horner
Lead—George Mastalka
Bari—John Mitchell
Bass—Bob Short
Chapter—Aloha, Honolulu,
Hawaii & Kailua, Oahu

FALLBROOK

FOURTONICS
Tenor—Jack Story
Lead—Rex Kehler
Bari—Ronnie Beck
Bass—Zeke Weaver
Chapter—Palomar-Pacific,
Vista, Cal.

PENINSULAIRES

Tenor—Ozzie Palos
Lead—Bill Johnson
Bari—Ray Packard
Bass—Earle Johnson
Chapter—Peninsula,
Redwood, Cal.

PHO-NETICS

Tenor—Bill Wilson
Lead—Jim Graham
Bari—Russ Honza

Bass—Pat Locke
Chapter—San Jose, Cal.
ODDS & ENDS
Tenor—Don Koyar
Lead—James Farrell
Bari—Jim Ito
Bass—Larry Coyle
Chapter—Hollywood, Cal.
FREE-LOADER FOUR
Tenor—Jim Skiffington
Lead—Jerry Donner
Bari—Ed Daut
Bass—Norm Oberman
Chapter—Palos Verdes, Cal.
SALT FLATS
Tenor—Bart Pepper
Lead—Milt Christensen
Bari—Roy Freeman
Bass—Allen Peek
Chapter—Ogden, Utah
MID CITY MAVERICKS
Tenor—Pete Monzo
Lead—Terry Dziuk
Bari—Hank Grob
Bass—Jim McKee
Chapter—Mid City,
Norwalk, Cal.
CLASSIC-CHORDS
Tenor—Les Doyle
Lead—Hugh A. Savage
Bari—Frank L. Guy
Bass—Dr. Walter Drozdak
Chapter—San Jose, Cal.

ILLINOIS

FORTUNES

Tenor—Dewain Nevins
Lead—Frank Snow
Bari—Donald Nevins
Bass—Lorne Evelisizer
Chapter—Alton, Ill.

FOUR TUNES

Tenor—Ken Bennett
Lead—Frank Gondela, Jr.
Bari—Bob Slater
Bass—Dave Boubelik
Chapter—Oak Park, Ill.

FIFTH WHEELERS

Tenor—Don Frantz
Lead—Len Klapproth
Bari—Vern Bertrand
Bass—Gus Neill
Chapter—Arlington Hts., Ill.

TONE-A-RANGERS

Tenor—Lewis Caster
Lead—Rich Fortner
Bari—Wayne Caster
Bass—Don Jones
Chapter—Springfield, Ill.

4-MOST-4

Tenor—Clyde Buffington
Lead—Don Burton
Bari—Dave Rainberg
Bass—Bob Storkman
Chapter—Illinois Valley
(La Salle), Ill.

YOKEL CHORDS

Tenor—Wayne Lichtenberger
Lead—Loren Bogarr

Bari—Skip Stall
Bass—Ed Lindsay
Chapter—Bloomington,
Champaign, Urbana, Ill.

INDIANA-KENTUCKY

SIDE KICKS

Tenor—John Montano
Lead—Jerry Dotson
Bari—Charles Klingel
Bass—Darrell Aukerman
Chapter—Hub City, Union
City, Ind.

BEND O CHORDS

Tenor—Pat Stivers
Lead—Shrader Miller
Bari—Harold Roederer
Bass—Tim Strivers
Chapter—Louisville #1, Ky.

JOHNNY APPLESEED

BRUSH 'N LATHER FOUR

Tenor—Bob Donahue
Lead—Bill McNamara
Bari—Bob Sibber
Bass—Bob Bokman
Chapter—Lakewood &
Parma, Ohio
SUBURBA KNIGHTS
Tenor—Bill Currin
Lead—Bob Ebersole
Bari—Joe Schmitz
Bass—Phil Lombardo
Chapter—Parma Suburban,
Parma, Ohio

WAYNESMEN

Tenor—Paul Deem
Lead—David P. Wilkinson
Bari—Walter S. "Dusty"
Rhodes

Bass—George E. McGary
Chapter—Fayette County, Pa.

TONE-QUILIZERS

Tenor—Rolland Reichenbach
Lead—John Rochotte
Bari—John Rower
Bass—Don Fugate
Chapter—Findlay, Ohio

MOUNTAINEERS

Tenor—Bill Thompson
Lead—Dick Mikesell
Bari—Don Roth
Bass—Milt Stewart
Chapter—East Liverpool,
Ohio

RIP CHORDS

Tenor—Jim Mokas
Lead—Rodger Suver
Bari—Tom Larsen
Bass—Bill Horton
Chapter—Buckeye, Columbus,
Ohio

FAN-C-DANS

Tenor—Gary Meyer
Lead—Ed Weber
Bari—Geo. W. Harnish
Bass—Larry Findley
Chapter—Western Hills,
Cincinnati, Ohio



Barbershop Craft

By JIM EWIN, Chairman, Barbershop Craft Committee

Some Hot Air About Registers

Guest Editor—Tom Shipp, San Jose, Calif.

