

THE

VOL. XIII No. 2 — DECEMBER, 1953

THE Harmonizer®

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY



Hack



DISTRICT CHAMPIONS

and RUNNERS-UP

Keep America



Seneca Land Champions
THE CHORD CADETS, WARREN, PA.
Ericson Dietsch Cruickshank Sanden



Far Western Champions
STATESMEN, SACRAMENTO, CALIF.
Schultz, Machado, DuVall, Gilstrap



Northeastern Champions
THE HELMSMEN, NEW BEDFORD, MASS.
Balestracci, Bastien, Hamburgs, Duarte



Johnny Appleseed-2nd
HUMDINGERS, CANTON, OHIO
Siler, White, Glenn, Craddock



Ontario Champions
TORONTO RHYTHMAIRES, YORKTOWN, ONT.
Morgan, Sawyer, Evans, Thomson



Mid-Atlantic-2nd
STAGE COACH FOUR, WESTFIELD, N. J.
Preston, Bohn, Heyburn, Berry



Illinois-2nd
LANCERS QUARTET, PIONEER (Chicago)
Wilson, Williams, Schwarz, Kerbusicky



Far Western-2nd
CROWN CITY FOUR
Wyrick, Powell, Arnold, Huston



Mid-Atlantic Champions
RHYTH-O-MATS, WASHINGTON, D. C.
Torrillo, Matthews, Rhodes, Seagmiller



Illinois Champions
KORD KUTTERS, PEKIN, ILL.
Powell, Moses, Sharpe, Sudberry



Johnny Appleseed Champions
LYLE BROTHERS, SHARON, PA.
Dick, Bob, Paul, Matt



Central States-2nd
ROYALAIRES, KANSAS CITY, MO.
White, Thorne, Gall, Moore



Vol. XIII — DECEMBER, 1953 — No. 2

Subscription price \$2.00 per year,
50c per copy.

Issued quarterly,
March, June, September, December

Entered as Second Class Matter
at the Post Office at Cleveland, Ohio.

Published by
The Society for the Preservation and
Encouragement of Barber Shop
Quartet Singing in America, Inc. at
640 CAXTON BUILDING
CLEVELAND 15, OHIO



Editorial and Advertising Office
20619 FENKELL AVENUE
DETROIT 23, MICHIGAN

EDITORIAL AND PRODUCTION

ROBERT G. HAFER
(20619 Fenkell Ave., Detroit 23, Mich.
Phone: KENwood 2-8300)
JAMES F. KNIPE

CONTRIBUTING EDITORS

Bud Arberg
Robert Hockenbrough
Deac (C. T.) Martin
Charles M. Merrill
J. George O'Brien
Sigmund Spaeth
F. Stirling Wilson

BUSINESS MANAGER

Donald I. Dobson
20619 Fenkell Ave., Detroit 23, Mich. Phone KENwood 2-8300

SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT OF BARBER SHOP QUARTET SINGING IN AMERICA Incorporated

INTERNATIONAL OFFICERS 1953-54

President.....JOHN Z. MEANS, 332 Lincoln Blvd., Manitowoc, Wis.
(Gen'l. Sup't., Eddy Paper Corporation)
Immediate Past President.....EDWIN S. SMITH, 1310 So. Wayne Road, Box 431, Wayne, Mich.
(Pres., Edwin S. Smith, Inc.)
Acting First Vice-President.....BERNEY SIMNER, 1708 Olive Street, St. Louis 3, Mo
Second Vice-President.....DEAN SNYDER, 7 Hunting Cove, Alexandria, Va.
(U. S. Government Official)
Treasurer.....RAYMOND C. NIBLO, 3rd Floor, Hubbell Bldg., Des Moines, Iowa
(Home Office Rep., Aetna Life Ins. Co.)
Founder—O. C. CASH, deceased
Secretary.....ROBERT G. HAFER, 20619 Fenkell Avenue, Detroit 23, Mich.

BOARD OF DIRECTORS

The Officers (except Secretary) and

(Term Expiring June 30, 1955)

PAUL F. DePAOLIS, 150 Long Acre Road,
Rochester 21, N.Y. (Chemical Engineer,
Eastman Kodak Company)
Dr. PAUL C. HARTIG, 302 Donaldson Bldg.,
Minneapolis 2, Minn. (Dentist)
HARLEY S. MILLER, P.O. Box 1391, Plant
City, Florida (Attorney)
HOWARD D. TUBBS, 16534 Greenview, De-
troit 19, Mich. (Construction Engineer,
C & O Railway)
REEDIE A. WRIGHT, 3787 Mountain View
Ave., Pasadena 10, Calif. (Kraft Foods Co.)

(Term Expiring June 30, 1954)

F. C. ARMSTRONG, 429 Logan Ave., S.E.,
Warren, Ohio (Armstrong Motor Sales)
ROWLAND F. DAVIS, Room 1757, 195 Broad-
way, N.Y. (American Telephone &
Telegraph Company)
FRANK A. GRAHAM, Jasper, Oregon (Saw-
mill Owner)
WM. P. HINCKLEY, 256 Lowell Street, Read-
ing, Mass. (Supervisor, Field Sales Engi-
neering, Northeast Division, Cherry-Burrell
Corp.)
JAMES S. MARTIN, 12122 Richard Ave.,
Palos Heights, Illinois (President, James
Martin Company)

PAST PRESIDENTS OF SPEBSQSA

1939-40 — Rupert I. Hall, 224 E. 4th, Tulsa 3,
Okla.
1940-41 — Dr. Norman F. Rathert, 9th Floor,
Arcade Bldg., St. Louis, Missouri
1941-42 — Carroll P. Adams, P. O. Box 358,
Bennington, Vt.
1942-44 — Harold B. Staab, deceased
1944-46 — Phil W. Embury, 30 Park St., War-
saw, New York
1946-47 — Frank H. Thorne, 6216 W. 66th Pl.,
Chicago 38, Ill.
1947-48 — Judge Chas. M. Merrill, 205 Bret
Harte Ave., Reno, Nevada
1948-50 — O. H. King Cole, Box 76, Mani-
towoc, Wisconsin
1950-51 — J. D. Beeler, P. O. Box 507, Evans-
ville, Indiana
1951-52 — James F. Knipe, 640 Caxton Bldg.,
Cleveland 15, Ohio
1952-53 — Edwin S. Smith (see above)

DISTRICT PRESIDENTS

Central StatesGEORGE H. WILLIAMS, 1520 Grand, Spencer, Iowa
DixieMERTON H. BARRETT, 1317 Union St. So., St. Petersburg, Fla.
EvergreenWELDON SLOAN, 334 S.W. Fairmont St., Beaverton, Ore.
Far WesternG. MARVIN BROWER, 1403 Washington Ave., Santa Monica, Calif.
IllinoisCHARLES HECKING, 3507 N. Walcott Ave., Chicago 13, Ill.
Indiana-KentuckyGLEN A. REID, 511 Erie Ave., Logansport, Ind.
Johnny AppleseedR. TRACY EVANS, 221 13th St., Parkersburg, W. Va.
Land O' LakesALLAN KAPITZKE, P. O. Box 631, Oshkosh, Wis.
MichiganCLARENCE L. JALVING, c/o People's State Bank, Holland, Mich.
Mid-AtlanticJOHN SALIN, Hotel Wentworth, 69 W. 46th St., New York 19, N. Y.
NortheasternCHARLES F. RICKETTS, P. O. Box 186, Edgewood Sta., Providence 5, R. I.
OntarioWM. S. HUTSON, 79 McLaughlin Blvd., Oshawa, Ont.
Seneca LandJERID STINE, 131 Steuben St., Painted Post, New York
SouthwesternJOSEPH E. LEWIS, 2912 Gaston Avenue, Dallas, Texas

HQ BUILDING TO BE CASH MEMORIAL

At a special meeting held last month, the International Executive Committee voted to recommend to the International Board of Directors that the International Headquarters Building project be designated as a memorial to our late Founder. This decision was prompted largely by the enthusiastic response of the District Associations of Chapters and the individual Chapters and members to the suggestion of the Cash family that those wishing to commemorate O. C. make contributions to the Headquarters Building Fund in his memory.

This recommendation of the Executive Committee will be considered by the International Board at the Mid-Winter Convention scheduled for Minneapolis next January 15th, 16th, and 17th. It is hoped that details regarding building site, specifications and furnishings will be ready for approval by the Board at that time. Immediately following the meeting, full information will be published, so that the entire membership will be completely acquainted with the plans for this project.

The Executive Committee will continue to supervise all negotiations in connection with the building site and the architectural plans and the Building Committee, under Past International President King Cole as Chairman, will continue to receive contributions to the Fund. It is hoped that adoption of this project as an O. C. Cash Memorial will stimulate contributions to a point which will permit construction to begin as soon as a site has been obtained.

DAMAGED RECORDS

Numerous reports of delivery of 1953 Medalist records in damaged condition have reached us from scattered points throughout the Society.

Because of their concern, International Headquarters checked with Ross Music Company, who took advance orders for the Albums at our recent Convention. Ross asked us to inform our membership that upon notification, they will replace all such shipments.

The address of Ross Music Company is 125 John R, Detroit 26, Michigan.

THE COVER

Dave Hoff, Reading and Lynn, Mass. Chapters is responsible for the cover of this issue. His cartoons in bulletins, show programs, etc. are familiar to Northeastern District Barbershoppers. Eds.

SOCIETY LOSES TWO TOP EXECUTIVES

In July, Int'l First Vice-President Carl C. Jones, of Terre Haute, Indiana, became ill and was advised by his physician to withdraw from all activity. He, therefore, resigned. (He died October 10th. See story on this page.) In August, Int'l President John Z. Means, Manitowoc, Wisconsin, suffered two heart attacks and was confined to the hospital for a period of several weeks. Following that, he was and still is, limited in his activities.

SIMNER FILLS VACANCY

The Int'l By-Laws of the Society provide only that the First Vice-President shall take over the duties of the

an Acting First Vice-President to function until the House of Delegates meets in Minneapolis in January.

The Int'l Executive Committee then selected Past Int'l Treasurer Berney Simner, St. Louis, as Acting First Vice-President. Pending the return to active participation of Int'l President Means, Simner will perform the functions of President of the Society.

Berney brings to the job a rich background in SPEBSQSA affairs, having served as chapter officer, District President, Int'l Board Member, Int'l V.P. and two terms as Int'l Treasurer during which time he was at course a member of the Int'l Executive Committee.

SHEBOYGAN SLIGHTED

Int'l Board Member Rowland F. Davis, Manhattan, N. Y. Chapter, Chairman of the Int'l Community Service Committee during the last fiscal year, has asked the Harmonizer to correct an oversight.

In a Bulletin issued last June, Davis and his committee cited the chapters throughout the country which had done an outstanding job in Community Service in fiscal 1952-53. Through some sort of foul-up in the reporting system, Sheboygan, Wisconsin Chapter was overlooked.

STATEMENT OF OWNERSHIP

Required by the Act of August 24, 1912, as amended by the Acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233).

The Harmonizer is published quarterly, March, June, September and December at Cleveland, Ohio.

The Publisher is The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 20619 Fenkell Avenue, Detroit 23, Michigan. The Editor is Robert G. Hafer of the same address. The Managing Editor is none. The Business Manager is Donald I. Dobson of the same address.

The owner is The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., a non-stock corporation, 20619 Fenkell Avenue, Detroit 23, Michigan. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are none.

CARL C. JONES

Carl C. Jones, of Terre Haute, Indiana, died October 10th as a result of heart trouble. He is survived by his wife and a son, Carl A., who is also very much interested in barbershop-ping.

Carl's interest in SPEBSQSA began with the chartering of Terre Haute Chapter in 1945. He had for many years been active in quartet and chorus singing, formed and led the Elks Chanters which group largely made up the nucleus of the Terre Haute SPEBSQSA Chapter.

Carl was elected to the Int'l Board of the Society in 1950; to the First Vice-presidency in 1952 and to a second



Berney Simner

President in the event the latter cannot carry on. No provision is made when neither man is available.

Faced with this dilemma, the remaining members of the Int'l Executive Committee, Imm. Past Pres. Ed Smith, Second Vice-President Dean Snyder and Treasurer Ray Niblo, called upon the Int'l Laws and Regulations Committee for a recommendation.

Chairman Frank Thorne of that Committee appeared before the Int'l Executive Committee at a special meeting held at Sage Lake, Michigan, September 18th to 20th. The Laws and Regulations Committee recommended that the Int'l Executive Committee appoint



term in June of this year. His failing health caused his resignation in August.

In addition to his administrative work, Carl sang in several top ranking quartets, principally The Minor Chords in which his son sang bari. He plugged endlessly for recognition of Society choruses and Int'l competition and saw his ambitions realized at Detroit last June when his own Terre Haute Chorus competed against fifteen other groups for the championship. He judged any number of Society contests in all parts of the country.

Table of Contents

Area Counselors	30-31	Keep Posted	50
Barbershop Bafflers by Charles M. Merrill	8	New Chapters Chartered	23
Barbershop Bafflers (Answers to)	47	Old Songsters, The—Signmund Spaeth	18
Coast to Coast by Districts	53-57	Over the Editor's Shoulder	42
Coming Events	8	President's Column—John Z. Means	5
Corrections, Songs for Men, Vol. VI	14	Publicity (Bud Jackson)	48-49
Do You Remember?—J. George O'Brien	38-39	Quartet News	45
Directory of Chapters	34-35-36-37	"Share the Wealth"—Rob't Hockenbrough	46-47
Directory of Int'l Officers and Board Members	3	Swipe Swap Shop	40-41
District Presidents, 1953-54	3	Supplies available at Int'l Hq.	32-33
Editorial Page	3	The Way I See It—Deac Martin	10
Founder's Column	25	Stirling Wilson	28
Information You Want (about songs)	39	Winners and Runners-up in District Contests	
I See by the Papers	27	Inside Front and Back Covers	



President's Column

by John Z. Means

There have been plenty of reasons in the past to have thoroughly convinced me that barbershoppers are the finest people on earth, yet the number of cards, letters, telegrams . . . the numerous and beautiful bouquets of flowers received during my illness and convalescence . . . the many sincere expressions of best wishes for a speedy recovery . . . and particularly, the prayers of so many fine people for my well-being . . . all these things have combined to fill my heart with gratitude, and humble thankfulness.

oOo

This period of relative inactivity has given me time to read and digest the contents of the various District Bulletins. The aggressive approach toward the solution of District problems in most Districts is indeed heartening, as it has always seemed to me that strong and active District organizations will insure, better than any other single factor, the future growth and stability of Barbershopdom.

Current membership figures seem to further substantiate this opinion. For example, the two Districts showing the highest percentage of membership renewals are those whose bulletins indicate the maximum relative attention to this highly important District function. It is no surprise that these same Districts also lead in growth through the chartering of new chapters. They are really on the ball!

Another thing that is impressive is the manner in which one District in particular has gone all out to train and supply itself with Contest Judges. A class of 39 or 40 men is avidly studying all available information on the subject and I predict that from this group an outstanding roster of Judges will evolve. I venture this leads to much better quartets and more International Contest laurels for the District.

This same District has set definite goals for the number of members and number of chapters by next May 1st, and every letter and bulletin I've seen states and restates these goals. It will be no surprise to me when they come through!

In still another District the President (very wisely, in my opinion) is working very closely with Chapter Presidents in his District. Personal contacts and bulletins from "One Prez to another" are designed, among other things, to pull the District into a closely knit, hard working and well informed group. This, in my opinion, will result in a strong District made up of strong, active chapters doing

much to advance and perpetuate the Society's purposes.

Barbershopping is Fun! We want to keep it that way! Many men continue to devote many hours to accomplish that purpose, and this circle of hard-working and imaginative men who come up with ideas to further the Society's aims seems to be growing by leaps and bounds. Each District is contributing more constructive thought and effort each year, and that, particularly, bears promise of a sound and successful future. It seems to me that District organizations which can fairly set their goals and strive for their accomplishment form the Keystone in our Arch of Triumph.

oOo

I've also noticed from numerous chapter bulletins that more and more chapters have adopted the plan of long-range scheduling of chapter activities. Many have planned all meetings for the entire year. Of course, there will be some activities, particularly in the field of Community Service, which cannot be prescheduled, but the basic idea of knowing in advance what is scheduled and when is sound. I hope we see more of this planning in the future.

oOo

Elsewhere in this issue is a report of action taken by the International Executive Committee in appointing Berney Simmer of St. Louis to serve as Int'l First Vice President until an election can be held by the House of Delegates next January. Berney's broad experience in Society affairs and his long-ago proven interest in its progress, qualifies him well to take over as Acting International President until my doctor gives me the green light to again undertake more active participation. Berney's willingness to add this load to his already heavy responsibility as Chairman of the Int'l C & J Committee will forever be appreciated by the Society. Thanks, Berney!

oOo

Our Society has suffered the loss of three outstanding leaders in a comparatively brief period . . . men who contributed greatly to the growth and development of the Society. I know I speak for each and every member when I extend the deepest sympathy of the Society to the families of our Founder, O. C. Cash, our immediate past First Int'l Vice President, Carl C. Jones, and past Int'l Board member Monty Marsden.

JUNGLEAIRES — THE CANAL ZONE CHAMPS



Fourteen-hundred people witnessed the First Canal Zone Chapter Quartet Contest which netted profits of \$600 for the Canal Zone Cancer Fund. The Jungleaires came in first; the Gringo Groaners, second. Left to right, above, The Jungleaires are—Major Gerald Hayler, USAF, lead; Lt. Fred Helton, USA, tenor; Lt. Bill Reilly, USN, bar; Capt. Cliff MacLenn, USCG, bass. They have been referred to as the "perfect example of unification".

Other competing foursomes—Zone Tones, Pan Can Alley Four, Las Cruces Trailers, Fi Fi Fo Four.

Hampered thus far by transportation difficulties, the Zone Chapter hopes to get a quartet to the States in the Spring to compete in the Dixie District Int'l Preliminary.



Come to Minneapolis-ICE

MID-WINTER MEETING OF THE HOUSE OF DELEGATES

There's an old rhyme not quite suitable for use in a family magazine, the last line of which goes, "And slide on the ice". The instructions given in the earlier part of the rhyme are not recommended except to those of very hardy construction.

Anyone who has done any skating will sympathize with Luke Sletten, bass of the Minneapolis Atomic Bums, as he tries to achieve a standing position. The quartet, left to right, are Les Mikelson, lead; Maynard Saxe, tenor; (general chairman of the mid-winter meeting) Sletten, Regs Ellefson, bari.

Actually, all four are expert skaters, as what Minneapolis isn't, but it seemed like a good idea way back in warm September to ask the quartet to pose for some conical pictures to illustrate this story. As is evident, the Bums are nothing if not cooperative.

According to the caption furnished by the Minneapolis Chamber of Commerce, the people shown in the picture at the bottom of this page are fishing through the ice of one of the lakes in the heart of the city. The "Winter Wonderland" scene on the next page is also said to have been taken within the confines of the city.

For those who do not appreciate too intimate contact with water in its frozen form there is scarcely any need to do so, unless in a glass of Coke. You may step directly from a warm train or plane into a warm taxi and be whisked to a warm hotel where you will meet some of the warmest hospitality north of the equator.

Elaborate plans for the entertainment of all visitors to the Mid-Winter, as well as those who come to take care of the Society's business, have been formulated, as is evidenced by the program of events herewith.

Business Meetings

The Int'l Executive Committee will start the ball rolling with its meeting Friday morning. Other Int'l Committees will meet throughout the day at the call of their chairmen. The Int'l Board will meet Friday night and Saturday morning and the House of Delegates will convene Saturday afternoon.

PARADE IN BEAUTIFUL NORTHROP AUDITORIUM

International Board members, House of Delegates, International officers and all of the visitors to the Mid-Winter Meeting in Minneapolis January 15-17 will be privileged to visit beautiful Northrop Auditorium on the University of Minnesota campus, scene of the Seventh Annual Parade of Quartets of the Minneapolis Chapter. The historic columns on the exterior, the huge stage, and the more than 5,000 "plush" seats assure all in attendance the very best in comfort and eye appeal. Northrop underwent a complete "face-lifting" the past summer, including the installment of a new heavy shell, costing more than \$10,000 and designed especially for the four-part harmony of barbershop quartet singing.

The Parade of Quartets, a presentation of the University of Minnesota in cooperation with the Minneapolis Chapter, is an attraction of the Minneapolis Artists Course and is so advertised.

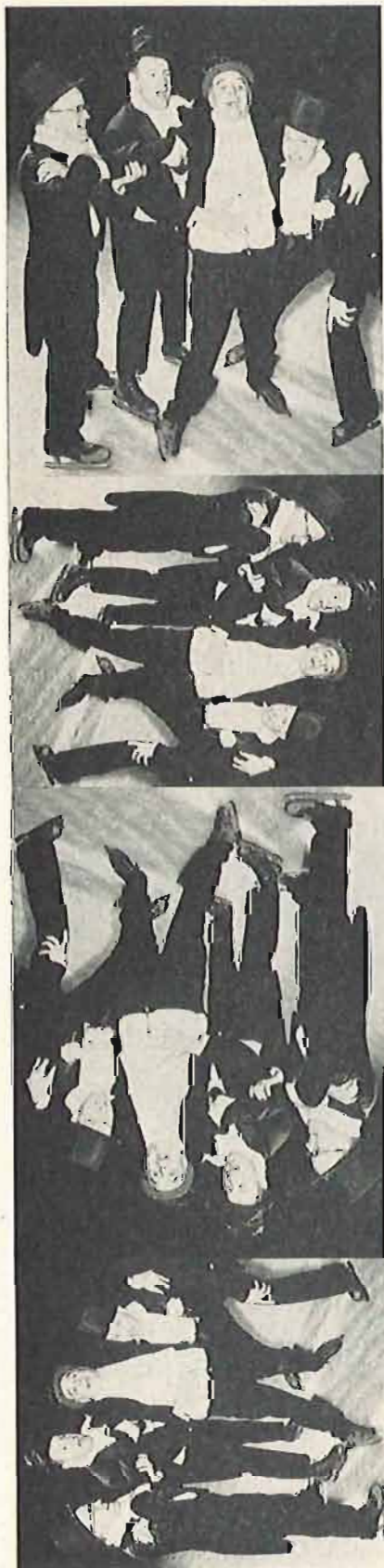
All proceeds, above expenses, are donated to the Research Equipment Fund of the Minnesota Heart Hospital. Last year the donation amounted to \$6,347.91.

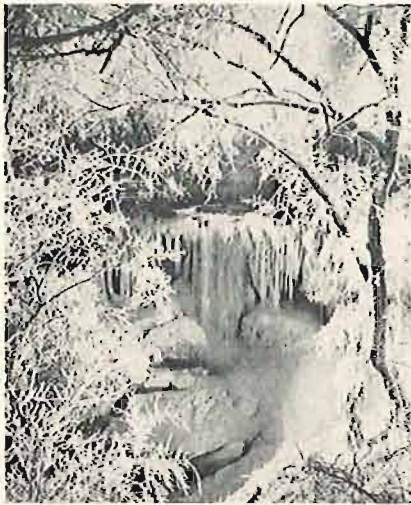
Featured on the Parade will be the current Society Champions, the Vikings, of Rock Island, Illinois; the Buffalo Bills, 1950 Champions; the Atomic Bums, many time Finalists, the Gay 90's Quartet and others.

VISITING LADIES WILL BE FETED

Maynard Saxe, Past President of Minneapolis Chapter and General Chairman of the Mid-Winter Meeting, is going all out to make the three-day convention especially attractive to the visiting ladies. He has appointed the following committee who, at the present time are busy making final arrangements: Mrs. Didi Hamlet, chairwoman, and Mmes. Burtner, Hopkins, Brantner, Clark, Lienau and Dr. Dorothy Hutchinson (she prefers just plain Dorothy Browne).

(Continued on next page)





Ladies will be assisted at the registration desk on the mezzanine floor of the Nicollet Hotel and there will be a Ladies' Hospitality room for their convenience.

Plans also include a luncheon and style show Saturday noon and, of course there will be the Pre-Parade Banquet and the Parade of Quartets that evening. Information will be available at all times concerning shopping, restaurants, theaters, and civic places of interest. The Wood-Shedding room will be close at hand for those who get lonesome for some good, solid barber-shop chords.

The Mid-Winter Meeting Ladies' Reception Committee considers it a privilege to entertain the visiting barbershoppers' wives in Minneapolis, the City of Lakes and the Land of the Sky Blue Waters.

**MID-WINTER MEETING AT NICOLLET HOTEL
IN MINNEAPOLIS, JANUARY 15, 16, 17, 1954.
PARADE AT NORTHRUP MEMORIAL
AUDITORIUM, JANUARY 16th AT 8:15 P.M.**

Woodshedding on Friday Evening, Jan. 15, 1954, all day Saturday and after The Parade in the Junior Ballroom. The object of the Woodshed is to have men not in organized quartets sing for the edification of the crowd.

Organized quartets will be invited to entertain at intervals.

The wives of the Board Members will be entertained by the women of the Minneapolis Chapter and of the District during their visit to Minneapolis. Mrs. Edw. Hamlet and members of the Women's Committee are working out details to entertain our visitors. The women plan to use Parlor "F" of the Nicollet all day Friday and Saturday and Sunday.

The Registration Table will be on the Mezzanine of the Nicollet, where our visitors will receive tags bearing their names and chapters. Write to SPEBSQSA, Inc., 20619 Fenkell Ave., Detroit, for Room Reservations.

A Pre-Show Dinner will be held at 5:30 in the Terrace Room of the Nicollet, for the Members of the House of Delegates and their

wives and all who care to attend. No singing is planned and the "Dutch Treat" will cost about \$4.00 Minimum.

A highlight of the Mid-Winter Meeting is the Breakfast-Glo which is to be held at 10 A.M., on Sunday in the Main Ballroom of the Nicollet. We are planning to serve 750 at our Breakfast. All Quartets on the Parade have been invited to sing at the Breakfast-Glo and as many of the officially registered Quartets in the District will be invited to sing as time will allow.

The Mid-Winter Meeting is a joint project of the District and the Minneapolis Chapter.

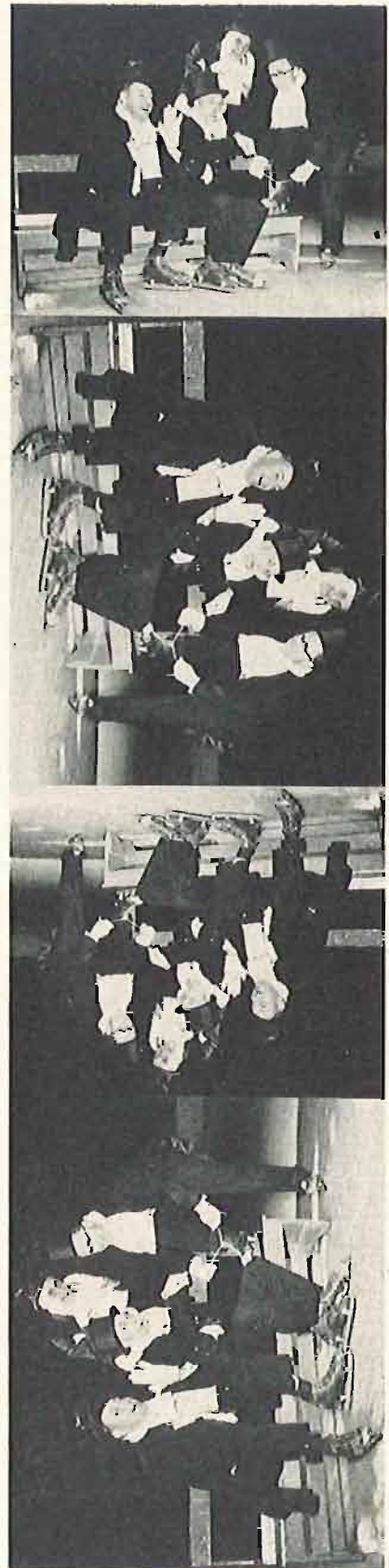
Send for Parade Tickets now, while still available at: \$3.00, \$2.50, \$2.00 and \$1.50. Breakfast-Glo Tickets are \$2.50. Make checks payable to Minneapolis Chapter, SPEBSQSA, Inc. for Parade and Breakfast-Glo Tickets NOW, and send to: Bill Furst, 5213-43rd Ave., So. Minneapolis, Minn.

Maynard W. Saxe,
Mid-Winter Meeting
Chairman

**MINNEAPOLIS MID-WINTER MEETING
COMMITTEE CHAIRMEN**



Top—LtoR—L. Mikelson, A. Dale, R. Ellefson, O. Skordahl, R. Clark, W. Furst, P. Hopkins, Dr. E. Johnson, M. Liepke.
Front—LtoR—C. Brantner, Dr. R. Browne, J. Worrell, Dr. E. Hamlet, Chapter President; R. Ibberson, L. Sletten, M. Saxe. General Chairman.





**AS REPORTED TO THE
INTERNATIONAL OFFICE
THROUGH OCTOBER 25, 1953
(All events are Parades unless
otherwise specified)**

November 15—College Park, Md.; Decatur, Ill.
18—Manitowoc, Wisc.
20—Montclair, N. J., Family Night; South
Cook, Ill.
21—Menomonee, Wisc.; North Vancouver,
B.C., Charter Night; Cedar Rapids, Iowa;
Ashtabula, Ohio; Hartford, Conn.; Albuquer-
que, N. M., Harmony Rodeo; Youngstown,
Ohio; Ann Arbor, Mich.; Springfield, Mass.;
Paterson, N. J.; Pampa, Texas; Salt Lake
City, Utah; Peterboro, Ont.; Roseburg, Ore.
22—Hicksville, Ohio; Arlington Heights, Ill.
27—Versailles, Ky.
28—Buckeye Chapter (Columbus), Ohio; Ta-
coma, Washington; Easton-Phillipsburg, Pa.;
San Carlos (Peninsula), Calif., Benefit Show;
Buffalo, N. Y.; Dowagiac, Mich.; Carlsbad,
N. M.; Lynn, Mass.
December 3—Kaukauna, Wisc., Charter Night.
5—Boston, Mass.; Chilton, Wisc.; San Fran-
cisco, Calif.; Wenatchee, Wash.; Enid, Okla.;
Wilmington, Delaware; Westfield, N. J.;
Riverside, Calif.; Benefit; Pontiac, Mich.
5-6—Evansville, Ind.
12—Chicago, Ill.; Vancouver, B. C.
13—Champaign-Urbana, Ill.
19—Madison, Wisc., Benefit Show.

1954

January 2—Milwaukee, Wisc.
9—New Castle, Pa.
15-16-17—Minneapolis, Minn., Mid-Winter
Meeting.
16—Euclid, Ohio; Long Beach, Calif., Blood
Donor Benefit Show; Taunton, Mass.
23—Quincy, Mass.; York, Pa.; Jacksonville,
Fla., Charter Night.
24—Chillicothe, Ill.
29—Brantford, Ont., Dog-House Nite.
30—Green Bay, Wisc.; Glendale-Burbank,
Calif.; Sarasota, Fla.; Shreveport, La.
30-31—Springfield, Mo.
Feb. 5—Fort Lauderdale, Fla.; Newhall, Calif.
6—Akron, Ohio; Clarkburg, W. Va.; Jersey
City, N. J.; Berkeley, Calif.
11—West Palm Beach, Fla.
12-13—Miami, Fla.
13—Jackson, Michigan; Scranton, Pa.; Sparta,
Wisc.; Huntington Park, Calif.; Kalamazoo,
Mich.; Geneva, N. Y.; Toledo, Ohio; Parkers-
burg-Marietta, Ohio.
14—Burlington, Iowa.
17—Butler, Pa.
20—Dearborn, Mich.; Lakewood, Ohio; Phila-
delphia, Pa.; Abilene, Texas; Wauwatosa,
Wisc.
27—Middletown, Ohio; Bloomington, Ill.; Tulsa,
Okla.; Pomona Valley, Calif.; Teaneck, N. J.;
Greenville, Pa.; Phoenix, Ariz.; Bridgeport,
Conn. District Chorus Contest.
28—Fort Madison, Iowa; Dwight, Ill., Tucson,
Ariz.
March 5-6—Daytona Beach, Fla.
5—Fort Myers, Fla.
6—Amarillo, Texas; Elyria, Ohio; Lima, Ohio;
Oklahoma City, Okla.; Toronto, Ont.; Colum-
bus, Ohio; Niles, Ohio; Whittier, Calif.
12—Penns Grove, N. J.
13—Wichita Falls, Texas; Luzerne County,
Pa.; Sharon, Pa.; Eden, Calif.
14—Painesville, Ohio.
16—Woodstock, Ont.
19—Brantford, Ont.
20—Lockport, N. Y.; Warren, Ohio; Pasa-
dena, Calif.; Reading, Pa.; Rockford, Ill.;
Medford, Oregon.
21—Gibson City, Ill.
26—Allentown-Bethlehem, Pa.
27—Southtown (Chicago), Ill.; Michigan City,
Ind.; Painted Post, N. Y.; Seattle, Washing-
ton; Boyne City, Mich., Bush League Contest;
Stuebenville, Ohio; Ishpeming, Mich.
28—Gibson City, Ill.; Defiance, Ohio.
April 2—Manhattan, N. Y.

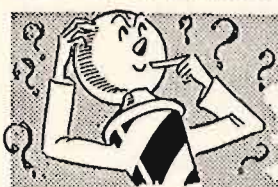
3—Pittsburgh, Pa.; Lockport, N. Y.; Arcadia,
Calif.; Des Moines, Iowa; Crescent City, Calif.;
Millersburg, Ohio.
3-4—Pekin, Ill., Chorus Spring Sing.
9—Orillia, Ont.
10—Reading, Mass.; Winnipeg, Man.; Grand
Rapids, Mich., Great Lakes Invitational; York,
Pa., Mid-Atl. Regionals; Medina, Ohio; Klam-
ath Falls, Ore.
11—Farmington, Ill.
17—New Bedford, Mass.; Belleville, Ill.;
Hamilton, Ont.
23—Nassau County, N. Y.; El Dorado, Kans.;
Kenton, Ohio; Aurora, Ill.
24—Montreal, Quebec, Regional Preliminary
Contest; Jamestown, N. Y.; Wausau, Wisc.;
St. Paul, Minn., Charity Show; Marinette,
Wisc.; El Paso, Texas; Brandon, Man.;
Charleston, W. Va.; Peterborough, Ont.;
Altoona, Pa.
24-25—Peoria, Ill.; Kansas City, Kansas.
May 1—Belmont, Mass.; Fall River, Mass.;
Mankato, Minn., LOL Regional Prelim. Con-
test.
1-2—Pittsburgh, Pa., Johnny Appleseed Dis-
trict Regional Preliminaries.
8—Laconia, N. H.; Needham, Mass.; Stevens
Point, Wisc.; Charter Night; La Crosse, Wisc.;
Buffalo, N. Y., Seneca Land Regional Prelim-
inaries; Canton, Ohio.
15—Providence, R. I.; Manitowoc, Wisc.; Dal-
las, Texas; Warsaw, N. Y.; Derry, N. H.
16—Johnny Appleseed District Chorus Contest.
(Location To Be Selected)
22—Racine, Wisc.; Quincy, Mass., Minstrel
Show; Marlboro, Mass.
29—Appleton, Wisc.
June 5—Jersey City, N. J., Annual Dance and
Quartet Roundup.
9-13—Washington, D. C., Int'l Convention.
Sept. 11-25—Housatonic (Derby), Conn.
Oct. 2—Genesee (Rochester), N. Y.

MONTY MARSDEN

Past International Board Member
B. F. "Monty" Marsden of Detroit
died of a heart attack October 18.
While emceeing the Detroit Chapter's
Annual Canadian Night on Friday,
October 16, Monty was taken ill, and
was rushed to the hospital.

Monty was a charter member of the
Detroit Chapter which was founded
in 1939 and served in nearly every
chapter office, as President of the
Metropolitan Detroit Association of
Chapters, and two terms as a member
of the Society's International Board
of Directors. During his enlistment in
the U. S. Navy in World War I, Monty
served as private secretary to John
Philip Sousa. In business life he was
Michigan representative of the Ameri-
can Banknote Co. He was affection-
ately known as one of the real "work
horses" for barbershopping in the
Detroit area, and the Michigan Dis-
trict. His genial perpetual smile, his
enthusiasm, and efforts will be sorely
missed.

Monty is survived by his wife, Betty,
a son, Dean, a brother, and a sister.



BARBERSHOP

BAFFLERS

By Chas. M. Merrill, Past Int'l Pres.
No. 39

Name the lovely ewes (excuse) YOU's
found below.

1. Seems as though my heart would
break without YOU.
2. I miss YOU in the morning when
old Bobwhite gives his call.
3. In this heart of mine YOU live all
the time.
4. YOU can have your fame, but
what we're after is your sunshine
and your laughter.
5. There never was a girl like YOU.

6. YOUR soul so pure and sweet
makes my happiness complete;
makes me falter at your feet.
7. I'll come back to YOU some sunny
day.
8. YOU can go as far as you like
with me in my merry Oldsmobile.
9. For miles around they're waiting
just to start in celebrating when
YOU say, "I do."
10. YOU'll learn to cook and to sew;
what's more you'll love it I know.

For answers, see page 47



"SWEET ADELINE"

Reprinted by Special Permission of THE SATURDAY EVENING POST
Copyright 1953 by The Curtis Publishing Company

CHORUS CONTEST AT WASHINGTON

Last June at Detroit the winning chorus (Great Lakes Chorus of Grand Rapids, Mich. Chapter) was crowned CONVENTION CHORUS CHAMPION.

This title was decided upon because not all the Society's Districts were represented and not all the competing choruses had won the honor of competing by first winning a contest in their own District.

This year at Washington, D.C. will be different.

Each District has the privilege of entering two choruses, BUT they must be chosen by an intra-District Contest. In that way, the twenty-eight choruses competing at Washington, D.C. will be as nearly as possible the best the entire Society has to offer. Then, it will be justifiable to crown the winning chorus—"SPEBSQSA INTERNATIONAL CHORUS CHAMPIONS."

Many of the Districts have already held their chorus contests and know who their representatives at Washington, D.C. will be. Some of the choruses are already making preparations to transport their members to and from Washington. Buckeye Chapter, (Columbus, Ohio), is well along on collection of a travel fund. Others are doing the same.

Registration Books

Members of competing choruses must

have Registration Books. Enough of these have been set aside at International Hq. to take care of the members of competing quartets and choruses. The sooner these books are obtained, the better for all concerned. The books are exchangeable, but not refundable.

Each costs \$7.50 and entitles the holder to apply for hotel accommodations. The books contain admission tickets for all contest sessions and the Jamboree at Washington.

QUARTET REGISTRATION

Thirty days in advance of the anniversary date of the registration of each Society quartet, a formal notice and reminder will be mailed out from the Int'l Office so that each quartet will be given the opportunity of re-registering.

This is important. Quartets already registered need not worry about forgetting the anniversary date because the reminder will reach them in plenty of time.

Society quartets which haven't yet registered should do so at once. The first step is to write to the Int'l Office and ask for a registration blank and a copy of the Quartet Manual.

