

THE

VOLUME XV NUMBER 4 — DECEMBER, 1955

# HARMONIZER

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY

HOLIDAY  
GREETINGS



Mid-Winter in Denver

PAGES 2 and 3

Minneapolis Convention

Information and Reservation Blanks  
SPECIAL CENTER SECTION

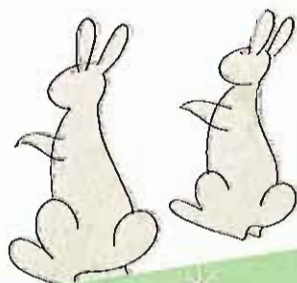
Directory of Chapters

PAGES 44-47

New Department

"Harmony Heritage Songs"

PAGE 4



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Side By Side (Air Fours) 4th Place Winners

ED 2295 PART 2—Georgia On My Mind (Four Hearsemen) Champions  
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Time After Time (Four Tisssimos) 3rd Place Winners  
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ED 2296 PART 3—I Believe (Four Hearsemen) Champions  
To Think You Have Chosen Me (The Confederates) 2nd Place Winners  
Walt Till The Sun Shines Nellie (Air Fours) 4th Place Winners  
There's A Little Peach Down In Georgia (Toronto Rhythmaires) 5th Place Winners

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I Believe (Michigan City, Indiana Chorus) 2nd Place Winners  
Halls of Ivy (East York, Toronto, Canada Chorus) 3rd Place Winners  
Yona From Arizona (Warrent, Ohio Chorus) 5th Place Winners

ED 2290 PART 3—Gone (Janesville, Wisconsin Chorus) Champions  
If There's Anybody Here From My Home Town (Michigan City, Indiana Chorus) 2nd Place Winners  
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# December

VOLUME XV 1955 NUMBER 4

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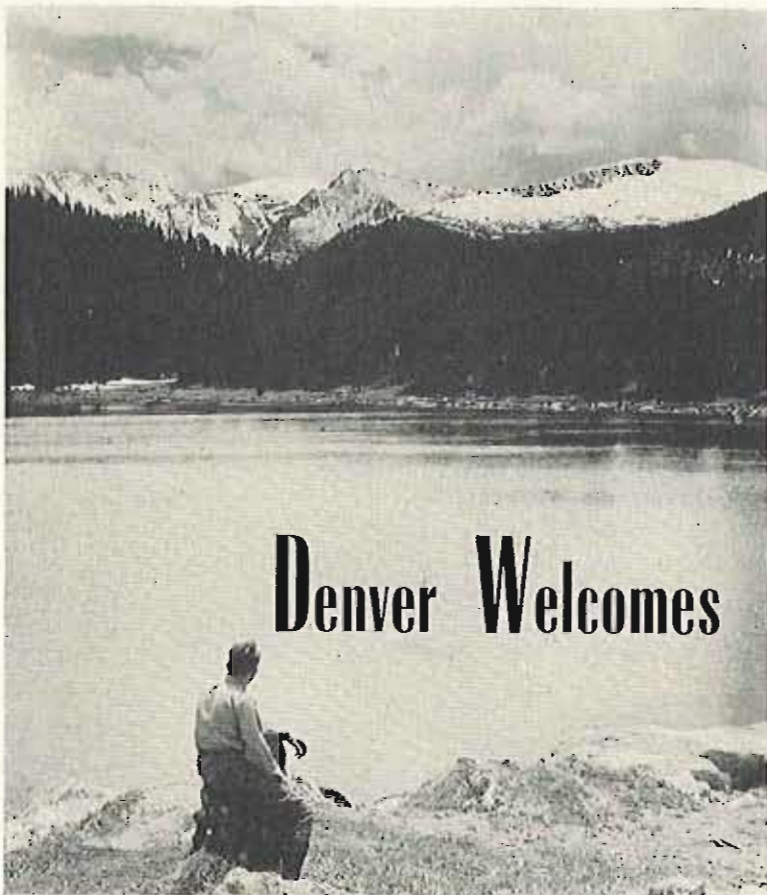
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## COACH HAS FAMILIAR FACE

It's Pete Buckley, bass of 1945 Int'l Champ Misfits, Chicago. Pete is helping the quartets in Cicero, Ill. Chapter. LtoR—Frank Wilkin, tenor; Gene Rieth, lead; Pete, Charles Thomas, bass; Tom Poro, bari. The quartet—Suburban Knights.



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DENVER SCENIC PHOTOS USED IN THE HARMONIZER WERE PROVIDED BY THE RIO GRANDE RAILROAD.