Too often we hear the familiar cry from the chorus director, "If only I had some tenors to balance up the sections we'd have an outstanding chorus"—or the anguished cry from the dedicated quarter man, "the three of us want to organize but there aren't any tenors around." The everlasting search for tenors goes on and on with chapters holding special "bring a tenor night", stealing tenors from other chapters, or running advertisements in the local paper.

It's my feeling that we can't see the forest because of the trees. Let's keep holding guest nights and membership drives, but not directed toward a specific voice. We should develop our tenors from within the chapters. Anybody who can sing, can sing tenor!

This may sound like heresy to the established tenors. It may seem like wishful thinking to lead singers who are exhausted after two woodsheddings of the tag on "Wedding Bells are Breaking Up That Old Gang of Mine," or it may even seem ridiculous to the bass who can rumble out a solid low E but who gags at anything around middle C.

Come on, Tenors, for the good of the Society let's strip away the mystery and tell the rest of the men how easy our part really is. Why it is we can sing all night up in the stratospheric vocal range without tiring while the other parts give up early.

LET'S GET THE FACTS, MAN

As an unnatural tenor, I feel that you have to understand the nature of vocal registers and the use of the term "falsetto" if you are going to be able to take advantage of all this tenor-singing potential.

Each of us has two or three registers within which we can sing. For the sake of convenience and to eliminate confusion, I'll call them #1, #2 and #3. Some people prefer to call them chest, head, and falsetto registers, but these terms may be misleading—for registers have nothing to do with the chest or head. They depend upon different muscular adjustments within the larynx or "voice box". These different adjustments are many and complicated and not fully understood even today, but knowing the precise action of the muscles and their effect on the vocal cords is not necessary to good voice production.

No two people can agree on what falsetto really is. It seems to be a name given to any register above the normal—it can't be defined in terms of what we hear or how we make sounds—so let's forget the word.

Register #1 is the one we use in everyday speaking and almost all male voices whether high or low use this register singing a note like G below middle C. For basses this is the upper part of their #1 register and for some high voices this is the lower part of their #1 register range.

LISTENER CAN'T ALWAYS TELL

Register #2 is much more complicated. It is impossible to say where it begins since different voices shift to it at different notes. Even the same voice will not switch to this register always on the same note each time. Often a listener cannot tell when a singer has made the register shift, and only the singer knows. He knows because he can feel the difference in his throat—he is making the tone in a different way although it may sound the same. It is a mark of a good singer when he can make this change smoothly without an obvious "break" in his voice or a significant change in quality. If you could take an average, it would probably be found that in quiet singing this change in registers occurs somewhere around Middle C. The top of this second register extends to somewhere around C above middle C—depending on the voice. Even at the extreme top of this register, singing requires relatively little effort and even lots of singing will not result in hoarseness or fatigue. This is perhaps because more muscles are doing the job of regulating the vocal cords. You probably know some members of the tenor section who are sung out after 15 minutes of serious woodshedding. These fellows are singing in the high tenor range using their normal or #1 register. No wonder they're beat. Music for professional tenors is not written as high as our Barbershop arrangements. Our music was written for the second-register tenors.

MOST CONFUSSING OF ALL

Register #3 is the highly controversial one that confuses everybody. I personally believe this is because some have it and some don't. Those who have three registers say there is such a thing and those without it say there are only two registers. The range of register #3 allows those so endowed to hit F and G an octave and a half above middle C with a clear quality. The top of this register is rarely used in Barbershoppping.

All three registers overlap one another, so it would be possible for some people to hit some notes in three different ways. Having a singing range from bass to tenor may seem like science fiction to some of you, but studies have shown that the average voice has close to a three-octave range. Now this is the extreme range which at the lowest note is just a barely audible growl and at the other end is best described as a shriek. Discounting the lowest and highest two or three notes of the range, every note in between can be developed and used in singing.

Continued on next page

BARBERSHOP CRAFT—

This puts the average voice in a range that will include the top note of any Barbershop arrangement I have ever seen. But if this is true, why are good Barbershop singers unable to hit the high ones? Perhaps these men are limiting their vocal range because they doubt that they have a #2 register—or they have tried it and the sound was so bad they quickly gave it up. I can believe this because the second register needs a new muscular adjustment. The muscles that come into play are larger and don't have the fine coordination and delicate movements of the small muscles used in the normal register. The first try at the new register produces a new and unregulated sound. But this is like any other muscular activity in that it takes a great deal of practice to become good at it. No one can juggle four indian clubs at the first attempt, but given enough time and practice, juggling can become smooth and precise. And so it is with singing in a different register. And you have the first step licked because you *can* sing in this register—you merely need practice in the finer control necessary for holding your part accurately and producing a tone with blending quality. This can be done by experimenting with your voice—and practice, practice, practice.