It is the plan of the Harmonizer Editorial Board to continue the policy of listing once a year all officially registered SPEBSQSA quartets showing the name and address of their contact man. This will be done in the March issue which goes to press on January 25th.

BEYOND CALL OF DUTY

Henry (Hans) Beyer, First Vice President of the Land O'Lakes District, Editor of the LOL Harmony News, and Director of the Sheboygan Chorus (1952 LOL District Champions), is one of the growing list of barbershoppers who really take their "labors of love" seriously. Mrs. Beyer is "Circulation Manager" of the Harmony News and does much of the work.

Without this wisely all-out co-operation, how could Hans have sold their dining room furniture to convert the dining room into the publication office of the Harmony News?

the BARBER SHOP quartet

Words and Music by

Dick Manning ASCAP

Inspired by

S.P.E.B.S.Q.S.A.

Arranged by

Sigmund Spaeth

Published by

**ODETTE
MUSIC CORP.**

1619 Broadway • New York, N. Y.

★ Price .50—20% discount on orders for 10 or more.

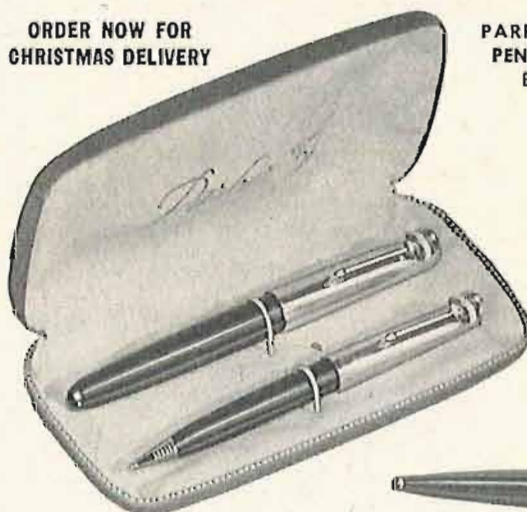
Announcing... PARKER PEN SETS with OFFICIAL Society Emblems



Model No. 70-195
PEDRARA ONYX
2 1/2" x 3 3/4" with "21" Pen
\$7.95

PARKER "51" CUSTOM
PEN and PENCIL SET with
Gold-Filled Cap and Clip
Black and Gray
\$24.50

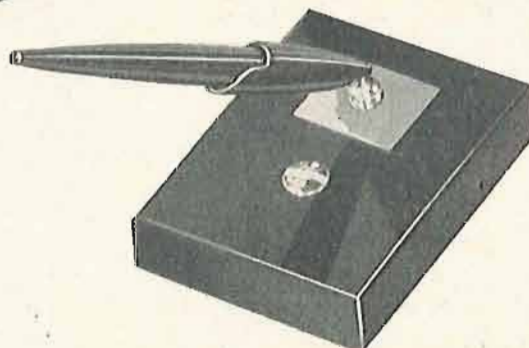
ORDER NOW FOR
CHRISTMAS DELIVERY



PARKER "51" SPECIAL
PEN and PENCIL SET
Black and Gray
\$17.50

PARKER "21" SPECIAL
PEN and PENCIL SET
Black, Blue, Red, Green
\$8.75

Model No. 90-185
JET (Black) CRYSTAL
with "51" PEN
3 1/4" x 4"
\$15.00



**IDEAL GIFTS FOR QUARTETS,
CHORUS DIRECTORS, OFFICERS,
and ALL BARBERSHOPPERS**

Please make Check or Money Order payable to SPEBSQSA, Inc.
Mail to 20619 Fenkell Ave., Box, 37 Detroit 23, Michigan



The Way I See It

by Deac Martin

'I disagree with what you say,
but I shall defend to the death
your right to say it.'

Attributed to Voltaire, 1694-1778

In the last Harmonizer "Stub Pencil" quoted me to the effect that there isn't type small enough to symbolize my opinion of the suggestion to divide competing quartets into old-timers and youngsters in order to give the old boys "a chance" nowadays.

A letter from Joe Jones, Detroit, old-timer, and former bari of The Ambassadors with Wolff, Scott and the late Monty Marsden now bariing with the Hobby Chord Four delights me because it stresses the singing-for-fun phase which was originally the essence of the Society, and is the basic reason why it has ridden the storms of 15 years so successfully. Says Joe in part:

"Too many of us stew around about our inability to cope with the fresh voices of the younger quartets and we do nothing about singing ourselves . . . Some kind hearts think we should have our own competition, limited to guys who are 40 or over or 50 and up. 'What can we do about the old-timers?' they say, 'They don't come around to meetings like they used to.'"

"I joined this Society in 1941 because I wanted to sing in a barbershop quartet . . . When I joined up, everybody in the chapter wanted to sing in a quartet and I'm just naive enough to think that is the same aspiration and hope of everybody who joins our ranks today . . . Always it was four guys, each of equal stature and importance as members of the Society, having a little fun for themselves. Nobody ever leaned over to his neighbor and said, 'Those guys are lousy. They couldn't get to first base in district competition' because that same member might be singing with three other guys shortly and be subject to the same kind of cruel and thoughtless criticism. . .

"That's the same kind of chance these young men coming into the Society want for themselves today. They want to have fun too. They want to sing in a quartet either 'good' or 'lousy' by competitive measurement. That's the real spirit of our Society . . . Four guys begin to enjoy singing together so they gradually begin to rehearse, to improve themselves and thereby satisfy their own vanity. That's the way all our top quartets got started . . .

"Ten or twelve years ago some self-important and supposedly erudite music critic chose to look upon our Society as 'a passing fancy, something which won't live long'. Now, six hundred chapters later, his prediction has proved to be as silly as his appraisal. If it should ever come true it will be because here and there throughout

these six hundred chapters too many old-timers will have passed up their responsibilities to themselves for starting this idea in the first place. Too many of them will have forgotten that even late in life there is still the same thrill in singing with three other guys as there was during their first months and years of Society membership . . .

"My own pipes are rusty, my throat gets raw and raspy, my voice quality might not even qualify me for a second rate fish wagon; but by golly, I'm still singing in a quartet and loving it just as much as the night I joined the Society".

And there the Voice of Experience has spoken. The comment about Joe would not be complete without mentioning that nowadays he sings with Howard Tubbs (Present Int'l Bd. member and bass of the several times finalist Gardenaires), Earl Rubert (Gardenaires' lead) and Eddie Reddick, tenor. Two of them might qualify as old-timers, but there are plenty of young fellows who would give their pink cheeks to be in the same quartet.

The Lamplighters in Cleveland have been together for more than 10 years without one change in personnel. They were the first Ohio State Champions before Johnny Appleseed District was organized, and have been in medalist competition in the International Contest. They have always said that there is not an outstandingly good voice among the four, yet when the four get together they had, and still have, one of the finest blends among our four-somes.

The continued enjoyment they get out of singing together is in sharp contrast with the lost feeling of such men as Cy Perkins, Pete Buckley and

Joe Murrin of the 1945 Champion Misfits since that combination had to be broken.

I think that Joe Jones' comment about old-timers has made a case which needs no summation and to which there is no necessity to append a moral.

★ ★ ★

The evolution of the medals worn by the International Champions, and the methods of supplying them to the Champs should be in the Society's record, so here goes . . .

According to Carroll Adams, the idea of a championship medal originated with Roscoe Bennett, general chairman of the convention-contest in Grand Rapids, 1942, (Now Editor of Michigan District publication, *The Troubadour*). Roscoe says that he got the idea while in church, proving that church may offer more than spiritual values. The choir boys were being presented with medallions on colored ribbons for attendance and achievements . . . so "why not our champions?"

He passed the idea to President (not Sec—that came later) Adams, who was able to get the Detroit chapter to pay for four medals, referred to then and for several years later as the "O. C. Cash" award. They were presented to the Elastic Four, 1942 winners at Grand Rapids. I was under the impression that Detroit and Oakland County chapters furnished the medals until 1947 when the International took over the responsibility. But Carroll says that, as he remembers it, Chicago chapter furnished them one year. At any rate the medals received by the Elastics were the first to be given, and are of different design than those that followed.

SINGING A HAPPY CHORD



These are just a few of the 325 barbershoppers and their families from nine chapters that gathered at Lake Murray on September 27 for the Oklahoma City Chapter's 3rd Annual Jamboree. Pictured are LtoR front: W. L. Underwood, President—Wichita Falls, Tex.; M. R. Long, Secretary—Fort Worth, Texas; Jesse Lowe, Corpus Christi, Tex. and Jos. E. Lewis, Southwestern District President of Dallas, Texas. Lending an ear in the back are Pat Patterson, President—Oak Cliff, Texas; S. M. Punny Blevens, the Society's first M.C. from Tulsa, Okla. and on the far right Clarence Sloan, President of the host chapter.



The "Singing Capital" Chorus, Washington, D. C. Chapter—Mid-Atlantic District Champions
Lew Sims, Director

MID-ATLANTIC DISTRICT HOLDS BIG CONVENTION IN NEW YORK CITY

L. A. "Pom" Pomeroy, District Secretary

The Mid-Atlantic States District wrote a new chapter in the History of Barbershopping the week-end of October 16, 17 and 18 in New York City. Planning for this outstanding event started way back last January when the twenty chapters making up Areas 1, 2 and 3 decided to sponsor the Annual District Quartet Contest and make it a session to be remembered. Early plans were grandiose but were nothing compared to the actual event. The first official meeting of the week-end was the District Meeting scheduled for nine o'clock Friday night in Hotel McAlpin in the heart of New York City. But by early afternoon the hotel lobby was ringing with the chords of the seemingly endless procession of quartets waiting to check in. Barbershoppers from all over the District were crowding into the act and everybody was doing his best to let Coney Island Baby know he was there—in person.

The District Meeting got under way on time, but only after a hurry call was sent out for more chairs to seat the 115 men who jammed the room. The meeting itself was an inspiration to all with the District officers and the visiting International officers lending their voices to plans in store for the Chapters, the District and the Society. Time was called at ten thirty to permit those who wished to sleep in preparation for the big day Saturday, a chance to hit the sack.

The schedule called for an elimination quartet contest at ten o'clock Saturday morning. One look at the entry list of 34 quartets and the Chairman of Judges, Immediate Past International President Ed Smith, moved the starting time up to eight fifteen. By pushing hard the judges listened to the 31st quartet that actually made it just at noon. The Judges had to be taken away in wheel chairs and served lunches in the infirmary, but they were able to recover in time to be sitting in their proper places in Carnegie Hall at two in the afternoon.

There, before an audience made up of 100% barbershop enthusiasts, ten choruses and ten quartets sang it out for the District Championship. Books have been written about the acoustical properties of Carnegie Hall, but never have the walls of that auditorium heard the ring that was there that afternoon. Each competing group—chorus or quartet—claimed they sounded better in the Hall than in any other spot.

A mad scramble to get out of the Hall followed the contests as people looked up their favorite eating places. At eight-thirty everyone was back in his seat to hear the first DELASUS-QUEHUDMAC (named for the following rivers: Delaware, Susquehanna, Hudson and Potomac) Jamboree. The Hall by this time had a real convention atmosphere with each chapter's banner hanging from the front of the box seats.

Back to the Hotel McAlpin but not to bed. No sir! There was as much going on as ever seen in an International Convention city but here we had it all in one hotel. . . . To those of you who have attended an International—'nuff said. To the others all we can say is—you will never really live until you spend such a night.

And then came the dawn. A few hours of sleep for some, none for others, and the show goes on.

The Clinic

How do you hold a quartet clinic for 37 quartets? The panel of Judges used the guest quartets that had thrilled the audience at the Jamboree and by demonstration and lecture showed what it takes to hit the top of the barbershop trail. Over 500 people crowded into the ball room and stayed till the end.

Thus was a new idea in District Conventions born. The Mid-Atlantic States will develop it further until every last member in the District will be on hand to take part in such a week end. If all can get the thrill that the hundreds of barbershoppers who attended experienced there will be increased activity in the Society such as even our beloved founder O. C. Cash never envisioned.

to look as good as you sound . . .

Outfit your quartet or chorus with these flashing Tuxedo Whites for the perfect accompaniment to your vocal impression.

The coat model shown is only one of several Shane styles appropriate for use by the SPEBSQSA. In stock at all times is a fine selection of white jackets and trousers with a variety of colored trims.

All coats can be embroidered with chapter name and insignia. Shane coats and trousers have been used by several SPEBSQSA chapters with great effectiveness.

We carry a complete range of sizes in stock for quick delivery. For complete information, write

NORMAN SHANE, Sr.

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



"OUR DIMENSIONS AND OUR OPPORTUNITIES"

An Address to the SPEBSQSA House of Delegates, Detroit, June 11, 1953

by Dean Snyder, Int'l 2nd Vice-President,
Chairman, Int'l Committee on Long Range Planning

(Because of the widespread interest in Dean Snyder's talk the Editors decided to reproduce it so that all may read it.)

Mr. President and Members of the House of Delegates:

I

I am glad to talk with you about the future of our Society. It is perhaps the most important subject we could discuss at this first meeting of the new House of Delegates. Fifteen years of history lie back of us. Our foundations are strong. We can look forward with confidence and it is appropriate to do so.

The occasion is important. "The old order passeth, giving way to the new" is an apt quotation to describe our meeting here. The House of Delegates plan broadens the base of representation in our Society. It is evidence both of our vigor and our maturity that we could make this significant change so smoothly. As a legislative body, we are charged from here on out with responsibilities as leaders and as statesmen. This day is an important milestone in our progress.

The subject is important. You have asked me to discuss long-range planning. What could be more vital? The biologist defines life in terms of growth. Our existence as a Society and our growth as a Society are likewise one and the same thing. During the past year, we have given fresh dignity and emphasis to the business of looking ahead. We have stopped using a microscope to find flaws in favor of binoculars to view—as Rowland Davis once said—"The third range of mountains ahead", and we have begun to examine our growth in qualitative rather than quantitative terms. Where do we want to be ten years from now, five years from now—or next year? That is the question.

Long-range planning is not magic. We want to be practical. We are not searching with binoculars for magical illusions or mystical visions of outer space. We are searching to find something that can be seen, understood, and applied. Do we have dimensions as a Society? I think so, and in a minute I will try to tell you what I mean, but first, we must dispose of another preliminary item.

Long-range planning is not a set of reports. Written material may not be the answer to what we are seeking. This job is different from framing a new set of by-laws or revising the contest judging rules. The administrative form and the management of our Society are important, but this is not our life blood, nor our real substance. What we are, what we stand for, and

where we are going—these things represent the substance of our inquiry.

We have said that these things must be seen, understood, and applied. We must do more than read about this substance. We must "feel" it, think it, talk about it, and we must do something personal about it.

I prefer to think that long-range planning is in large part thoughtful discussion and thinking ahead, not just a lot of reports on paper. Above all, it is the active participation of each one in our affairs as a Society and with an eye to the future.

Where do ideas come from? Our Committee has utilized these last few months in a review of our problems—the microscopic approach—and in the exchange and collection of constructive ideas. A large bundle of correspondence has resulted. Many persons other than the committee members have contributed. Past issues of the Harmonizer have been combed. Discussions at the Boston mid-winter meeting were most helpful. I want to thank a host of our members for the thought and attention given to long-range planning. These sparks of renewed interest are very valuable to the Society. Before we are through, many more must become involved in this process of "thoughtful discussion and thinking ahead."

II

I promised to talk about our dimensions as a Society because unless we can see and "feel" what we are, there is nothing substantial to take hold of as we move forward. I believe that we have, within the concept of our Society, something larger and more marvelous than we have ever dreamed of—if we can but see its three dimensions and relate those dimensions to our opportunities for growth and for public acceptance.

The horizontal dimension. Within our Society framework, there is possibility for a wide range of activities. No member need suffer because he can't sing in a quartet, and no member need grow old in service. We are a quartet society, yes, but we are a lot more than just a quartet society. Think of the many opportunities that our members have! Here are some of them:

We can sing in quartets.

We can sing in choruses—small choruses of "precisionaires" or large choruses comprised of singers from one or several chapters.

We can compete in quartet and chorus contests.

We can take part in chapter leadership and administration—as officers or committee chairmen.

We can take part in area, district, and international affairs as officers, area counselors, or on committee assignments.

We can become specialists—judges, chorus directors, quartet coaches, parade producers, song leaders, masters of ceremonies.

We can write and edit—articles for chapter bulletins, district publications, and the Harmonizer, as well as humorous pieces and show scripts.

We can study and learn more about harmony, ear-training, history of music (e.g., history of popular music in America), barbershop craft, including the famous Reagan "clock system".

We can compose the lyrics and melody of songs.

We can make arrangements (see pages 18-19, June 1953 Harmonizer).

We can become collectors—old songs, quartet records, tape recordings, back issues of the Harmonizer, pictures of Society quartets and special events.

We can visit other chapters, travel and attend parades, help organize new chapters.

We can make new SPEBSQSA friends in other parts of the country and keep in touch with them through correspondence—exchanging ideas, music, and just "gossip".

We can have a wonderful vacation one week in every year by attending the International Contest and Convention.

We can make talks about SPEBSQSA and properly interpret its program and its craft concepts to clubs and civic organizations, to school and college music groups, and to people generally.

We can take part in chapter programs of community service—sing in hospitals, military camps, civic and church gatherings, aid in campaigns for charity and for cultural development—and thus work to make our communities better places in which to live.

We can help make America strong by helping to "Keep America Singing".

(Continued on next page)

DIMENSIONS, Continued

Where else can you find such variety? It includes just about every possible type of participation—except solo singing. I am indebted to "Pom" Pomeroy for giving me a descriptive phrase for the horizontal dimension of our Society. He has called it "hobbies within a HOBBY". There is something for everybody. Men from ages 18 to 80 can discover a great range of good things to do in SPEBSQSA. Every member can be active in one way or another.

The vertical dimension. The second dimension within the framework of our Society is just as stimulating. It is the chance to move up the ladder of experience and skill. This ladder can be placed at any point along the horizontal line of activities which we've just described.

The horizontal dimension is the hobby dimension; the vertical dimension is the craft dimension.

The craft or guild system, which developed in the Middle Ages, stressed excellent workmanship, training, and a chance to rise in the ranks. As a modern musical craft, SPEBSQSA is bound to do the same.

At Boston, Frank Thorne said, "We've got to get 'em and then train 'em"—meaning that membership alone is not enough whether as member of a quartet, or as potential chapter officer material.

Let's talk about levels or rungs on the ladder. The first one is careful selection of our members. Next we draw upon the craft system for the term "apprentice." With experience, apprentices become "journeymen" and the most excellent of these can aspire to the role of master craftsmen. Take the study of bsq. harmony and the making of written quartet and chorus arrangements. Here we have an acknowledged master class of a few men well known to all of us. But we also have some journeymen and probably more apprentices than any of us realize. If we are wise, we will encourage men with interest and ability to improve their apprentice skills in this segment of our activities. Apply the same principle to contest judging and you have our judge training program leading to certification on the approved panel.

The great opportunity ahead of us is to extend these organized training programs to other areas. Our schools, clinics, and seminars at district and international conventions could be brought down to the chapter level. Competition is perhaps the best device of all for motivating interest and striving for excellence. Can anyone doubt that through our quartet and chorus contests, we improve the quality of our singing? Can it be doubted that good results and deserved recognition will come to many members through the lyric and melody writing and arrangement contests now being conducted through the Harmonizer?

In this craft of ours, we have one level of interest completely unknown to the medieval guilds. We are blessed

with an additional class of "sidewalk superintendents." I do not mean casual hangers-on, or curiosity seekers, or crows. I mean men—just as worthy of membership in our craft as the others—who come in as intelligent listeners, who like to see and hear others perform, who enjoy the companionship of our Society, who are willing to work and perhaps to set foot on the ladder of growth which is the vertical dimension.

If the professional music educators only knew what great resources we have for growing in musical satisfaction and skill, they would join forces with us in the promotion of our craft. The great principle of education is to help people to do better the things they are going to do anyway, and to reveal and make attractive higher levels of excellence. We can do that, too, through SPEBSQSA.

The third dimension. We are hearing a lot about 3-D motion pictures. On the screen, the third dimension is one of depth—but it is the illusion of depth. In our Society, depth is a reality. Back of us at this convention are 4500 of our kind of people; back of us are 25,000 members of this great Society. Back of the horizontal and the vertical are myriad associations and fine friendly relationships among those who like to sing and to listen to singing.

The third dimension is, therefore, the personal dimension. It is hard to describe our organization except in terms of the people who compose it. Let us, therefore, constantly keep before us the personal qualities that go to make a good barbershopper. Let us strive more than ever to attract this kind of new member and then make life so interesting for him in terms of the horizontal and the vertical dimensions, that he will have more fun than he ever dreamed of and more of the other kinds of satisfaction about which we've been talking today.

A lot to sell. Recently on an airplane trip, I was seated next to a man who turned out to be the international past president of one of the well known service club organizations. He asked me many questions about our Society. Finally, he said, "You fellows certainly have a lot to sell. I wish we had one-half as much". This was a compliment to make anyone feel proud, but I kept silently asking myself, "A lot to sell—to whom?"

III

Who are the customers? I don't want to lead you astray by dwelling upon "salesmanship" and "customers" as those words are commonly understood. What we have described is a commodity to be given and received—not to be bought and sold. There is no bounty on new members nor any brokerage in organizing new chapters. We seek no monetary profit from anything we do. The very essence of a true craft, as well as a hobby, is found in the satisfaction of the workman and in the excellence of the product as tested in the minds and the hearts of men rather than in the marketplace.

To admit this, however, is not to deny the natural clientele to whom our Society can and should appeal. We need to interpret and demonstrate what we do to at least four groups. This is the selling job of which I speak.

Young men. If we do not replenish our ranks with younger members, we cannot survive. The men who founded this Society fifteen years ago are fifteen years older today. Like Chiang's Army on Formosa, they are "old" soldiers, and although old soldiers never die in SPEBSQSA any more than in the Army, they don't sing or fight quite so well as time goes on.

How can we attract young men of good quality? This is a speech in itself, but I will briefly mention three opportunities:

We can cooperate with the Armed Forces—as we have done—and eventually reap a harvest of members as these young men finish their tours of duty and return to their home towns with a liking for barbershop quartet and chorus singing.

We can work with schools and colleges to introduce our type of singing, to coach quartets, to help conduct contests, and to give appropriate recognition to outstanding young quartet and choral groups.

We can encourage the father-son relationship and bring our own sons, or our neighbors' sons, or a community "Boys' Club" into a knowledge of what we do, how we do it, and how much fun we have. Ours is one adult pastime that no member need be ashamed to hold up for imitation by the youth of the land.

All this does not mean lowering our age limits or organizing a junior auxiliary to our Society. It merely means a helping hand to those who—sooner or later—will grow into membership status in our chapters.

Music educators. SPEBSQSA is based on music. It is good music, but we are not sufficiently well understood by those who teach music and who so often control or influence the community's attitude toward music. Their seeming indifference to the style of singing we love so much is due almost entirely to their complete lack of understanding of what we are doing in a legitimate field of music.

National leaders of music teaching, faculty in college conservatories, high school music teachers, choir directors, and even instrumentalists, need to know us better, and to hear the best possible samples of our singing. Teachers of harmony need to examine our 4-part arrangements and we must help them do so. We should even spend time in "educating" the professional music critics who write for our newspapers.

Recently, Ed Smith and I spent part of one day with the head of the music department at Columbia University in New York City. That evening he heard the Buffalo Bills and the Four Teens sing. He heard the Manhattan Chapter Chorus. It was a new and thrilling

(Continued on next page)

DIMENSIONS, Continued

experience. He got a completely new concept of what can be done with male voices singing unaccompanied. He said to us, "Our high school teachers need to know more about this. It may be the answer to the loss of interest in glee clubs". Later, he wrote, "I want to try my hand at making arrangements the way you people do it".

The National Symphony Orchestra in Washington, D. C., has given a joint concert two successive years with our District of Columbia Chapter. To my knowledge, the same plan has been followed in at least three other cities. These instrumentalists love Beethoven, but they can also learn to appreciate "barbershop" because both types of music are good music and in good taste. Many symphony players also give music lessons. We are reaching both the vocal and instrumental teachers—but only in a limited way. Let's plan to do it on a wider basis.

The general listening public. Outside our own ranks, we have probably done our best job with friends and neighbors—not members of the Society—who come once or twice each year to hear our parades. Originally, with this group, it was the glamor of a new idea and nostalgia for the old songs

of an earlier day that captured their attention.

After 15 years, how can we hold this clientele and increase it? Can we do it merely because the proceeds of a chapter parade are dedicated to philanthropy or social service? Not for long. We must, I believe, provide entertainment of superior quality and couple it with a year-round program of interpretation to the entire community of the true dimensions of our craft as we now know them. Let us have "Artery Parties" and many other forms of community service. It is part of our program to do so, but let us be known primarily by our musical "good works" and by our legitimate craft and hobby concepts.

Our own members. We are 25,000 strong, but let me quote from a recent letter in our committee files. "It's amazing that so many know so little about our Society. We have a lot of members but few real converts."

What to do? This again is a speech of its own. In my judgment, one of many approaches to this problem lies in the further development of barbershop craft sessions for our general membership. This new idea has been tested in at least four districts and it will be expanded during the next year through the columns of the Har-

nizer. It may turn out to be the most vital force yet discovered in helping us to understand musical foundations upon which our Society is built.

IV

In conclusion, let me give you a reminder and an admonition. This is where long-range planning gets personal. The Society is *you*. Long-range planning is *you*. What kind of members are *you* going to bring in? What kind of a program is *your* chapter going to have? What kind of a Society do *you* want for the future? Will *you* take advantage of our wonderful bundle of resources in all three of its dimensions?

Somewhere in the writings of Alfred Noyes, the great English poet and essayist, are to be found these words: "If I looked farther ahead, it was because I stood on giant shoulders". Here at this first session of the new House of Delegates—in the presence of our Founder, our past presidents and other "statesmen" of our Society—these words have a special significance.

I invite all of you to consider our future and to look ahead. There are giants among us. Find one and stand on his shoulders—or better still, become one yourself.

CORRECTIONS IN SONGS FOR MEN, VOL. VI

Past International Board Member Harry Sparrow, Colorado Springs, Colo., caught a number of errors in the Society's 1953 Song Book which he passed on to John Hill, Chairman of the '52-'53 Song Arrangements Committee, which published the book. Chairman Hill had already caught other errors and this listing combines all corrections to date.

Song	Page	Line	Measure	Part	Note	Change
I Remember	5	3	1	Bari. Bass	last	Bari. should be B Natural Bass should be A Flat
Drink to Me Only with Thine Eyes	7	2	5	Lead	2nd	Should be D Natural
After the Winter	17	1	2	Bari.	1st	Should be B Natural
	17	3	3	Lead	last	Should be F Sharp
✓ Taxes	19	2	5	Tenor	all	Should be A Flat
Carolina in Springtime	20	1	2	Lead	3rd	Should be C Sharp
	20	1	3	Lead	3rd	Should be C Sharp
	22	4	1	Bass	2nd	Should be E (not D)
My Sweetie in Tahiti	23	1	1	Bass	3rd	Should be A Natural
	23	1	1	Lead	5th	Should be D Flat
	23	1	3	Lead	4th	Should be A Natural
	23	2	2	Lead	5th	Should be D Flat
	23	4	2	Bari.	3rd	Should be G Natural
	23	4	2	Bass	3rd	Should be F Flat
	24	4	3	Tenor	3rd	Should be F
						(Same as 1st note in measure)
	25	4	3	Lead	last	Should be D Natural
	25	5	2	Tenor	2nd	Should be E Natural
✓ Gee, Boys It's Great to Lead a Band	28	5	1	Lead	5th	Should be D Flat ✓
	29	1	4	Tenor	3rd	Should be D Natural ✓
	29	5	1	Lead	5th	Should be E Flat ✓
	29	5	2	Tenor	1st	Should be E Natural ✓
	29	6	2	Tenor	last	Should be E Natural ✓
When You and I Were Young Maggie	30	2	1	Tenor	2nd	Should be F Natural
	30	3	6	Tenor	2nd	(Same as 1st note)
	30	5	6	Bari.	1st	Should be E Natural
						Should be C Natural
✓ Lonesome, That's All	32	3	8	Tenor	2nd & 3rd	Should be D Natural
	32	3	8	Lead	2nd & 3rd	Should be B Flat

THE MATHEMATICAL IMPROBABILITIES OF A CHAMPIONSHIP QUARTET

When the writer visited Denver, Colorado, recently, Buck Maddy, a good barbershopper of the Denver Chapter, and I got to discussing the mathematical improbabilities of a championship quartet. We arrived at the conclusion that the

chances against might approach the ratio represented by one to the millions of light years between here and the sun.

*Herb Wall, Secretary,
Central States District*

First, you have to have four guys who like to sing and have the equipment to sing with — four guys who like each other — who are willing to spend hours together practicing — four guys, mind you, who love the stuff so much they're willing to give up just about everything to sing and practice.

Four who have enough ham in them to want to perform and please the listening customers; who are willing to subject themselves to direction and are willing to take the correction that goes with learning the stuff.

Last but not least (if they are married) there should be four wives who are willing, individually and collectively, to go through the ordeal of listening to one phrase of a song a hundred times; wives who like each other and are willing to get together in long bridge sessions on the quartet's night out.

After hours and nights and weeks and months of practice, if the tenor doesn't wear out, or the lead sing flat when he's tired, or the bari get mad at the bass, they may learn to sing the same words on the same songs and sort of get the feel of each other. Finally, they think they are pretty good and make a few public appearances.

Need More Songs

They find that six songs are not enough to fill an engagement which means more hours of practice. Audiences begin to eat them up and they think they are pretty good until some guy turns up to tell them their attacks and releases are crazy, the bass and bari are drowning out the lead and their stage presence is stinkin'. If that doesn't flatten their egos too much, they get into the really hard work.

After weeks of working on stage presence and a hundred and one other technicalities, they get loosened up and relaxed and begin thinking about the District Contest.

The time arrives. They trot out on the stage and for the first time see those beady-eyed, awe-inspiring, critical judges and the tenor gets scared and sings off key — the bass goes to pieces and they end up tenth. They vow to get to work, shake off some of that nervousness, and point for the Regional Preliminary.

If, by that time, the tenor hasn't been transferred to another city, they enter. They've had six months more practice. The tenor doesn't quite reach the high ones and doesn't float it clear

and sweet like it was in the breakfast room at home, but they place as alternates.

Gain Confidence

At the next District Contest, the Judges don't look quite so unreasonable. Outside of the bari's wife's imminent confinement, which makes him jittery, they sing their hearts out and win second place.



If the bass doesn't slug the bari and the tenor doesn't go back to choir singing, they improve their balance and blend and try to look a little more natural.

They've been buying Medalist Albums and studying the techniques of past champions like mad and they've got their shading down pat and unless something happens they can't miss.

The day of the Regional Preliminaries comes and everybody feels great except Bill, whose boss got upstage because he didn't want to work Friday afternoon, and they really lay them in the aisle.

They've found out that it isn't what their friends say, it's what the Judges hear and see that counts. They make the grade.

In the next month and a half they go over their six songs a thousand times until they can hardly stand the sound of them. John is having trouble getting off for three or four days and that thousand miles of travel costs real dough.

After an unmerciful drive in the jalopy, they arrive in the big city and get in their hotel room for a good night's sleep. Bill's wife got a little mad because she couldn't go, but it's better if they all stay in the same room because they can practice more. Ninth spot in the morning elimination — here's where the boys get separated from the men — jitters lie down. MADE THE FIFTEEN. Can't go out and sing with the boys tonight. The Finals, singing No. 7. Here's where it gets really rough. Knock 'em in the aisles again. At long last, the MC begins calling them out and boy, they made the five. At least, they'll rate a medal. Back to the hotel and plenty of practicing — try to sleep — can't sleep.

The big night and strange as it seems, they all feel swell. The top five go through their songs and are they good! Fifth place winner and that isn't it. Fourth! Third! Second! It finally hits them smack in the face — they're champs.

What are the mathematical improbabilities? You figure it out.

**DON'T FORGET
MID-WINTER
MINNEAPOLIS
JAN. 15, 16, 17**

♪ **Brewed
to
Please
You!** ♪



Kingsbury
Pale Beer

Brewed by KINGSBURY BREWERIES CO.,
Manitowoc and Sheboygan, Wis.

THE TARHEELS GO FOR THE "MOUNTAIN DEW"



Upper left: Immediate Past Dixie District President John T. Dawson (with the shingle bob) presenting the chorus trophy to Al Jones, Charlotte President, who is playing "Come Out, Come Out Wherever You Are" from behind the microphone. Upper right: Al, responding modestly to audience applause says, "Shucks, we're just good". Lower left: The Carolinians: Gilbert,

Turner, Hopper, MacDonald, Winners in Organized Class. Lower right: The Re-Fours; Billy Lovins, tenor of current Air Force Champs, the Aire Chords; Tom Prince, bari of the former U.S.A.F. Air Fours; Jim Lovins, J. C. Ponder, Winners in Disorganized Class. Center: The Brown Jug Award itself, empty but proud.

TAR HEEL TUNESTERS TANGLE IN TONSIL TUSSLE or NORTH CAROLINA TAKES TO THE WOODS

By John R. "Nature Boy" Bednerik, Winston-Salem, N.C. Chapter

(This article is reprinted in its entirety from the November edition of the Dixie District's bulletin, "The Rebel Rouser", Bob Farran, Editor.)

Put two hundred and twenty-two happy barbershoppers into a September sun-filled Tarheel mountain, add a picnic basket of Hush Puppies, loads of prizes for contests and they'll make the sun drenched hillsides reverberate with friendly barbershop harmony.

Man is a singing animal. The woods at Morrow Mountain State Park were full of quartets. Highlighting the gala occasion was the downright theft of the prize trophy "The Little Brown Jug" by Charlotte in Chorus competi-

tion. Nobody smiled. Nobody Cheered. They stood alone. Twenty-one strong men of the Charlotte chorus. We looked for the baby grand harpsichord. It has been their trusted friend of long standing. They leaned on it.

Could 21 strong men have the guts to sing without their melodeon? They did. They stood alone in the battle of life without their Steinway and won the contest hands down. The joy of the Carolina barbershop world is theirs.

"Also rans" choruses were Greens-

boro, Gastonia and Winston-Salem. Bob Keeter directed the Tarheel Hush Puppy Fry Champs from Charlotte.

Lightning never strikes twice, but on the heels of the victorious Charlotte chorus came the Carolinians from the Charlotte Chapter. Entered in the "Organized Class" (those quartets that retched chords together for at least one week), they easily were the top number and got the nod from Ed Hubbard's judges.

(Continued on next page)

TARHEELS GO—

Life is sweet in Charlotte. The close harmony boys are: Gilbert, Turner, Hopper, MacDonald.

Biggest hit of the Hush Puppy Fry was the contest in the "Disorganized Class." Concomitant with announcement of the "Disorganized Class" quartet competition was the spontaneous organization of the SFTPALO-MQITS. The Society for the Promulgation and Legalization of Murdering Quartets in Their Sleep was chartered on the spot with 208 representatives.

It all came about with the announcement of the first offering by the Re-Fours—their own arrangement—their own impression—their own number entitled "Even the Daisies are Blabbing, Why Can't I Confide in You."

The Re-Fours from the Winston-Salem Chapter—in business less than two hours—were three altered tenors and a bass: Bill Lovins, Tom Prince, Jim Lovins, J. C. Ponder.

Something extra in barbershopping multiplies the power of barbershopping. Success in anything always involves the distaff side. Never underestimate The Power Of A Woman. They made and packed the Hush Puppies, read the road maps, furnished the conversational voltage, attended to the many details, made split second blocks on little shavers who attempted mayhem with the potato salad and entered "The Wives Rolling Pin Contest."

First place winner was Margaret Price, Gastonia. The promising Yankee replacement for the aging Ed Lopat took a comfortable throwing posture. Bending backward gracefully, the rubber armed Margaret hurled the pie crust roller 92 and one-half feet to the wild cheers of her backers. The "she" must be made of rubber, Margaret was presented with an electric popcorn popper.

Six-to-five favorite in the early book, Doc Prince's apron wearer Kay Prince of Winston-Salem, after a vigorous rub-down to loosen a cramped ligament—her occupational hazard from carrying Little Doc on her pitching arm, came in a close second, at 87 feet. (Plastic Canister Set.)

Mary Barrett, Gastonia, third-place winner, was all form. She looked real good, and all she got was a lavender, yellow, mottled kitchen thing.

NOMINATING COMMITTEE APPOINTED

Int'l Pres. Means announces the appointment of the Int'l Nominating Committee:

Chairman—Past Int'l Pres. Frank H. Thorne, Chicago.

Past Int'l Pres. O. H. King Cole, Manitowoc, Wis.

Past Int'l Pres. J. D. Beeler, Evansville, Ind.

First task of the committee will be to present the name of a successor to the late 1st Vice President Carl Jones.

"... WISE COW KNOWS ITS OWN FODDER ..."

At the Land O'Lakes District Contest at Green Bay, Wisconsin this fall, the WHIPCHORDS, of the Janesville, Wisconsin, Chapter, (who were crowned Champions) sang one number which none of the Judges was able to identify; however, it made a big hit with the crowd and with most of the Judges.

In a discussion of the number by the Judges following the Contest, Dick Svane, of Chicago, who judged Arrangements and acted as Chairman of Judges, mentioned that he didn't think much of the arrangement although other categories might have been impressed with the number.

At the Sunday morning Quartet Clinic the crowd got a chuckle when Dick reported that, just before the Clinic, the WHIPCHORDS talked to him about that particular song which, they said, he had arranged. Sure enough, Dick's name is on the published octavo arrangement of the number which is an original composition by George Hill, another Chicago barbershopper. Dick arranged the number about five or six years ago. The title of it is "Gone" and it is published over the Gaumont label. Available from International Headquarters, the symbol number to be used in ordering is GMP-405—the price is 20¢.

DISTRICTS PRINT DIRECTORIES

Most of the Society's 14 District Associations of Chapters have issued pocket directories. The most compact one is Johnny Applesseed's which is 6" x 3 1/4". The booklet contains 36 pages, plus a map of the District showing locations of its chapters.

The directory includes the following:

1. Brief History
2. List of Past Officers, Quartet and Chorus Champions
3. Addresses of International Officers
4. List of Current District Officers
5. List of Area Counselors, showing the Chapters in each Area
6. Roster of Chapters, showing place and time of meeting, names and addresses of Chapter Officers and Chapter Quartets, with name and address of Quartet Contact Man
7. Personnel of District Committees
8. List of suggested song titles and several blank pages for memos.

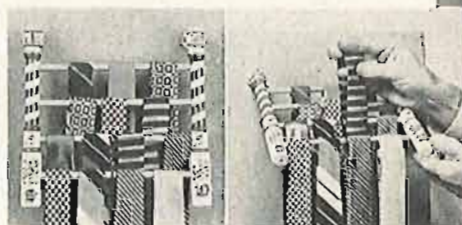
Another information-packed directory is Land O'Lakes which even goes so far as to show the year in which each of its Chapters was chartered and the number of members it had at the end of the preceding fiscal year.