NOW TO ANALYZE OURSELVES

The Barbershopper should first of all find out what his range really is. Get to a piano and either play it yourself or get another member to help you identify the notes. Start at C below middle C and sing the notes up the scale to G below middle C. Now jump an octave to G above middle C and sing this note *softly*. If you are singing this note softly and easily you are now in the second register. Sing the notes from this G down to middle C to get the feel of this different adjustment in your throat. Now go back up the scale in the same register singing relatively softly. If you can reach C above middle C, man, you are now a tenor with all the rights and privileges to go with it.

To find out if you are among the fortunate blessed with register #3, start by singing up the scale from middle C in register #2. When you get to E, stop, and make an adjustment to hit the E one octave higher. If you are successful, determine your range by going up and down the scale in half steps while in the top register. If you can function at this vocal level and you are singing any part other than tenor you have been doing yourself and your chapter a grave injustice! But even the rest of us two-register singers can function very well within any standard Barbershop arrangement.

I would recommend that those who have a curiosity about singing top tenor move over to the tenor section and sing tenor every chance you get. Start by singing softly and gradually build up your volume. If you start singing loud the chances are the quality will be pretty bad—since you haven't yet learned to control this new apparatus. But you probably will. I think, however, that just like any complicated muscle action, some men will be able to do it expertly—and these are the future tenors in our competition quartets. There will be those who can finally do a pretty adequate job of singing using different muscles—these are the men whose quality is not refined enough to hold their own in a quartet but who, with a little volume soft-pedaling, can fill in the tenor section in the chorus very nicely. And let's face it, there will be some men who just can't produce a second or third-register tone of good enough quality or volume to help out any quartet or chorus. These men should stick to their normal registers and choose from among the other three parts.

The tenor has another major advantage over the other three parts. He doesn't have to use as much effort to sing as loud as the other parts. The ear does not function the same at all tones on the musical scale. The ear hears the higher notes much better

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CURRENT MEMBERS . . .

Your Society dues for 1961 will be due on January 1, 1961 and payable NO LATER THAN March 31, 1961. Your Chapter Secretary will notify you of the amount of 1961 dues. This notice does not apply to new and reinstated members enrolled during last quarter of 1960. Your cooperation is requested.

than the low notes, particularly above middle C. It takes a lot less intensity and effort for a tenor to hit G above middle C than for a bass to hit low G at the same volume. I have known basses who have the third register and when using it to woodshed tenor, use the same amount of effort as when singing bass—the result shatters contact lenses!

I think that the movement afoot to encourage men to sing several different parts is an excellent one. If you are limiting yourself by singing only one part you are getting only one quarter of the fun of Barbershopping. Sure, it's a ball growling out those low notes in the bass section, and it's a real challenge to master the intricate movements of the baritone part, and you can probably display your pipe to its best advantage as a lead singer. But until you try on your new voice as a tenor and experience the thrill of hitting the high tonic note while the other parts fill in below, you just haven't lived. Try it!

Out on the east coast about 25 miles from New York, over the Jersey border line is a chapter called the Dapper Dans of Harmony of Livingston, N. J. The chapter was started in 1956 and over the four year period of their existence they grew quite steadily using all the tools put out by International. They ran programs, put on successful annual shows, sponsored Little League Ball Clubs, marched in town parades, contributed money to local sports teams who were sent to Ecuador on good will tours and generally made a success of what they did.

In this period they had an active chapter bulletin, contributed two Area Counsellors to their Orange Mountain Area of the Mid-Atlantic District and finally won their Area Chorus Championship. In spite of this there was a slight doubt in the backs of their minds. Were they working the men too hard and not having enough fun? It seemed as though every time they turned around they were preparing for some new venture and the same old faces were showing up. Luckily these faces had increased over the years

on how to do it." Seven calls later the entire board had said comments ranging from "Omigawd" to "you bet".

Sunday evening Big Bill got a call telling him that the South Mountain Arena, a skating arena, had been tentatively reserved, and that the chapter was going to be told Tuesday night and if they went along with it, they were on the road. The Arena held five thousand people and they would have to build a stage or figure some way of presenting the show. By Tuesday committees were set up, printers were notified and the chapter was informed. The reaction was fantastic. Sixty-three men stayed after the meeting to pick up job assignments.

The chapter was divided into groups with professional salesmen heading up teams. Each man was given a quota that he had to sell. Men who were not salesmen were delegated to map teams, others to building equipment. They finally decided to use a unique staging angle, which was a revolving stage borrowed from the local Little Theater group. Thus the audience would see the show like a theater in the round. The word

So the days went by. The show *was* sold out. The chorus contest came around and their group took the championship for the second year in a row and one of their quartets, The Chordial 4, took a second in the quartet contest.

Came June 12. It rained, which was great. Less people going to the shore. Newspaper coverage had been fantastic with a Newark chapter member donating time to get coverage two nights in a row in a paper that had 700,000 circulation. At 12:30 the first bus came in from Allentown, Pa. with 40 men. Throughout the afternoon buses came in from all over the District.

The most impressive sight was the gigantic barberpole in the center of the arena with the chairs ringed around it and the stage slowly turning to give all a good view.

Well, the rest is history. The show played to slightly over 3,000 persons, was a smashing success harmonically and sent each of the six quartets off to Dallas with \$634.70 which just about picked up the plane fare. The MAD CQ fund had also given them some monies and the combined total effort was enough to get the quartets out to Dallas and show them once again that MAD really backs up their quartets.

In the meantime the Dapper Dans managed to squeeze in a mystery bus ride to Musconetcong to join in the celebration of the licensing of this chapter in West Jersey. And of course they have become so used to large crowds that on July 12 they sang for five thousand patients and staff of the New Jersey State Mental Hospital and are also part of the Livingston Summer Music Festival. This is July 26 and they will be singing in the outdoor park under the stars. The town is 25,000 and if the whole town doesn't show up they'll be disappointed.

What does this do for membership. We asked Bob Koch, our newest member, and one of seven to join the chapter last month. "I looked at that mob in the Arena, then I looked at those flaming red jackets and heard you sing, and I said, this is for me—how do I join."

The 43 Days of the Dapper Dans

By DON DONAHUE

Public Relations Officer — Livingston, New Jersey

and more of them wanted in to join this "clique" of workers.

The morning of April 9, 1960 was just like any day, except that at 10:00 A.M. one of their men got a call from Bill Annichiarico, bass of the Easternaires. Bill explained that after the District regionals in March, the quartets got the idea of putting on a show to help pay their way to Dallas. They were going to hold the show in a centralized section so the whole district could attend. Unfortunately, there was a conflict in dates. Could Livingston do anything? The show date was set for June 12, slightly over two months.

The man whom he called was a chapter bulletin editor, and we know they are all crazy. What chapter in their right mind would want to do a show two months away when they had their own annual parade on April 30 and were also hosting the area quarter and chorus contest June 4, just eight days before this show. First call went out to the show chairman. "How's our show going?" "Sold out! Good." Next call went to one of the newest men in the chapter who had shown interest in being on the board. "How would you like to give up your pathology duties at the hospital and run the area contest?" "Sure, you have a file

was our now to think big. So, one man called Standard Oil of New Jersey and convinced them they should mail out tour maps to every chapter in the District showing how to get there.

The next development that really helped was a call from Al Shea of the Buffalo Bills. "I understand you're having a big show to help your quartets get to Dallas. What can we do to help? Would you like us to sing?"—One minute of stunned silence—"How much?"—"We don't want anything, we're glad to do it."

The word went out. By this time the show was taking on proportions of an International event. The talent lineup was the greatest that had ever been assembled on the east coast in one show. The Bills were featured with the International Medalists Easternaires and Play-tonics next in line, then came the International Finalist Oriole Four from the famous Dundalk Chapter, and then the several time International Semi-finalists Yorkaires and Checkmates with the brand new International Out-of-Towners. Added to this was of course the 1959-1960 Area Chorus Champs, the Dapper Dans of Livingston plus the Usherettes who were the Hudson County Sweet Adeline Chorus who had placed second in their Regional Chorus Competition.



NEW QUARTETS—

Continued from page 28

VILLAGE IDIOTS

Tenor—Dan Shramo
Lead—Bob Keener
Bari—Tom Neal
Bass—Willard Kapes
Chapter—Euclid, Ohio

LAND 'O LAKES

SMORGAS-FOUR

Tenor—Al Severson
Lead—Bennett A. Olson
Bari—Robert A. Johnson, Jr.
Bass—Larem D. Severson
Chapter—Owatonna,
Faribault, Minn.

NABOR NOTES

Tenor—Kenneth Fischer
Lead—John Pitzner
Bari—Ronald Pitzner
Bass—Charles Fischer
Chapter—Jefferson Co., Wis.

MICHIGAN

CLEFTO-MANIACS

Tenor—Keith Clark
Lead—Leland "Dick"
Richards

Bari—James Duff
Bass—Louis Seguin
Chapter—Muskegon, Mich.

RESORTAIRES

Tenor—Ross V. Renwick
Lead—Mike C. Mihulka
Bari—Arne O. Hegerberg
Bass—Robert J. Werkema
Chapter—Boyer City, Mich.

MID-ATLANTIC

VAGABOND FOUR

Tenor—Al Livingstone
Lead—Al Fowler
Bari—Bill Winterberg
Bass—Jim Thompson
Chapter—Paterson, New
Jersey

DIATONICS

Tenor—Edward B. Beach
Lead—William R. Thomason
Bari—Richard J. Ellwanger
Bass—Norman R. S. Hollies
Chapter—District of Colum-
bia, Washington, D.C.