Each member is urged to acquaint himself with the District Directory which he will find most useful in helping him to get the most out of his membership. Check with your chapter secretary.

BARBERSHOPPERS... A NECKTIE RACK ESPECIALLY FOR YOU! *Makes a wonderful Gift, too!*

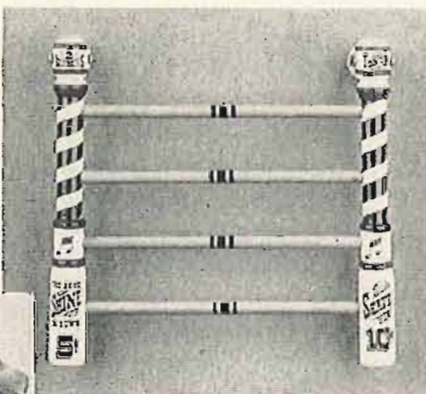
IT'S NEW, COLORFUL
IN GAY RED, WHITE & BLUE

- Easy to Install
- Easier to Use
- Holds 28 Ties
- A space Saver—Only 8" x 9"
- Ties Don't Fall Off
- Keeps Ties in good Shape



Installed it
looks like this.

To use just lift
and drop the tie on.



PATENT PENDING

AN AUTHENTIC OLD
BARBER POLE
REPRODUCTION
MADE OF HARDWOOD

\$2.95 POSTAGE
PREPAID

Send Check or Money Order — No C.O.D.'s Please

BLAC-RACS

400 Northampton Street

:: Boston 18, Mass.



The Old Songsters

by Sigmund Spaeth

SINCE some of the readers of this page may have missed its editor's recent column on barbershop harmony appearing in about thirty newspapers under the title, *Music for Everybody*, this would seem an appropriate place and time for a practical reminder. The sentiments expressed are entirely sincere, and the quotation is printed with the full permission of the author and his distributing syndicate, General Features Corporation, 250 Park Avenue, New York 17, N.Y. (Possibly some local editors can be interested in printing more of such material for the benefit of their musical and unmusical readers.) Here it is, as originally written.

"There was something new in history recently when an audience came out of New York's Carnegie Hall in groups singing close harmony. A little earlier in the evening the entire crowd had been harmonizing on *Good-Night, Ladies* under the direction of a leader on the stage, between the halves of a program devoted entirely to the so-called 'barbershop' technique of singing.

"It may be doubted whether New York had ever before heard such a program in its leading temple of concert music, —the climax of the Mid-Atlantic Convention of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc.

There had been a sectional competition in the afternoon. A business meeting was scheduled for the following morning. But the evening was devoted to a 'Jamboree', celebrating the best traditions of an increasingly significant form of American folk-music.

"It now seems almost a pity that SPEBSQSA was founded with overtones of self-ridicule, and that the very phrase 'barbershop harmony' somehow implies a low form of music. (Actually the custom of making music in barber shops goes all the way back to Shakespeare's time and was duly noted with approval in one of John Milton's prose works.)

"The simple fact is that the best of the amateur barbershop quartets sing much better than most professional foursomes, particularly those which are composed of solo voices temporarily thrown together in such a composition as Beethoven's Ninth Symphony. A first-class barbershop quartet sings with absolute accuracy of pitch, unaccompanied, and with a perfect balance

of tone, precision of attack and clarity of enunciation. There is never the slightest suggestion of a wobble, and even though the vocal quality may vary, the blend of the male voices is always good.

"On this historic occasion New York heard the current international champions, The Vikings, of Rock Island, Illinois, as well as the Schmitt Brothers of Two Rivers, Wisconsin, 1951 title-holders, the Antlers of Miami, Florida, and Cleveland's Four-in-a-Chord, both top-notch contenders this year. There were also The Chordettes, probably the finest female quartet of all time, formerly heard on Arthur Godfrey's television shows. Choral groups of business men, singing for the fun of it, completed the Carnegie Hall program.

"The best male quartets seem to come from the smaller communities of America. New York has the largest chapter in the Society, but has thus far failed to produce any outstanding exponents of four-part harmony, although Park Commissioner Robert Moses promotes an annual city-wide competition. A metropolis is not conducive to the frequent rehearsals demanded by expert performance.

"Yet the real spirit of barbershop harmony is improvisational and spontaneous, as Carnegie Hall itself has now discovered. The best singing of

this type has developed into an impressive art, based on thoroughly human instincts. But for the average man such musical self-expression remains a recreation, infinite in its possibilities for personal and communal enjoyment."

THE rest of this department should live up to its title by dealing with Old Songsters rather than the contemporary interpreters of their material. The death of Fred E. Ahlert reminds us of a name perhaps not so well known as those of his most popular songs. He was an ex-President of ASCAP and an active composer since 1914, having to his credit some of the earliest glee club arrangements made for Fred Waring.

Ahlert's individual hits were numerous. He wrote the tune of the recently revived *Walking My Baby Back Home*, used as the basis of a motion picture newly released by Universal-International. Perhaps his most famous song was *Where the Blue of the Night Meets the Gold of the Day*, written for Bing Crosby as a perpetual theme. But few of us will forget his *I'll Get By or Mean to Me*, not to speak of *I Wake Up Smiling*, *I'm Gonna Sit Right Down and Write Myself a Letter*, *Life Is a Song*, *Sing an Old-Fashioned Song*, *Take My Heart or Just a Little Home for the Old Folks*. Some of these may also prove worth reviving.

I HEAR YOU CALLING ME . . . "



The Babblin' Four, Stuttgart, Arkansas Chapter, practice duck calling in Mac's Sport Shop, Stuttgart, in preparation for the National Duck Calling Contest held annually. Left to right—Don Essex, tenor, is blowing a miniature "caller"; Jim Gingerich, lead and Leland Carle, baritone have the genuine article. George Seay, the bass, is using a fake economy size. Isolated though it is, Stuttgart Chapter, (Pride of Grand Prairie) is tremendously active and leading the way in promoting additional chapters in Arkansas.

DON'T MISS...
THE MOST EXCITING
BARBERSHOP ALBUM EVER!

DECCA
RECORDS



"BARBERSHOP WINNERS"

1953 MEDALISTS OFFICIAL
RECORDINGS



featuring:

Champions: VIKINGS

2nd Place Winners: FOUR CHORDERS

3rd Place Winners: SING-COPATES

4th Place Winners: ANTLERS

5th Place Winners: STATESMEN

Available in the following DECCA Albums:

DL 5495 — \$3.00 • ED-567 — \$2.80 • A-945 — \$3.75

**VISIT
YOUR
LOCAL
RECORD
SHOP**

Also: TWO GREAT ALBUMS BY...

THE BUFFALO BILLS

"BARBERSHOP GEMS": DL 5361 — \$3.00 • 9-271 — \$3.75 • A-882 — \$4.15

"BARBERSHOP FAVORITES": DL 5494 — \$3.00 • ED-551 — \$2.80

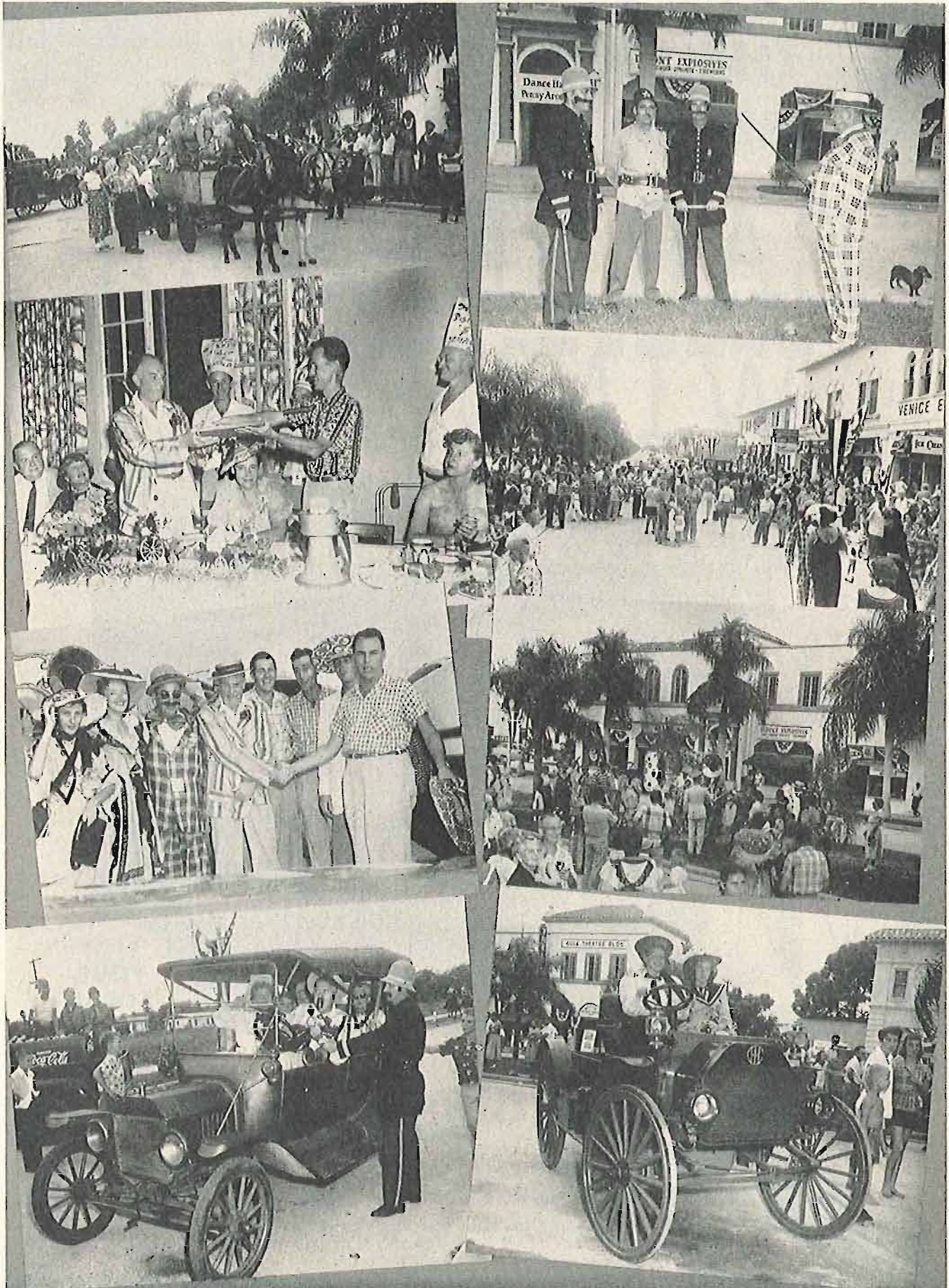
Album Key: "DL"—Long Play 33 $\frac{1}{3}$ RPM Records; "ED"—45 RPM Extended Play Records;
"9"—45 RPM Records; "A"—78 RPM Records.

Long Play Prices include Fed. Excise Tax; 78 & 45 RPM Prices do not include Fed., State or Local Taxes.



A TREASURY OF HOME ENTERTAINMENT

VENICE, FLORIDA CHAPTER CHARTER PARTY (STORY ON NEXT PAGE)



VENICE, FLORIDA CHAPTER CHARTERING PARTY TURNS TOWN UPSIDE DOWN

Representatives from Daytona, Deland, West Palm Beach, Delray Beach, Ft. Lauderdale, Miami, Homestead, Ft. Myers, Sarasota, St. Pete, Tampa, Clearwater and Orlando, Florida, converged on Venice over the Labor Day week end to participate in a Jamboree planned by this newest Dixie District chapter. Venice claims to be the smallest town in the U. S. (about 800 voters) to plan such a large Charter Party celebration, and about the only thing not included in the jamboree was a hog-calling contest. Come to think of it, one non-lover of the finer things in life said this too was included, as he sourly eyed one of the foursomes.

The first thing to greet arriving barbershoppers was a big fat cardboard figure in the middle of the highway bidding visitors "Welcome". Store fronts and lamp posts were gaily be-decked with red, white and blue bunting. The opera house had a placard announcing the appearance of Lillian Russell; the "livery stable" had buggies for hire and facilities for repairing horseless carriages; Blue Plate dinners (once upon a time) were 20¢ with dessert 5¢ extra. A tavern advertised nickel beer, and when one dry and venturesome harmonizer actually did receive a beer and two dimes in exchange for his quarter, the word quickly spread and the panic was on. What! No free lunch?? Gay 90's costumes blossomed out everywhere, to say nothing of ankle length bathing suits of various hues and patterns.

Ancient but serviceable automobiles appeared on the streets, paced by a bicycle built for two.

Saturday's events included a Bar-B-Q at the Country Club, a baseball game, and a dance. Some found time to do a little swimming and fishing in the Gulf, and in the afternoon a welcoming committee, complete with five-piece brass band in red and gold, went to the airport to meet the popular Flying Daytones Quartet.

Sunday's program included a buffet lunch at the hotel, yacht racing in the afternoon, and then the main events.

After dinner Venice Chapter's president, George Gibbs, introduced State Representative Bill Washburn who welcomed the visitors to the city.

Mayor Youngberg presented the key to the city to Dixie District President Mert Barrett, and Mert presented the new chapter with its charter. The sponsoring chapter, Sarasota, gifted their newest baby with a barbershop pole and a striped gavel.

From the hotel everyone went to the Kentucky Military Institute's gym for the show and informal quartet contest. The gym was packed to the rafters, and between 500 and 600 persons were turned away. International Board Member and past District prez Harley Miller acted as MC. The combined Sarasota-Venice chorus opened the show, followed by the quartets who sang two numbers each. Except for that stipulation, all resemblance to a formal quartet contest was purely coincidental.

The following fours competed: The Miamians, Delray's Du-Wackers, the Flying Daytones, Venice's Tarponaires, St. Pete's Revelaires, Miami's Biscayne Buccaneers and Tampa's Florida Knights. The top four quartets were judged solely on audience reaction, and were acclaimed as follows: The Flying Daytones took first prize, glass rods and reels; the newly-formed Miamians placed second and were awarded fish boxes; the Florida Knights won fishing plugs, and the Tarponaires are promised a fourth place prize—fish scales, maybe.

Labor Day found most of the weary barbershoppers homeward bound, but a few of the die hards lingered for the Chicken Bar B Q in the evening, when a few left over chords were aired.

WHY SING IN CONTESTS?

"Bill, you have no idea what a terrific event these contests are. If you're satisfied that your quartet can 'sing in tune', please enter. You'll have the time of your life. Don't be upset if you don't make the finals—or even finish last. It's the thrill of competing, of doing your best, of a glowing satisfaction of being one of 4 men who are a 'team', working together, living together and singing together. I've sung with the Buzz Saws, here at Buckeye for 8 years as a Society quartet. In our first International Contest, way back in '47 (I think) at Milwaukee we were last in 30 quartets. But the next year at Oklahoma City we were in the top ten. And each year after that we've competed—sometimes in the money, sometimes not. Like last year—best we could do was alternate at Detroit—but we considered it an honor to be in the running with all those wonderful quartets.

"I didn't intend to make a speech, Bill, but just try to tell you that competition is the very heart and soul of barbershopping. And you'll never know what the Society is like until you've gotten your feet wet. And, of course, that goes for all the other activities at Washington, Pa. (site of Johnny Appleseed Contest Oct. 17th)—the Woodshedding, the Sunday Breakfast, the Quartet Clinic, the District Meeting."

[From a letter written by Staff Taylor, Buckeye Chapter, Columbus, Ohio, Secretary of the Johnny Appleseed District.]

BARBERSHOP HARMONY IN WROUGHT IRON



Here's the ideal gift for that barbershop harmonizer on your gift list. This gay musical quartet measures 12 to 18 inches high and will be just the thing for anyone's den, music room, hallway, dining area, or rumpus room. In an office or reception room they add just the right touch of informality. Figures are wrought iron and are finished in black. Ideal gifts for presentations or awards and prizes.

SPECIAL PRICE TO
SPEBSQSA LOCAL
CHAPTER MEMBERS

\$18.95

Set of 4 with
musical notes

Be Sure To Mention
Your Local Chapter When Ordering

— WE PAY THE POSTAGE —

J. J. deBry Co.
630 South State
Salt Lake City, Utah

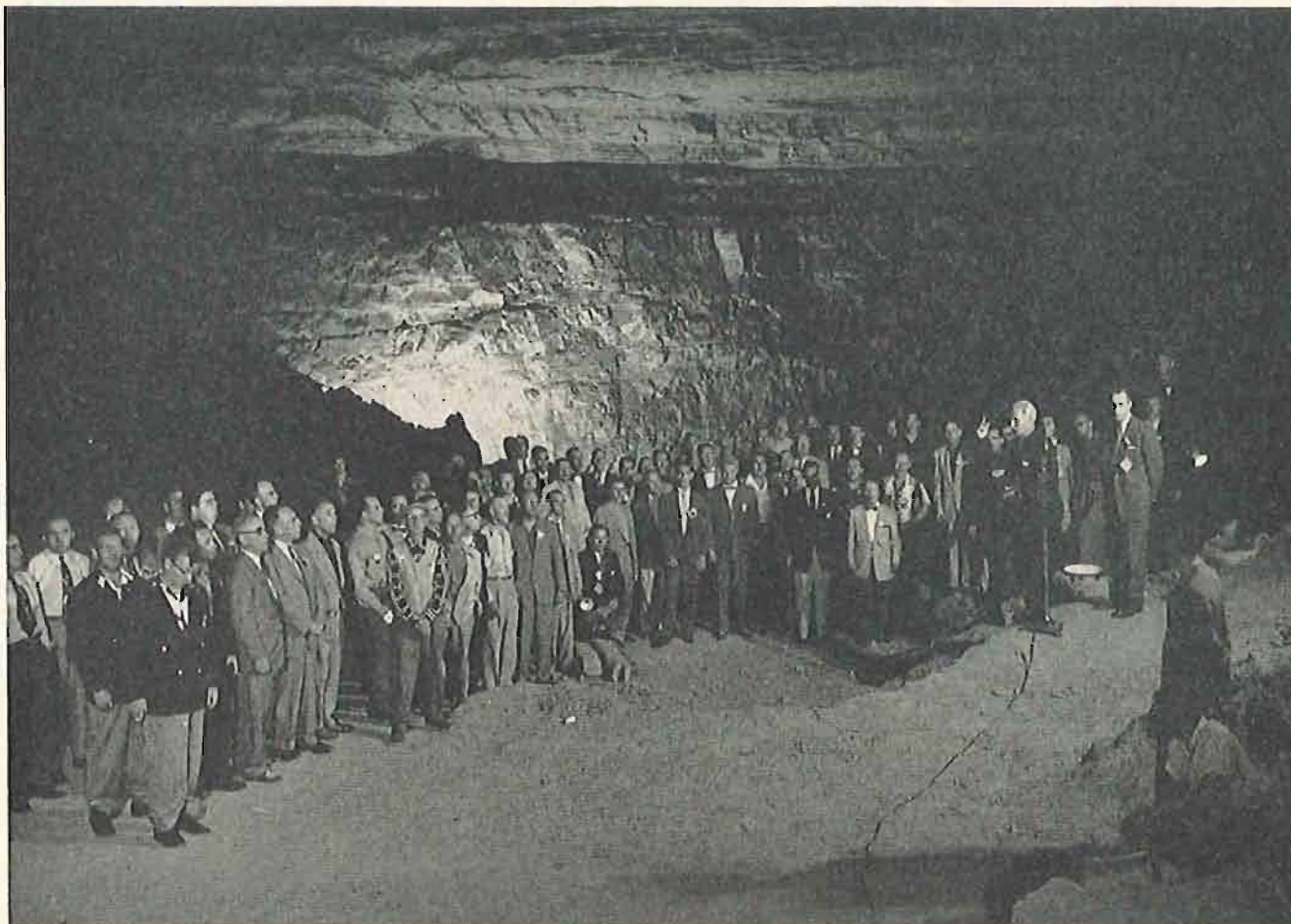
Please send . . . Sets Barbershop Quartets
@ \$18.95 per set. I enclose \$. . .
Please send prepaid.

Name
Address
City State
Local SPEBSQSA Chapter

J.J. deBry Co.

contemporary metal design and manufacture
630 South State, Salt Lake City, Utah

INDIANA-KENTUCKY OUTING AT MAMMOTH CAVE, OWENSBORO, KY.



Top picture shows the better part of a hundred Indiana-Kentucky barbershoppers singing in a cave 360 feet below the surface. Bill Henn, Evansville, Indiana, is the director. WLBJ and the Mutual Network broadcast the concert. The cave singing was

just one part of a weekend of harmony enjoyed by several hundred barbershoppers and their families. Center pictures show several of the quartets which participated. At bottom is the Louisville, Ky Chapter Chorus.



Chartered Since July 1, 1953

BUTLER, PENNSYLVANIA . . .
Chartered July 29, 1953 . . . sponsored by Pittsburgh, Pennsylvania . . . 26 Members . . . Claude A. Bissell, 443 E. Pearl Street, Butler, Pennsylvania, Secretary.

VENTURA COUNTY, CALIFORNIA . . .
Chartered July 31, 1953 . . . Sponsored by Santa Monica, California . . . 27 Members . . . C. L. Magee, 43 Peking St., Ventura, California, Secretary.

WENATCHEE, WASHINGTON . . .
Chartered August 6, 1953 . . . sponsored by Yakima, Washington . . . 20 Members . . . Henry Garke, 625 So. Mission St., Wenatchee, Washington, Secretary.

ALBANY, GEORGIA . . . Chartered August 11, 1953 . . . sponsored by Jacksonville, Florida . . . 23 Members . . . James S. Wilson, 1001 5th Avenue, Albany, Georgia, Secretary.

KAUKAUNA, WISCONSIN . . .
Chartered August 20, 1953 . . . sponsored by Appleton, Wisconsin . . . 23 Members . . . George Kailhofer, Jr., 206 W. 9th St. Kaukauna, Wisconsin, Secretary.

VENICE, FLORIDA . . . Chartered August 21, 1953 . . . sponsored by Sarasota, Florida . . . 25 Members . . . George F. Gibbs, Jr., P. O. Box 428, Venice, Florida, Secretary.

OAK CLIFF, TEXAS . . . Chartered September 9, 1953 . . . sponsored by Dallas, Texas . . . 50 Members . . . Robert N. Brown, 1514 W. Clarendon Drive, Dallas, Texas, Secretary.

ALLE-KISKI VALLEY, PENNSYLVANIA . . . Chartered September 11, 1953 . . . sponsored by Pittsburgh, Pennsylvania Chapter . . . 22 Members . . . William G. Renshaw, M R 1508 Second Street, Tarentum, Pennsylvania, Secretary.

CLOUD COUNTY (Concordia, Kansas) . . . Chartered September 14, 1953 . . . sponsored by Osborne County, Salina and Seneca, Kansas Chapters . . . 24 Members . . . W. Earl Wright, 304 W. 9th Street, Concordia, Kansas, Secretary.

OTTAWA, KANSAS . . . Chartered September 25, 1953 . . . sponsored by Topeka, Kansas . . . 43 Members . . . Orion E. Gooding, 1140 West 7th, Ottawa, Kansas, Secretary.

ULYSSES, KANSAS . . . Chartered October 5, 1953 . . . sponsored by Wichita, Kansas . . . 22 Members . . . Jack C. McDaniel, Box 527, Ulysses, Kansas, Secretary.



FOR SPEBSQSA MEMBERS, THEIR LADIES AND "BARBERSHOPPER" FRIENDS

Badges—(Celluloid permanent type)	\$.70 each
Barber Poles (Wooden)—18" high	6.00 each
Cigarette Case (with Society Emblem)	4.25 each
Compact (with Society Emblem)	3.75 each
Emblem—Scotchlite Reflective (Replaces Decal)	.25 each
Emblem—to be attached to Pitch Pipes	1.00 each
Guest Book (Chapter or Personal)	3.50 each
Keep America Singing	
(Story of Society's first 10 years) 2.50 each—5 or more	2.00 each
Lapel Emblems—Regular	1.50 each
Parker Pen & Pencil Set (with Society Emblem)	} See ad for prices
Parker Desk Set " " "	
Parker Desk Set (Deluxe) " " "	
Pitch Pipes (with Society Emblem)	3.50 each
Pitch Pipes (without Society Emblem)	2.50 each
Song Arrangements—Songs for Men No. 1, No. 2, No. 3, No. 4, No. 5, No. 6	1.00 each
Songs for the Chorus—Book 1	1.00 each
Staah-Hill Folio	.60 each
Kit of Sample Song Arrangements (245 songs)	10.00 each
Loose-Leaf numbers in Binder (47 songs)	3.00 each
Zippo Lighter (with Society Emblem)	3.00 each
1952 Medalist Album (78 rpm) Unbreakable Vinylite	5.50 each
(1953 Medalist Album, by Decca (3 speeds) Available from local dealers only)	

(CLIP AND MAIL CONVENIENT ORDER FORM BELOW)

SPEBSQSA Inc., 20619 Fenkell Ave., Detroit 23, Mich.

Please send me, postage prepaid the following items for which I enclose check (money order) in the amount of \$ _____

Date _____

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

PLEASE PRINT

Owen Clifton (O. C.) Cash

February 13, 1892—August 15, 1953

Tulsa, Oklahoma

"Dear Mr. Hafer:

"Letters and cards continue to come. There is so much, it frightens me just a little. Still, there is great satisfaction and joy in reading these hundreds of expressions of love and admiration for my husband.

"I know he never expected any such acclaim and recognition, but deep down, I know he would have been pleased. And I am pleased too. It does my soul good and it helps to ease the anguish in my heart when I read these lovely letters, telegrams, and cards from his friends and mine in every part of the United States and Canada. There is something very comforting and sweet about it.

"I wonder if you can express our thanks and appreciation for all of these kindnesses in the next issue of *The Harmonizer*, so all our barbershopper friends everywhere will know that Betty Anne and I will remember each and every one of them with deep gratitude and love always."

Very sincerely,

Mrs. O. C. (Corrine) Cash

Riverside, California Chapter Bulletin
"... In the personal memory of thousands of barbershoppers he is still a living inspiration. In the collective memory of the Society he can never die ..."

Tulsa, Tribune

"... His accomplishments in the private field of tax administration were important to the oil industry, but it is natural they should have been dwarfed in the public mind by the amazing results of his spare time activity ..."

George H. Williams, Pres., Central States District, writing in his column "About Most Anything" in the *Spencer, Iowa Times*.

"... Owen C. Cash did his fellow men a great favor when he called the first meeting and helped the organization through the years. The Founder is dead now, but men will sing the barbershop harmonies for generations to come, and the Society's slogan 'Keep America Singing' will be just as appropriate in a hundred years as it is now ..."

Stuttgart, Arkansas Chapter Bulletin
"... Great men are humble, kind, helpful, and mindful of all mankind. O. C. Cash possessed all these fine qualities and more. He will be missed by our organization, but let us be thankful that he passed our way ..."

Tulsa, World

"... O. C. Cash did not know he was starting an international movement when he founded the Society. The pleasure of singing, the appeal of favorite songs, the idea of informal entertainment were the factors. They have made the organization—which has not been overorganized or commercialized—a quick success ..."

In Memoriam

We pause in our daily work and give thought to a man, dedicated to giving to mankind enjoyment and relaxation in a troubled world.

In the passing of O. C. Cash, we will all miss his great leadership and humor, his close fellowship, but above all, it can be said that no man ever had so many friends in all walks of life, be that friend, of the professions, capitalist, labor or clergy.

I can remember our first discussion of Barbershop Quartet Singing—he was as enthused then as he was to the last—"Rup, let's get some other boys interested in our hobby," always wanting others to enjoy what he enjoyed.

He now joins Ray Granger, Opie Erickson and others who gave so much enjoyment to their fellow man. When the Heavens in the night sparkle with the million stars and a thunderhead approaches from the West, a great choir will be heard through the distant rumble of thunder, and from that baritone so sure and so clear, we will know that "O. C." didn't stop—he is spreading the gospel of good close harmony, all is well and joy prevails.

Rupert Hall

Royal Keeper of the Minor Keys
(First President of SPEBSQSA)

Miss Gladys Pool, (Secretary to O. C. Cash)—

"... His gentle, kindly nature endeared him to everyone. During all the twenty-five years of my close association with Mr. Cash, he was never cross or unpleasant about anything. 'My Boss was never 'high-hat' with anyone. The building maintenance men liked him; the elevator operators said 'He was a swell guy'; the building engineer said 'He was a fine gentleman' ... and the President of the Company liked him too'."

Harley Miller, Int'l Board Member, Tampa, Florida

"... Very, very few men in their lifetimes have reached the prominence and have had as many friends as Owen, and his life was blessed with both ..."

J. George O'Brien, Contributing Editor of *The Harmonizer*

"... I know of no one who was better loved and genuinely respected by quite as many people as Owen. It should be a source of genuine satisfaction to know that in SPEBSQSA he leaves behind a permanent contribution to the American way of life that will never, never die."

Phil Embury, Warsaw, N.Y. Past Int'l President of SPEBSQSA

"... Many thousands of men are grateful to O. C. for founding a Society that gave them a lift out of the cares of daily life into a bond of harmonious fellowship. How wonderful it was that he saw SPEBSQSA in action at its best as recently as the international convention ..."

John Loots, President, Tulsa Chapter
"... Let us say farewell to him with the vow to strengthen and build this organization of which he was, and forever more shall be, the number one member ..."

EXTRACTS FROM FOUNDER O. C. CASH'S COLUMNS

(Many present day SPEBSQSA members never had a chance to meet Society Founder O. C. Cash in person. Many have never read the columns O. C. wrote in the "Harmonizer" years ago. The Editors

feel they are of sufficient interest to bear repeating. From time to time, as space permits, it is hoped to reproduce more of this material).

(From the May, 1945 issue)

Owen, how did you get started on this quartet singing business? Who was the first barbershopper you can remember?

I have been nagged to death with these and similar questions during the last few years. I bet if I have been asked those questions once, I have heard them two or three times at least. Well, they are fair questions—important ones—and my public, if any, will get fair, truthful answers if it reads beyond this paragraph, which is doubtful.

In the Fall of 1897 my dad hitched up our two ponies, old Tom and Kate, to a covered wagon, put mother, sister and me in it with all our belongings, and left our little farm in Chariton County, Missouri, bound for the Land of Promise—the West.

On arrival some weeks later at the little frontier postoffice of Catale, Coo-Wee-Scoo-Wee District, Cherokee Nation, Indian Territory, dad set us up in a rather comfortable log house on a farm rented from an old Cherokee Indian, who had taken possession of quite a large tract of land in that vicinity.

Well, in 1897 my sister and I were 3 and 5 years old, but we were much brighter than the average children of that day or this, and dad thought it time for us to start to school. He was in favor of education. He believed it was a good thing, if not overdone. I stopped mine in time to please him. So, as soon as we got settled, dad began to promote a "subscription" school among the squaw men, the few white settlers, and the more progressive and friendly Indian families. (The Cherokees had been forcibly removed from various portions of the South and turned loose to settle upon, claim, and defend any land they chose in the "Territory". They were not in very good humor about it).

There were no schools in the "Territory" except in a few of the towns. Dad sold the idea to some of the neighbors and the men of the community soon had a log school house built and ready for business. Strangely enough, no one thought about a teacher.

The "Territory" in those days was settled by the Cherokees, horse thieves, outlaws, ex-convicts, adventurers and vagabonds of varying degrees of cussedness. It had never occurred to dad that anyone smart enough to teach school would certainly have sense enough to stay out of this part of the country.

One day, dad went over to the store and postoffice at Catale, which was run by an old frontiersman—Fay Beard.

"Fay", he said, "What are we going to do about a teacher for our school?"

"Never thought of that", Fay replied.

"I've been here since the railroad come, but I don't remember of ever seeing or hearing of a teacher of any kind in the 'Territory'."

A Frisco freight train had just passed and two tramps had been kicked off at the water tank. They had drifted into the store and were warming themselves before the big pot-bellied stove. As dad started to leave, one of the tramps approached him and said that he was a teacher and would like to spend the winter in the "Territory" and teach our school. That was dad's introduction to my hero—Jim Wiley.

Dad didn't have much education, but he knew a thing or two and didn't want to be imposed upon by an uneducated or unqualified teacher. So he interviewed Jim, examining him thoroughly, inquiring into his qualifications carefully:

"Do you believe the world is round or flat? We are liable to have some trouble over that," dad said, "because some of the folks around here think it is and some think it ain't."

"Well, Mr. Cash", Jim said, "I can teach it either way."

"That's good enough for me," volunteered my dad, "Get up behind me on my horse and let's go. You are hired."

Jim lived with us for nearly two years and became the idol of the kids and the leader, wise counselor, and source of education and culture for the community.

At this point in the narrative I can just see rowdy old Cy Perkins rare up on his hind legs in the back of the Lodge Hall and shout, "What the hell has all these boresome details got to do with barbershop harmony? Let's sing a song. Hell's bells!" Well, it has this to do with it.

There was not much entertainment down in Coo-Wee-Scoo-Wee District, Cherokee Nation, back in '97. Folks couldn't run over to the honky tonk, after they knocked off work at the war plant, for a short beer and listen to Bing sing "Don't Fence Me In."

So the long winter evenings after school with only a coal oil lamp to provide the "bright lights" made Jim a little restless. He got all the folks in the neighborhood together at the school house one night and proposed to hold night school two nights a week, without charge to anyone. Everybody in the neighborhood, full bloods, bandits, grandfathers, grandmothers, and mothers with babes in arms came and he asked them what they wanted to study. The first choice was "figurin'". Jim didn't give them no second choice. He just simply announced it would be singing the second night.

Jim put the folks through all the regular singing school tricks, taught them hymns and patriotic numbers. I remember two popular songs, "Two Little Girls in Blue" and "After the

Ball". That's where he squeezed in a little harmony.

But his harmonizing really showed up at the end of each session when he started his "Bong, Bong, Bong" exercises, taking a bass note first and then progressing up the scale in true barbershop style, having each group hold its note on the chord.

Of course, some smart aleck will say that Bing did that in "Going My Way". Well, maybe he did, but Jim did it first.

After the singing was over and the various families started back to their cabins, it sure sounded mighty pretty in the crisp, frosty air to hear those "Bong, Bongs" rolling out over the hills. Dad was an old fox hunter back in Missouri and he said it reminded him of old Drum, Speck, Red and Sue his favorite fox hounds.

"There goes the Bankheads, or that's the Ratlinggourds," he would say as the various groups opened up across the valley, "Just 'Bonging' away like all git out."

One day at school in the Spring of 1900, two United States Marshals, resplendent, as these officers always were, in large white hats, blue serge suits, silver stars denoting the authority of their office, high boots, and a brace of pearl handled six-shooters dangling from wide cartridge belts, drove up to the schoolhouse in a buckboard, came in and held a brief, whispered conversation with Jim.

After a little while, Jim came over and patted me on the head, told me to be a good boy and eat my cornbread and milk when mother told me to, then stooped down and hugged and kissed my sister and went out the door with one of the Marshals.

The other officer remained behind for a moment and told us, "Now children, you all go on home and tell your parents there won't be no school this afternoon, or tomorrow, or the next day. Everything will be alright though, don't be worried, Mr. Wiley is just going away on a little trip."

We never heard of Jim again. It all created a lot of excitement in the neighborhood and some lousy, low-lived gossip started the rumor that Jim had escaped from the Illinois Penitentiary. Nearly fifty years later I proved beyond doubt that this was a malicious lie. Jim didn't escape. He served out his sentence. In fact he served four terms in the Joliet penal institution before coming down to the "Territory" to live with the Cash family. The forgery habit seems to have been chronic with Jim, but I am sure he never meant no harm.

Well, sir, it sure was lucky for the old school house that those officers came for Jim in the nick of time, for me and Wolf Ratlinggourd, my Cherokee playmate (he was a lead singer), was planning to burn the damn thing down and go fishing that afternoon.

SONG ARRANGEMENTS AVAILABLE AT INT'L HQ.

Complete Kit of Samples of everything on this page—229 songs (Includes 47 SPEBSQSA loose leaf songs).....\$10.00 each
Complete set of 47 SPEBSQSA Loose Leaf Songs in Binder—Less than 10 — \$3.00 each, 10 or more — \$1.75 each

AVAILABLE LOOSE LEAF ARRANGEMENTS

- | | |
|---|--|
| X1 After Dark. | X24 Juanita. |
| X2 In the Evening by the Moanlight. | X25 America (God Save the King). |
| X3 Soiling an o Maonbeam. | X26 God Made a Wonderful Mother. |
| X4 Love is Like a Dream. | X27 Don't Send Around Tomorrow. |
| X5 I'd Love to Live in Loveland. | X28 Keep America Singing—
Diekema. |
| X6 Silent Night. | X29 How Can I Leave Thee. |
| X7 Hymn for the Home Front. | X30 The Old Songs. |
| X8 It Came Upon the Midnight
Clear. | X31 Give Me the Right to Love You. |
| X9 Cantique De Noel (O Holy
Night). | X32 Sweetheart of Sigma Nu. |
| X10 Beautiful Isle of Make Believe. | X33 In Walked an Angel. |
| X11 You Tell Me Your Dream. | X34 Dreaming of the One in Love
with You. |
| X12 I Want a Date at a Quarter Past
Eight. | X35 Melancholy Lou. |
| X13 O Come All Ye Faithful. | Z-1 Lost Chord. |
| X14 Calleen My Own. | Z-2 Deep River. |
| X15 Won't You Please Come Back
to Me. | Z-3 The Band Ployed On. |
| X16 Sing Brother Sing. | Z-4 The Man On The Flying Trapeze |
| X17 Keep America Singing—Thorne. | Z-5 I'll Take You Home Again
Kathleen. |
| X18 When the Man in the Moon Says
Hello. | Z-6 Silver Threads Among the Gold. |
| X19 Daisy—Annie Rooney Medley. | Z-7 Rose of Tralee. |
| X20 Honey Gal. | Z-8 Wagon Medley. |
| X21 SPEBSQSA, Incorporated. | Z-9 Carry Me Back to Old Virginny. |
| X22 That Old Quartet. | Z-10 Massa's In De Cold Cold
Ground. |
| X23 Gentle One. | Z-11 Auld Lang Syne. |
| | Z-12 Swing Low Sweet Chariot. |

10c each single copy except Z-4 and Z-8 which are 20c each. 5c each
quantities of 10 or more, except Z-4 and Z-8 which are 10c each.

Order all arrangements by symbol number.