CHORDONS

Tenor—William M. O'Brien
Lead—Kay L. MacDonald
Bari—Elbert V. Bowden
Bass—Albert C. Roper
Chapter—Merrimack, Norfolk
Va.

WOODSMEN

Tenor—Bud Hute
Lead—Robert Doonan
Bari—Gil Wilson
Bass—Howard Bunning
Chapter—Medford Lakes,
Medford, New Jersey

GARDEN SPOTTERS

Tenor—Leonard Mecca
Lead—Clair Hershey
Bari—Herm Reed

Bass—Cliff Morrison
Chapter—Lancaster, Pa.
ENCORES

Tenor—Edgar H. Geisen-
daffer

Lead—Bernard M. Hopkins
Bari—John D. Allen
Bass—James C. Webb
Chapter—Catonsville, Md.

COCOA-NOTES

Tenor—Harold Huber
Lead—Cy Little
Bari—Earl Spangler
Bass—Mel Garner
Chapter—Harrisburg, Pa.

PENN-AIRES

Tenor—Dr. Benjamin G.

Musser

Lead—F. Jack Malone
Bari—Lewis P. Short
Bass—Wendall A. Phillips
Chapter—Keystone Capital,
Harrisburg, Pa.

WILMINGTONES

Tenor—Richard C.
Urbanavage
Lead—Steve Hanrahan
Bari—Reuben J. Kline
Bass—Richard L. Romagna
Chapter—Wilmington,
Delaware

MONKEY-SHINERS

Tenor—Walter G. Chestnut
Lead—Bernard J. Martin
Bari—Richard I. Bonsal
Bass—Edward C. Marshall
Chapter—Montclair, New
Jersey

SKIPJACKS

Tenor—Bob Hastings
Lead—Bill Gapetz
Bari—Bob Wilson
Bass—Slim Blanton
Chapter—Dundalk, Md.

ARLINGTONICS

Tenor—Jim Sheehan
Lead—Don Burbank
Bari—Ed Roberson
Bass—Stan Newman
Chapter—Arlington, Va.

CAMPTOWN FOUR

Tenor—Charles J. Rembert
Lead—George Devine
Bari—Eugene Dougherty
Bass—John Schroeck
Chapter—Irvington, N.J.

SOUTH SHORE FOUR

Tenor—Vince Eccleston
Lead—Gerry Flynn
Bari—Bob Morrison
Bass—Rudy Greser
Chapter—Staten Island, N.Y.

DISSONANT FOUR

Tenor—Mason Hollcroft
Lead—Gene Daniels
Bari—Allan Elkins
Bass—Denzil Elkins
Chapter—Manassas, Va.

MARK IV

Tenor—Roger Campbell
Lead—Dick Janigian
Bari—Gus Tassone
Bass—Don Urbas

Chapter—Washington, D.C.
MIDTOWNERS
Tenor—Harry Ramsland
Lead—Al Eberle
Bari—Bob O' Malley
Bass—Warren Smith
Chapter—Teaneck, N.J.

NORTHEASTERN

THE PAR FOUR'S

Tenor—Wayne Paul
Lead—Conrad Zimmer
Bari—Jerry Hines
Bass—Emil Gaetano
Chapter—Silver City,
Meriden, Conn.

HI-TIDERS

Tenor—Chester W. Sheets
Lead—Willard C. Mills
Bari—Winthrop A. Clarke
Bass—Edwin P. Leonard, Jr.
Chapter—Scituate, Mass.

UNTOUCHABLES

Tenor—Zigmund Pawloski
Lead—Edward Logan
Bari—Warren Gilbert
Bass—James Fightlin
Chapter—Hardware City,
New Britain, Conn.

HAVEN COMEDY FOUR

Tenor—Al Dickman
Lead—Frank Alfano
Bari—Ollie Jermin
Bass—C. Joe Desjardins
Chapter—New Haven, Conn.

KLOSE KUARTERS

Tenor—Jim Varno
Lead—Russell Fisher
Bari—Lt. Don Argus
Bass—Sam Godin
Chapter—Plattsburg, N.Y.
THE COMPACT 4
Tenor—Sam Ralston
Lead—Lou Bernard
Bari—Jack Bortz
Bass—Allen E. Fine
Chapter—Plattsburgh, N. Y.

ONTARIO

MIDD-CO FOUR

Tenor—Robert Tuckey
Lead—Grant Wildfong
Bari—George Walker
Bass—James McDougal
Chapter—London, Ont.

LIMESTONE CITY FOUR

Tenor—Vernon White
Lead—Bryan Drew
Bari—Harry Parker
Bass—Dwight E. Jones
Chapter—Kingston, Ont.