OFFICIAL SPEBSQSA FOLIOS

- "SONGS FOR MEN No. 1" 1948 Edition (15 Arrangements)
"SONGS FOR MEN No. 2" 1949 Edition (18 ")
"SONGS FOR MEN No. 3" 1950 Edition (14 ")
"SONGS FOR MEN No. 4" 1951 Edition (15 ")
plus one page of "SWIPES"
two pages of "TAGS"
one page of "KEY MODULATIONS"
"SONGS FOR MEN No. 5" 1952 Edition (16 ")
plus two pages of "TAGS and SWIPES"
"SONGS FOR THE CHORUS" (33 Arrangements)
Above 6 Folios \$1.00 each (or 50c each in lots of 10 or more)
STAAB-HILL FOLIO (8 Arrangements) \$.60 each

Make Checks Payable to and Mail to

S. P. E. B. S. Q. S. A.

20619 Fenkell Avenue, Detroit 23, Michigan

(MINIMUM ORDER \$1.00)

OCTAVO FORM PUBLICATIONS OF VARIOUS MUSIC PUBLISHERS

carried in stock at Detroit (Arranger's name in parentheses)

15c each

- | | |
|--|-------------------|
| FMP 301—"Down by the Old Mill Stream" | (Thorne) |
| FMP 302—"I'm Going Over the Hills to Virginia" | (Merrill) |
| FMP 303—"In the Hills of Old Kentucky" | (Embury) |
| FMP 304—"Rock Me to Sleep in an Old Rocking Chair" | (Smith) |
| FMP 305—"Tell Me You'll Forgive Me" | (Thorne) |
| FMP 306—"Tie Me to Your Apron Strings Again" | (Diekema) |
| FMP 307—"When the Mistle Leaves Were Falling" | (Thorne) |
| FMP 308—"Dream Days" | (Webster) |
| FMP 309—"Dream Train" | (Stull) |
| FMP 310—"Highways Are Happy Ways" | (Embury and Rowe) |
| FMP 311—"I Get the Blues When It Rains" | (Thorne) |
| FMP 312—"I Love You the Best of All" | (Reagan) |
| FMP 313—"My Best to You" | (Merrill) |
| FMP 314—"My Carolina Rose" | (Webster) |
| FMP 315—"That Naughty Waliz" | (Reagan) |
| FMP 316—"Old Virginia Moon" | (Smith) |
| FMP 317—"Only a Broken String of Pearls" | (Reagan) |
| FMP 318—"Sing Neighbor Sing" | (Childers) |
| JV 501—"You'll Never Know the Good Fellow I've Been" | (Hanson) |
| JV 502—"O Joe" | |
| JV 503—"Georgia M. Cahan Medley" | (Hanson) |
| JV 504—"MacNamara's Band" | (Hanson) |

20c each

- | | |
|--|---------------------|
| GMP 401—"What's Become of the Good Old Days" | (Ingram and Svanoe) |
| GMP 402—"Dreaming" and "Dreams of Yesterday" | (Haeger) |
| GMP 403—"When There's No One Around But the Moon" | (Ingram) |
| GMP 404—"Cotton Ballin' Time in Dixieland" | (Svanoe) |
| GMP 405—"Gone" | (Ingram and Svanoe) |
| GMP 406—"I'm Goin' Back to Maryland" | (Ingram and Svanoe) |
| GMP 407—"Dream Girl" | (Ingram) |
| GMP 408—"Down in the Old Barbershop" | (Thorne) |
| GMP 409—"In the Heart of the Blue Ridge Mountains" | (Ingram) |
| GMP 410—"Hello to Ev'ryone" | (Ingram) |
| SB 601—"Play That Barber Shop Chord" | (Spaeth) |

25c each

- | | |
|--|-------------|
| GMP 411—"Your Mother's the Best Pal of All" | (Schefer) |
| GMP 412—"It's a Long, Long Way to My Old Home Town" | (Reeve) |
| GMP 413—"You Leave a Trail of Broken Hearts" | (Thorne) |
| GMP 414—"Just to Think I Believed in You" | (Thorne) |
| GMP 415—"Those Days Are Gone, But Not Forgotten" | (Ingram) |
| GMP 416—"I'm Always Looking for Sunshine" | (Ingram) |
| GMP 417—"I Don't Wanna Wake Up When I'm Dreaming" | (Ingram) |
| GMP 418—"Linger Linger, Lucy" | (Ingram) |
| GMP 419—"Chick, Chick, Chick, Chicken" | (Ingram) |
| GMP 420—"Georgia Minstrel Band" | (Svanoe) |
| GMP 421—"Down the Road to Sunshine Land" | (Svanoe) |
| GMP 422—"I Love to Love You in My Dreams" | (Svanoe) |
| GMP 423—"By the Rolling Sea, In Brittany" | (Svanoe) |
| GMP 424—"Just a Smile, Just a Kiss from You" | (W. Haeger) |
| GMP 425—"It's the Same Old Pattern of Love" | (W. Haeger) |
| GMP 426—"My Heart's Achin', Nearly Breakin', Just to be in
Macon, Ga. | (W. Haeger) |
| GMP 427—"Dixieland Jamboree" | (W. Haeger) |
| GMP 428—"Forgive Me" | (Mendro) |
| WR 101—"Don't You Remember The Time" | (Ingram) |
| WR 102—"Geel But There's Class To A Girl Like You" | (Ingram) |
| WR 103—"I'm Walling In Dreamland For You" | (Ingram) |
| WR 104—"In The Land Where They Don't Say Goodbye" | (Ingram) |
| WR 105—"When The Moon Plays Peek-A-Boo" | (Svanoe) |
| WR 106—"You Haven't Changed" (A new song by the
writer of "I'd Love To Live In Loveland") | (Haeger) |
| AMC 201—"Trail To Sunset Valley" | (Spaeth) |
| AMC 202—"Waiting For The Robert E. Lee" | (Spaeth) |
| AMC 203—"Ragtime Cowboy Joe" | (Spaeth) |
| AMC 204—"Here Comes My Daddy Now" | (Spaeth) |

ORDER ALL ARRANGEMENTS BY SYMBOL NUMBER



I SEE BY THE PAPERS

acquaintance with the Society. Wrote Beulah, "... rare is the man who sing none

have been present Saturday night and remained unconvinced that barbershop is a true folk art that is growing as a true folk will (remarks)

JUDGE MERRILL

Past Int'l Pres. Charles M. Merrill, now a Nevada Supreme Court Justice, rated a full page interview in *Music Journal*, July issue. Charley's activities in the musical field included not only his extensive work in barbershopping, but also organization of the Reno Men's Chorus in 1939; serving as its director for seven years. Many of his barbershop arrangements are still being sung and enjoyed. *It may be hoped that at some not distant date his judicial duties will be so lightened that he can once more pitch in actively.*—Eds.

THEY SURE DO

The *Atlantic Coast Line Railroad News* September issue printed a picture of the Florida Knights of Tampa. Caption of the picture concluded with these words, "In the News offices no one knew what SPEBSQSA stood for, but one guess ventured was 'Some People Enjoy Barber Shop Quartet Singing Anyhow'."

BARK WORSE THAN BITE?

This story is pretty old by now, but it's still a good one. *Green Bay, Wis.*

BARONS OF BARBERSHOP Green Bay, Wis.



GREEN BAY PRESS GAZETTE

Left is Ray Weber, tenor; top—Ed Sellisen, bass; right—Jim Campbell, bar; bottom—Ed Chevalier, lead.

Press Gazette reported that Ray Weber had his two front teeth knocked out during a fast and furious

rendition of "Strolling Through the Park" with gestures. Somehow he managed to lisp through to the end of the song and the audience never knew what happened. *Sounds more like football than barbershopping.*—Eds.

PRISONER'S SONG

Late in September, *Associated Press* carried a story about a prisoner in a Tennessee jail who asked the Parole Board to let him stay another six months so his quartet could finish making some recordings. Practically every newspaper in the country ran the item and many a witty comment was made. *In the opinion of this editor the best crack came from Int'l Sec'y Bob Hafer. Said he, "Do you suppose this quartet sings 'A cop-ella'?"*

SINGS—GIVES BLOOD

October *Crane News* magazine carried a picture and story about Joe Lange of Chicago No. 1 Chapter. Here it is, in part:

"Singing in a barbershop quartet would hardly seem to have much to do with contributing much-needed blood to the Red Cross program, would it?"

"In the case of Joseph O. Lange, it has a lot to do with his record—38 pints given since early in 1941.

"Joe's barbershop quartet, The Sing-Chronizers, is one of the most active in the Chicago area in providing entertainment, most every weekend at veterans' hospitals.

" 'When you visit these hospitals', says Joe, 'and see the very many cases of disability, you can't help but be impressed with the need for making blood donations at every opportunity'."

WHO INVENTED PHONE

The little bronze thing Art Mills (right) is handing to Chappie Chap-



man of Toronto while Bob Turnbull (center) looks on is a miniature tele-

phone. Brantford, Ontario, which honored Chappie for his work in barbershopping in Ontario District, is the town in which Alexander Graham Bell invented the telephone, considerably before Don Ameche came on the scene.

ABOUT TIME?

The Society's name is a toughie to remember, but because it is so unusual any good reporter should have it fixed in his mind once he has seen it. Dee Paris of College Park, Md. Chapter (formerly Sec'y of Oklahoma City Chapter) sends in a clip from the *Washington Evening Star*—"The Fairfax unit of the Association for the Preservation and Improvement of Barber Shop Singing in America will ...". Dee's comment—"The Association for the Improvement of Journalism does not count this reporter among its members".

CORRECTLY QUOTED?

The *Stuttgart, Arkansas Daily Leader* reported a surprise party the wives of that chapter's members threw for the men on the occasion of the chapter's first birthday. At the end of the story the reporter asked,

"What do SPEBSQSA wives think about the organization? They're wholeheartedly for it—as a matter of fact one of them said last night, 'It's something to keep our husbands out every night so we don't have to worry with them.' " ?????—Eds.

ATTENTION J. GEORGE O'BRIEN!

The *Denver Post* recently carried this—

"BARBERSHOP HARMONY DEFINED—WHAT IS IT?"

"Son, we shall say barbershop harmonies are the peppermint drops of American song. You roll them on your tongue, they last and last. They are sweet, but not sticky sweet. You Boogie-woogie Bumpkins are song savages, Junior. You gulp your melodies whole, never pausing to savor them. We, your Fuddy-Duddy elders, prefer peppermint drops to Hotcha-cha. In the Evening by the Moonlight, we still love strolling down Melody Lane, with Sweet Adeline—Shine on Harvest Moon. We don't care if Richard Never Opens the Door. Does he plead for Five Minutes More with Sioux City Sue? We can't hear him for Caroline is calling Down by the Old Mill Stream. Dear Old Girl—she's got peppermint drops. Some day you'll understand."



Wilson

IS GROUP SINGING HERE TO STAY? OF CHORUS IT IS!

by Professor Stirling Wilson

In the last issue of this erudite publication, dedicated to the propagation of international harmony, I described some of the gyrations, genuflections, peregrinations and manual convulsions which are characteristic of that strange development of an otherwise benign Nature—the chorus director.

Since that article appeared (it has been translated in 37 foreign languages and re-printed throughout the civilized world), I have been forced to take refuge in the attic of the Washington Monument, with the trap door locked, refusing all dares to come down and fight like a man, and my lawyers tell me it will be well into 1956 before the heat is off and the mob of enraged directors disperses.

So—I shall try to take the directors off the scent by laying out a few deprecatory remarks in the direction of the chorus singers themselves. Nothing technical, you understand, just something simple and elemental, such as: "In its earliest English sense the term harmony, in music, is applied to any pleasing arrangement of musical sounds; but, technically it is confined to the science of the simultaneous combination of sounds of different pitch, without regard to their quality of tone or timbre, a matter which belongs to the province of instrumentation (q.v.); and the fundamental aesthetic texture of harmony is counterpoint (q.v.)."

The reason I shall not go further with this definition is that I do not quite understand what the Encyclopedia Britannica is talking about, especially that "q.v." in parenthesis, but anyone interested in going further with the proposition will find it on page 203, volume 11 (Gunn to Hydrox), 1945 edition (and I will make you a nice price on the set).

A barbershop chorus, as you know, is a conglomeration of men who are either too good or not good enough to make a quartet. It differs from a college glee club essentially in that its members do not get checks from home.

If you sing in a barbershop chorus, you will have noticed one peculiarity—there is a man who sings sharp standing directly behind you, and no

matter how you shift your position he is always there. Apparently he just follows you around.

Some choruses walk on stage. The formal glee clubs look so glum during this march that you can almost hear the whips cracking and overseers yelling "Tote that bale." Not so with barbershop choruses. They walk on with that bland look on their faces, exactly like the trained seals who



have just heard their trainer say: "Hit those cymbals once more, boys, and then you get the herrings."

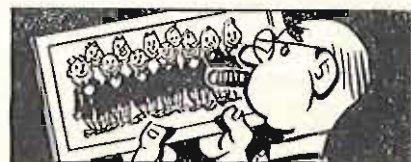
Other choruses are already on stage when the curtains roll back, or are hoisted up. The average chorus singer stands flat-footed, braced for any hostile moves from the audience and poised for flight. As the first applause bursts forth from the audience, which includes his wife and her sister and three neighbors among them, he twitches slightly as he realizes he should have scratched his right ear before—now it is too late. He doesn't dare turn his head, so he rolls his eyes instead, giving the impression of a badly frightened longhorn, while he tries to locate Effie and the girls in the audience. From then on he concentrates on the director, staring at him as if hypnotized by the waving hands. He hums, he sings. Suddenly he realizes that he is not smiling, as he was told to do, and he breaks out suddenly in a metallic grin, which not only startles the director and causes him some uneasiness as to the cause, but also puzzles the audience because the smile comes just as the song gets to the words: "some will die and fade away." Well, they think, that's barbershop for you.

Between songs the chorus singer stands rigidly at attention, glaring at the director, although he imagines he is smiling sweetly and bowing slightly from the waist, although it has been at least fourteen years since he could bow without bending his knees. There is no doubt in his mind that a fly is

clambering over his nose and perspiration is trickling down his forehead (have you seen that Mississippi moon and held that last note for twelve seconds?).

When the chorus is through singing he has exactly the same sensations that you have when the dentist says: "Well, that's all the drilling I'll have to do now."

I have been examining some photographs of barbershop choruses (fortifying myself first, of course, with a good lunch and a bottle of adrenalin) and now I know where the newspapers get those pictures, so timely, which you see accompanying stories of headlined disasters and entitled: "Survivors of Wrecked Ship Land at Port Whatzis"; or "Released Prisoners Report Brutal Treatment by Captors"; or "Victim of Yokeing Fails to Identify Assailants in Police Line-up;" or



"Prune Wrinklers Union Pickets Raisin Foundry;" or "Soldados Colombianos Exhiben Mucho Corazon in Combate."

The only chorus singer I feel sorrier for than the stage-frightened man in the front rank of the chorus, is the stage-unfrightened man in the rear rank. He has worked hard for this event, omitting his dessert in order to get to practice on time, doing those singing exercises in the shower, keeping a copy of the songs on his desk hidden under the invoices for cleaning compound, etc., so he could study while the boss thought he was working, etc. He knows the songs, and he knows his part. He is free of those disconcerting tremors in the knees, all he wants to do is get at that audience, and get that expression of "feeling" when he sings "Down where the Pompanoosac flows into Hudson's Bay," tilting his head toward the chandeliers. He gets the wife to press his chorus coat and pants, ties the bowtie with as much care as he used in writing his will, shines his black Florsheims, puts on the clean white shirt with one button missing, climbs into the family chariot and is off for the Eisburg Senior High School auditorium. What happens?

Well, to begin with, the doors to the high school are locked and the place is dark. He checks his watch—it is O.K. The man in the cigar store across

(Continued on next page)



the street never heard of the SPEB-SQSA and doesn't know anything about a "parade," and wouldn't stand on a sidewalk to see one even if Mary Pickford and a Viet Nam commodore rode a tandem bicycle in it.

In desperation, he phones the director's house. No one answers. Finally he buys a paper and looks up the ad of the parade. It is not in the Eisburg



Senior High School after all, but in the Odd Fellows Hall on the West Side Highway. He jumps back in his car, drives madly across town and arrives backstage just in time to hear the

director say: "Where's Ralph Blinfogle? Always late, that guy." He struggles into his coat, and gets in his place on stage, breathing heavily and finds that he is completely blocked off from the audience by a big baritone. He shifts his position and now he can't see the director. He shifts again, and the director yells at him: "Not so far front, Blinfogle. You're destroying the symmetry of the formation". He steps back and trips over a wire from the amplifying system and the whole chorus turns around and gives him a dirty look. When the curtain goes up he has to bow to right and left to be seen at all. By this time he is so rattled that when the first song is sung, which is "I'll sail across the brine, just to find my Iodine", he starts on the second song, which is "When the porcupine is pining for his pork." He'll never live it down.

But the barbershop chorus is here to stay. Where else would you get a crowd to come to afterglows?

FACTS ABOUT TRAVEL TO WASHINGTON, D. C.

Chuck Schmid, Toledo Chapter, has again explored the main means of travel to the International at Washington next June. He calls attention to the possibility of changes in rate structures. According to Chuck, plane information was furnished by John R. Kruse, Toledo Trust Travel Bureau; bus information by Mrs. McCarthy, Greyhound; auto mileages by W. J. Polhemus, Toledo Automobile Club; rail data by Paul Dahlquist, New York Central R. R.

To Washington and return From	Via Railroad			Via Plane		Via Bus		Auto	
	Time Rail (Hrs.)	Fare	One Way Lower Berth	Rail Fare	Time (Hrs.)	Fare	Time	Fare	One Way Mile- age
Atlanta, Ga.	14	\$44.40	\$ 7.60	\$31.70	3	\$71.70*	16½	\$23.35	653
Birmingham, Ala.	17	55.60	8.65	39.95	3½	82.00*	19½	28.30	814
Boston, Mass.	8	38.50	5.80	30.74	2¾	48.60	12	17.20	450
Chicago, Ill.	17	65.55	8.30	44.05	3	71.90*	23	28.90	724
Cleveland, Ohio	12	37.25	5.00	25.80	2	39.60*	20	15.60	365
Dallas, Texas	34	93.40	14.50	68.30	5	148.40*	65	47.35	1473
Denver, Colo.	32	125.95	16.60	90.65	7½	180.40*	48	58.25	1608
Detroit, Mich.	15	50.60	6.55	34.20	2½	51.90*	18	22.70	542
Ft. Worth, Texas	34	95.15	14.50	69.65	5	148.40*	66½	48.90	1506
Indianapolis, Ind.	15	56.75	7.60	38.35	4	62.90	23½	24.05	556
Kansas City, Mo.	27	92.35	11.55	64.30	5¼	115.10	37	39.60	1052
Los Angeles, Calif.	64	185.75	27.30	134.20	11	283.80*	87	95.40	2890
Louisville, Ky.	18	53.95	7.60	35.65	2¾	59.20	24	25.50	603
Miami, Florida	21	80.20	11.95	55.70	3½	120.30*	22	38.55	1217
Minneapolis, Minn.	24	89.30	11.55	62.40	5½	111.40*	35	42.05	1171
New York, N. Y.	4	20.10	5.00	15.16	1¼	27.40	6½	9.10	227
Okla. City, Okla.	35	108.60	14.10	76.15	6	142.60	44	47.35	1334
Omaha, Neb.	26	94.60	12.25	66.50	5¾	122.50*	36	45.90	1146
Phoenix, Arizona	36	156.45	23.90	117.00	11¾	247.80	85	80.95	2592
Pittsburgh, Pa.	8	26.40	5.00	19.35	1¼	24.90*	7	11.35	235
Portland, Ore.	59	180.55	27.95	126.05	12¾	283.80*	86	95.70	2969
San Diego, Cal.	65	185.75	27.30	134.20	13½	283.80*	89½	95.40	3014
San Francisco, Cal.	64	185.75	27.30	134.20	11½	283.80*	85	95.40	2876
Seattle, Wash.	59	180.55	27.95	126.05	12½	283.80*	91	95.70	2990
St. Louis, Mo.	21	76.85	8.90	51.70	3½	88.20	29	29.80	793
Tacoma, Wash.	61	180.55	27.95	126.05	12½	283.80*	89	95.70	3022
Toronto, Ont.	16	45.75	5.80	33.15	4¼	53.90	30	23.60	507

*Indicates AIR COACH service at reduced rates available to/from these cities.

The fares shown are round trip in each case, and do not include Federal Tax, which at this time is 15%.

The travel time represents number of elapsed hours for travel in one direction via direct routes, based on schedules which afford convenient departure and arrival times at origin and destination.

TULSA

Birthplace of

S. P. E. B. S. Q. S. A.

Invites You To Its

1954

Annual Parade of Quartets

featuring

THE BUFFALO BILLS

THE HYPOWERS

THE MELLOMEN

THE ORPHANS

FLYING "L" BOYS

TULSA POLICE QUARTET

BURT'S PLENTY-AIRES

THE SANDANDIES

Saturday Night—February 27th

— 8:00 P.M. —

TULSA MUNICIPAL THEATRE

For tickets write to

Roy Oliver

3rd & Boulder Tulsa, Oklahoma

GRIT

PRINTING CO.

745 So. Emporia, Wichita, Kans.

Printers of Fine Stationery

CATALOGS

DIRECT MAIL

MASTER UNITS

PUBLICATIONS

Counselors

to Advertising Executives

AREA COUNSELORS

CENTRAL STATES

Burdette D. Jones, 5048 Umtilla, Denver, Colo.
 Merle E. House, 209 E. Jackson, Colorado Springs, Colo.
 Ward Husted, Box 978, Laramie, Wyo.
 Harry Sparrow, 1902 N. Prospect, Colorado Springs, Colo.
 Gil Carver, 3115 Avenue "B", Kearney, Nebr.
 Harold F. Sterling, 2609 Jackson, Bellevue, Nebr.
 Bob Bridewell, 425 Sharp Bldg., Lincoln 3, Nebr.
 Tommy Graham, Kiowa, Kansas
 Emmett Kissell, Portis, Kansas
 Lester Modrell, Lyons, Kansas
 Marlin E. Cox, 1738 S. Green, Wichita, Kansas
 Sam Cohen, Grandview Plaza, Junction City, Kansas
 Dr. Conrad Barnes, Seneca, Kansas
 Carl Blackwell, 308 N. Catalpa, Pittsburg, Kansas
 Edwin W. Birr, 8619 Holmes Rd., Kansas City, Mo.
 Harold Thrash, 623 E. High, Jefferson City, Mo.
 Glen Gillis, Poplar Bluff, Mo.
 Charles H. Higgins, 6915 Edison St., St. Louis 20, Mo.
 A. W. Carroll, 17 King Avenue, Columbia, Mo.
 Edmond T. Kimball, 623 Avenue D, Fort Madison, Iowa
 Eldon Surface, 201 Fane N. W., Cedar Rapids, Iowa
 Herb L. Dick, 16½ N. 11th St., Fort Dodge, Iowa
 Don Davidson, 4424 Carpenter, Des Moines, Iowa
 I. J. Dvergsten, 1611 Grand, Spencer, Iowa
 Al Henderson, Beresford, S. D.

DIXIE DISTRICT

Dale C. Sylvester, 1369 N.W. 35th St., Miami, Fla.
 Bill McCay, 200 E. New York Ave., De Land, Fla.
 J. F. Cavan, 1665 S. 12th, St. Petersburg, Fla.
 J. R. Mell, 1071 Lindridge Dr. N.E., Atlanta, Ga.
 P. D. Amsbary, 3 Lynmar Ave., Asheville, N. C.
 E. A. Lumpkin, 1601 Foster Ave., Memphis, Tenn.
 D. E. Evans, 6614 S. 2nd Ave., Birmingham, Ala.
 Dr. T. A. Bickerstaff, University of Miss., Dept. of Math., University, Miss.

EVERGREEN DISTRICT

Elmer Burke, 2314 N. 85th St., Seattle 3, Washington
 Ross F. Relyea, 5639 King's Road, U.B.C., Vancouver 8, B. C.
 Don Henyan, 4124 N. Whitehouse St., Spokane, Washington
 Mel Olene, Box 263, Buckley, Wash.
 G. C. Millington, 7908 N.E. Tillamook, Portland 13, Ore.
 A. M. Davison, 1624 Portland St., Klamath Falls, Oregon
 Bob Perkins, 3413 Sherman Ave., North Bend, Ore.
 A. F. Ibsen, 908 3rd Ave., S., Glasgow, Montana

FAR WESTERN DISTRICT

Dave Smith, 3437 Los Coyotes, Long Beach, Calif.

Chet Gemmill, 1729 Cotner Ave., Los Angeles 25, Calif.
 Robert Bisio, 1068 Tehama Ave., Menlo Park, Calif.
 Howard Cooper, 1634 El Travesia Ave., La Habra, Calif.
 Munson Hinman, 430 - 12th Ave., Salt Lake City, Utah
 W. C. Balsley, 1537 West Earll Drive, Phoenix, Ariz.
 Richard Schenck, 8265 Garibaldi Ave., San Gabriel, Calif.
 Dan Wedman, 2400 Greenfield St., Arcadia, Calif.
 Fred Robertson, 1860 Jackson St., San Francisco, Calif.
 Dr. Jack Pacina, 1420 - 10th St., Bakersfield, Calif.
 Jud Baldwin, 602 Huntington Ave., Monterey Park, Calif.
 Wm. D. Merrill, 504 Damon Bldg., Honolulu, T. H.

ILLINOIS DISTRICT

Walter Sauer, 108 N. 31st St., Belleville, Ill.
 Forrest G. Stably, 605 E. Walnut, Bloomington, Ill.
 Dr. Rudolph Anfinson, 1401 Buchanan St., Charleston, Ill.
 Roy Tweedt, Mt. Sterling, Ill.
 Harold Strickfaden, RR No. 5 Peoria, Ill.
 Russ Sawyer, 107 1st Street, Dixon, Ill.
 Chester G. Elias, 125 Washington Street, Streator, Ill.
 Emmett Bossing, RR No. 1 La Grange, Illinois
 Joseph Reed, Oregon, Ill.
 William Henderson, 57 South Anderson St., Aurora, Ill.
 Mel Vogel, 2105 Southport Ave., Chicago 14, Ill.
 Frank Tyson, 2225 Oak Street, Northbrook, Ill.

INDIANA-KENTUCKY DISTRICT

Kenny Chamberlin, 214½ W. Pattell, Mishawaka, Ind.
 Gail V. Brown, 316 Grove St., Logansport, Ind.
 Sylvan Hiers, 3402 Iowa Ave., Connersville, Ind.
 Dr. R. G. Moore, 304 La Plante Bldg., Vincennes, Ind.
 Stan Hughes, 1668 Richmond Dr., Louisville 5, Ky.

JOHNNY APPLESEED DISTRICT

John T. Ford, 2539 Wildwood Blvd., Toledo 14, Ohio
 Theodore R. Weaver, 785 Brown St., Dayton 9, Ohio
 C. J. Apking, 401 Garfield St., Middletown, Ohio
 Harry Van Gunten, 509 E. North St., Lima, Ohio
 Frank R. Schwartz, 842 Goodale Blvd., Columbus 3, Ohio
 Glenn R. Branch, 14816 Tudor Ave., N.W., Cleveland 11, Ohio
 Paul Chappellear, 233 Mill St., Conneaut, Ohio
 George Kemmerer, R.D. No. 4, Carrollton, Ohio
 Murray Stephens, Greater New Castle Asso., c/o Castleton Hotel, New Castle, Pa.
 Charles C. Cartin, 215½ W. College St., Canonsburg, Pa.
 Glenn Wood, P.O. Box 401, East Liverpool, Ohio
 Burton B. Leachman, 526 S. Fifth St., Clarksburg, W. Va.

LAND O'LAKES DISTRICT

Henry Kresnicka, 426 E. Chambers St., Milwaukee, Wis.
 D. Schuyler Davies, 103 Washington St., Delavan, Wis.
 Delmar B. Hansen, 855 N. Ninth St., Manitowoc, Wis.
 K. K. Winch, 534 Third St., Green Bay, Wis.
 Darrell DeWitt, 1321 - 2nd St., Wisconsin Rapids, Wis.
 Wm. J. Hoefs, 122 La Crosse St., Beaver Dam, Wis.
 Ken Thompson, 1018 Sixth Ave. So., Escanaba, Mich.
 Lorenz Engebrecht, 833 Henrietta St., Wausau, Wis.
 Frank Champa, Chisholm, Minn.
 John A. Saecker, Route 1, La Crosse, Wis.
 Ralph Ibberson, 4609 Lake View Drive, Edina, Minn.
 George Craycraft, 3447 S. 9th St., Milwaukee 15, Wis.
 Art Gallie, 473 Kingston Crescent, St. Vital, Manitoba
 Roy Preston, P.O. Box 342, Eau Claire, Wis.
 Roy Hopkins, 1500 Ninth Ave. No., Ashland, Wis.
 John H. McLoone, Waverly Hotel Bldg., Waseca, Minn.
 Russell Colwell, RFD No. 2, West Bend, Wisconsin
 Robert Bierman, 409 Harrison St., Mankato, Minn.
 Loehle Gast, Bison Hotel, Fargo, N. D.

MICHIGAN DISTRICT

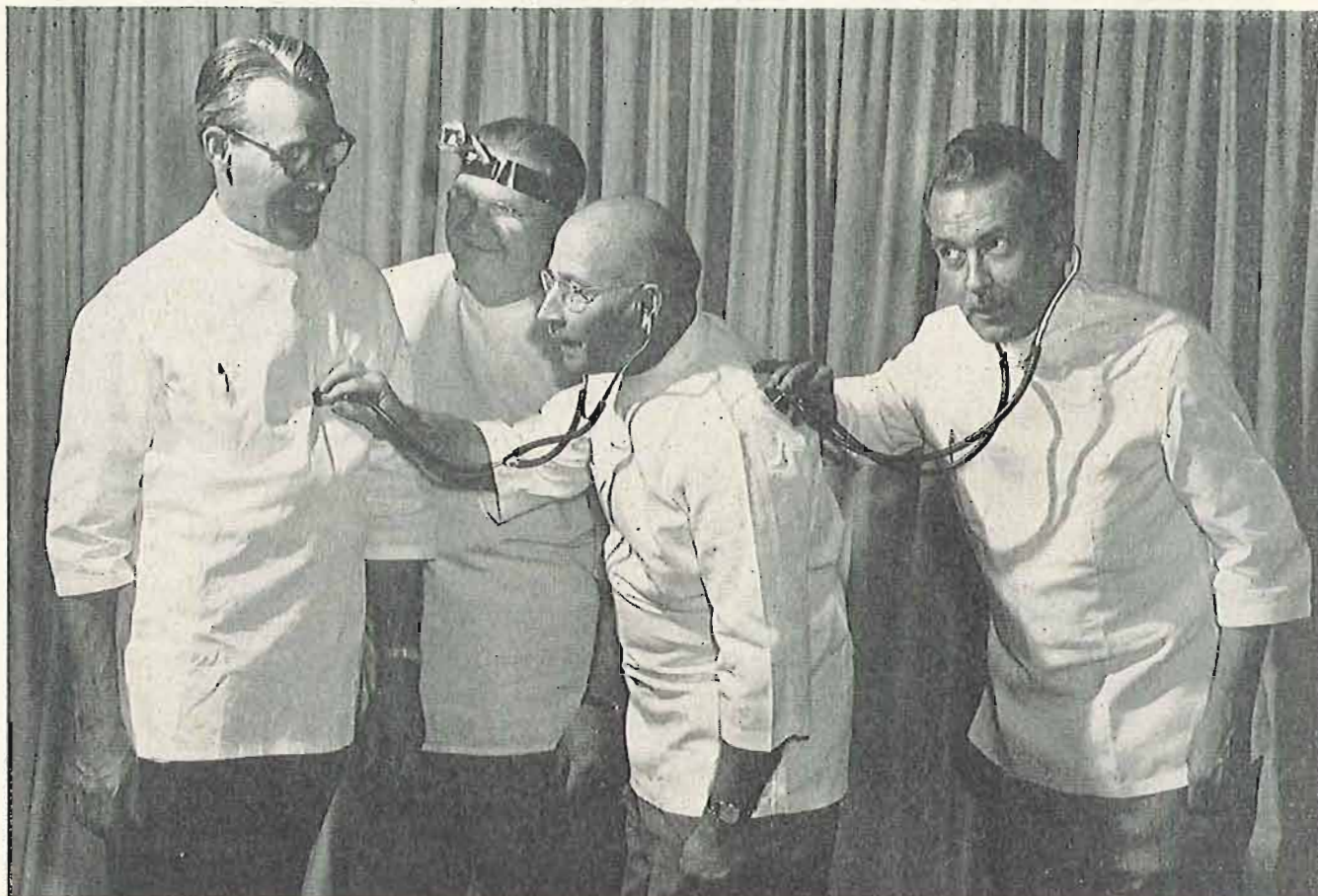
Wes Meier, returned to active duty U. S. N.
 Frank Tritle, 22113 Michigan, Dearborn 4, Mich.
 Wm. Pascher, 3520 Gregory, Pontiac, Mich.
 Gordon Grant, 1911 Court, Saginaw, Mich.
 W. L. Otto, Box 276, Mio, Michigan
 Loton Willson, 321 E. Cedar, Boyne City, Mich.
 Henry C. Soucek, Box 21, Onkama, Michigan
 Len Horton, R.R. No. 1, Spring Lake, Mich.
 Jack Klaiber, 4821 Division N.W., Comstock Park, Grand Rapids, Mich.
 Lynden Wright, 107 Elizabeth, Alma, Mich.
 Raymond Leatz, 510 Granada, St. Joseph, Mich.
 Alvin Olson, 1017 Grant, Kalamazoo, Mich.
 Sam Cushman, R. No. 2, Manchester, Mich.
 Wheeler Batdorff, c/o Evening News, Sault Ste. Marie, Mich.

MID-ATLANTIC STATES DISTRICT

Miles L. Finch, Jr., 210 E. 47th St., New York 17, N. Y.
 Ray Sandiford, 17, Windsor Pl., Bloomfield, N. J.
 August A. Patzig, 428 - 32nd Street, Union City, N. J.
 Charles Goess, Thorofare, N. J.
 Walter P. Phillips, 430 Harrison Ave., Scranton, Pa.
 James Erdman, Central YMCA, Reading, Pa.

(Continued on next page)

CLEVELAND AND EUCLID, OHIO CHAPTERS PRESENT "THE DOCTORS IN HARMONY"



FRED AND NANCY GIRARD

There's no excuse for any one of the Doctors in Harmony to be in other than prime condition. Left to Right they are Dr. L. J. Callinan, dentist; Dr. H. E. Templeton, an eye man; Dr. D. A. Johnston, physician and surgeon; Dr. E. A. Marshall, internist. Dr. Marshall is a member of Euclid, Ohio, Chapter. The other

three belong to Cleveland, of which Dr. Callinan is president. The quartet sang on the Cleveland show October 24th. If there are other "All this or that" foursomes in the Society, the Harmonizer would like to hear from them. Eds.

AREA COUNSELORS

C. D. Bond, 1805 W. Market Street, York, Pa.
Joe Seegmiller, 9803 Parkwood Dr., Bethesda, Md.
David Langhammer, 310 Logan Blvd., Altoona, Pa.
Threll W. Sinn, Box 462, Charles Town, W. Va.
Dr. Ralph Roberts, 7716 Rock Creek Rd., Richmond, Va.

NORTHEASTERN DISTRICT

James A. Stewart, 135 Elmer Ave., Schenectady, N. Y.
John Romancier, 16 Bridge St., Cushman, Mass.
William Hahn, 8 Nye Street, Rockville, Conn.
Frank Crane, 71 Columbus Ave., Meriden, Conn.
Jack Charman, 77 Ivy St., New Haven, Conn.
George Nowell, 82 Lexington Ave., Providence, R. I.
Robert E. Jollison, 2 Durfee St., New Bedford, Mass.
Joseph McDonough, 76 Wood St., Milton 86, Mass.
Thomas Woods, 97 So. Main St., Millbury, Mass.
Robert Dunning, 219 Essex St., Lynn, Mass.
Caspar Cowan, 1686 Forest Ave., Portland, Maine

H. Randolph Blandford, Fremont Rd., R.F.D. No. 2, Chester, N. H.
Diz McIvor, 4994 Bessborough Ave., Montreal 29, Quebec

ONTARIO DISTRICT

Howard French, 1957 Ellrose Ave., Windsor, Ont.
George Mills, 188 Copel St., Sarnia, Ont.
Harry Wood, 33 Fair Ave., Brantford, Ont.
Lloyd Steinacker, 136 Melville St., Dundas, Ont.
Art Moores, 9 Glen Brae Blvd., Clifferest P. O., Ont.
Jack Snyder, 82 Highland Ave., Oshawa, Ont.
Harry Williams, c/o Canadian Bank of Commerce, Orillia, Ont.
George Marks, 14 Glenmanor Rd., Toronto, Ont.

SENECA LAND DISTRICT

James Steedman, 616 Delaware Rd., Kenmore 17, N. Y.
Thomas Scollon, 791 Lawrence Ave., East Aurora, N. Y.
Sherry Brown, 417 East St., Warren, Pa.
Walter Smith, 510 Fox St., R.G., Franklin, Pa.
Dr. Howard Lyboldt, 990 Lake Drive, Webster, N. Y.
Earnest Partridge, Avoca, N. Y.
Jack Duncan, 718 West Dominick St., Rome, N. Y.

Howard Thompson, 17 West St., Johnson City, N. Y.

SOUTHWESTERN DISTRICT

Louie Laurel, 4617 Walter Way, El Paso, Texas
Joe Komendo, 601 Wellesley Rd., El Paso, Texas
Cecil F. Watson, 909 Quincy St., N.E., Albuquerque, N. M.
G. P. Cunningham, 2423 - 26th St., Lubbock, Texas
Norman Busbee, 3409 Emerson, Fort Worth, Texas
Aylett Fitzhugh, 7106 Azalea, Dallas, Texas
Bob St. John, 233 Lovera Blvd., San Antonio 1, Texas
Avery Hall, 5642 Wickersham, Houston 19, Texas
Bob Teague, 239 E. Fairview, Shreveport, Louisiana
L. S. Wright, 605 Liberty Bank Bldg., Oklahoma City, Okla.
Grady Musgrave, 1616 Bedford Dr., Oklahoma City, Okla.
Ernie Dick, 305 N.W. 27th, Oklahoma City, Okla.





FOR SALE TO CHAPTERS OR INDIVIDUAL MEMBERS BY INTERNATIONAL HEADQUARTERS

Number	ITEM	Price	Number	ITEM	Price
1	Official Society Envelope, size No. 10 (with space for chapter or individual imprinting by your printer)—(Specify whether regular or open end envelopes are desired).		12A	3" diameter set of electros of Emblem (3-color).....	per set 5.00
	In lots of 100 to 499.....	per 100 1.10	12B	1" diameter set of electros of Emblem (3-color).....	per set 2.50
2	Official Bulletin Sheet—(Special Mimeograph Paper).....	per 100 1.00	13	1" diameter one color electro of Emblem.....	each 1.00
3	Official Society Letterhead (with space for chapter or individual imprinting by your printer)—(Available with or without names of Int'l Officers and Board Members—Specify which)		14	Pocket Membership Card.....	each .05
	In lots of 100 to 499.....	per 100 1.40	15	Official Lapel Button (3/8" diameter).....	each 1.50
	In lots of 500 or more.....	per 100 1.25	16	Pitch Pipe Emblem (to be attached to Kratt Chromatic Pitch Pipe).....	each 1.00
4	Invoice for Chapter Dues.....	No Charge	17	Celluloid Identification Badge (Window type—4" diameter) for use at meetings—(name to be added by chapter).....	each .70
5	Application (for Membership) Card.....	No Charge	18	Form 101—Member's Application Sheet.....	each .03
6	Official SPEBSQSA Guest Register.....	each 3.50	19	Form 102—Member's Record Sheet.....	each .03
7	3" Square Pasteboard Identification Badge (with string).....	each .05	20	Official Binder for Song Arrangements.....	each .15
8	Cigarette Case with Society Emblem.....	each 4.25	21A	Official Binder containing 47 SPEBSQSA songs (loose leaf).....	each 3.00
9	Official SPEBSQSA Zippo Lighter.....	each 3.00		In lots of 10 or more.....	each 1.75
10	Compact with Society Emblem.....	each 3.75	21B	Parker "51" Desk Set—Jet (Black) Crystal—Model No. 60-185.....	per set 15.00
11	Pitch Pipe (with Society Emblem).....	each 3.50	22	3 1/2" x 4".....	per set 7.95
12	Pitch Pipe (without Society Emblem).....	each 2.50		2 1/2" x 3 3/4".....	per set 7.95
	3-Color Emblem (Scotchlite reflective).....	each .25		Parker "51" Custom Pen and Pencil Set with Gold-filled Cap and Clip—Black and Gray.....	per set 24.50
				Parker "51" Special Pen and Pencil Set—Black and Gray.....	per set 17.50
				Parker "21" Special Pen and Pencil Set—Black, Blue, Red, Green.....	per set 8.75
				Chapter Reference Manual.....	Deposit 3.00



FOR SALE TO CHAPTERS OR INDIVIDUAL MEMBERS BY INTERNATIONAL HEADQUARTERS

Number	ITEM	Price	Number	ITEM	Price
23	"Let's Harmonize"—(Story of SPEBSQSA in brief) 10 or more . . . each	.10	30	Official 1952-53 SPEBSQSA folio of 16 songs—"Songs for Men—No. 5"	
24	Official SPEBSQSA Loose Leaf Songs—(choice of 47)			In lots of 10 or more . . . each	.50
	In quantities less than 10 of 1 song (1 or 2 pages) . . . each	.05		In quantities of less than 10 . . . each	1.00
	In lots of 10 or more of 1 song (1 or 2 pages) . . . each	.10	31	Staub-Hill Folio—8 original songs . . . each	.60
	In lots of 10 or more of 1 song (3 or 4 pages) . . . each	.10	32	Official 1953-54 SPEBSQSA folio of 16 songs—"Songs for Men—No. 6"	
	In quantities less than 10 of 1 song (3 or 4 pages) . . . each	.20		In lots of 10 or more . . . each	.50
25	Official 1948-49 SPEBSQSA folio of 15 songs—"Songs for Men—No. 1"			In quantities of less than 10 . . . each	1.00
	In lots of 10 or more . . . each	.50	33	"You Are Now A Barbershopper"	
	In quantities of less than 10 . . . each	1.00		(Furnished free with item No. 38) . . . each	.10
26	Official 1949-50 SPEBSQSA folio of 18 songs—"Songs for Men—No. 2"		34	"Just What Is Barbershop Harmony?"—(A treatise in booklet form)	
	In lots of 10 or more . . . each	.50		In lots of 10 or more . . . each	.05
	In quantities of less than 10 . . . each	1.00	35	"Keep America Singing"—(History of the Society) . . . each	2.50
27	Official 1950-51 SPEBSQSA folio of 14 songs—"Songs for Men—No. 3"		36	Barber Poles—Wooden—with base and society emblem in three colors, 18" high . . . each	6.00
	In lots of 10 or more . . . each	.50	37	Official SPEBSQSA Program Cover (new design each year) very attractively printed in 3 colors	
	In quantities of less than 10 . . . each	1.00		Each05
28	Official 1951-52 SPEBSQSA folio of 33 songs—"Songs for the Chorus—No. 1"			In lots of 500	24.00
	In lots of 10 or more . . . each	.50		In lots of 1000	45.00
	In quantities of less than 10 . . . each	1.00		In lots of 2000	80.00
29	Official 1951-52 SPEBSQSA folio of 16 songs—"Songs for Men—No. 4"			In lots over 2000 per 1000	40.00
	In lots of 10 or more . . . each	.50	38	Membership Certificate (suitable for framing) . . . each	.20
	In quantities of less than 10 . . . each	1.00			



DIRECTORY OF CHAPTERS



(Names listed are Chapter Secretaries as of record in International Office unless otherwise specified.)

This directory is for convenience of traveling members and those needing it in conducting SPEBSQSA contacts. Any other use violates our Code of Ethics—"We shall not use our membership in the Society for personal gain"

ALABAMA

Birmingham—Hugh M. Scott
401 - 12th St., S. W.
Fairhope—John H. Baker, Jr.
Box 1514
Mobile—James T. Lyons
1264 Horton Drive
Tuscaloosa—T. R. "Ted" Ramspeck
2408 - 6th Street

ALASKA

Anchorage—Jack R. Werner
P. O. Box 1685

ALBERTA

Lethbridge—V. M. "Buck" Rodgers
611a - 5th St., So.

ARIZONA

Chandler (San Marcos)—Jim Trees
40 W. Buffalo
Phoenix—Jerry Palecek
6750 North 14th Place
Tucson—Victor Borg
113 East Prince Rd.

ARKANSAS

Stuttgart—George L. Clark
913 South Main St.

BRITISH COLUMBIA

North Vancouver—Robert Hillman
2125 Bridgeman Ave.
Vancouver—Dennis Brown
5876 Highbury Street

CALIFORNIA

Arcadia—A. E. "Jerry" Graham
1933 Wardell Ave.
Duarte, Calif.
Bakersfield—Dr. Jack Pacina
1420 - 16th St.
Berkeley—Ralph D. Cline
344 - A Street
Hayward, Calif.
Crescent City—Jack L. Frushour
P. O. Box 301
Eden (Hayward)—Robert A. Stewart
17112 Vin Flores
San Lorenzo, Calif.
Glendale—Burbank—Wendell K. Barnett
1929 No. Valley
Burbank, California
Hollywood—Wm. J. Steinmetz
4114 1/2 Toluca Lake Ave.
Burbank, Calif.
Huntington Park—R. T. Dick DeBusk
6623 Makee Ave.
Los Angeles 1, Calif.
Indian Wells Valley—Eldon L. Dunn
Box 399
China Lake, Calif.
Inglewood—Harold E. Michael
735 West 120th St.
Hawthorne, Calif.
Long Beach—Bob McLean
3476 Lewis Ave. (7)
Los Angeles—A. G. Bowman
4665 St. Charles Place (19)
Martinez—Walter Howard
2231 Pine Street
Newhall—Roy E. Kessinger
1440 Walnut Street
Oakland—Floyd Huysbert
916 Cerrito St.
Albany, Calif.
Pasadena—Harry Price
563 South Street
Glendale (2)
Pomona Valley—E. E. Ades
1012 Raymond
Upland, Calif.
Riverside—George E. Dohn
3382 Fourth Street
Sacramento—John Fagundes
4124 - 3rd Avenue
San Carlos (Peninsula)—Bob Bish
1063 Tehama Ave.
Menlo Park, Calif.
San Diego—Robert H. Ries
6922 Sperry Court (11)
San Francisco—C. E. Parker
1513 Floribunda Ave.
Burlingame
San Gabriel—R. N. Dick Schenck
8285 E. Garibaldi
San Jose—J. (Jim) F. Clarke
P. O. Box 343 (3)

Santa Monica—Fred Kempshall
10900 Culver Blvd.
Culver City, Calif.
Torrance—Howard W. Coursey
4025 West 168th St.
Lawndale, Calif.
Van Nuys (San Fernando Valley)—
C. James Paris
16657 Celtic St.
Granada Hills, Calif.
Ventura County—Chris L. Magee
43 Peking Street
Ventura
Whittier—Art Bell
2223 Rose Drive

CANAL ZONE

Panama City—Marvin Roth
Box 423
Albrook Air Force Base
Canal Zone

COLORADO

Boulder—C. Richard Johnson
757 - 19th St.
Colorado Springs (Pikes Peak Chapter)
—Harry Sparrow
1902 N. Prospect
Denver—R. A. "Dick" Gorman
4720 E. Mexico
Longmont—Raymond Potter
306 Main Street

CONNECTICUT

Bridgeport—Stephen Dondoro
394 Laughlin Road
Stratford, Conn.
Enfield—Harold G. Neelans
30 Franklin St.
Thompsonville
Hartford—James F. Cunningham, Jr.
119 St. Augustine
West Hartford
Housatonic (Derby)—William Hitchko
53 Lakeview Terrace
Derby
Meriden (Silver City)—Walter Oppelt
16 Grove Court
Naugatuck—Frank Brerley
Yale Ave.
Middlebury
New Britain—Arthur F. Groth
424 Chestnut Street
New Haven—Dick Sause
204 Park Street
Norwich—Bogus J. Zawislinski
RFD No. 7
Rockville—Henry L. Jackson
P. O. Box 292
South Coventry
Terryville—John Mykalosky
34 Beach Avenue
Waterbury—Stanley R. Payne
475 Piedmont St.
Willimantic—W. Bondurant Welch
74 Pleasant St.

DELAWARE

Wilmington—T. J. Haley, Jr.
3308 Washington Street
DISTRICT OF COLUMBIA
Washington, D. C.—Willfred Dominy
313 N. Granada Street
Arlington (3), Va.

FLORIDA

Clearwater—Maynard Barney
408 Jeffords Street
Coral Gables—Louis A. Miller
5252 East Sunset Drive
South Miami
Daytona Beach—Louis P. Simonetta
P. O. Box 2294
DeLand—Bill McCay
220 East New York Avenue
Fort Lauderdale—J. G. Leidig
344 S. E. 6th St.
Fort Myers—Ray W. Swanson
1515 Hill Avenue
Gulfstream (Delray Beach)—Maurice
Bradfield
P. O. Box 1171
Roynton Beach
Homestead—Stafford Wells
P. O. Box 687

Jacksonville—William R. Schoppe
6006 Old St. Augustine Road
Lakeland—Steve Tyler
175 Lake Morton Drive
Miami—Madison Armistead
P. O. Box 865
South Miami
Orlando—James W. Moore
3945 W. Washington Street
St. Petersburg—M. Leslie McEwen
2637 Miriam St., So.
Sarasota—H. W. Patterson
Hilltop Hotel, Apt. 1
Tampa—Walter C. West
4626 Florida Avenue
Venice—George F. Gibbs, Jr.
P. O. Box 423, Venice, Fla.
West Palm Beach—Charles B.
Guthridge
120 Beverly Road

GEORGIA

Albany—James S. Wilson
1001 - 5th Avenue

HAWAII

Honolulu—Albert P. Medeiros
c/o P. O. Box 3226
Honolulu
Kailua, Oahu—Miles Sumner
255 S. Kulaheo
Lanikai, T. H.
Wailuku, Maui—Toshi Enomoto
County Clerk's Office
Wailuku, Maui

ILLINOIS

Alton—Arthur H. Fowler
923 Alton
Arlington Heights—Chas. P. Jevne
Box 517
R. No. 1
Aurora—Carl V. Lundin
712 Hamilton Avenue
Beardstown—Kelly Scheets
1302 State Street
Belleville—L. G. Daesch
912 North Illinois Street
Bloomington—Forrest G. Stahly
605 E. Walnut Street
Canton—Richard Nebergall
335 N. 11th Avenue
Centralia—Jesse L. Bullard
122-A South Locust Street
Champaign-Urbana—R. F. Derrough
408 West Elm
Urbana
Charleston—Bill Reid, Sr.
1028 - 9th Street
Chicago—Alfred L. Forsyth
625 Yale Court
Dea Palms
Chillicothe—Wayne E. Arnold
729 Cutright Street
Decatur—Roy S. Johnson
846 West Cushing
Dixon—Paul Crabtree
1048 Highland Avenue
Downers Grove—E. Eugene Heskett
644 Prairie Street
Dwight—John B. Allison
Gardner, Ill.
Elgin—Malcolm Lloyd
503 Ryerson Avenue
Farmington—Robert C. Suydam
470 East Court Street
Freeport—John J. Tschudy
411 North Lemon Avenue
Galesburg—F. H. "Frank" Tucker
1057 East Main
Geneva (Fox River Valley)—Ken Haack
323 Arbor Avenue
West Chicago
Gibson City—Dr. Frank Paruch
Gibson City, Ill.
Heart of Illinois (Peoria)—Les Jones
711 Mary
Peoria
Jacksonville—Carl Keehner
860 W. State
Jerseyville—Wm. Assman
Fletcher Avenue
Kankakee—Kevin Brown
1905 East Linden

La Grange (Q Suburban)—Harold R.
Neely
150 E. Lexington Ave.
Elmhurst, Ill.
La Salle—Dick Aplington
2261 St. Vincent Avenue
Lombard—Albert L. Canfield
126 Elm Avenue
Elmhurst, Ill.
Macomb—Doug Jackson
Box 162
Bardolph, Ill.
Monmouth—James A. Carlson
613 North 9 1/2 Street
Mt. Sterling—Maurice Root
Mt. Sterling, Ill.
Northbrook—Jim Wood
2240 Center
North Shore (Evanston)—R. W.
Kinery
1020 Forest Avenue
Evanston
Norwood (Chicago)—Rudolph Kuper
6605 Milwaukee Avenue
Chicago 31
Oak Park—Del Wahy
1423 South 11th Avenue
Maywood, Ill.
Oregon—John G. Putnam
Oregon
Ottawa—Thor Wallem
537 Adams Street
Palos Heights (Palos Heights and
Palos Park)—Bob Warezak
125th & 79th Ave.
Palos Park
Park Ridge (Northwest Suburban)—
Hillard Langlie
1106 Garden St.
Park Ridge
Pekin—R. J. Seelye
Box 132
Peoria—Donald Jones
1502 Howett Street
Pioneer (Chicago)—Frank Vecchiola
3443 No. Kilpatrick Ave.
Chicago
Princeton—Loren Bogart
714 N. Church
Rockford—Robert Diedrich
1909 Grace Street
Rock Island—Grover W. Betson
804 - 24th Street
Skokie—G. Spencer Johnson
9114 Linder Avenue
Morton Grove, Ill.
South Cook—Harold Hallman
R.R. No. 1
Homewood, Ill.
Southtown (Chicago)—Renzo Mora
11622 Prairie Avenue
Chicago 28
Sterling & Rock Falls—James Zbinden
1214 - 5th Avenue
Sterling
Streator—Fred McDonald
1111 W. Bridge Street
Tuscola—Earl Clark
Arcola, Ill.
Waukegan—L. J. Wilnot
Court House
Waukegan
Wheaton—Glen Elynn—John J. McHugh
1903 E. Indiana
Wheaton
Woodstock—Karl A. Koch
370 W. Jackson
Woodstock

INDIANA

Brazil—Hubert Hamm
463 W. Park Street
Broadripple (Indianapolis)—Lloyd B.
Smith
1860 N. Pennsylvania St., Apt. No. 1
Indianapolis
Connersville—Clifford W. Selm
2217 Iowa Avenue
Corydon—James Brewer
Corydon, Ind.

Dearborn County—Russell Duckworth
309 Third St.
Aurora, Ind.
Edwardsport (White River Valley)—
W. F. Nelson
Edwardsport
Elkhart—Albert Meyers
111 Willowview Court
Elkhart
Evansville—Ducky Drake
P. O. Box 217
Floyd & Clark Counties (New Albany)
—Chester B. Harrell
2314 Fairmont Ave.
New Albany
Fort Wayne—Max Collins
4119 Oliver
Franklin—Merle L. Ridpath
311 Lincoln
Edinburg, Ind.
Gary—Robert Tokash
2816 West 6th Avenue
Goshen—Robert D. Herring
910 So. 13th St.
Huntington—Clete Olinger
R. No. 2
Indianapolis—Clyde Marsh
5248 Kingsley Drive
Jasper—Wm. Barnhart
1304½ North Newton
Kokomo—Leo F. Fish
511 East Blvd.
Lafayette (Tippecanoe)—Joseph K.
Kelley
18 Ulen Drive
LaPorte—H. K. Johnson
1503 Monroe Street
Logansport—James Haley
1 Donahue Street
Michigan City—Louis E. Hapke
412 Vail Street
Mishawaka—Harry C. Mason
301 East 6th Street
Muncie—Harold Reimochl
Apt. 307, 123 N. High Street
Richmond—Julian Benner
Boston, Ind.
Seymour—John E. Nierman
Brownstown, Ind.
South Bend—Jay Allen
142 Leyte
Mishawaka, Ind.
Tell City—Roy Fenn
Tell City, Ind.
Terre Haute—Addison Howard
2611 No. 10th Street
Vincennes—A. H. "Al" Von Behren
819 Perry Street
Wabash—Jack Miller
658 W. Main Street

IOWA

Burlington—O. E. Holmberg
1415 Mt. Pleasant Street
Cedar Rapids—Bob Davis
330 - 29th Street Drive, S. E.
Clinton—Dave Munson
630½ - 11th Avenue, So.
Davenport—Robert Oberhaus
1815 North Street
Bettendorf, Iowa
Des Moines—John Paul Jones
536 Des Moines Bldg.
Dubuque—Carl C. Ochs
1493 Bluff Street
Elkader—Sam T. Tolcou
Elkader, Iowa
Emmetsburg—Jerry Hofstad
2112 Main Street
Fort Dodge—Dick Albright
1641 - 9th Avenue, North
Fort Madison—Dick Rump
807½ Avenue "G"
Oelwein—Len Bjella
19 - 4th Avenue, S. E.
Oskaloosa—Louis Anders
415 East 4th Avenue
Sioux City—Ted M. Whicher
3209 Virginia
Spencer—John V. Nissly
513 West 9th
Stern Lake—Kent Jimmerson
605 Geneseo

KANSAS

Ablene—Floyd Picking
219 N. E. 5th St.
Arkansas City—Charlie Sewell
926 No. First
Cloud County (Concordia)—Earl Wright
304 West 9th
Concordia, Kans.
El Dorado—W. E. Cloyes
405 North High
Ellis—R. G. Muhlheim
209 Cedar Crest
Great Bend—Leroy McClain
2530 - 9th Street
Hutchinson—Ralph C. Oliver
510 West 10th Street
Junction City—Sam Cohen
Grandview Plaza
Kansas City—Paul Berry
3728 State Line (3)
Kiowa—Max Guthrie
Kiowa
Newton—Otto L. Sommer
124 East 7th Street
Osborne County—Emmett Kissell
Portis, Kansas

Ottawa—Orion E. Gooding
1140 West 7th
Pittsburg—A. B. York
1717 South Olive
Pratt—Bob Cooley
103 Victory Heights
Rice County (Lyons)—Don Snyder
1120 S. Grand
Lyons, Kans.
Rush County—Eugene Ohlemeier
La Crosse, Kansas
Russell—LeMoyné R. Frederick
Russell, Kansas
Salina—Art Gorman
1105 E. Gypsum Street
Seneca—Robert Sigg
Seneca, Kansas
Smith Center—Eugene W. Powell
Smith Center, Kansas
Topeka—Dr. U. U. Shonf
909 Kansas Avenue
Ulysses—Jack C. McDaniel
Box 527
Ulysses
Wichita—Thomas F. Seed
431 South Main, Suite 34

KENTUCKY

Frankfort—Owen H. Moore
Tanglewood Drive
Louisville—Frank S. Marx
1910 South Third St., Apt. 19
Owensboro—Philip Tichenor
Box 128
Paducah—Ed. M. Jett
Route No. 1
Buckner Lane
Versailles—Dr. Gordon W. Shaw
239 Montgomery Avenue

LOUISIANA

Shreveport—W. R. (Boh) Teague
239 E. Fairview

MAINE

Fort Fairfield—Alton J. Bruce
6 Brookview Avenue
Portland—Edgar L. Hagen
11 Motley Street
Presque Isle—Larry Crockett
9 Cook Street
Waterville—Rev. Donald McMillan
74 Silver St.

MANITOBA

Brandon—Stanley S. Anderson
253 - 12th Street
Portage La Prairie—A. R. Skinner
160 Garland Street, So.
Winnipeg—H. E. McEwen
211 Birchdale Avenue
Norwood, Manitoba

MARYLAND

Annapolis—Robert R. Ressler
182 Prince George Street
Baltimore—James Webb
559 Stoll Street (25)
Boonsboro—Donald Blickenstaff
Boonsboro
College Park—William E. Smith
10-D Parkway Rd.
Greenbelt, Md.
Oakland—Dr. Harold A. Ashby
Oakland, Md.

MASSACHUSETTS

Belmont—Jos. H. McDermott
11 Hillside Street
Watertown, Mass.
Boston—R. George Almond
15 Sanborn Avenue
Somerville 43, Mass.
Brockton—Alfred M. Galante
242 Belmont St. (10)
Conway—Alvin J. Murphy
River Street
Conway
Fall River—Edward Berube
81 Kellogg Street
Falmouth—John E. Holmes
R.F.D. No. 1, Jericho
Falmouth, Mass.
Gardner—Edward N. Manseau
293 Pleasant Street
Hyanis—Warren B. Gould
289 South Street
Lynn—Robert W. Dunning
219 Essex Street
Marlboro—Ralph Gray
Stubbs Lane
Southboro, Mass.
Needham—Harold W. Thompson
44 Hemlock Street (92)
New Bedford—John H. Handley, Jr.
16 Maple Avenue
Fairhaven
Northampton—James F. Fitzgerald
9 Corticelli St.
Florence, Mass.
Quincy—Denis P. Shea
35 Greenville Street
Reading—Kendall B. Murray
53 Fairview Avenue
Salem—Phil Regan
9 Thorndike Street
Peabody, Mass.
Scituate—James A. Sundstrom
563 Country Way,
No. Scituate, Mass.

Southbridge—Henry M. Rowett
21 Cohasse Street
Springfield—Frank Fowler
7 Montgomery Street
Holyoke, Mass.
Taunton—Sheldon Phillips
7 Earl Street
Worcester—John W. Raymond
322 Highland Street

MICHIGAN

Ann Arbor—Charles Thatcher
1811 Ferndon Road
Benton Harbor—St. Joseph—Kenneth
Lawrence
Rt. 1, Box 368
Benton Harbor
Bozoy City—Dr. John Schmidtdale
Bozoy City, Mich.
Cadillac—Morris Matteson
940 N. Mitchell Street
Cloverland-Ironwood—Markham R.
Apps
237 W. Ridge
Ironwood
Dearborn—Frank C. Tritle
22113 Michigan Avenue
Detroit No. 1—Ralph Schirmer
5530 Grand River (4)
Dowagiac—Wilbur R. Stough, Sr.
110 N. Front Street
East Detroit—Don Koelzer
14040 Hendricks
East Detroit
Escanaba—J. Don Grenfell
217 So. 10th Street
Gladstone, Mich.
Grand Rapids—Gerrit (Jerry) Ver Veer
1223 Courtney, N. W. (4)
Griati County—Ellary Ingersoll
103 E. Superior
Alma, Michigan
Grosse Pointe—Frank Higgins
14965 Bringard
Detroit
Hamtramck—Louis R. Harrington
2222 National Bank Bldg. (26)
Holland—Harley H. Hill
105 East 14th Street
Holly-Fenton—Kline A. Sprague
709 Main Street
Fenton
Hudson—John Christian
Hudson, Mich.
Ionia—Fred Keister III
433 King Street
Iron Mountain—Dud Schroeder
300 Walcott
Ishpeming—Ted F. Sharland
124 N. Davis Street
Jackson—Nicholas Vandenbelt
655 Royal Drive
Kalamazoo—Gillie H. Bugh
925 Davis Street
Lansing—Arthur Jackson
3446 Bogart
Lowell—Richard Young
528 Lafayette
Ludington—Arthur Dewey
801½ Madison Street
Manistee County—Charles Peth
532 - 4th Street
Manistee, Mich.
Marcellus—Riley Pyle
Marcellus, Mich.
Marquette (Kawhawgam)—Jack Davey
700 West Washington Street
Milford—Dale Johnson
General Motors Proving Grounds
Milford, Mich.
Mt. Clemens—Ed Schwoppe
38545 Riverside Drive
Muskegon—Thomas Damm
3707 Lake Harbor Road
Northwest Area (Detroit)—Martin J.
Anderson
18416 Plainview Ave. (19)
Oakland County—Edward V. Lilly
1231 Emmons
Birmingham
Oceoda County—W. L. Otto
Mio, Mich.
Pontiac—Clinton Sanborn
131 Thorpe Street
Redford Area—Al. B. Maier
14837 Griggs
Detroit (21)
Sage Lake—Guy L. Stoppert
1326 W. Dartmouth St.
Flint (4), Mich.
Saginaw—Richard Lee
1319 Broadway
Bay City, Mich.
Shinwassee County—Gordon M.
Chapman
307 North Ball St.
Owosso, Mich.
South Haven—Ed Race
246 Bradley St.
Sturgis—Warren Bunge
116 S. Maple Street
Three Rivers—Bob Riggs
311 West Street
Traverse City—Verlin Weber
M/R Box 16
Wayne—Frank Lyons
2123 Jefferson
Trenton, Mich.
Ypsilanti—Donald L. Danford
2880 Expressway
Ypsilanti, Mich.

MINNESOTA

Chisholm—H. S. Hedman
201 - 2nd St., S. W.
Ely—John W. Somrock
148 West Harvey Street
Fairmont—Dr. Kenneth Strauss
200½ No. North Avenue
Jackson—Ken Sourbeck
Mankato—Med Jones
104 I.O.O.F. Bldg.
Minneapolis—George Hegdahl
2907 Knox Avenue, No. (11)
New Ulm—Armin Mack
1011 So. Broadway
St. Paul—E. E. Fisher
979 West Iowa Avenue (4)
Virginia—William Jacobson
415½ - 9th St., So.
Waseca—Archie Lortis
Waseca, Minn.

MISSISSIPPI

Jackson (Magnolia)—W. F. (Bill)
Heard
289 Rosslyn Avenue
Oxford—Thomas R. Ethridge
Oxford, Miss.
Yazoo City (Delta Chapter)—Aubrey
Eiland
Route No. 3

MISSOURI

Clayton—Warner C. McConnell
6607 Barmter
St. Louis (14)
Columbia—Jim Burge
713 Gentry
Columbia, Mo.
Fulton—Paul A. Sartor
RFD No. 5
Fulton, Mo.
Hermann—Clarence Hesse
Stone Hill Hi-Way
Independence—D. C. Humphrey
4914 Lane Road
Kansas City, Mo.
Jefferson City—Stanley Schroeder
404 E. Ashley St.
Joplin—Leonard Thompson
217 N. Gray
Kansas City—Austin J. Thames, Jr.
4915 Main (12)
Mexico—Lloyd J. Tribble
1311 No. Washington St.
Neosho—James B. Carnes
617 So. Jefferson
St. Louis No. 1—Edward S. Crane
6119 Shillington Lane
Berkley 21, Mo.
Springfield—George Humphreys
1187 So. National Avenue
Ve Old Tymers (St. Louis)—Clarence
R. Marlowe
10 So. Bemiston
Clayton (5)

MONTANA

Glasgow—W. J. Trumbell
219 Ninth St., So.

NEBRASKA

Franklin—
Grand Island—Lamoine Stiner
321 So. Sycamore
Holdrege—Dean Broberg
816 Sheridan St.
Kearney—Ed Swan
701 West 29th St.
Lexington—B. Clarence Neff
1605 N. Grant
Lincoln (Cornhusker Chapter)—R. H.
Bridwell
4641 Valley Road
North Platte—Rolly Mead
North Side Drug Store
Omaha (Ak-Sar-Ben)—Alex McDonough
710 No. 58th St.
Scottsbluff—Edgar Seiver
Box 124, Route No. 1

NEVADA

Reno—Ray O. Johnson
1811 "A" Street
Sparks, Nev.

NEW HAMPSHIRE

Derry—Dan Reardon
18 Rollins Street
Keene—David P. Batchelor
12 Emerald Street
Laconia—Arthur L. Lamont
Box 154
New Hampton, N. H.

NEW JERSEY

Bridgeton—Byron Barton
R. D. No. 1, Bridgeton Pike
Millville, N. J.
Elizabeth—Fred J. Howard
1133 Fanny Street
Jersey City—John J. Briody
110 Lincoln St. (7)
Linden—John W. Anderson
303 E. Blanche Street
Montclair—John K. Fisher, Jr.
78 Winsor Place
Glen Ridge, N. J.

Newark—Raymond A. Kollmar
1235 Coolidge Ave.
Union, N. J.
Passaic-Garfield—Anthony F. Cataffo
34 Spring Street
Passaic, N. J.
Paterson—Gorge Katz
447 East 27th St.
Penns Grove-Carney's Point—Bill Riley
11 East Maple Ave.
Penns Grove, N. J.
Plainfield—Rube Cain
Round Top Road, R. D. No. 2
Ridgewood—Robert B. Perkins
Valley Road, Box 440
Paterson, N. J.
Riverdale (North Jersey Lakeland)—
Myron F. Tintile
12 Western Ave.
Butler, N. J.
Teaneck—L. A. Pomeroy
4300 Chrysler Bldg.
New York 17, N. Y.
Union City—Ray Stone
709 Newark Avenue
Jersey City, N. J.
Westfield—John G. Keller
30 Central Avenue
Cranford, N. J.
Woodbury—Ed Lodge
1510 Commerce St.
Parsippany, N. J.
Wood-Ridge (South Bergen)—John
Strasser
Box 19
Carlton Hill, N. J.

NEW MEXICO

Albuquerque—Carlton Wright
1816 Lead Ave., S. E.
Carlsbad—Ralph Calvani
509 N. Mesa
Las Cruces—Dr. M. M. Goodman
125 E. Las Cruces Ave.
Roswell—Robert Folkes
P. O. Box 652

NEW YORK

Auburn—Peter Panko
17 Park Place
Bath—Donald F. Mnrsh
46 Geneva Street
Binghamton-Johnson City—Sidney R.
Violet
Hotel Earle, Binghamton
Bronx—John F. Egan
2764 Latting St. (61)
Buffalo—Charles E. Lesswing
110 Peachtree Road (25)
Canandaigua—Raymond Safre
101 No. Main St.
Clifton Springs—Dr. Robert Schupbach
Sanitarium
Dansville—Ted Applin
Wayland, N. Y.
East Aurora—Wilfred S. Stewart
778 Lawrence Ave.
Fillmore—Ward Pratt
Genesee (Rochester)—Wayne Foor
166 Belmeade Rd.
Rochester (17)
Geneva—Henry D. Jones
49 Avenue "B"
Gloversville-Johnstown—Forrest Howe
101 Fonclair St.
Johnstown, N. Y.
Gowanda—Robert Rhoades
Cherry Creek, N. Y.
Hamburg—Gerald E. Rennon
49 Euclid Ave.
Hornell (Maple City)—Ralph W. Lougee
7 Mays Avenue
Ithaca—Archie B. Cornelius
107 E. Clinton St.
Jamaica, Long Island—Charles Stare
7215 - 67th St.
Glendale, N. Y.
Jamestown—Robert L. Hitchcock
147 Chautauqua Ave.
Lakewood, N. Y.
Kenmore—Gordon W. Pilot
171 Dalton Drive
Buffalo 23, N. Y.
Lockport—William Jackson
720 Walnut Street
Manhattan—George A. McLean
15 Pomander Walk
New York 25, N. Y.
Middleburgh—Lee Whitney
Gilboa, N. Y.
Nassau County, L. I.—Richard C.
Anderson
21 West 22nd St.
Huntington Sta., N. Y.
Niagara Falls—Joseph J. Lenahan
8533 Krull Pkwy.
Olean—C. Asa Hardy
115 North 14th St.
Oneonta—Lindley C. Hamlin
10 Ivy Court
Painted Post—Harold H. Whitten
302 W. High Street
Penn Yan—Leon Taylor
R. D. No. 5
Rochester—Robert R. Sheridan
450 Clover Hills Drive (18)
Rome—Russel C. Fielding
1004 Westbrook Drive
Schenectady—Neil Hiatt
1013 Getz Avenue (3)

Sidney (Susquehanna Valley)—Earl
Oldfield
Guilford, N. Y.
Springville—Edwin J. Kruse
Chapel St.
Staaten Island—Jack Javornicky, Jr.
72 Gordon St.
Stapleton 4, S. L., N. Y.
Syracuse (Central City)—John J.
Berdan
357 Stafford Ave. (6)
Tonawanda—Melvin Dexheimer
1042 Falls Blvd.
No. Tonawanda, N. Y.
Utica—Stanley Swider
525 Milgate St.
Walton-Downsville—Raymond Snavely
Pepacton, N. Y.
Warsaw—Dr. Howard Foote
52 Genesee St.
Westchester County—Walter Arvidson
25 Highland Ave.
White Plains, N. Y.
West Seneca (Erie County)—Harold
Roth
28 Bullis Rd. (24)

NORTH CAROLINA

Asheville—A. Huntington Patch
58 Shorewood Drive
Charlotte—Edward J. West
1615 Liberty Life Bldg.
Elizabeth City—B. F. Jones
702 Second Street
Gastonia—Bob Hood
514 West Third Ave.
Greensboro—Howard Adair
P. O. Box 480
Winston-Salem—John R. Bednerik
Rt. No. 1, Davis Rd.
Walkertown, N. C.

NORTH DAKOTA

Fargo (Moorhead)—L. C. Blane
406 - 7th Ave., S.
Fargo, N. D.
Kulm—George Oberlander

OHIO

Akron—Frank Fito
930 Rhodes Ave. (7)
Ashtabula—James Jones
211 West 53rd St., Apt. C
Bowling Green—Ernest Keyes
216 Troupe
Buckeye (Columbus)—Charles G.
McMillin
R. 1, Box 240-A
Reynoldsburg, Ohio
Canton—Don Speidel
2032 - 3rd St., S. E.
Cambridge—William O. Smith
420 So. 11th St.
Carroll County (Carrollton)—George
Kemerer
Rt. No. 4, Box 41
Carrollton, Ohio
Celina—Roland L. Hinton
624 N. Mill St.
Cincinnati—Albert E. Oehler
Box 153, R. R. No. 7 (11)
Conneaut—Robert Griffey
329 Monroe Street
Cleveland—Elmer J. Vorisek
13614 Maplerow Ave.
Cleveland 5, Ohio
Cleveland Heights—W. H. Bockstahler
2080 Noble Rd.
East Cleveland 12, O.
Columbus—John Newton
1224 Oxley Road (8)
Dayton—Walt Greason
R. R. No. 1, Box 18
Vandalia, Ohio
Dayton Suburban—Harold Wiggins
R. R. No. 10, Box 231-H
Defiance—Francis J. (Fran) Seibert, Jr.
Box 105
Defiance
East Liverpool—Lawrence H. Todd
819 McKinnon Ave.
Elyria—Darwin Mau
472 West Tenth St.
Euclid—Frank Dugan
805 East 203rd St.
Cleveland (19)
Findlay (Old Mill Stream)—Carl B.
Rader
235 E. Wallace St.
Findlay
Fremont—Bob Kaiser
415 S. Wood
Hicksville—Lowell Applegate
R.F.D.
Kenton—David E. Youngs
R.F.D. No. 2
Forest, Ohio
Lakewood (West Shore)—Richard
Richardson
Apt. 2, 17020 Madison Ave.
Cleveland (7)
Lancaster—Charles R. Bennett
410 East Fifth Ave.
Lima—Harry K. Van Gunten
509 E. North St.
Lorain—C. E. Shaver
1007 West 21st St.
Mansfield—Ralph A. Hughes
Courthouse

Massillon—Hal Underwood
12 Baldwin Ct., N. E.
Medina—Art Swartz
815 Oak Street
Middletown—Ed. Swaim
221 Harrison Street
Millersburg—Joe Chidley
Millersburg, Ohio
Mt. Vernon—Jack Zellers
7½ E. Gambler St.
Newark—Donald P. Sanders
95 Day Avenue
Niles—Neal McBride
370 Vienna Avenue
North Cincinnati—Elbert Kaufman
1852 Blackstone Place
Cincinnati (37)
North Olmsted—Paul P. Storm
2811 West 230th St.
Cleveland 26, O.
Painesville—Stanley P. Bates
788 East Erie St.
Port Clinton—Ralph Riedmaier
R. R. No. 3
Port Clinton
Sandusky—Karl Freyberg
1417 Camp St.
Steubenville—Robert Cummins
205 North St.
Toledo—John T. Ford
2539 Wildwood Blvd. (14)
Warren—Donald Mendenhall
M. C. 531
Warren, Ohio
West Unity—Maurice Bretthauer
West Unity, Ohio
Youngstown—Thomas A. Park
105 Cover Street
Poland, Ohio
Zanesville—Richard Fleer
1012 Federal Avenue

OKLAHOMA

Bartlesville—W. J. Simpson
1412 S. Oak
Blackwell—Ed Bagby
206 S. Main St.
Cherokee—Wallace Anderson
Enid—Romayne Baker
930 Bass Bldg.
Lawton—J. O. Conner
415 Arlington
Oklahoma City—Brett Miller
1631 N. W. 29th St.
Okmulgee—
Pryor—Eugene Hillin
506 N. E. First St.
Pryor, Okla.
Thomas—Frank Self
Thomas, Okla.
Tulsa—Roy W. Short
1723½ East 15th St.

ONTARIO

Amherstburg—Raymond Barlow
132 Alma Street
Belleville—R. Park
53 Crestview Avenue
Breebridge—Don McKinlay
c/o Dominion Public Bldg.
Brantford—Ralph King
R. R. No. 4
East York—Jack Haugle
325 Linsmore Crescent
Toronto
Guelph—L. P. "Kelly" Davies
56 Green St.
Hagersville—Ralph Carriek
26 Sherring St.
Hamilton—George Clow
Box 241
Aldershot, Ontario
Kitchener-Waterloo—Gord Leon
344 Clifton Road
Leamington—John Sutton
Fraser Road
London—Jim Round
1025 York St.
Midland—G. B. Latty
244 First St.
Orillia—H. B. Williams
c/o The Canadian Bank of Commerce
Oshawa—Bob Tole
119 Onkes Avenue
Peterborough—Doug Montgomery
580 Hamilton Street
Sarnia—Barney Clarkson
1435 Colbourne Rd.
St. Catharines—Howard H. Warrell
44 Elizabeth St.
Sudbury—J. B. (Jim) McLeish
421 Elm West
Toronto—Fred Boddington
168 Berry Rd., Apt. 24 (18)
Windsor—Harry Howard
2274 Marentette Avenue
Woodstock—Bill Ratz
442 Dundas St.
Yorktown (Toronto)—Harold Bray
467 Dovercourt Rd. (5)

OREGON

Astoria—Warren Groshong
652 Franklin Avenue
Brookings—C. H. Grayshel
Brookings, Ore.
Cascade (Eugene and Springfield)—
Don Robison
P. O. Box 324
Springfield, Ore.