CHORD LAUNCHERS

Tenor—Stan Uren
Lead—Bob Smith
Bari—Zan Matishak
Bass—Walter Tate
Chapter—Edmonton, Alberta,
Canada

CANADIAN

CON-CHORDS

Tenor—Ernie Cressman
Lead—George Stevens
Bari—Rod Mackenzie

Bass—Don Greig
Chapter—Kitchener-
Waterloo, Ontario
RE-CHORDERS
Tenor—L. "Mac" Smith
Lead—Morris T. Hoover
Bari—Ernie Hoover
Bass—Murray Johnson
Chapter—Simcoe, Ont.,
Canada

HARMANIACS

Tenor—Bob Park
Lead—Ted Drennan
Bari—Alf Evans
Bass—Archie Murdoch
Chapter—Belleville, Ontario

SENECA LAND

TIMBRE-TONES

Tenor—Bill MacFadden
Lead—Ken Wheatley
Bari—Bob Poliachek
Bass—George Coddington
Chapter—Kingston, N.Y.

FOUR TRAVELERS

Tenor—Wallace Carlson
Lead—John Berrenguer
Bari—Dr. Fred Kent
Bass—Sam Love
Chapter—Eric, Pa.

STEUBEN

HARMONAIRES

Tenor—Geoffrey Barnes
Lead—Charles Stitt
Bari—Ralph Verity
Bass—Edwin Simonson
Chapter—Bath, N. Y.

SOUTHWESTERN

CASUALS

Tenor—Raymond Rumfield
Lead—Wm. M. "Bill" Malloy
Bari—Keith Houts
Bass—Ralph F. Kendall
Chapter—Dallas, Big "D",
Texas

MAVERICKS

Tenor—John Piercy
Lead—Jim Massey
Bari—Miles Middough
Bass—Bill English
Chapter—Dallas, Big "D"
Texas

CHORD-WRINGERS

Tenor—Harold Culpepper
Lead—Ken Woodring
Bari—Blair Walker
Bass—Walter Morrison
Chapter—Victoria, Texas

SUNSHINE

FOUR SEA BREEZES

Tenor—Wm. Schaefer
Lead—Chas. Maguire
Bari—John Dobson
Bass—Bryson Gilmour
Chapter—Hollywood, Fla.

ORIGINAL FOOTNOTES

Tenor—J. A. Weems
Lead—Dave E. Evans
Bari—C. H. Denicke
Bass—W. D. Schulstad
Chapter—Pompano Beach,
Fla.

THESE MEN ARE BUILDING OUR SOCIETY

THEY ALL HAVE BROUGHT NEW MEMBERS INTO OUR SOCIETY THIS YEAR

IS YOUR NAME INCLUDED IN THIS LIST OF

"MEN OF NOTE"

(As Reported to International Headquarters)

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

CENTRAL STATES

Harry W. Bonger
John D. Hitchcock
George Hollister
Francis R. Randall, Jr.
Dick Rohle
Ward Smith
Harold Tickner
Win Wheeler

DIXIE

Buz Busby
Arthur Connerly
Trevor Emmerling
Everett Ham
William Hammett
Eugene C. Lakin
W. H. Pumphrey
Carl Reed
Steve Stephens
Jess Tidmore

EVERGREEN

Rex Bash
Don Coughlin
Dudley Cowan
P. H. Creel
Gus Dalstead
Jack Dawson
Ed Hartley
Jim Johnson
Jack Jungroth
Dean Leavitt
Al Rossirer
Maynor Schultz

FAR WESTERN

John Batz
Grover Betson
Cyrus Clepper
Jim Easter
Barney Fickle
Tom Flynn
Russell J. Gooley
Terry E. Hardy
Stan Harris
George Heaps
Bill Johnson
Jimmy Jones
Russell V. Karlan
Bert Kelley

Ron Lazenby
William Maursky
George McCay
Vernon McDade
John Morgan, M.D.
Pete Neushul
Don H. Orme
John Pakos
Len Pluris
Don Poole
Fred A. Rohrman
Hank Russell
Henry Smith
Richard Spatz
Robert Sponheim
Fred Stoliker
Roy Tate
S. J. Underwood
Dick Valencia
L. Dean Whitlow
Harry Wootters

ILLINOIS

Edward Anderson
Earl Auge
Leo J. Blaschek
Roy A. Conner
Ron Hoefler
Edward B. Holt
James Hudson
Richard Knott
Jerry McDonough
Lee Perkinton
Al Robertson
Clarence Sterkeson
Ken Tomkins
Harold Wilson

INDIANA-KENTUCKY

Lonnie La Baw
Phillip Mangas
James Wasson
Phil Wasson

JOHNNY APPLESEED

Walter Chenoweth
Harold Craig
Wayne Crist
Larry Lloyd
Don Parsons
Richard Zeitler

LAND O'LAKES

Arnold Berg
Gerald J. Berger
Millard Clausen
Ted Engelke
John Foster
George Guyer
D. A. Hoopingarner
Jerome K. Kane
Hayden Kenney
Lawrence Kinatader
Tom Kinney
R. Allen Lewis
Le Roy Miller
Willis H. Miller
Clifford Mittelstaedt
Dennis Neff
Peter Reano
James Scofield
Louis Veith
Robert Wyatt

MICHIGAN

Milton Arthur
Al Fricker
Robert Goodall
Howard Osborne
Art Sweeney
William F. Wilcox, Jr.