Coos Bay (Bay Cities)—Don M. Matson
2157 Myrtle St.
Klamath Falls—L. H. Stone
P. O. Box 598
Lakeview—Hugh Gilmore
Postoffice
Lakeview, Ore.
Medford (Rogue Valley)—Freeman
Mason
P. O. Box 763
Central Point, Ore.
Portland—Roy C. Atchison
7834 N. Princeton Street
Port Orford—Darl Hunt
Roseburg—Paul Cacy
346 N. Jackson Street

PENNSYLVANIA

Albion—Edward Podell
Cranesville, Pa.
Allegheny-Kiski Valley—William G.
Renshaw
M. R. 1508 Second St.
Tarentum, Pa.
Allentown-Bethlehem—James F.
Chambers
416 No. 22nd St.
Allentown
Altoona—Dale S. Musser
5515 Roselawn Ave.
Beaver Valley—Arthur D. Hamlin
192 Victory Lane
Leetsdale, Pa.
Bloomshurg—Harry T. Gunter
P. O. Box 445
Bradford—L. A. Brown
421 E. Main St.
Brookville—Robert C. Dietz
301 Main St.
Butler—Claude A. Bissell
443 East Pearl Street
Chambersburg—Pete Farrell
307 Fifth Avenue
Easton-Phillipsburg—Ronald Gross
R. D. No. 3
Nazareth, Pa.
Fayette County—Harold M. Hahn
Mill St.
New Salem, Pa.
Franklin-Oil City—Charles Burehfield
222 Buffalo St.
Franklin
Greenville—Fay W. Kiser
73 S. Rosedale Ave.
Greenville
Harrisburg—Thomas Dames
40 N. 19th St.
Camp Hill, Pa.
Hazleton—Tex Collins
233 S. Pine St.
Lancaster (Red Rose)—Emil Liptich
637 George St.
Lebanon—Ambrose Arnold, Jr.
2 East Maple St.
Luzerne County (Wilkes-Barre)—
Samuel W. Thompson
297 Wright St.
Kingston, Pa.
Mahanoy City—Frank Guinan
123 S. Main Street
New Castle—Evan R. Lewis
312 Neshannock Ave.
Philadelphia—James F. DeLark
3 Patriot Rd.
Bridgeport, Pa.
Pittsburgh—G. Dale Conard
428 Blvd. of Allies (19)
Pottsville—Jos. F. Molloy
209 Coal Street
Port Carbon, Pa.
Reading—James Erdman
Central YMCA
Saegertown (French Creek Valley)—
George Lang
R. D. No. 1
Saegertown
Scranton—Dick Hester
820 N. Sumner Ave
Sharon (Shenango Valley)—Edmond C.
Sabo
640 McClure Ave.
Warren—Plummer Collins
Timothy St.
North Warren, Pa.
Washington County—G. M. Uppstrom
870 Duncan Ave.
Washington, Pa.
York—G. Barnard Willis
238 S. Penn Street

QUEBEC

Montreal—Jack Sadler
5178 Decarie Blvd., Apt. 16

RHODE ISLAND

Providence—Rocco Ricci
67 Brewster St.
Pawtucket, R. I.

SOUTH CAROLINA

Spartanburg—J. D. Trout
300 Briarwood Road

SOUTH DAKOTA

Viborg (Tri Valley)—Edgar Dickerson
Viborg, S. D.
Wessington Springs—Keith Kleppin
Wessington Springs, S. D.

DIRECTORY OF CHAPTERS (Continued)

TENNESSEE

Memphis—R. Carlton (Bob) White
24 N. Belvedere Blvd.

TEXAS

Abilene—David Bedford
1733 Jeannette
Amarillo—Dwight Elliott
4225 W. 14th St.
Big Spring—Telford H. Durham
606 West 15th St.
Corpus Christi—Coleman B. Miller
Box 392
Taft, Texas
Dallas—L. P. (Lou) L'Hommedieu
1708 Cedar Springs
Dallas, Texas
El Paso—Ken Booth
1503 Magoffin Ave.
Fort Worth—M. R. (Dick) Long
3108 Louise St.
Houston—George Stillman
1510 Barbee
Lubbock—G. Pat Cunningham
2423 - 26th St.
Oak Cliff—Robert N. Brown
1514 W. Clarendon Drive
Dallas, Texas
Pampa (Top O'Texas)—R. C. Forrest
Box 759
Pampa, Texas
San Antonio—Rowland F. Dubelle
123 West Elmira
San Antonio
San Marcos—R. R. Rush
Box 686
Tri City (Borger)—J. D. Ratje
1408 Burch
Borger, Texas
Wichita Falls—Stewart Bachman
1910 Monroe

UTAH

Salt Lake City—Munson P. Hinman, Jr.
480 - 12th Avenue

VERMONT

Barre—James MacDonald
Onward St.
Burlington—Monroe B. Allen
137 Crescent Road

Montpelier—Francis J. Zorzi
369 Barre Street
Mt. Ascutney Area (Windsor)—
Philip Carter
183 So. Main St.
Windsor, Vt.
Newport—Ralph Lewis
15 Pleasant St.
North Troy, Vt.
St. Albans—Robert F. Walker
234 Lake St.
St. Johnsbury—Frank Mullally
84 Main Street

VIRGINIA

Alexandria—Joe R. Craig
3480 Gunston Road
Hampton Roads (Warwick)—Jesse B.
Barricklow
P. O. Box 214
Newport News, Va.
Richmond—Robert L. Stone
201 Mutual Bldg.

WASHINGTON

Bremerton—George Park
Rt. No. 2, Box 895
Bremerton
Everett—Jack Bartlett
Marysville, Wash.
Kirkland (Lake Washington)—Chas. H.
James
1070 Third St.
Kirkland
Mt. Rainier—Mel Olene
Box 263
Buckley, Wash.
Seattle—H. W. Weston
2109 North 54th St.
Spokane—John Gardner
9910 E. Broadway
Opportunity, Wash.
Tacoma—Ed Moltke
6842 South Thompson Avenue
Tri City (Richland)—Merle Wright
119 West 3rd
Kennewick, Wash.
Wenatchee—Henry Garke
625 So. Mission
Yakima—Howard Clark
Route No. 1
Naches, Wash.

WEST VIRGINIA

Charleston—E. O. Godfriaux
426 Montrose Drive
South Charleston
Charles Town—Charles E. Gore
303 S. Samuel St.
Clarksburg—James Wolverton
Shinnston, W. Va.
Fairmont—Howard F. Merrifield
Pinelea Country Club Road
Parkersburg (W. Va.-Marietta, O.)—
Howard J. Robinson
1048 Laird Avenue
Weston—Joseph L. Bryan, Jr.
Route No. 3
Weston, W. Va.
Wheeling—Charles Tralka
29 Ruby Avenue

WISCONSIN

Appleton—Eugene L. Kohl
804 W. Brewster St.
Ashland—Lester Fry
607 MacArthur Avenue
Baraboo—Ernest A. Isenberg
615 West Street
Beaver Dam—Herb. Schmutzler
1104 No. Spring St.
Chilton (Calumet)—R. H. (Bob)
Jacquin
34 West Main St.
Eau Claire—Frank Heebink
414 Seaver Street
Fond du Lac—Donald Gumz
Route No. 1
Green Bay—Ed. Selissen
1149 Cherry Street
Janesville—Jack H. Gray
1308 Blaine Avenue
Kaukauna—George Kailhofer, Jr.
206 West 9th St.
Kenosha—Earle Jacobus
512 - 72nd Street
Kiel—Curtis R. Lawrence
Route No. 1
La Crosse—Myron F. Zimmerman
1447 Kane Street
Madison—Walter O'Leary
814 West Shore Drive
Manitowoc—Carl W. Stockmeier
Route No. 1
Newton, Wisconsin

Marinette—Robert Schacht
912 Miller Street
Mayville—John Starr
Hustisford, Wis.
Menomonie—Arthur Barnhart
R. R. No. 2
Milwaukee—Gilbert G. Kautz
5533 W. Philip Place
Mt. Horeb—Robert Becker
108 South 2nd St.
Oshkosh (Winnebago Land)—Allan E.
Kupitzke
P. O. Box 631
Oshkosh
Phillips—W. F. Podhora
175 S. Avon Ave.
Portage—Harold D. Metzger
315 West Franklin St.
Racine—Leonard Peterson
1427 Blaine Bldg.
Richland Center—Ted M. Glass
124 E. Haseltine
River Falls—Milton Miller
701 South Main
Seymour—Black Creek—Harrison Kollath
Black Creek, Wis.
Sheboygan—Fred Maurer
1015 Bell Avenue
Sparta—D. D. Lewis
200 E. Franklin
Stevens Point—Wesley M. Rohrer
628 Elk St.
Sturgeon Bay—James Dietman
Route No. 1
Tomah—Cloyd W. Pickett
Sherman Hotel
Waukesha—Bob Lee
Route No. 1
Waupaca—Rolf I. Sundby
360 So. Washington
Wausau—H. H. Karrman
P. O. Box 247
Wauwatosa—H. Phalen
2237 S. 80th St.
West Allis 14, Wis.
West Bend—Barton—R. Charles Weier
R. R. No. 2
Kewaskum, Wis.
Wisconsin Rapids—Darrell Dewitt
1321 - 2nd St., North

WYOMING

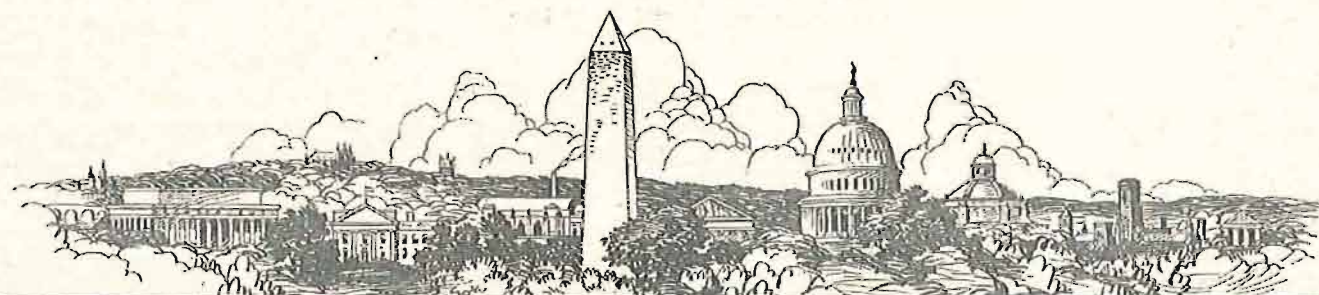
Laramie—Kenneth B. Lindsey
1903 Rainbow Street

Fewer Than 300 Registration Books For The Convention and Contests in Washington, D. C. June 9-13, 1954 Are Available at This Time!

IF YOU WANT SOME, SEND CHECK FOR \$7.50 PER BOOK TO DETROIT HEADQUARTERS

Semi-Final No. 1, Thurs. Eve. June 10	Finals, Friday Afternoon June 11
Semi-Final No. 2, Friday Morning June 11	Int'l Chorus Contest, Fri. Night June 11
Jamboree, Saturday afternoon June 12	Medalist Contest, Saturday Night June 12
Breakfast . . . Sunday, June 13.	

Why not bring the family and make it a vacation—See the Capitol—Washington Monument, Lincoln Memorial, Jefferson Memorial, The White House, The Pentagon. Visit Mount Vernon and other historic spots.





Do You Remember

by J. George O'Brien
117 West Genesee, Saginaw, Michigan

Dear Younger Ed: Well, Son, at last the big moment has arrived. Today is graduation day. Today you are a man.

Looking back over our discussion, it would appear that we've covered just about everything so far except what we started out to prove in the first place and it would seem that you now have Olde Ed bottled up in the well known corner where he's either got to produce or hoist the white gonfalon in complete surrender.

We know what barbershop harmony is, as it has already been clearly defined by our experts in the rules laid down for quartets in competition. We know also that our modern expert experts can arrange almost any singable song in pure barbershop style as witness the cases of Frank Thorne's Up A Lazy River and The Lord's Prayer, Cy Perkins' Begin the Beguine, or what several of the arrangers have done to the one that makes Olde Ed's blood boil . . . Mississippi Mud. Yes, Junior, they're all barbershop, according to the rules . . . but are they barbershop songs? If not, why not, and that brings us right smack dab back to the original question.

Let's not lose sight of that original question, Junior, 'cause that's mighty important. Olde Ed didn't start out to do a series of articles on barbershop harmony versus modern lead on top parallel (instrumental type) harmony, and you'll pardon him if he refuses to get involved.

The original argument started when Olde Ed made a remark about a song called Cigarettes, Whiskey and Wild Women not being barbershop, and you sort of intimated that it was because one of our better quartets sang it. That was just too much for an old timer like Uncle Ed, and he agreed to try to straighten you out in such a manner that not only you, Junior, but anyone else who was interested could tell a barbershop song when they met one face to face, whether it was being sung by a barbershop quartet, played on a harmonica, mutilated by a Dixieland jazz band, or just lying on the top of an old upright piano gathering dust.

What is a barbershop song, Sonny Boy? Well, sir, it's relatively simple to define, although you probably won't believe it when you first hear it. Be that as it may . . . here goes.

A BARBERSHOP SONG IS A SONG IN WHICH YOU CAN FEEL THE

BARBERSHOP HARMONY THE FIRST TIME YOU HEAR IT.

Disappointed? Well, you won't be when you've had a chance to think it over, to analyze it, and to face the facts. It just can't be anything else, Son, and we'll be glad to tell you why.

Let's go back to the late eighties, the nineties, the turn of the century when barbershop singing started, and let's look at the facts. No dance bands, no phonographs, no juke boxes, radio or television to popularize a song and sicken you of it in thirty days. Nothing but a few family organs, some guitars, maybe a sprinkling of mandolins, and few, if any, who could read music.

If a song was to become popular, it had to be made that way by singing it. Ergo it had to be a song that everyone could sing. If it had harmony so that two, three or four people could sing it together, it HAD TO HAVE HARMONY THAT THEY COULD FEEL. No Frank Thornes, Phil Emburys, Cy Perkins, Charlie Merrills, ad infinitum, to figure out the harmony and put it down on paper, and if there were those to do that little thing, there were few, if any, who could read it. Yes, Junior, if the songs were to become hits, they had to have harmony that everyone could feel, or they just couldn't find it and the composers' efforts were doomed to an early demise. The composers, themselves, were barbershoppers and they too could FEEL the harmony. Don't you see, Junior, it just HAD to be that way, now didn't it?

It's reasonable to assume that thousands of songs were written in that era that didn't have harmony that you could feel. If so, they probably didn't survive, and the ones that did had harmony so plain it would smack you on the nose the minute you heard the tune.

When the oldtimers heard a new tune, immediately the tenor KNEW where his part was . . . the bari KNEW his part, likewise the bass. They could each FEEL their respective parts for those parts stood out like the buttons on a fat man's vest.

Olde Ed sang with a quartet in the Navy, and later with the same three fellows professionally for several years. When we heard a new song and wanted to learn it, Olde Ed learned the words and the melody; the other three learned the words, and then we just up and sang. We sang hundreds of songs and we never SAW a barbershop arrangement of any of them, and we couldn't read 'em if we had.

The 1890-1915 boys wrote simple melodies about homey things and they endured. As Russ Cole put it, "you can't improve on the moonlight on the river, sunsets, the tangle of roses, a field of waving grain, honeysuckles, a harvest moon or a mocking bird." To which we add, "especially with cigarettes, whiskey, mud, or even dogs in a window or trailin' some dame down the aisle bragging about the fact that you're . . . walking behind."

The old songs endured because they were simple melodies full of harmony that everyone could sing and you didn't have them poured at you out of juke boxes, radios, phonographs, etc., until you were sick of 'em before you knew how they sounded.

Today the boys write with but one idea. Get 'em published, get 'em plugged . . . sell a million and t'hell with it.

Today songs like Now Is The Hour and I Believe are the exception and not the rule. In the barbershop era that situation was exactly reversed. If it hadn't been, the songs would never have become popular in the first place. Sure, Junior, the boys today can probably arrange most any song for barbershop harmony, but what have you got when you're through? No doubt Doak Walker could play a pretty fair game of football in a full dress suit and if Florence Chadwick fell overboard in her summer formal, she probably wouldn't drown. But we claim that the Doaker will play much better in his football togs and Flossie will swim further and faster in her Bikini. Isn't it logical, then, that a real true barbershop song which, as Ed Smith says, will actually thrill you rather than just entertain you, when treated in the able style of our modern barbershop arrangers is bound to result in a much finer, more delectable rendition in the end?

That's why we so fervently pray that our arrangers and our fine quartets will stop trying to do tricks with today's stuff and lend their wonderful talents to songs that were written to be sung barbershop.

What is a barbershop song, Junior? It's a song in which you can feel the barbershop harmony the first time you hear it. Now, let's see if that adds up. Hum a few bars of Heart Of My Heart or Meet Me Tonight In Dreamland. Feel the harmony? Sure you can, and so can anyone else who knows what barbershop harmony is. Now, try a few bars of Cigarettes, Whiskey or Mississippi Mud. Feel anything? No indeed . . . and neither do we.

(Continued on next page)

Well, Son, you've been a good student and Olde Ed appreciates your patience. As a result, he's going to give you a post-graduate course. Next time he's going to tell you what's happening to barbershop harmony. Sing-
cerely, Olde Ed.

AVAST YE LAND LUBBERS. The Song Arrangements Committee is stuck for information on a number which we think is titled "A Son Of The Sea Am I". The chorus goes A son of the sea am I, am I, Roll on mighty waves so high, so high, No terror to hold for a heart that is bold, For soon may the clouds roll by, roll by. The sea is a Mother's breast to me, I fear not her wildest cry. In a Mother's arms I am safe from harm, For a son of the sea am I." Search so far for copyright date, composer's and publisher's names has gotten us exactly nowhere. The best old song sleuths in the country have drawn complete blanks to date. Somewhere in this Society of ours someone knows... come on, boys... let's have it. "Man overboard!!!"

KEN COTTON COMES UP WITH another Mike and Ike. Under the general heading of "great minds oft run in the same channel", Ken dug up an oldie called Take Your Girl To The Ball Game, written in 1908 by George M. Cohan, William Jerome and Jean Schwartz, not to be confused with Take Me Out To The Ball Game, written by Jack Norworth and Albert VonTilzer the same year.

GIVE US THE BIRD. Bob Kelliher would like information concerning a song about a "Little Bird", "Little Yellow Bird", or "Goodbye Little Yellow Bird", a portion of which runs something like this: "Oh, the little birds came out to whistle wah, wah,

wah... and the mellow notes from their yellow throats". Can anyone help?

BARBERSHOP BLUE PLATE SPECIAL. Until we run out of ideas or until the boys quit helping, we're going to run a couple of suggestions each issue under the above title of songs that you should look over. If we have copies in the library, we'll tell you and you can write headquarters for a photostat. If not, we'll give you all the data so you can get a piano copy from one of the old song sources. If arrangements are available, we'll try to tell you that also.

These songs will ALL qualify under Olde Ed's definition of a true barbershop song and if you like the number the best thing to do is to have your own arrangement made by one of the many, many Society members qualified to do this. Then you'll really have something. If you'll follow these suggestions, maybe someday we can have an International Contest where half a dozen quartets don't start off with Mammy, and maybe none of them will have to resort to Mississippi Mud. Take a look at There Must Be Little Cupids In The Briny (library), also, When The Harvest Moon Is Shining On The River (library). If you want something different, headquarters has an arrangement of a number called Don't You Remember The Time. This has a verse that's loaded with opportunities for good harmony and the chorus, in waltz time, is peaches and cream.

TO FURTHER ILLUSTRATE THE IMPORTANCE of giving us the correct titles or a line or two of the verse or chorus when seeking old song information, take the recent case of

Matthew Wilson. He asked for two numbers and said he thought the titles were 'Twas A Handful Of Earth From The Land Of My Birth and There's An Old Mill By The Stream, Nellie Dean. Correct titles turned out to be A Handful Of Earth From Mother's Grave and You're My Heart's Desire, I Love You, Nellie Dean. See what we mean?

YOUR GRANDPAPPY YODELED Bonny Jean, which was written in 1858 by George Linley and Charles Osborne, the chorus of which went: Where the sweet hedgerose is blowing, In the woodlands green, There I love to wander, With my heart's true queen, My bonny, bonny Jean. Do you remember?



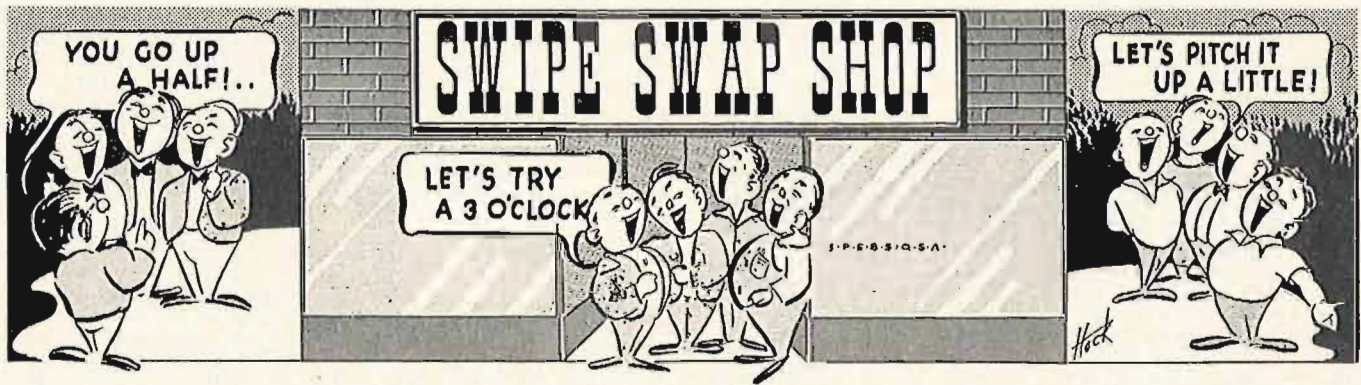
Holland, Michigan Chapter's Mat Wilson is staring at the initials of the Society stuck on his bumper with Scotchlite reflective material. Mat says the Junior Chamber of Commerce sells this material and anyone can obtain a set of initials.

INFORMATION YOU WANT

Each issue carries information on 25 songs. To lighten the load of the Old Songs Committee, members are urged to refer to back numbers of the Harmonizer before asking the Committee for aid.

TITLE	YEAR	COMPOSERS	PUBLISHER
Always Take A Girl Named Daisy	1913	Bryan, Lewis, Meyer	George Meyer
Am I Blue	1929	Clarke, Aksy	M. Witmark
Automobile Honeymoon	1902	Harry B. Norris	Jos. W. Stern
Bam Bam Bammy Shore	1925	Dixon, Henderson	Jerome H. Remick
Bonny Jean	1858	Linley, Osborne	Firth, Pond & Co.
Cover Me Up With The Sunshine Of Virginia	1923	Young, Lewis, Meyer	Bourne Music Co.
Dapper Dan	1921	VonTilzer, Brown	Broadway Music Co.
Deliver Me To Tennessee	1942	Hughes, Bradley, Smith	Advanced Music Co.
Did Your Mother Come From Ireland	1936	Kennedy-Carr	Crawford Music Co.
Everyone Was Meant For Someone	1912	Brannen, Lloyd	Will Rossiter
For The Sake Of Auld Lang Syne	1922	Graff, Burns	M. Witmark
Gimme A Little Kiss Will Ya Huh?	1926	Smith, Turk, Pinkard	Bourne Music Co.
Girl Of My Dreams	1910	Gene Emerson	Harold Rossiter
Go Find A Sweetheart From The Emerald Isle	1910	Ingraham	Shapiro, Bernstein
Handful Of Earth From Mother's Grave, A	1883	Jos. Murphy	Willis Woodward and Co.
Hard-Hearted Hannah	1924	Yellen, Bigelow, Bates	Advanced Music Co.
If I Had A Girl Like You	1925	Dixon, Rose, Henderson	Jerome H. Remick
I Like To Call You Sweetheart	1911	Cunningham, Snyder	Ted Snyder
I'm Looking For A Girl Like Mother	1916	Kahn, VanAlstyne	Jerome Remick
Just Tell Her That I Loved Her	1899	Harris	Southern Music Co.
Lights Of My Home Town	1915	Harris	Southern Music Co.
Me And My Shadow	1927	Jolson, Rose, Dreyer	Bourne Music Co.
Tilly Of Longacre Square	1925	MacDonald, Hanley	Shapiro, Bernstein
When I Lost You Mother Of Mine	1920	Dunkerley, Osborne	Stark & Cowan
You're My Heart's Desire, I Love You, Nellie Dean	1905	Gerald, Armstrong	M. Witmark & Sons

NOTE: The publishers listed may not be present publishers, as songs can change owners several times over a period of years. The listing, however, will enable your dealer to locate the number for you.



IF YOU WANT TO CONTRIBUTE SOMETHING TO THIS DEPARTMENT, SEND IT TO
 "SWIPE SWAP SHOP", c/o SPEBSQSA, 20619 FENKELL AVE., DETROIT 23, MICH.

"Craft" Sessions Held At Two District Meetings

Barbershop Craft sessions were conducted as part of the Northeastern and Far Western District Contests. Paul McFatridge, a member of the Committee on Barbershop Craft, handled the job in Far Western; Bud Arberg, chairman of this committee, did the same for the N.E. President Johnny Means has expressed the hope that every district will soon include such a Craft session as part of its annual District Contest and Convention.

Marty Mendro has been using the recommended outline for a Barbershop Craft session which appeared in the September issue of the Harmonizer (pp. 36-37) as a preliminary to Quartet Clinics held at the Pioneer (Chicago) Chapter. (Marty is also on this committee. Other members: Phil Embury, Warsaw, N.Y., and Eddie Hotten, Auburn, Wash.) Other districts which have conducted Craft sessions, or which seek assistance in developing these sessions, are invited to commu-

nicate with the SWIPE SWAP SHOP. The Craft session at the N.E. District Contest was set up for Sunday A.M. immediately following the Quartet Clinic, ably presided over by Bob Hafer, chairman of judges. Following the recommended procedure, Bud Arberg had the group woodshed "Good-Night, Ladies" in straight style. Then Bud taught them, by rote, his barbershop style arrangement. (See Fig. 1)

(Continued on next page)

Fig. 1 "Good-night, Ladies"

41. 45.

Good - night, Lad - ies! Good - night, Lad - ies! Good - night, Lad - ies! — We're
 Sweet dreams, lad - ies. Sweet dreams, lad - ies. Sweet dreams, lad - ies. — We're

49.

goin' to leave you now Mer - ri - ly we roll a - long, Roll a - long, roll a - long.
 goin' to leave you now

Hold Back TAG 53. (Wait)

Mer - ri - ly we roll a - long, O'er the deep blue sea. O'er — the deep blue sea. —
 deep blue sea.

Swipe Swap Shop (Continued)

FIG 2

TEARS BE-DIM YOUR LOV-ING EYES OH,

FROM E.J. (BUD) PICKARD ARRANGEMENT OF
"I'LL TAKE YOU HOME AGAIN KATHLEEN"

The differences in the ordinary and barbershop versions were pointed out, even though the expressions on the faces of the singing audience as it sang and rang those barbershop chords made it apparent that the differences were clearly heard. Chief among these differences 1) The word "night" appears three times, each time on the same note, and each time with a different chord, the first being a major chord and the second and third barbershop 7ths (at 2 and 12 o'clock in Maury Reagan's "Clock System"); 2) the melody is changed slightly in three places in order to allow a better barbershop chord progression (meas. 45-46, 49, and 50) 3) the addition of a tag, repeating the last phrase of the lyrics. (What barbershop arrangement is complete without a tag?)

There was not time to go into detail about the actual harmonies and voicings used in the barbershop arrangement. But the main point regarding the Barbershop Craft had been made,

namely the difference in sound between ordinary and barbershop singing and arrangements.

This same arrangement, which is dedicated to the Mid-Atlantic States District Chorus which sang at Detroit, was used as an experiment by Bud at the Mid-Atlantic District Contest in Carnegie Hall on 17 Oct. Here, in place of the regular community sing, the audience was again taught by rote. It was something to hear that big swipe on "ladies" and that pyramiding tag come busting out from the audience seated in all those tiers.

There was big sound all around.

Here's a contribution from Bud Pickard's arrangement of "Kathleen" submitted in the arrangement contest being conducted by the SHOP. Bud writes "If you can pick up a four-some, try the word 'eyes'". The interchange of bari and bass notes makes a nice melodic flow of the bari part. (It won't work on the piano.)

(Fig. 2) Bud raises an interesting point when he observes that "it won't work on the piano." He refers to the crossing of the bass and bari on "eyes." If played on the piano, these two chords will sound identical. When sung, however, the voices can be heard to cross, giving an entirely different effect. This is a basic difference between all vocal and piano music.

CONTESTS NOT COMPLETED

Judging of the three contests announced in the Swipe Swap Shop in the June 1953 Harmonizer

CONTEST FOR BEST ORIGINAL LYRICS
CONTEST FOR BEST ORIGINAL ARRANGEMENT
CONTEST FOR BEST ORIGINAL MELODY

has not yet been completed. Results will appear in the March 1954 Harmonizer.



HOLLAND, MICHIGAN TAKES CROWN

View of part of the crowd at the Michigan District Chorus Contest, held at Alma, Michigan. Holland took first place. The director is Francis Hodgeboom.



OVER THE EDITOR'S SHOULDER

CHINA BOUND

When J. George O'Brien, Harmonizer Associate Editor, the Do You Remember column conductor, sent in his copy, he wrote, "At long last, here it is. If anybody should inquire about me, tell them the last you heard I was on a slow boat to China, and, possibly, headed for Tibet." His foolhardiness in attempting to define a barbershop song, (see page 38), may be the reason.—Eds.

LIKES HARMONIZER

John Strasser, Secretary, Wood Ridge, N.J. Chapter, wrote, "The September issue of the Harmonizer is before me and I think I should express my compliments to you instead of letting the matter pass without comment, as if taken for granted. You are to be congratulated on the fine job you did. I think I enjoyed this issue more than any other..."

WELL QUALIFIED

In his letter accompanying his application as a candidate for Stage Presence Judge, Bob Farran of Winston-Salem, N.C. (Editor of Dixie District "Rebel Rouser") wrote, "Attached is my application. Supplementing it, I might say that I have good vision and on a clear day have been known to spot a trim ankle a block and a half away, in the shade! Among the boys down at the cigar store, I'm regarded as a critical expert on color and shape as well. What else does a Judge need?"

LIKES HARMONIZER

Charles Lyon, Vice President Spokane, Wash. Chapter, wrote in the chapter bulletin, "... Since the mail man delivered my copy of the Harmonizer I have been devouring a part of its very interesting contents. ... In the relatively short time I have enjoyed the privilege of being a member of the chapter, each issue of the Harmonizer becomes progressively more interesting..."

MAKES HIM HOMESICK

Dick Gorman, Secretary, Denver Chapter, wrote, "Just this week got my Harmonizer and I almost bawled when I saw the pictures taken at Detroit. I formerly sang tenor with the Tone Poets, South Bend, Indiana and came out here only a year ago. It was heart warming to see so many faces I knew. The Clef Chefs are all personal friends, not to mention numerous other quartets. Makes a man homesick..."

TRIPLE PLAY

Harold G. McKeever, President, Muncie, Indiana Chapter wrote, "The Harmonizer which came a few days ago was a happy reminder of a wonderful convention in Detroit."

"It seems an unfortunate thing that no mention was made of the fact that the Harris Triplets, of Muncie, were on the program. I know that they and their dad were hurt to have no mention made." More than a dozen men contributed to "Stub Pencil Notes" in September issue. Not one of them mentioned the Harris Triplets. "Stub", himself, never laid eyes on them—just one of those things. Sorry. Eds.

LOSES MEMBERSHIP CARD

Former Int'l Vice President Deac Martin, Cleveland, Ohio, wrote, "Last week in Ames, Iowa, I lost the case containing my credit and membership cards. My chief grief in the latter case is that one of the original cards signed by O. C. Cash, which gave me membership in the Society until the year 1990 or something like that went with the rest."

"I am mentioning it because cases have been known of an impostor drifting into a town and getting some local brother to lend him money or whatever, and I think it is best to have the loss on record."

The lost items have been returned. Eds.

CROSSES STATE— DATES CROSSED

"In the October copy of the 'Rebel Rouser' was announced a Parade to be held at Memphis, Tenn. on October 10th. Our quartet, the Tullahomans, decided on Oct. 9th to attend, so we packed our costumes and set out across the state of Tennessee. After six hours of driving we arrived in Memphis. We tried to find the Auditorium but there was nothing in the papers, no placards on the telephone poles or in barber-shop windows, so we stopped at the Claridge Hotel (this was a hunch based on the fact that the St. Louis, Mo. chapter meets at the Claridge.) There we were told where to find the present President, Wally Singleton. He wasn't at home so we contacted Past President Elford Lumpkin. He explained that because of the confusion of changing the Rebel Rouser to a bigger and better publication, someone there forgot to change the date of the Memphis Parade, as they had notified them two months ago."

"Elford then got to work in true barbershop style. He phoned various members to come to the hotel to meet us and a delightful 'Afterglow' meeting

(Continued on next page)

THE FOUR TEENS IN KOREA



Clowning it up—the Society's 1952 Champions—The Four Teens are touring with the Air Force show "Tops in Blue". Left to right—Steinmetz, Chinnock, Lamont, Cahall. Mike Egan, who is as well known to Society members as the Teens themselves, is advance man for "Tops in Blue". With the picture came a letter from Mike, written in Tokyo. Mike says "Tops in Blue" has been viewed by over 200,000 since its premiere July 14th; 111 shows in 96 days.

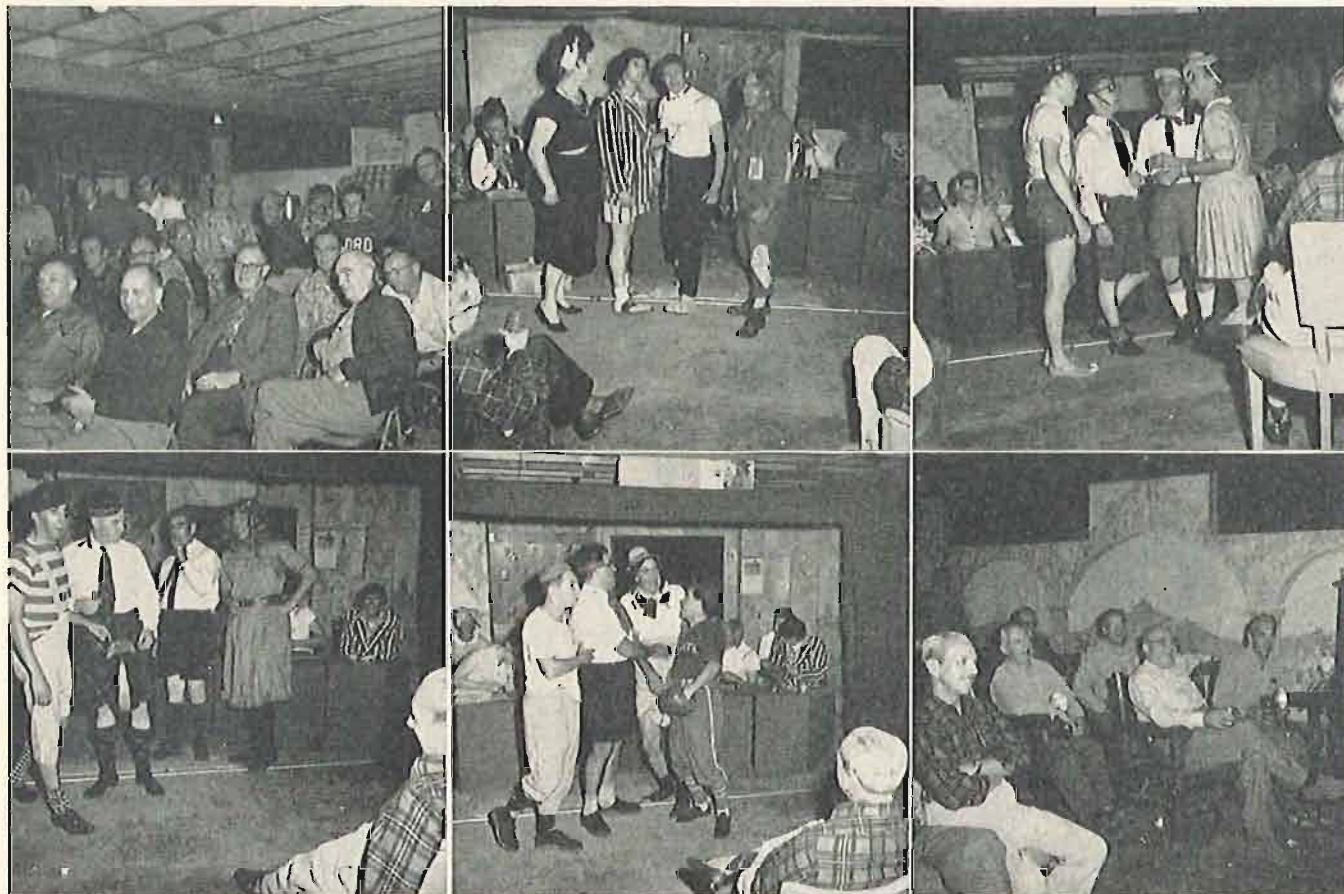
Says Mike, "When the gang arrived here from the States I got a thorough briefing from the quartet on the whole U.S. tour, and was pleased, as they were, that so many barbershoppers turned up wherever and whenever 'Tops in Blue' was performed. As a matter of fact, I got a little friendly ribbing from the other people in the cast about being the Advance Agent for the Four Teens instead of for 'Tops in Blue'."

"They particularly mentioned one occasion when they had to wait thirty minutes after the show to change their clothes because the 8x10 dressing room was a trifle crowded with 65 barbershoppers engaged in a hot session."

"I hope many more barbershoppers will take in the show when we cross and recross the U.S. next year."

"Please keep your fingers crossed for us—Minneapolis Mid-Winter!"

FUN TAKES OVER AT SAGE LAKE, MICHIGAN ANNUAL MEETING



Each year, late in September, the Sage Lake, Michigan Chapter of SPEBSQSA meets. That's the only time it meets. Members in attendance this year came from New York, Washington, D.C., Florida, Ohio, Indiana, Illinois, Missouri, Iowa, Wisconsin, and Michigan.

Upper left shows part of the audience. Seated in front are Int'l 2nd Vice-president Dean Snyder, Washington, D.C.; Int'l Board Member Pete De Paolis, Rochester, N.Y.; Mid-Atlantic District Pres. John Salin, New York City, Bill Favinger, Detroit, Mich.

Upper center—Toledo, Ohio's Marksmen—Left to right—Tommy Stombaugh, Jim Rowe, Gene Ritter, Bill Shannon.

Upper right—Detroit, Michigan's Wolverines—Left to right—Al Rehkop, Joe Sipots, Ray Sipots, Bill Bond.

Lower left—Detroit's Clef Dwellers—Left to right—Ed Easley, Dunc Hannah, Hal Bauer, Dick Wiseheart.

Lower center—Cleveland, Ohio's Four-in-a-Chord—Left to right—Ken Emerson, Ray Bieber, Tom Wellman, Al Gross.

In case you have noticed that shock of silver hair creeping into the pictures, you can see who it is in the last shot. It's Acting First Vice-president Berney Simmer, St. Louis. Next to the piano is John Hill, Lansing, Mich. At his right is Past Int'l Pres. Jerry Beeler, Evansville, Ind. (Pictures taken by Past Int'l Pres. Frank Thorne, Chicago, with Hal Bauer's Roliflex).

MAY WAIVE TAX ON SERVICE MEMBERS

It has been the Society's policy for some years to recommend to chapters that they waive the annual dues of members entering the Armed Services and remit their full Per Capita Tax and Harmonizer subscription fee from the chapter treasury. This has imposed a considerable burden on those chapters which have attracted a sizable number of men of military age. For that reason, Int'l President Means suggested to the Executive Committee that consideration be given to the waiving of dues for members in military service with the thought their chapters would pay their Harmonizer fee only, so that the member would continue to receive the magazine while in uniform.

The Int'l Executive Committee, at a meeting held in September, voted to support this proposal. Final approval will, of course, be up to the Int'l Board of Directors at their Mid-Winter Meeting in Minneapolis.

Under the proposed set-up, each member in the Armed Services, reported to Int'l Hq. as a Per Capita Tax free member, would be entitled to receive the Harmonizer on payment of the \$1.00 subscription fee by his chapter. This special arrangement will not provide a copy of the annual folio, Songs for Men, however.

To some extent this will impose an added burden on chapter secretaries in keeping addresses up to date, but the general sentiment seems to be that it will be well worth the extra effort.

Approval of this change in policy by the Int'l Board in January is fully expected.



Over the Editor's Shoulder

Continued

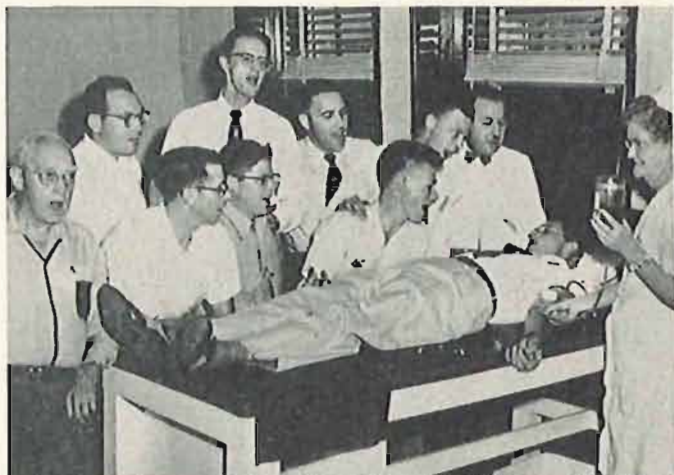
resulted. We were entertained with some of the best singing it has ever been our pleasure to hear. Several quartets were represented: Wally Singleton and Dave LaBonte of the Confederates and Elford Lumpkin and George Evans of the Treble-Shooters, along with such sparkplugs as Earl Berry, Bob Cunningham and John Carney.

"The Tullahoma's Quartet, consisting of top tenor, Lillard Sheid; Lead, John Marlin Jr.; Baritone, Paul Koetitz; and Bass, John Bruns, also rendered several of their numbers. We have been working on a Chapter and have thirteen members. The Memphis Chapter offered to lend a helping hand in putting on a show to recruit more members.

"We would like to acknowledge the wonderful gesture made by the Memphis Barbershoppers to what would otherwise have been a very disappointed group of travelers.

John F. Bruns"

TULSA CHAPTER ARTERY PARTY



Tulsa Chapter put on a show October 17th at Convention Hall for 2,500 paid admissions—price thereof—a pint of blood for the Red Cross.

Co-sponsored by the Tulsa Daily World, the affair was a tremendous success, resulting in the building up of the local Blood Bank and, what is highly important, introducing many "first timers" as blood donors. In view of the reaction of all concerned, it seems likely to become an annual affair.

In the Pictures

Top left—Tulsa Chapter Pres. John Louts is being relieved of his pint while chapter members stand by gleefully singing "We'll Be Glad When You're Dead, You Rascal You." Back row, left to right—Sec'y Roy Short (with wide open mouth); 2nd VP Lloyd Zumwalt, Howard Rinkel, Joe Coulson, 1st VP Charles Holmes, Dr. N. T. Enmeier, tenor of the 1941 Society Champion

Chord Busters. Front—left to right—Harold Seay, Jim Cunningham, Max Simms.

Top right—Flying L Ranch Quartet and The Sons of the Pioneers.

Back row, at extreme left—George McCaslin, tenor; extreme right, Fred Graves, bass; at his right, Doc McCullough, lead; second from right, front, Gene Earl, bari.

Bottom left—Tulsa Police Quartet—LtoR—Choc Phillips, lead; Bob Howard, tenor; Les Applegate, bass; Sam Martinez, bari. Sam broke his leg on a vacation trip in September and sang at the Artery Party on crutches.

Bottom right—Detachments of marines and navy men gave blood.

At extreme right is Jim Cunningham, Tulsa Chapter member.

THE SUTH WILL RISE AGAIN

(IF SOMEBODY FURNISHES THE YEAST)

OR

NO SOUTHERN COOKING FOR ME

The Shortnin' Bread Clan is out of the kitchen again, puttin' on side arms and threatenin' all sorts of things against the brethren of the Nawth—all because the Buckeye Chapter, (Columbus, Ohio), christened its November Parade of Quartets, "Buckeye's Dixieland Barbershop Parade."

Int'l Board Member Harley Miller, of Plant City, Fla., (originally from Hamilton, Ohio), a lawyer who ought to know better, wrote Buckeye Sec'y Charley McMillan a letter reminding him of the lawsuit filed by Dixie District restraining everyone outside of Dixie from singing songs about Dixie. Harley suggested that written permis-

sion be first obtained from Dixie District Pres. Mert Barrett.

Serenely ignoring this below the Mason and Dixon belt impertinence because of Harley's Buckeye background, Buckeye went on with its plans only to receive a sharply worded letter from Pres. Barrett, denying that he had ever been a resident of Ohio and urging Harley to, "Sue the Hell out of them, if it's cheap enough..."

Thoroughly terrified, Charley turned the correspondence over to the learned legal counsel of Buckeye Chapter—Past Int'l Vice President George Chamblin.

In a few well chosen words, George stated the case and made a recommendation as follows:

"If we are to take orders from a Southern Gentleman, we want to be sure it is from a real rebel, rather than from some 'Dam-Yankee traitor' . . . Let me suggest we send him everything he requested but vary the terms slightly—

Give him a—

Blackjack—instead of Blackmail.

The Common-Misery—instead of a Commission.

The Deuce—instead of Inducements.

A Rasp-berry—instead of Bribery."

That should hold the Deep Suth-sayers for awhile.

—J.F.K.

NEWS ABOUT QUARTETS

Tom Wellman, bari of Cleveland, Ohio's Four-in-a-Chord, Finalists at Detroit, suggested this new column. Said Tom, "We're supposed to be a quartet society, yet getting information about quartets is very difficult—who's gone into the Army—who's moved to Alaska—who got married to a gal with a tin ear . . .".

The Four-in-a-Chord should have less trouble in future getting together for rehearsals. Ken Emerson and Tom Wellman have been living in the southeastern section of Cleveland. Ray Bieber has a home in the northeastern area. Al Gross has been living in Lakewood which is a western suburb. To get together, the boys had to drive for hours.

Recently, Ray Bieber bought a house two blocks from Wellman's and Gross has one a building which should be finished before Christmas. When the moves are completed, it'll be a short walk from any house to another.

* * *

Quite a few inquiries have come in about the Vikings.

Bob Maurus, tenor, and Bruce Conover, lead, were members of the Rock Island Male Quartet when they were in high school, back in 1941-42. Cal Stuhr was their bass then and later until 1952. After three years in service, the three entered Augustana College in Rock Island and there picked up Bob Lindley as bari. In '52, Bob Livesay replaced Cal Stuhr as bass.

All four of the boys are married. Bob Maurus has three children, the others two each.

Bruce Conover is an architectural draftsman. Lindley is the Secretary of Pekin, Ill. Chamber of Commerce. Bob Livesay is maintenance supervisor of the Moline Daily Dispatch. Maurus is supervisor of vocal music and high school choral director at Rock Island, Ill.

* * *

Practically everybody knows the Warren, Ohio Harmony Counts finished close to the top five at the Detroit Int'l Contest. It will be news to many that bari Gunner Dunmire has left the quartet. Bill Harley, formerly lead of Warren's Song Vendors, is working out with the Counts in the bari spot.

* * *

No one knows how many quartets Ed Place of Washington, D.C. has sung



in. That's Ed at the right in the above picture taken at the Mademoiselle Fashion Show in the Washington Statler. The others are, left to right, Jack Reeves, lead, Vice-president of College Park Chapter; Howard Cranford, tenor; Charlie Hay, bari. (Int'l

semi-finalist Columbians) The four are modeling what the well dressed collegian will wear on the campus.

* * *

In the letter which accompanied the picture Ed Place advised that Howard Cranford is back with the Columbians. He last sang with them in 1952 when they sang in the International at Kansas City.

* * *

Pittsburgh, Pa. quartets have been undergoing some changes. The Four Maldehydes had to dissolve some months ago because of the poor health of two of its members. Chummy Conte, tenor of the 1948 Champion Pittsburghers, also retired from activity for health reasons. Tom O'Malley, lead of the Four Maldehydes, has joined up with the Pittsburghers as lead, moving Tommy Palamone up to tenor. Westinghouse Quartet with varying personnel won everything except the championship over a period of many years. Tenor Carl Chada requested a leave of absence from active singing this summer because of pres-



sure of other obligations. His place has been taken by Walter Eibeck. That's Walter at 3 o'clock in the picture.

* * *

If a guy wants to sing in a quartet he's going to sing in a quartet. In '51, Rex Reeve sang bari with the Villageaires, Palos Heights, Ill. They made the Finals at Toledo. Then he went into the Marines, was stationed at San Diego and took over for bari Joe White of the San Diego Serenaders when Joe went into service. At Kansas City, the Serenaders took 4th Place. The U.S.M.C. transferred Rex up north in California where he sang lead with the San Jose Travelaires. They made Alternate in the Far Western Regional Preliminary last Spring. Rex is now out of the service and living in Palos Heights again.

* * *

Not many quartets ever get to celebrate their "Tenth Anniversary" of active singing. The Cleveland, Ohio Lamplighters, who finished 4th in the 1945 Int'l Contest, did it in September. At the annual Cleveland picnic, the chapter members sprang a surprise party for the Lamps presenting

each of them with a number of items made of tin. All four of the men worked for GE when the quartet was first organized. Walt Karl, the bass, an artist, recently retired. Tom Brown, tenor, is an attorney. Ces Rowe, the bari, is a statistician. Murray Honeycutt, lead, is a lamp designer.

* * *

Dick Faas, bass of the Sing-Copates of Appleton, Wisconsin who placed third in the 1953 Contest in Detroit, is attending Officers School at the U. S. Coast Guard Academy at New London, Connecticut. A recent letter from Dick, who has been on active duty since July 26 toward his three-year enlistment, reports that Gil Stammer, the baritone, is in the Army, stationed at Fort Bliss, Texas. Mike Hammond, the lead of the quartet, is a senior at Lawrence College (where the quartet formed) and in spite of a heavy schedule is directing the Appleton Barbershop Chorus and has organized a quartet on the campus. Don Marth, the tenor, is busy with graduate work at the Institute of Paper Chemistry.

* * *

The other 1953 Medalist Quartet, of draftable age, the fifth place Statesmen of Sacramento, is still intact at this writing.

* * *

The Chicagoans, several times International Finalists, have also undergone a two-move change. Ward Chase, the giant tenor, developed a throat infection during the summer and had to give his voice a complete rest for a couple of months. Pee Wee (Renzo) Mora, Secretary of the Southtown (Chicago) Chapter, took Ward's place.

When Ward returned to active duty, Eddie Jensen, the baritone, dropped out of the quartet and Ward moved to that spot.

* * *

The SONGMASTERS of Lansing, 1949 fourth place Medalists, are still singing occasionally. However, Howard Hawkins tenor of the Quartet is now singing with the MERRI-MEN Past Michigan District Champions and Bob Freye tenor of the 1945 third place CONTINENTALS of Muskegon, Michigan has taken his place.

* * *

The MINOR CHORDS of Terre Haute, Indiana, Finalists in the 1950 Contest at Omaha were broken up by the death on October 10 of International First Vice President Carl C. Jones. However, Jack Beeson tenor of the Quartet has promised that the MINOR CHORDS will be kept going somehow.

* * *

Cy Perkins, bari of Chicago No. 1's 1945 Int'l Champion Misfits, reports that Misfits' tenor Joe "Moose" Murrin is getting along nicely in his Phoenix, Ariz. retirement—is "scared to answer the phone for fear it might be somebody offering a job".

Phoenix chapter please note. Eds.

SHARE THE WEALTH

by Past Int'l Board Member Robert Hockenbrough

"a means by which we 'share the wealth' of experience gained in quartet, chorus and chapter activities."



Hockenbrough

The column writing business has been rather slow this past quarter. The total contributions to SHARE THE WEALTH were only four. The result is that I've had to draw on personal experiences and delve into the files to collect some appropriate and worth while material. So hang onto your pitch pipe and away we go.

It's been said, "He who never quotes is never quoted". With this thought in mind, I hopefully submit the following:

Chapter officers note . . . running a successful chapter is a lot like firing a gun . . . it's very important to take careful aim—but don't forget to pull the trigger. In other words, you may have the most wonderful plans, you may be bubbling over with stimulating ideas for chapter activities, but unless you put them into action, unless you pull the trigger, you will wind up with nothing!

DISGRACEFUL MISTAKE . . . Marshal Foch, the great French General of World War I said, "Of all mistakes only one is disgraceful . . . INACTION". Our society is not lacking men with ideas, but what a lot of our chapters do lack is men with perseverance to put their ideas into action. To have good ideas and then not put them into action is submitting your chapter to a tremendous handicap. Action starts the ball rolling!

Don't be guilty of "the one disgraceful mistake". Do something about those ideas of yours.

WAY DOWN SOUTH . . . an interesting idea which appeared in a recent edition of the *Dixie Cotton Boll*, official publication of the Memphis, Tennessee chapter, has to do with building membership, it says in part "if you know of a good prospect turn his name into the membership committee and they will visit the man and his wife in their home to promote their interest in barbershopping." Sounds good, why not try it!

The same issue also reports the coining of a phrase, "EVERY CHAPTER START A CHAPTER", and continues, "Do you have friends in a nearby town we could interest in starting a chapter? If so, talk it over with the Extension Committee".

Let's all get on the band wagon . . . let's all be on the lookout for opportunities to extend the pleasures of barber shop harmony to men of good will everywhere.

PICK A SONG . . . from *Strictly Barber Shop News*, official publication of the Dallas, Texas chapter, we find an idea about a Pick Your Song Program. Briefly it is this . . . the first dozen members to arrive at the

meeting are given the opportunity to write on a blackboard the name of the song which they would like to have sung during the evening program. Quartets are then chosen at random and are given the opportunity to select from the all-request list of songs. From all indications the idea was a terrific success down Texas way.

WIDOW'S ROOM . . . from In-Ky Notes, official bulletin from the Indiana, Kentucky, district, we find that they have inaugurated a "WOODSHED WIDOW'S ROOM" in connection with their district convention. The report continues, "Not too much use was made of it during the early part of the day but it came into its own in the afternoon to the extent that it will be continued at future conventions".

BARBERSHOPPER OF THE YEAR . . . The Lombard Chapter from Lombard, Illinois, has come up with a plan for selecting the Barbershopper of the Year. Sounds good to me so I am passing it on to you completely unabridged.

Members will be awarded points in each of 10 categories. The person who is designated to award points in each category shall keep his gradings confidential and shall forward them to an impartial judge (NOT a member of this Chapter). The judge will compile the total points of all 10 groups and will award the Trophy at the next Installation Banquet.

1—Attendance . . . (Secretary) One point awarded for each meeting or singing engagement attended.

2—New Members . . . (Chairman, Membership Committee) Ten points will be awarded for each new member brought in and signed up. If, however, the new member maintains at least a 50% attendance record, his sponsor shall be awarded an extra ten points, thereby making a total of 20 points for bringing in a new, regularly attending member.

3—Guests . . . (Chairman, Membership Committee) Two points awarded for each guest brought to a meeting. These will be awarded for the guest's first visit only. Each guest is to be considered a prospective new member.

4—Organized Quartet . . . (Chairman, Quartet Promotion) . . . Because of the numerical limitations of some sections of the Chorus, it is not possible for each of our members to earn points in this category. Therefore, we cannot award points in proportion to the time and effort involved. Since we earnestly desire more organized quartets, five points will be awarded to each member of an organized quartet.

5—Pick-up Quartet . . . (Chairman, Quartet Promotion) These shall be either volunteer groups OR those

picked at random from the chorus at a meeting. Five points shall be awarded for willingness and enthusiasm rather than musical ability.

6—Community Service . . . (President) By contacting various other organizations and arranging singing engagements (OTHER THAN THOSE WHO CONTACT US), a member shall be awarded five points.

7—House Committee Assistance . . . (Chairman, House Committee) Ten points may be awarded for volunteering to assist the House Committee in its various functions . . . over the year's period.

8—Program . . . (Chairman, Program Committee) By contributing to, or arranging to have some contribution made to our meeting programs (OTHER THAN THOSE ARRANGED FOR BY THE COMMITTEE), a member shall be awarded five points.

9—Ticket Sales . . . (Vice President) A member may earn five points by selling his quota. The top salesman will receive 15 and all other members who are over their quota will receive points in proportion to their total sales.

10—Fellowship . . . Twenty points. These points will be awarded for friendliness, cooperation, congeniality,

Hospitality to new members and guests, willingness and enthusiasm. Each member will be sent a membership roster and a stamped envelope addressed to the impartial contest judge. He will grade his fellow-members according to the above standards and send it directly to the judge. He need not . . . in fact, should not sign his name.

IMPORTANT! Chapter Officers and Committee Chairmen will be graded in this category as follows:

Up to 10 points for faithful, enthusiastic and efficient administration of their duties AND:

Up to 10 points for Fellowship . . . making a possible total of 20.

This is to insure that the Officers and Chairmen do their jobs well in order to stay on a par with the members-at-large. The judge will average the points received by each member on Fellowship.

ALL LATHERED UP . . . recently I was invited to officiate at the Installation of new members at our Kankakee,

(Continued on next page)

Illinois chapter. Timing was such that I didn't have the opportunity to prepare for the job as well as I would like to have. Instead I used the prepared material from the Chapter Reference Manual which incidentally can be quite entertaining. However, the thought occurred to me that everyone could have a lot of fun if we were to take the new members, set them on chairs facing one another and cover them completely with a barber's cloth reaching from the neck down over their clothes. The next step would be to blindfold each of these individuals and supply them with a shaving mug filled with whipped cream and a brush. At a given signal each blindfolded man would attempt to lather the face of the fellow opposite him while singing the society's theme song. If any of you have the opportunity to try this particular stunt I should be most happy to hear of the results.

DRAG OUT THE OLDIES . . . This is a slight twist on the lottery quartet contest which tends to combine quartet and chorus singing. I am not sure, but it is the brain child of either our "Q" Suburban director Richard Svanoe, or our Area Counsellor, Emmett Bossing. It goes like this, during the first half of the meeting the entire chorus runs through a half dozen old songs which are not currently being sung by the chapter. After this memory refresher, quartets are selected at random to participate in the contest. Each quartet must choose one of these oldies but none of the quartets may sing a song which has been sung by any of the previous quartets. Judges are selected from the remaining membership and quartets are judged according to the rules set up in the quartet lottery contest (copies of which incidentally are still available).

CHAPTER REFERENCE MANUAL . . . I have occasion many times to refer to the Chapter Reference Manual and each time that I do I am pleased with the fact that here, complete in one book, is a wealth of material available to every chapter. How recently have you referred to your chapter manual? If you are looking for ideas on how to pep up chapter meetings . . . how to get members . . . how to handle finances . . . how to run your shows, you will find the answers to these and many other problems right in the chapter manual. Use it. Use it **OFTEN!**

MAN ON FIRE . . . James Mangan, the inspirational writer said "the greatest need of the world is for more men with spirit!" He explained, "Al Jolson didn't rate as a great singer, and certainly 'Mammy' viewed objectively, is just a mediocre song, but when Jolson sang 'Mammy' he made it the greatest song ever sung. Why? Because he sang it with spirit. He didn't merely sing with his mouth or his heart; his greatest advantage was that he sang with spirit."

Spirit is electrical, shoots off mental sparks, flashes, lights up people. Spirit is dynamic, active, forceful, alive. Spirit tackles the impossible. Spirit

overwhelms difficulties. Spirit is a driving, dashing, conquering quality. Spirit is an inward joyousness, a "happy warrior" attitude. Spirit sets a man on fire! It takes men of spirit to run a successful chapter. Our organization was founded by a man of spirit and he drew men of like spirit to him. Our society grew to nationwide proportions because it contained men of spirit. We will continue to grow only as long as we have men of spirit . . . men with ideas . . . and men with initiative to put their ideas to work.

HELP! HELP! HELP! Some people express an idea . . . others send it by slow freight. This is your column and we can stay in business only as long as you continue to send those good ideas that you have been using in your chapter.

If you have a good idea express it.

(Acknowledgment: Portions of the above were inspired by the Friendly Adventurer, published by Birmingham and Prosser Paper Company.)

ANSWERS TO BAFFLERS

(See page 8)

- | | |
|--------------|---------------------|
| 1. Mandy Lee | 6. Sweet Marie |
| 2. Caroline | 7. Mexicali Rose |
| 3. Sweet Sue | 8. Lucille |
| 4. Sally | 9. Mary Lou |
| 5. Lou | 10. Sleepy-time Gal |

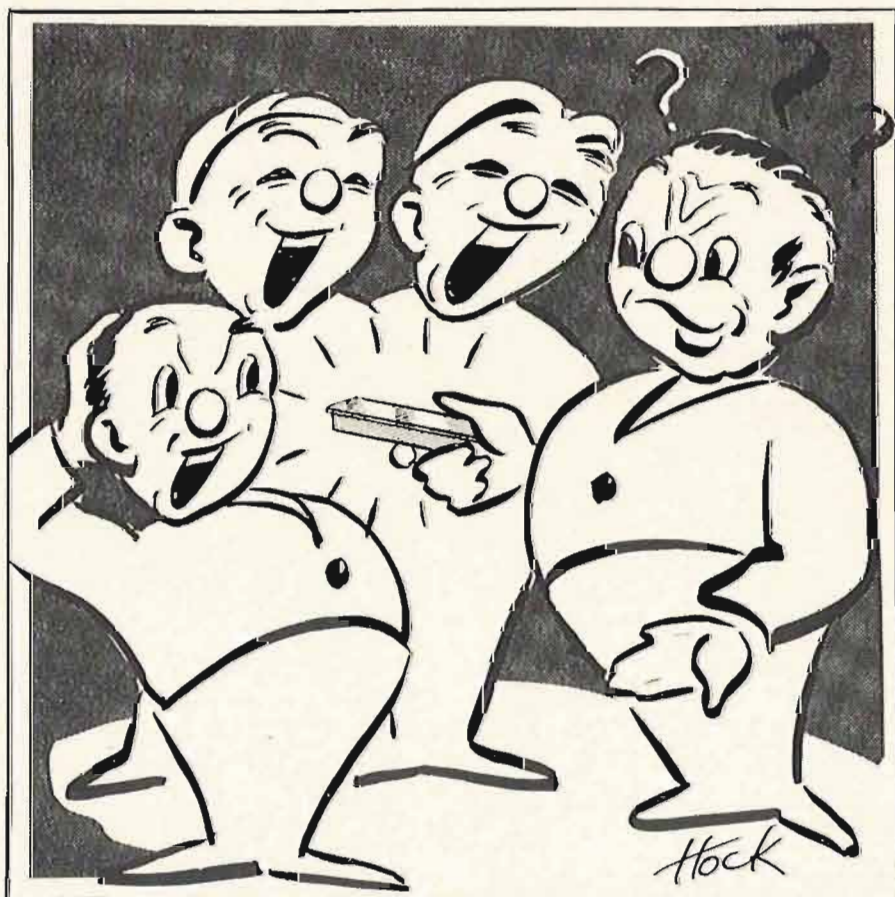
CHORUS TROPHY



This is Benny Landino, of Grosse Pointe, Michigan Chapter with the trophy he made for the winning chorus in the Int'l Competition each year. Several years ago, Landino made a similar trophy to be awarded to the Int'l Champion quartet each year. Approximately 1100 hours of work went into this chorus trophy.

ADAMS SETTLES

Former Int'l Sec'y Carroll P. Adams advises he has now settled in a permanent home. The mailing address is P.O. Box 358, Bennington, Vermont—Street address—24 Pageant St., Clark's Woods, Bennington—in the heart of the Green Mountains. The latch string is out for any barber-shopper at any time, Carroll wishes to say.



"Well, you **TOLD** me to get the **KEY** off the piano!"

SO! YOU WANT MORE PUBLICITY

by Bud Jackson, Springfield, Mo. Chapter

A fine newspaperman—the late Stanley Walker—once wrote: “News is *anything* a good newspaperman writes!” Both the sentiments and the italics, though the former originated with Walker, are ours.

Publicity *can* be news if it is properly written and presented. If much of it is to emerge in print, it must be *news*, which is to say that it must be written by someone who knows news requirements and can phrase publicity material in such a fashion that it becomes newsworthy. This is the first and cardinal principle to be remembered in setting up a publicity program.

A second point, almost equal in importance, is that the easier you make it for newspaper editors, radio newsmen and other outlets to use your material, the greater the chance of its appearing in print. That means simply that you should keep material plentifully supplied, timely in presentation.

A third prime consideration is the personal touch. Without it, the best material may go unpublished. With it, the poorest may reach print.

Preparation

1. Marshal all available data and facts; make a tentative list of such data as will later become available.
2. Assemble a record library of barbershop quartet music and a list of live talent available for your use.
3. Pick the high spots of such material as is available or will be available for news use. There will be 10 or 12; they should be used as lead stories.
4. Assemble a file of *action* pictures of key individuals, groups or quartets involved.
5. List the names of
 - a) all newspaper publicity outlets.
 - b) all radio station news publicity outlets.
 - c) all radio station program directors.
 - d) all television studio directors and newscasters.
 - e) all local or district house organs, magazines or weekly publications.
 - f) all press associations.
6. Prepare a list of names and positions of all important local people and visitors and see to it that no story is issued which fails to mention at least some of those names, primarily local ones. Names are the greatest news in the world.
7. Prepare copy well in advance and release news stories simultaneously to all outlets, staggering release times so that one time the morning paper gets the jump, another time the evening paper gets the breaks, still another time, radio and television news outlets are favored.
8. Remember that the best news story on any event is that which involves actual results. In a contest, for example, no story is more important to the press than the story of who won! Too much publicity seeks advance publicity, then when the real story is ready, either lets the newspaper dig it out itself or fails to notify the paper of full results. Follow-up coverage should extend over the next 24 hours.
9. Get it right! Get your facts straight, spell your names correctly, and strive constantly for highest accuracy. Once you've lost your reputation for accuracy, your material will be coolly received.
10. Establish a press-room at contest or parade headquarters; see that some knowledgeable person is in charge of it at all times, that typewriters, copy paper, carbon sheets, telegraph blanks, pencils, erasers, note-pads and the tools of the trade are constantly available. Limit admittance to that room to the press and publicity outlets, their friends or the people whom they wish to interview. A telephone, preferably two of them, is an absolute must.

MISCELLANEOUS PUBLICITY

1. Some of your members who advertise in the newspapers and on the air undoubtedly would turn a portion of their space or time over to you. Contact them toward this end. Perhaps one of your members has a wallpaper firm that buys daily spot announcements on the air. Ask him to put a tag-line on those spots: “We’ll see you at tonight’s barbershop quartet competition”, or some such.
2. Many small weekly newspapers, district papers, school papers, house organs, etc., will use your copy if you will get it to them and in shape that it can be used without editing.
3. Tell your civic clubs that you’ll provide ‘em with a barbershop quartet entertainment in return for the right to sell tickets to the membership. Then send along some hustlers to sell those tickets. Don’t expect the foursome to sell both the idea *and* the tickets.
4. Two things to remember with all outlets—see to it that they are invited as your guests; give them good seats; don’t require ‘em to spend a penny. A press table is a good idea; refreshments should be provided in the form of cokes, sandwiches, etc., without charge. No liquor. It is almost invariably a mistake.
5. After the show, get your top officers to write letters of appreciation to all who have helped you in any way. You might issue an honorary shingle or certificate if you think it would be valuable. Such letters should be addressed to the boss-dog in the publicity outlet, and copies sent to personnel named in the letter as having been among his organization’s people

who were helpful. It will cost 3¢ apiece to say thanks to those people—and they’ll remember your courtesy far out of proportion to what it cost you.

6. Keep all copy absolutely clean. The Society’s rules may be a guidepost. If you have to be funny, be funny in good taste. Incidentally, don’t try to write humorous publicity unless you know your stuff; humor is the hardest material of all creative writing.

7. Once you have established contact with a publicity outlet, don’t fall into the habit of thinking of him only when you want publicity. Maybe there’s a bad wreck outside your office; call your publicity outlets and tip them off. Perhaps you know of a good human interest story; let them know about it. Possibly you’ll have opportunities to do them small favors now and then; do them and make sure that they know you were thinking of them. The best way to build publicity for next year is to start deserving it this year.

8. There’s no substitute for work. If your publicity committee won’t work, dissolve it and reconstitute it, with new personnel.

9. Once the committee is functioning, insist that all publicity be cleared through it. Nothing is more exasperating to a publicity man than for someone without responsibility to tip off a newspaper friend on the story the publicity man had been saving as the climactic, pre-contest news story. Such an act is apt to kill his whole campaign by making all other outlets angry at having been badly beaten.

10. Keep the publicity man constantly informed on all developments. If he publishes a program story in which he says the mayor will deliver an address of welcome and the mayor backs out, let him know it. That’s a small detail, of course; an incident which comes to mind was more serious. A speaker had to be replaced but the publicity man wasn’t informed. All his publicity was built around the man who couldn’t appear—and it was wasted because at the last minute a replacement had to be revealed.

11. A final word of advice: DON’T EXPECT PUBLICITY, ADVERTISING OR ANYTHING ELSE TO SELL TICKETS EXCEPT BY DIRECT PERSONAL CONTACT. A MILLION-DOLLAR PUBLICITY CAMPAIGN WON’T FILL A 300-SEAT AUDITORIUM IF THE TICKETS AREN’T PUT WHERE THE PUBLIC CAN GET THEM. TICKETS ARE YOUR SALABLE MERCHANDISE. GET THEM ON THE COUNTER BY MAKING YOUR PEOPLE HUSTLE TICKET SALES. IF THEY WON’T HUSTLE THEM, TURN THE JOB OVER TO SOME OTHER ORGANIZATION ON A PERCENTAGE BASIS. SUGGESTED ORGANIZATIONS INCLUDE BOY AND GIRL SCOUTS,

(Continued on next page)

PUBLICITY, Continued

CHURCH SCHOOL OR PUBLIC SCHOOL ORGANIZATIONS, REGULAR TICKET SELLING AGENCIES, CIVIC CLUBS, ETC.

RADIO AND TELEVISION PUBLICITY

1. Give your publicity outlets here the same material given to newspaper outlets.
2. Supplement such material with planned and prepared programs. Again the personal touch is highly important. Find out what program is available to you and fill it professionally, either with live talent or record shows. In writing any radio show, you must first time your music, then fit the speech around it. A quarter-hour broadcast can utilize about 11½ minutes of music, 3 minutes of speech. It should run about 14½ minutes long since a station requires at least a half-minute out of every quarter hour for spot announcements and station breaks.
3. In writing a record show, never call for the successive use of two numbers on opposite sides of the same disc, unless there is at least 45 seconds of speech between the two records. Otherwise the engineer hasn't time to flip the record over and cue it up. Even when there is time, it is wiser not to ask him to do so.
4. If the show is a live-talent show, see to it that those appearing on it are in the studios at least a half-hour before air time. If a rehearsal is called for, have them at the studios five minutes before rehearsal time.
5. If the broadcast is a record show, see to it that script and records are delivered to the station at least 48 hours ahead of broadcast time. After the show, have them picked up within 24 hours so they won't be cluttering up the transcription librarian's office. (Also, your chances of losing valuable records are reduced.)
6. In all cases of breakage of records, you pay the bill. Don't get angry and don't criticize the station for breakage. Value of your records is slight compared to the value of the time the station is giving, the value of the services of engineering talent and other considerations.
7. If you have several stations each using several shows per week, see to it that no station uses the same records on its shows that it has used previously. Also prepare a different script for each show each time it is on the air on a different station. It's more trouble—but it's more apt to be used.
8. In all radio copy, avoid long words, words which are difficult to pronounce, alliterative copy, or sibilant words. A sentence such as "She sell sea-shells, etc.", is pretty nasty to handle.
9. Ask radio stations to cooperate with you by using station break plugs; for example—"This is

KPEW in Loose Gravel, Ia., home of the International Barbershop Quartet Contest," etc.

10. Follow the same format with news releases to radio stations as to newspapers.

TYPICAL RADIO CONTINUITY SHEET

(With some imagination can be varied for other records or ideas)

Station:

Date:

Show #1 Time:

Type program: Recordings
Produced by: SPEBSQSA

ANNCR: In cooperation with the Springfield Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., Radio Station KWTO brings you a quarter hour of recorded songs reminiscent of the good old days. Our program opens with a selection by the 1950 International Barbershop Quartet Champions, the Buffalo Bills of Buffalo, N. Y., as they sing the highly colorful GOODBYE OLD DIXIE, GOODBYE (:30)

OPER: (GOODBYE OLD DIXIE, GOODBYE #600-A)
(2:30) (3:00)

ANNCR: Nineteen Fifty's third place quartet in the International competition for barbershop foursomes went to a Flint, Michigan, outfit known as the Antlers. They sing for us now the sentimental "I WISH I HAD DIED IN MY CRADLE"

(:15) (3:15)
OPER: (I WISH I HAD DIED IN MY CRADLE #1312)
(2:31) (5:46)

ANNCR: On Sunday afternoon, February 24, Springfieldians are in line for one of the finest treats they have ever experienced when the Springfield, Missouri Chapter of SPEBSQSA presents the second annual Barbershop Quartet Parade of Harmony. Harmony lovers from this area can avail themselves of this unparalleled opportunity to hear barbershop quartet singing at its very finest. Two of the Top Championship quartets of the nation are appearing in person along with two imported Midwest Quartets and four local quartets. Sunday afternoon, February 24, is soul-satisfying Harmony Time for Springfield, Missouri.
(:49)

Continuing our program, here are the Serenaders of Kansas City, Missouri, singing one of their most popular numbers, SUMMER TIME.

OPER: SUMMER TIME

(2:15) (8:57)

ANNCR: Returning again the fine Antlers Quartet, we hear from them next with THE WOMAN IN THE SHOE.
(:10)

OPER: (THE WOMAN IN THE SHOE #1313)

(2:32) (11:39)

ANNCR: Now, in conclusion, the International champions of barbershop quartet singing, return to the microphone to bring us their fine arrangement of an old favorite, MY GAL SAL.
(:15) (11:54)

OPER: (MY GAL SAL #600-B)

(2:21) (13:55)

ANNCR: For the past quarter hour, you have been entertained by barbershop quartet melodies sung in the old familiar style by some of the finest quartets in America, the Buffalo Bills, the Serenaders, and the Antlers. This recorded program has been brought to you in cooperation with the Springfield Chapter of the Barbershop Quartet Society, which invites you to attend the big Barbershop Quartet Parade of Harmony, to be held Sunday afternoon, February 24, in Springfield's Shrine Mosque.
(:35) (14:30)

NOW FINE QUALITY NECKTIES

with

S. P. E. B. S. Q. S. A.

Official Emblem



IN PURE

SILK

AT

\$2.50

— Each —

CHOICE

OF

COLORS

IN FINE

ACETATE

RAYON

\$1.50

— Each —

MAROON

BLUE

BROWN

GREEN

ATTRACTIVELY GIFT BOXED

— POSTAGE PAID —

Send Check or Money Order to

JAMES FALLAR, INC.

189-33 Linden Blvd.
St. Albans 12, L. I., N. Y.

**important
international
news briefs**



KEEPING POSTED

The Washington, D.C. Chapter's Singing Capital Chorus travelled by special coach to and from New York where it captured the Mid-Atlantic District title. En route home, the group sang a song in the concourse of New York's Penn Station. Immediately after the song, the PA system paged the chorus, "Will the Washington delegation of the barbershop singing society please get ready to entrain on Track 12, but, before doing so, please favor us with another selection."

oOo

On page 9, column 3, December, 1952 Harmonizer, the story was told of the prize offered to the first barbershopper to arrive at the Far Western District's contest city. The official District publication, Westunes, Editor, Fearless Frankie Finnegan, did it again this year. The contest was open only to bald headed barbershoppers with red hair and made the following offer, "First man to get to the Pasadena city limits by way of Tegusigalpa, rid-

ing a brown alpaca and singing Krad Retfa (After Dark spelled backwards) will win one pair of simply gorgeous barbed wire blue jeans".

oOo

Int'l Board Member Reedie Wright, Pasadena, Calif., (Sales Representative of Kraft Foods), has often been accused of hiring stooges to build up his gags. Here's some pretty convincing evidence relayed by a reliable witness. Reedie was Emcee of a show. Local bigwig introduced him. Then—Local man—Are you ready, Wright?

Wright—No. I'm Reedie Wright.
Voice from audience—Cheese it. (Equivalent of "scram" in 1920 slang.)

Wright—That sounds like a Kraft-ty remark.

It is the contention of this column that even Past Int'l Pres. Jim Knipe whose jokes are admittedly the throwaway kind—even he wouldn't stoop so low.

oOo

Did you know the wood thrush can hold as many as four simultaneous notes and that the bluejay can sing what amounts to a major chord? Time Magazine says they can, that they've been detected by something called an audiospectrograph.

oOo

Do you know what a "spanferkel" is? Green Bay, Wisconsin Chapter had one this past summer. It's a pig roast.

oOo

Harley Miller, Int'l Board Member from Plant City, Florida, says that Tampa Chapter has an Air Force major as a member and that he's been elected sergeant at arms. Now the problem is whether to call him "Sergeant Major" or "Major Sergeant".

oOo

The El Paso Chapter Bulletin Harmonizer points out that eleven of the sixteen choruses that competed at Detroit last June wore full costumes.

oOo

The Chordettes made a guest appearance on the Eddie Fisher Coca Cola show, NBC TV, October 14th. If you are among the many who like to hear these gals sing, don't be quiet about it. A letter or a card to NBC, Radio City, New York, won't break you and might have some effect. You can bet the bebops aren't backward about boosting their favorites.

oOo

George Evans, Memphis Chapter, self-styled "World's Most Willing Baritone", has moved to Chicago. George was one of the moving spirits in the Memphis Chapter and helped them to do a great job. *Chicago Chapters please note.—Ed.*

oOo

Oak Park, Illinois Chapter used a mailing piece to advertise the annual minstrel show. It was well designed and well written. Eyecatcher on the front read—"I spent this (arrow pointing to stamp) to tell you this" (arrow pointing to inside of folder).

oOo

Cy Perkins, Chicago, bari of the 1945 Int'l Champion Misfits, usually has the last word, but sometimes he gets taken. He did his famous "Prinderella and the Cince" at the Illinois District Contest in October. Later, he met a friend,

"Hi Cy. Were you at the show to-night?"