MID-ATLANTIC

John Anderson
Fred E. Aubel
Larry Bayer
Richard Boyle
Robert F. Campbell
Arr Cinquino
Al Donato
Maurice Donovan
Raymond P. Dunkelberger
Ray Elliorr
George I. Gilson, Jr.
Graham Hubbell
Fred Kirberger
Frank J. Lina, Jr.
Tom Magarro
Ernest Matson
David W. McElroy
Charles Mossbrucker
William Richards
Harlan Ross
Nick Saccomanno
Art Scira

Jo. A. Shalika
Leo Standish
Daniel M. Steinert
William H. Stevens
Warren K. Teeple
Richard Tilstra, Jr.
Charles Yaede

NORTHEASTERN

Leo Antaya
Gilbert Barboza
Manuel Brune, Jr.
Armand V. Fortier, Jr.
Abel Gonsalves
Charles L. Isherwood
Robert Long
Manuel Mello
Nat Nowell
Joseph A. Roper
I. Whitman Stephens
Stanley Wolfe

ONTARIO

Eric Booth
Clarence Burgess
Ted McLaughlin
Wayne Porreous
Joe Wainright

SENECA LAND

Thomas LaMotte
Evan Maddy

SOUTHWESTERN

Bill Brigham
Fred D. Crumlish
Don Fuller
Bill Morris
Farrel G. Reeder
Donald Rose
Albert L. Smith, Jr.
Gil Wallace
Jerry Welborne

SUNSHINE

Harry Evans



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."



NOVEMBER—1960

- 18-19—Salt Lake City, Utah
- 18-20—Delasusquehudmac, Pennsylvania
- 19—Antelope Valley, California
- 19—Palomar Pacific, California
- 19—Sarnia, Ontario
- 20—Binghamton-Johnson City, N. Y.
- 20—Scituate, Massachusetts
- 26—Motor City (Oshawa), Ontario
- 26—Pittsfield, Massachusetts
- 26—Abbotsford, British Columbia
- 27—Decatur, Illinois

DECEMBER—1960

- 2—Tuscaloosa, Alabama
- 2-3—Westfield, N. J.
- 3—Boston, Massachusetts
- 3—Bloomington-Richfield, Minnesota
- 3—Birmingham, Alabama
- 3—Louisville, Kentucky
- 3—Winona, Minnesota
- 10—Columbus (Buckeye), Ohio
- 12—Mobile, Alabama
- 16-17—Glasgow, Montana
- 30—(Mojave Valley) Barstow, Cal.

NOTEWORTHY CHAPTERS

Chapters Which Have Achieved 10% Increase in Membership Dec. 31, 1959 to September 30, 1960. Figures showing total number "Noteworthy Chapters" per district include 170 chapters listed in previous issues.

CENTRAL STATES DISTRICT (16)
St. Louis Suburban (Clayton), Missouri

DIXIE DISTRICT (11)
Piedmont (Salisbury), North Carolina
Capital City (Nashville), Tennessee

EVERGREEN DISTRICT (14)
Portland, Oregon
Mt. Baker (Bellingham), Washington

FAR WESTERN DISTRICT (32)
Thunderbird (Glendale), Arizona
Yuma (Territorial Prisonaires), Arizona
Hollywood, California
Marin (San Rafael), California
Monterey Park (El Monte), California
Music Men (So. Pasadena), California
Pomona Valley, California
Sacramento, California
San Jose, California

ILLINOIS DISTRICT (11)
County Line (Northbrook), Illinois
West Towns (Lombard), Illinois

INDIANA-KENTUCKY DISTRICT (3)

JOHNNY APPLESEED DISTRICT (16)

Oakland, Maryland
Parma Suburban, Ohio
LAND O'LAKES DISTRICT (16)

St. Perer, Minnesota
MICHIGAN DISTRICT (16)

COMING EVENTS— JANUARY—1961

- 14—Chicago, No. 1, Illinois
- 14—St. Croix Valley, Wis.
- 13-14—Vallejo, California
- 13-14—Montclair, New Jersey
- 20-22—Milwaukee, Wis.