"No, doggonit, I missed it."

"Well, y'know, there was some son of a gun up there trying to imitate you—and was he ever lousy!"

(Continued on next page)

DALLAS, TEXAS BOASTS TWO CHAPTERS



Oak Cliff Chapter received its charter October 3rd. Here are the officers dressed in fant-elpation of the event—LtoR—Guy McShan, Treasurer; Pat Patterson, President; Bob Brown, Secretary; Les Swanson, Chorus Director.

KEEP POSTED Continued

President George H. Williams, Central States District, gives a helpful hint on selling show tickets. He tells that in his home town, Spencer, Iowa, a banker named Ozzie Chaney regularly sells more than 200 tickets. Ozzie is a VP of the bank and has something to say about who shall borrow money.

oOo

Many quartets use the services of a fifth man. Many of them have trouble trying to figure out how to make at least an attempt to repay him. Not so Toronto's Four Neighbors . . . Their fifth wheel, Bruce Bonnyman, married recently and rented an apartment. The quartet moved in, washed and waxed the floors and worked in an excellent rehearsal while performing their Boy Scout act.

MIAMI STAGES INTRA CHAPTER CONTEST

On October 20th Miami held a Ladies Nite and Quartet Finals contest. A handsome quartet calling themselves the Four Eyed Four were declared the winners of this 16-week contest, and consisted of Carlton Fort, Buddy Heath, Grover Baker and Herb Young. The fact that Buddy is president and Grover the director of the chapter had no bearing on the fair and competent way in which the quartets were judged.

Frank Denton and Bill Hall, wearing hearing aids, judged Harmony Accuracy and Arrangement. Harry Goldstein, acting as Timer, upon finding that the hands of his Big Ben had been mislaid, carefully checked with a 3-minute egg timer. Maddy Armistead,

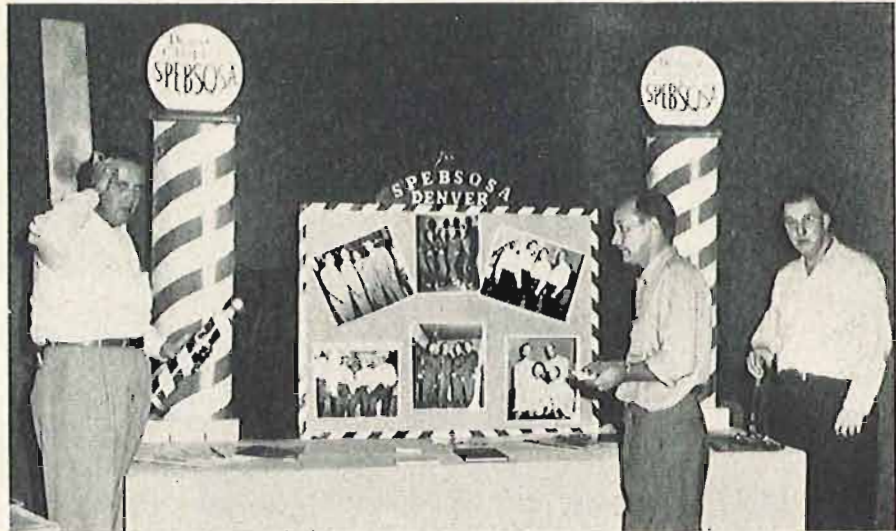


The Four-Eyed Four. LtoR—Carlton Fort, tenor; Buddy Heath, lead; Grover Baker, baritone; Herb Young, bass.

waving an empty bottle over his head, seemed to be having a little trouble with Balance but declared the Blend excellent. Dixie District Sec'y Roy Swanborg, due to his dark glasses, tripped over his white cane but did a fine job on judging Stage Presence.

Due to the foresight of Area Counselor Dale Sylvester, instigator of the contest, there were prizes for all. He had quietly contacted the wives to unearth and wrap up the most disliked possession of friend husband. These monstrosities from past Christmases and birthdays were collected and graciously bestowed as prizes on the sixteen contestants. Their looks of horror at now owning two of these Things, hastily covered with forced polite smiles of thanks before they caught onto the gag, were alone worth the cost of a year's dues!

DENVER PARTICIPATES IN HOBBY SHOW



This is a view of the display Denver Chapter set up at the Hobby Show held in that city in September. At left is Dick Gorman, Sec'y; center, Pres. Millard Smith and at the right a face that will be familiar to many—Ziggy Ziegler—ex-Milwaukee, Miami, Houston, and where not.

HOW LO'L DISTRICT PROMOTES MEMBERSHIP

(The 1954 suggested plan for membership promotion drafted by Dist. V.P. Harold Phelan came into the hands of the editors recently. It looked so good, we asked permission to pass it on to the membership of the entire Society. Eds.)

PLAN A. Membership promotion by use of Chapter Choruses. (For larger Chapters.)

1. Divide Chapter into two, three or more Choral Groups. These groups to constitute teams to promote membership activity in competition with the other groups. Such competitive activity will result in increased Chapter membership—plus other material benefits.
2. Points to be awarded to teams on a basis similar to list below:

a. Pay your own dues	25 points for the team.
b. Bring a guest	25 points for the team.
c. Bring a guest who sings Tenor	50 points for the team.
d. Sign up a new member	100 points for the team.
e. Sign up a Tenor	200 points for the team.
f. Re-enroll a former member	200 points for the team.
g. Attendance per meeting during contest	2 points for the team.
h. Chorus winning top place	100 points for the team.
i. Chorus winning second place	50 points for the team.
j. Chorus winning third place	25 points for the team.
3. A chorus contest is held each meeting night and points awarded as above.
4. Appoint a member to keep accurate score and post totals at each meeting.

PLAN B. Membership promotion by use of Quartets. (For smaller Chapters.)

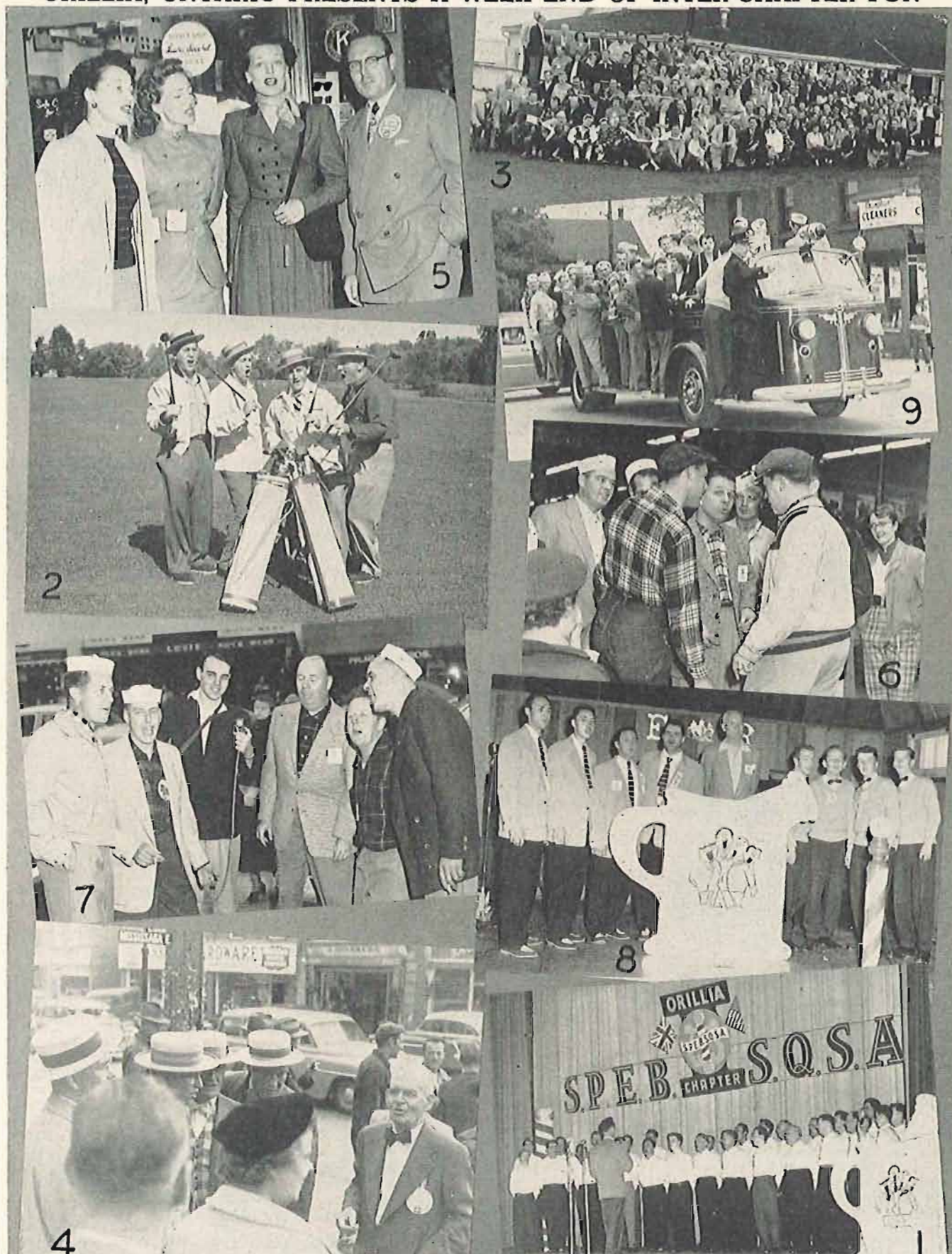
1. Divide ALL Chapter members into quartet groups as best possible. Let each Quartet be named. These quartets should sing one song in competition with other similar quartets at every meeting during the contest. Use easy songs. Members of organized quartets to be assigned to other quartets for the purpose of this contest only. Each quartet so set up will be a team to compete with other similar teams as follows:

a. Pay your own dues	25 points for the team.
b. Bring a guest	25 points for the team.
c. Bring a guest who sings Tenor	50 points for the team.
d. Sign up a new member	100 points for the team.
e. Sign up a Tenor	200 points for the team.
f. Re-enroll a former member	200 points for the team.
g. Attendance per meeting during contest	2 points for the team.
h. Quartet placing first in each contest	30 points for the team.
i. Quartet placing second in each contest	20 points for the team.
j. Quartet placing third in each contest	10 points for the team.

Note 1. A committee should be set up, to pass judgment on claims for points. This will eliminate arguments or ill-feeling over possible disputes.

Note 2. **THE PAY-OFF.** As a Grand Finale, losing teams or quartets to stage a Victory celebration for the winners, at a huge Membership Hullabaloo, to be held at final meeting in June. Non-winning teams or quartets to pay the cost instead of charging same to the Chapter Treasury.

ORILLIA, ONTARIO PRESENTS A WEEK END OF INTER-CHAPTER FUN



Over four hundred barbershoppers and their families converged on Orillia, Ontario, September 26th and 27th for a weekend of barbershopping, arranged by the Orillia Chapter. No. 5—The Pritchard family from Toronto. No. 3—Many of the gang Sunday morning. No. 2—The Syncromaniacs, Kenmore.

N. Y. No. 9—Leading the parade down Main Street. No. 6—The Rhythmairs, Yorktown (Toronto). No. 7—Street scene. No. 8—LtoR—The Four Canaries, Hilton Howe, Emcee, Collegiate 4. No. 4—Another street scene. No. 1—The Orillia Chorus.



NORTHEASTERN

Semi-Annual Meeting was held at New Bedford, Mass., October 3rd; honored by presence of Int'l Secretary Robert G. Hafer, Past Int'l Secretary Carroll P. Adams, Int'l Board Member William P. Hinckley and representatives of thirty Chapters. Seven of the District's thirteen Area Counselors also were present. District President Charles F. Ricketts presided, with 1st Vice-President Lawrie J. Adams, Secretary Ed Stetson and Treasurer Paul Carney. Nick Cirie, 2nd Vice-President was unable to attend due to illness in his family. District Chorus Contest, awarded to Bridgeport, Conn., is to be held February 27th. Recommendations of the Chorus Contest Committee were left to the District Executive Committee to formulate. 1954 Regional Preliminaries and Annual Meeting were set for April 24th at Montreal. Discussion was held on

financing quartets to International Contests. Fifty cents of the \$1.00 per capita tax returned to the District is to be earmarked for financing these quartets. Meeting closed by reading of a Proclamation issued by New Bedford Mayor Francis J. Lawler, declaring October 3rd Harmony Day.

CENTRAL STATES

The District Convention was held on Saturday, October 17th at Pittsburg, Kansas. The fine little city welcomed the barbershoppers in excellent style and the auditorium and hotel facilities were first-rate.

Compliments and commendations were extended to Carl Blackwell, General Chairman; Ted Grassi, President; and A. B. York, Secretary, along with all of the members of the Pittsburg chapter for a job well done.

A fine array of quartet talent appeared before the judges. Sixteen quartets competed. The winners were:

- 1st—The Orphans from Wichita, Kansas
- 2nd—Rudy Fick Royallaires from Kansas City, Missouri
- 3rd—Hawkeye Four from Des Moines, Iowa

Omaha, Nebraska was selected as the site of the May 1st, 1954 Regional Preliminaries. Clare Wilson, a former International Board Member and former Central States President presented the invitation for the Omaha meeting. The Omaha Centennial is being held in the year 1954 and the city is bringing top flight entertainment in musical, theatrical, and sports affairs to celebrate the centennial year. They felt that the Central States Regional Contest, along with some past International Champions would give them one of the finest shows possible. They are paying all expenses and guaranteeing the Central States District and the Omaha Chapter \$1,000 profit.

ILLINOIS

The Semi-annual Meeting of the Association was held on Sunday morning, Oct. 4, 1953 at the Leland Hotel in Aurora. The meeting was attended by delegates from 32 of the 57 chapters in the District together with the District Officers and a number of guests.

Addressing the meeting, Aurora's Mayor Paul Egan expressed the hope that Aurora would soon again be host to the District at one of its Conventions.

An innovation at this meeting was the introduction of a new voting procedure (a la International Board) wherein all votes were taken by the delegates singing "Aye" in the key of B flat.

Highlights of the meeting included: Reports indicating the increase of Area activity throughout the District;

Announcement of the impending re-districting of the areas, the purpose being to divide the entire State into Areas geographically rather than by chapters alone;

Awarding of the 1954 District Contest to Area 8—to be held in Joliet, this being the first instance of an area sponsoring a District Convention; Awarding of the 1954 Regional Preliminaries to the Jacksonville Chapter.

JOHNNY APPLESEED

A consistently large field of 25 quartets competed for District honors on Saturday, October 17, at Washington, Pa. and the final nod by Chairman of

(Continued on page 55)

The LAND O'LAKES DISTRICT

Salutes

Its New 1953 District Champions

THE WHIPCHORDS
of Janesville, Wisconsin

and the Host

GREEN BAY, WISCONSIN CHAPTER

Ninth Annual District Quartet Contest

PRESIDENTS OF THE FOURTEEN DISTRICTS OF SPEBSQSA



GEORGE H. WILLIAMS
Spencer, Iowa
Central States District



MERTON H. BARRETT
St. Petersburg, Fla.
Dixie District



WELDON SLOAN
Beaverton, Oregon
Evergreen District



G. MARVIN BROWER
Santa Monica, Calif.
Far Western District



CHARLES HECKING
Chicago, Ill.
Illinois District



GLEN A. REID
Logansport, Ind.
Indiana-K'y District



R. TRACY EVANS
Parkersburg, W.Va.
Johnny Appleseed District



ALLAN KAPITZKE
Oshkosh, Wis.
Land O'Lakes District



CLARENCE L. JALVING
Holland, Michigan
Michigan District



JOHN SALIN
Manhattan (N.Y.)
Mid-Atlantic States District



CHARLES F. RICKETTS
Providence, R.I.
Northeastern District



WM. S. "STAN" HUTSON
Oshawa, Ontario
Ontario District



JERID STINE
Painted Post, N.Y.
Seneca Land District



JOSEPH E. LEWIS
Dallas, Texas
Southwestern District

COAST TO COAST

Continued

Judges Maury Reagan and his panel went to the Lytle Brothers of Sharon, Pa. as the new Johnny Appleseed champion. Following in order were the Humdingers, Canton, Ohio; Tigertown Four, Massillon; Jolly Boys, East Liverpool, O. and the Steel City Four, from Pittsburgh. Capacity attendance filled the hall both at the semi-finals and finals and heard the keenest competition in Johnny Appleseed history. Jim Knipe of Cleveland and Howard Hansen, of Lakewood, MC'd the finals and semi-finals, respectively.

Sunday morning, October 18, saw another capacity crowd enjoy the District Breakfast in the George Washington Hotel, and cheer the naming of Nate Berthoff, Elyria, as "Barbershopper of the Year".

Following, a too short Quartet Clinie, presided over by Maury Reagan, brought standing room only for Johnny Appleseed quartets and barbershoppers. The District Meeting immediately after ran for an hour and a half of streamlined action. Presided over by Pres. Tracy Evans, of Parkersburg, W. Va., it was the largest attended meeting in the history of the District.

Highlights of the meeting were reports on increased membership, an excellent financial picture, a large number of prospective chapters under consideration. In addition May 16, 1954 was set for the 4th Annual Chorus Contest with plans for handling more than 3,000 Johnny Appleseed barbershoppers. Of great interest to all quartets and barbershoppers in the District was Past District President Karl Haggard's plan, unanimously adopted, for instituting Barbershop Craft and Quartet Clinics and attending shows, throughout the district in 1954. This plan, we are convinced, will raise the level of barbershopping, both individually and quartet-wise to a new high in the District. This meeting and contest were without question, the finest ever held in Johnny Appleseedland.

MICHIGAN

Announcement by District Secretary Louis R. Harrington that his petition for a blanket exemption from the payment of Federal admissions tax on all parades of quartets to be staged by Michigan District chapters during this fiscal year had been granted by the District Director of Internal Revenue, featured the Michigan District meeting at Lansing on October 17th. This is the first such exemption obtained by a District on behalf of its member chapters.

The delegates also recommended to the District Executive Board that it consider consolidation of the District quartet and the District chorus contests.

It was also announced that the attractive new District directory, which had been printed through the generosity of an anonymous member, would be circulated among all the members in the District by direct mailing.

DISTRICT BULLETIN EDITORS

1953-54

DISTRICT	PUBLICATION	EDITOR
Central States	SERENADE	George H. Williams 1520 Grand Spencer, Iowa
Dixie	REBEL ROUSER	Robert C. Farran 2346 Cloverdale Ave. Winston-Salem, N.C.
Evergreen	TIMBRE	L. H. Stone P. O. Box 598 Klamath Falls, Oregon
Far Western	WESTUNES	Frank Finnegan 5649 Katherine St. Van Nuys, Calif.
Illinois	ATTACKS AND RELEASES	Burt Moyer 8314 Dante Ave. Chicago 19, Ill.
Indiana-Kentucky	IN-KY NOTES	Fred A. Goodrich 6245 N. Rural Indianapolis 20, Indiana
Johnny Appleseed	QUARTER NOTE	Nathaniel (Nate) Berthoff 519 Park Place Elyria, Ohio
Land O'Lakes	HARMONY NEWS	Henry (Hans) Beyer 1416 Indiana Avenue Sheboygan, Wisconsin
Michigan	TROUBADOUR	Roscoe Bennett c/o Grand Rapids Press Grand Rapids, Michigan
Mid-Atlantic	MID'L ANTICS	Wilbur A. Schmidt 702 Enderby Drive Alexandria, Va.
Northeastern	NOR'EASTER	Ed Stetson Box 586 New Bedford, Mass.
Ontario	MAPLE LEAFLET	George Marks 14 Glenmanor Dr. Toronto, Ontario
Seneca Land	HARM-O-GRAM	Leroy Smith Stenben St. Watkins Glen, N.Y.
Southwestern	SOUTHWESTERN ROUNDUP	Tom Helzer P. O. Box 5212 Dallas, Texas

The final standings in the District 1952-53 chapter Achievement Award contest were announced, and a plaque presented to the Dearborn chapter, the winner.

LAND O'LAKES

The Whipcords of Janesville, Wis., carried off top honors in LOL's ninth District Quartet Contest Nov. 7 in Green Bay, Wis. Featured on the show were the 1952 champs, the Agriculturists of Whitewater, and the 1947 champs, the Cardinals of Madison. The Cardinals, who won their championship on the same stage, have as bass Phil Davies, a brother of Skid Davies, lead of the Whipcords and former bari of the Cardinals.

Of the thirty chapters represented in the district meeting, the most distant was Portage La Prairie, Mani-

toba, about 800 miles. That chapter also furnished the Portage-Aires, a very popular and promising quartet. Pres. Allan Kapitcke led discussions of chapter and officer responsibilities, particularly stressing membership, chapter activities, community service, extension and publicity.

The previously approved LOL contribution to the International Building Fund was increased to \$1000, with provision that it be paid in the form of bonds, \$100 semi-annually at the time of District Meetings.

A proposed change in the present 10% of net profits of chapter shows for District revenue to 4% of the gross ticket sales was voted down after Treasurer Art Blitz demonstrated that smaller chapters with smallest profits would in most cases have increased tax with definite hardship.

(Continued on page 56)

COAST TO COAST

Continued

EVERGREEN

With a 60% attendance, the semi-annual Board Meeting was called at 1:30 p.m. Saturday, instead of on Sunday, as in previous years. Proceedings were streamlined by having reports in writing, with copies for all present. Action in support of the Int'l Building Fund was postponed, until after the Int'l Board Meeting in January. Frank Graham advised getting down to chapter level grass roots with all District projects.

Dwight Calkins, 2nd V.P., advocated membership unanimity in support of financing quartets making the trans-continental trips to Int'l Contests. District Treasury support was recommended to the extent of 1st class RR fare and lower berth (\$1,087.68, Portland - Washington, D.C.), additional expense to be borne by the quartet, by their chapter or by other means. At suggestion of Lt. Cdr. R. H. Severance, it was decided to ask chapter approval of amount to be paid the quartet and chapter commitment to contribute to the fund, on a per member basis.

A bid for the 1954 Regional Preliminary was entered by Jalmer Oren for the Astoria chapter. V. L. Benham stated Tacoma might be interested in bidding. The award was deferred for action by the Executive Committee. Yakima placed a bid for the 1955 Regional Preliminary.

An estimated net of around \$1,000 from the Contest was reported by General Chairman Carl Hamilton.

Past Int'l President Charles M. Merrill of Reno emceed the Contest in his inimitable manner. A combined Barbershop Craft and Chorus Director's Clinic, under Benny Loftsgaard, was held. The Quartet Clinic, Sunday, was

a highlight. Contest winners were: Varsitones of Seattle, 1st; Sharp Four (16-year-old boys) and Timber Tones of Eugene, 2nd and 3rd.

FAR WESTERN

Pasadena Chapter, Pasadena, California, ably hosted the annual Fall Meeting, Quartet and Chorus Contests of the Far Western District on November 14, 1953. Twenty-five delegates responded to the roll call and every District Officer except one was present.

Eight quartets survived the afternoon elimination contest and the Finals' scores showed the Statesmen of Sacramento Chapter to be winner thus giving them District, Regional and International ranking, the quartet having placed 5th at Detroit in the International Contest. The Crown City Four of Pasadena won second place with The Travelaires of San Jose in third position.

The District Chorus Contest Finals resulted in the Earl B. Reagan Memorial Trophy going to San Diego, with Eden Chapter representing the Northern District Division, losing the coveted cup they had won in October 1952.

The night Final contest was highlighted by the appearance of several former District Champion Quartets, The San Diego Serenaders, The Verdugo Dons and a surprise performance by the recently rejuvenated Four Bits of Harmony. Their many friends were delighted to see this excellent quartet in action again. A popular novelty was provided by the winning Statesmen when they all changed parts for an encore number following the placing announcements. The bass, Jack Gilstrap, singing an excellent tenor.

An overwhelming vote by the District Delegates awarded to San Jose Chapter the Spring Meeting and Regional Contest in April 1954.

INDIANA-KENTUCKY

The fall meeting was held in Indianapolis, Saturday October 10 & 11 to select new quartet and chorus champions for the District.

Eleven quartets made it tough for the judges Saturday afternoon at the preliminary contest at the Severin Hotel. Five of these quartets were chosen to compete for the top honors at the final contest and show at the Murat Theater Saturday night.

The "Clef Chefs" from Elkhart, Indiana, were crowned Indiana-Kentucky District Champions for 1953-54. The awards were presented by the 1952-53 Champs, "The Four Flames" from Owensboro, Kentucky, with Glen Reid, Indiana-Kentucky District President, presiding. Running a very close second were the "Dixieliners" from Evansville, Indiana.

The Chorus Contest held Sunday, October 11th, in the World War Memorial Auditorium, Indianapolis, brought forth the bulk of the barber-shoppers in ten wonderful choruses.

Victoriously responding to the direction of Rudy Hart, The Michigan City, Indiana Chapter Chorus won the title of 1953-54 District Champion Chorus.

Owensboro, Kentucky Chapter Chorus took home a close second with Muncie, Indiana Chapter Chorus right on their heels, taking third.

Featured on the Saturday night show were The Vikings Quartet of Rock Island, Illinois, The Four Flames, 1952-53 Indiana-Kentucky District Champs, Owensboro, Kentucky, The Singing Brock Family, Connersville, Indiana, "The Harris Triplets", Muncie, and the "Decker Sisters" of Louisville, Kentucky. Acting Int'l President Barney Simmer and Int'l Secretary Bob Hafer, on an official visit to the District, served on the Judging panel.



Top left—Crown City Four appeared on NBC-TV program, "This Is Your Music". LtoR—Helen Parish, Tom Wirick, Jim Powell, Art Baker, Homer Aspy. (Seated) (F.W. District VP who arranged for the show), Jim Arnold, and Art Huston. Top right—DeLand, Florida Chapter staged a Blood Bank Show. Helping to publicize the event, the Fo-Pas Quartet are LtoR—Bob Fessel, tenor; Dr. George Fison, bass; Dr. Roy DeShaw, lead; Phil Wahle, bari.

Bottom left—Muskegon, Michigan Chapter staged a show for the benefit of the new Catholic Central High School Library Fund. Chapter Pres. Halley Dion is shown with members of the Library Committee.

Bottom right—Kenosha, Wisconsin Chapter members went for a cruise on Lake Michigan and lost neither captain nor crew.

DISTRICT FUN PROVIDES FUNDS

Members from five states in the Northeastern District joined forces to present one of the District's largest Mid-Summer Harmony Jamborees at Alton Bay, New Hampshire on August 15th and 16th.

The outdoor song fest, staged at one of New England's outstanding summer resorts featured the Old Timers of Boston, Aberjona Moaners, Reading, Bay Shore Four, Lynn, Noblemen, Providence, and many other fine quartets from Maine, Connecticut, Massachusetts, Rhode Island, and New Hampshire. The Norwich, Connecticut, Reading, Massachusetts, and Providence Choruses also gave forth with barbershop songs. Following the outdoor performance which was presented at no admission charge, the barbershoppers representing Salem, Reading, Lynn, Boston, Providence, Norwich, Laconia, Derry, Portland, and many other chapters, boarded the steamship Mount Washington for a Moonlight Cruise, the proceeds of which were donated in their entirety to the Huggins Hospital at Wolfboro, New Hampshire. Over \$1,000 was presented as the gift of these barbershoppers participating in the Northeastern District's largest inter-chapter gathering and community service venture.

Those greatly responsible for the success of this Summer Jamboree were Bill Marsden, Wally MacKay, Dave Hoff, Stan West, Ernie MacKay, and Bogue Zawislinski. When there is a project of this proportion to be handled, there are no limitations as far as state boundaries are concerned in SPEBSQSA.

The Northeastern District plans to continue this Summer Jamboree as an annual affair hoping that it will compare with the Johnny Appleseed District Festival of Harmony held at Lakeside, Ohio on August 29th. The Johnny Appleseed Festival of Harmony brought together such outstanding Society quartets as the Pittsburghers, The Westinghouse, The Lytle Brothers, The Jolly Boys, Four-In-A-Chord, Buzz Saws, and Ohio's own Barberettes. These quartets combined their efforts with no personal remuneration, thus enabling the Johnny Appleseed District to finance the expenses of competing quartets for the 1954 International Convention in Washington, D. C. Lt. Gov. John Brown of Ohio, a member of the Medina, Ohio Chapter, added a great deal of color as Master of Ceremonies.

APPOINTED TO COMMITTEE

Acting Int'l Pres. Berney Simner has appointed Past Int'l Board Member Bob Hockenbrough, Q. Suburban, Illinois Chapter, to fill the vacancy in the chairmanship of the Int'l Chapter Advisory Committee created by the death of Int'l First Vice Pres. Carl Jones.

DECEMBER, 1953

MENOMONIE, WIS. HAS EXCLUSIVE MEETING PLACE



The pictures show exterior and interior of the Menomonie, Wisconsin Chapter's Woodshed located on the east side of the town on Route 12, a main highway between Chicago and the Twin Cities.

While the chapter does not own the building, they do have the exclusive use and free rein in the decoration, in return for a low rental.

When the chapter first secured the building, many of the members pitched in to help put it in shape. Furniture, etc., was donated by members. Lucky enough to have a college woodworking and decorating instructor in the ranks, the chapter made excellent use of his abilities—the shell, the foot high cutout letters on the outside, the murals were all done by George Soderberg.

The quartet painting is of the Leinenkugel Four.

CARROLL ADAMS SAYS "THANKS"

Dear Gang,

It is exactly a month since Harry Brown, Treasurer of the Decrepits, sent me a check for \$2,979.63, representing contributions of members, chapters, and various groups.

I am thoroughly ashamed of myself for not getting this message of appreciation written long since, but it has been a difficult thing to put into words and I have postponed it from day to day, in the hope that I could find a way of expressing adequately my real feelings.

Hundreds of personal messages have reached me since May 10th when I first announced my intention to retire. They have touched me very deeply. But this wonderfully generous gift naturally tops them all.

It is difficult to make the adjustment from the active life of the Detroit Office to one of semi-retirement. We left Detroit August 22nd and came first to Pittsfield, Mass. where we spent some weeks looking over possible locations. Finally, we chose Bennington, Vermont as our permanent home and are just now putting the finishing touches on our little cottage. I am looking about for something not too arduous that will keep me occupied and which, with the Society pension, will help the budget stay balanced.

We can never adequately thank those who conceived the idea of this gift and those who gave to it.

Sincerely, and with genuine and heartfelt thanks,

Carroll P. Adams,
Former Int'l Sec'y, SPEBSQSA

QUARTETTING CONTINUES POPULARITY AMONG MILITARY



From time to time, the Office of the Adjutant General, (Major General William E. Bergin), sends pictures of Army quartets to the "Harmonizer". Here are a few received in recent weeks. Top left—This unit entertained at Army posts in Trieste and other areas in Europe.

Top right—Phonetics are phun-damental in the Services. That explains the otherwise unexplainable name of this Fort Sill, Oklahoma foursome. They are the "Easy Four from Easy Two". Translated into American, that means they're with "E" Battery, "Second" Field Artillery Training Battalion.

Center—The Port Angelus, Washington Chapter and Ft. Worden have gotten along well since the start of the Society's Armed Forces Collaboration Program. This group sang recently at a chapter function. Left to right—Cpl. Donald Marshall, (Los Angeles); Pvt. Franklin R. Jones, (Terre Haute, Ind.); Pfc Robert J. Reagan, (Scranton, Pa.); Pfc Earl T. Niles, (Petoskey, Mich.).

Bottom left—Members of the Signal Corps Training Center Octet, Camp Gordon, Ga., singing (according to the caption accompanying the picture), "In the Shade of the Old Apple Tree".

Bottom right—The Hut Fours, Ft. Riley, Kansas, winners of the U.S. Army Recruiting TV Show, "Talent Patrol". The quartet appeared on the CBS Talent Scout Show November 2nd.





DISTRICT CHAMPIONS

and RUNNERS-UP



Indiana-Kentucky-2nd
DIXIELINERS, EVANSVILLE, IND.
Viehe
Negley McPhen Evans



Central States Champions
THE ORPHANS, WICHITA, KANSAS
Band Tyroo, Groom, Bigham



Northeastern-2nd
THE PACEMAKERS, SCHENECTADY, N. Y.
McCleary, Flom, Peterson, Stewart



Evergreen-2nd
SHARP FOUR, EUGENE, OREGON
Huffman Lodge Holloway Barber



Evergreen Champs
VARSITONES, SEATTLE, WASH.
Hobbs, Iddings, Clements, McLees



LOL Champions
WHIPCORDS, JANESVILLE, WIS.
Richardson, Clark, McClellan, Skid Davies



Southwestern Champs
DESERTAIREs, EL PASO, TEXAS
Spoonor, Winter, Laurel, Van Dien



Michigan Champions
WOLVERINES, DETROIT, MICH.
Rahkop, J Sipols, R Sipols, Band



Indiana-Kentucky Champions
CLEF CHEFS, ELKHART & MISHAWAKA, IND.
J Chamberlin, K Chamberlin, C Chamberlin, Kidder



Seneca Land-2nd
CHORDMASTERS, BINGHAMTON-JOHNSON CITY, N. Y.
Monroe, Mungle, Birch, Kanick



LOL-2nd
FOUR BITS OF HARMONY, MARQUETTE, MICH.
Lempasis, Taupin, Cooley, Zastrow



Michigan-2nd
ONCHORDS, SAGINAW, MICH.
Peitsch, Keith, Ahrens, Lee

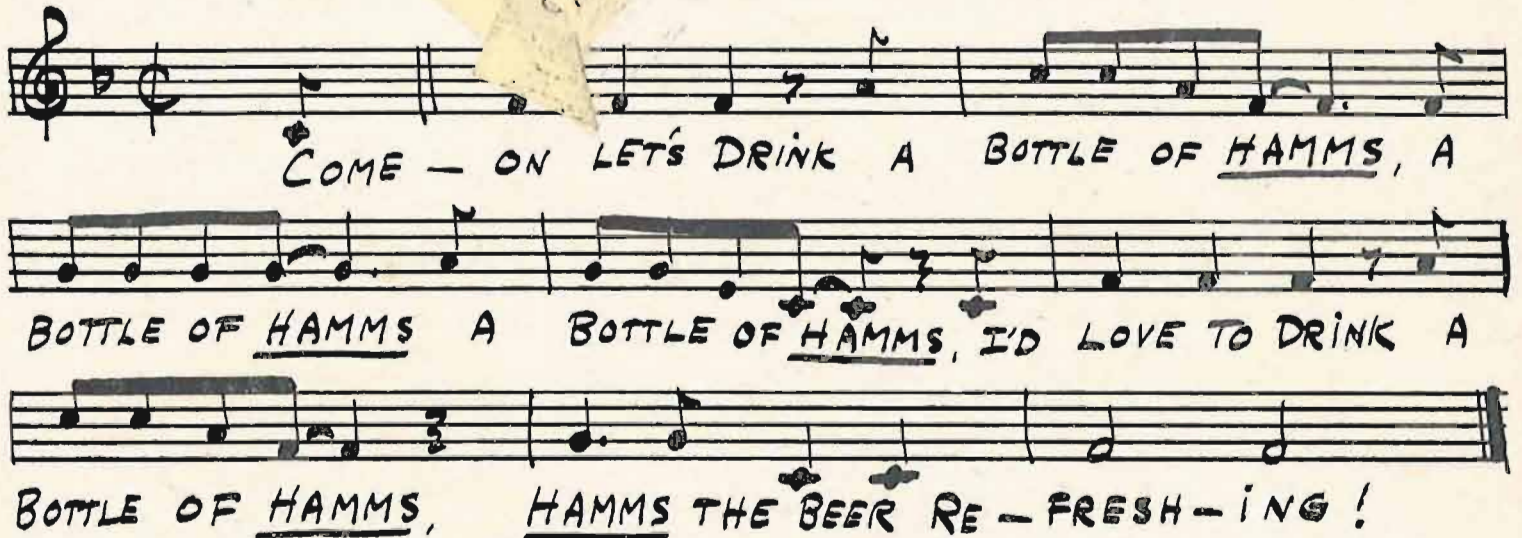


Southwestern-2nd
FOUR HEARSEMEN, AMARILLO, TEXAS
Elliott, Heiney, Watson, Gifford

Welcome to the
land of sky blue waters



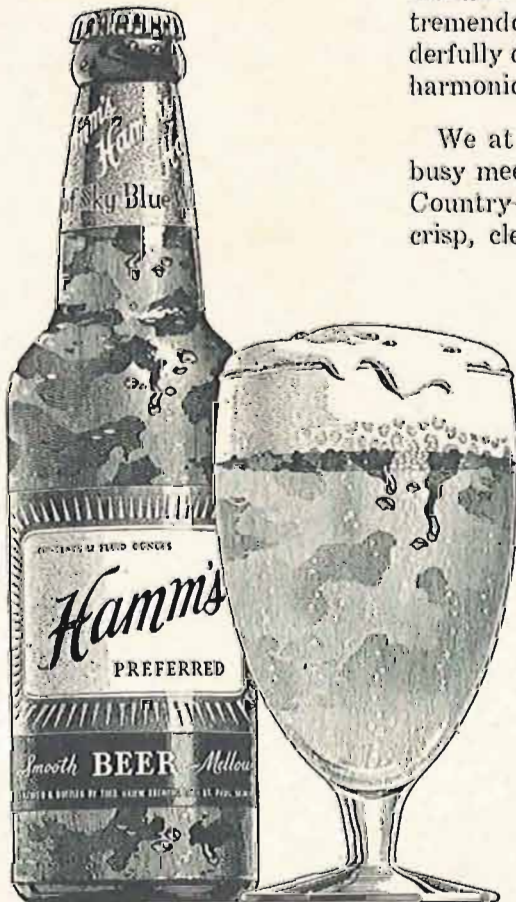
...ther 'Round and Join In!



Though you may never have seen it in print before, chances are you've heard and hummed the Hamm's "jingle" many times.

This catchy tune has helped to spread the popularity of Hamm's Beer across the land. But the *main* reason behind the tremendous demand is the extra-refreshing quality of this wonderfully different beer. It's the "something special" that strikes a harmonious note with true beer lovers everywhere!

We at the Hamm Brewery hope there'll be time during your busy meeting schedule to take in some of our refreshing North Country—whose true "flavor" is captured for you in Hamm's crisp, clean-cut taste and *aged-in* smoothness.



Hamm's
the beer refreshing
from the land of sky blue waters

Theo. Hamm Brewing Co., St. Paul, Minnesota

PRINTED IN U. S. A.