International Mid-Winter
Convention

- 21—Milwaukee, Wis.
- 21—Pontiac, Michigan
- 22—Dundalk, Maryland
- 22—Tell City, Indiana
- 28—Lima (Lima Beane), Ohio

JUNE—1961

- 21-24—Philadelphia, Pa.
23rd International Convention
and Contests

MID-ATLANTIC DISTRICT (25)

- Wilmington, Delaware
- Dundalk, Maryland
- Montgomery County (Bethesda), Maryland
- Plainfield, New Jersey
- Toms River, New Jersey
- Westchester County, New York

NORTHEASTERN DISTRICT (14)

- Arlington, Massachusetts
- New Bedford, Massachusetts
- Keene-Brattleboro, New Hampshire

ONTARIO DISTRICT (9)

SENECA LAND DISTRICT (5)
Binghamton-Johnson City, New York
Rochester, New York

SOUTHWESTERN DISTRICT (11)

- Albuquerque, New Mexico
- Oklahoma City, Oklahoma
- Houston, Texas

SUNSHINE DISTRICT (4)

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (Title 39, United States Code, Section 233) of THE HARMONIZER published in January, March, May, July, August, September and November at Kenosha, Wisconsin for September 28, 1960.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 6315 Third Avenue, Kenosha, Wisconsin. Editor Curtis F. Hockett, 6315 Third Avenue, Kenosha, Wisconsin, Managing Editor None. Business Manager W. L. Otto.

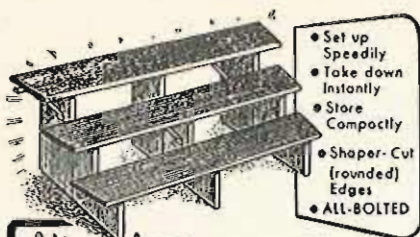
2. The owner is Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 6315 Third Avenue, Kenosha, Wisconsin.

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

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

Curtis F. Hockett, Editor
Sworn to and subscribed before me this twenty-eighth day of September, 1960.

ROBERT J. MEYER
(My commission expires September 16, 1962)

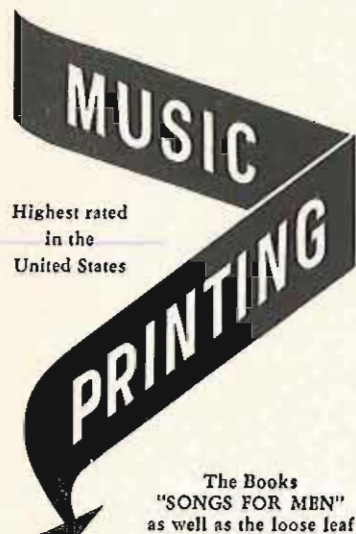


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(See Special Insert for Additional Details)



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 wealth, Fullerton, California, President

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 Jersey, President

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 CONSIN** ... Land O'Lakes District
 ... Chartered October 1, 1960 ... Spon-
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 members ... Harold Kovalaske, 302
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 retary ... Iver Leatherberry, 820 Eureka
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 tucky District ... Chartered October 1,
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 R. McVey, 305 East Sixth Street, Sheri-
 dan, Indiana, Secretary ... Kenneth Car-
 lisle, R. R. 1, Sheridan, Indiana, President

CENTURY CLUB

(As of September 30, 1960)

1. Dundalk, Maryland, *Mid-Atlantic*227
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EXPANSION FUND HONOR ROLL

THESE CHAPTERS HAVE PAID THEIR QUOTA

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 Housatonic, Connecticut
 New Bedford, Massachusetts
 Oak Park, Illinois
 Oshawa, Ontario
 Oshkosh, Wisconsin
 Pomona Valley, California
 Westchester County, New York

THESE CHAPTERS HAVE PLEDGED THEIR QUOTA

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| HH 10 | Kathleen |
| HH 11 | Loch Lomond |
| HH 12 | I Long To See The Girl I Left Behind |
| HH 13 | My Blushin' Rosie |
| HH 14 | When You and I Were Young Maggie |
| HH 15 | I Love You In The Same Old Way |
| HH 16 | Mighty Like A Rose |
| HH 17 | My Castle On The Nile |
| HH 18 | Just A-Wearyin' For You |
| HH 19 | Close That Eye |
| HH 20 | May Be |
| HH 21 | Hot Time In The Old Town |
| HH 22 | Home, Sweet Home |
| HH 23 | A Bird In A Gilded Cage |
| HH 24 | Susie |
| HH 25 | On A Chinese Honeymoon |
| HH 26 | You're As Welcome As The Flowers In May |
| HH 27 | Only Once In A Lifetime |
| HH 28 | Down Where the Cotton Blossoms Grow |
| HH 29 | Down On The Farm |
| HH 30 | A Dream |
| HH 31 | The Girl I Loved In Sunny Tennessee |
| HH 32 | Gay Nineties Medley |
| HH 33 | Where The Sunset Turns The Ocean's Blue To Gold |
| HH 34 | Red River Valley |
| HH 35 | I'm Wearing My Heart Away For You |
| HH 36 | In The Evening By The Moonlight |
| HH 37 | I Wonder If She's Waiting |
| HH 38 | Somebody's Waiting 'Neath Southern Skies |
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