# Denver Welcomes S.P.E.B.S.Q.S.A.

By MIKE EGAN  
Publicity Chairman  
Denver Chapter

WHAT A SHOW WE HAVE CORRALED!!! The long lasso of the Denver Chapter has been brought in to the Mile High Harmony Ranch after being twirled throughout the country rounding up top flight talent to participate in the big Harmony Roundup show, the climactic event of the 1956 Mid-Winter Convention. Host chapter, as noted in the September *Harmonizer*, is Denver, Colorado, of the Central States District. The dates, once again, are January 26-27-28-29, 1956. The Parade of Champions, HARMONY ROUNDUP, will be held on Saturday, January 28th at the historic Tabor Theater in downtown Denver and will feature the 1955 International Champions, THE FOUR HEARSEMEN, the '54 Champs, THE ORPHANS and to supply the comedy spark . . . the hilarious ATOMIC BUMS of Minneapolis who have convulsed barbershoppers all over the States with their inimitable versions of comedy tunes. They can really "lay 'em on the line" in the close harmony department too. To fatten up the musical calf to be sacrificed on the Tabor stage, the Denver Chapter will present its 50 voice chorus, THE SPRINGSINGERS of Colo-

rado Springs, and the TIMBERLINERS of Boulder, Colorado. A true feast to satisfy the barbershop palate for those who attend the Mid-Winter—which should prove to be the greatest ever.

For some of the "Business Barbershoppers" things will start popping on Wednesday when the International Officers will begin their sessions. This writer hasn't figured out whether they have an unusually large amount of business to be disposed of, or if they want to get it over quickly so they may enjoy a little of the fun of the convention they ordinarily are too busy to enjoy. We hope the latter is the case because Denver is offering a fun slate second to none.

## Tours Available

Organized tours of the Denver area will take place on Friday, with a tour of the Denver Branch of the United States Mint a highlight of the city tour. The Mountain tour slated is beyond description so we'll only say "Don't miss this tour of Colorful Colorado's Snow Kissed Mountains."

Now don't let the mention of snow set your mind to thinking

about hot water bottles, fur lined long johns, snow shoes, arctic survival suits etc. . . . You won't need them. THAT WE GUARANTEE (The "we" in the preceding statement is not the Chamber of Commerce. A thorough search of the records of the United States Weather Bureau here divulges the following information on the weather you will have during your pleasant stay in the West. **AVERAGE LOW 16 degrees. AVERAGE HIGH 42 degrees.** These figures represent an 18 year average for each of the convention days, January 26 thru 29. If you are still dubious, please check the temperature that Denver is having. We ask only that you do not regard Fraser, Colorado as the Denver temperature. Although Fraser is about 75 miles from Denver the temperature readings are much lower. This is explained by the fact that Fraser is straight up in the air from Denver, right smack in the Rockies. As a matter of fact, comes the Spring thaw, Denver's lawns are watered with the drip from the roofs of Fraser homes. It looks as though Harley Miller, of Plant City, Florida, will be unable to find any customers for his ear muff and overshoe business.

## Craft Session

Leading the lineup of events not to miss on Saturday will be the Barbershop Craft session at the Cosmopolitan Hotel at 9:00 a.m. All are urged to attend this informative meeting where some of the finer points of barbershopping will be explained in non-technical language. Mid-Winter craft sessions have proven to be outstanding because they are designed to hold the attention of the "Doctors of Barbershop" while raising the knowledge of those in the Junior College.

After the Craft Session there will be time for a few woodshed tunes, a fast shave, and a short shot of draino to clear out the pipes . . . then on to the "FOOD FOR THOUGHT LUNCHEON." Simultaneously, the ladies will be escorted to nearby DANIELS & FISHER store for the LADIES LUNCHEON which will be highlighted with D & F's showing of the latest creations. THE "FOOD FOR THOUGHT LUNCHEON" will be held at the headquarters, Hotel Cosmopolitan, at 12 Noon. This little gem is a real melting pot for barbershop ideas, presented by those who have tried and tested new ways of chapter administration. Each person attending will walk away with a new plan tailor made to fit his own chapter's problem.

## Delegates Meet

THE HOUSE OF DELEGATES session convenes immediately after the "FOOD FOR THOUGHT" at 2:00 PM and will be open to the barbershop public. This meeting will afford an excellent opportunity for all to acquaint themselves with the business end of our great organization.

THE PRE SHOW DINNER slated for 6 PM will be one of the few banquets in history to go down in the books without the usual long winded speeches etc. It's just two hours prior to show time, so you can be assured of prompt service from one of the West's finest caterers, as well as being part of a well organized and tasty feast. Bountiful side dishes of Barbershop Harmony will be served to garnish a deluxe western clambake.

THE COUP DE MAITRE will be executed at 8 PM at the TABOR

(Continued on page 7)



The Denver Committee—l-to-r—rear—Clay Hutchinson, Millard Smith, General Chairman; Charles Norvill, Bill Tattersson, Ticket Committee; George Hellborn, Mead Almond. Front—Ralph Tate, Pre-Show Dinner Chairman; Paul Tumbleson, Secretary; Ed Zabriskie, chapter president and Official Host, Bill Graves, Treasurer; Bob McGill. Absent when picture was taken: Mrs. Ralph Tate, Ladies Luncheon Chairman; Millard Ziegler, Hospitality Chairman; Harry and Willard Lay, Hospitality; Brock Thompson, Ticket Chairman; Harry Brescia, Morning-Glow Breakfast Chairman; Bill St. John, Show Chairman; Burdette Jones, Program Chairman; Fred Downey, Transportation Chairman; Mike Egan, Publicity Chairman.

## FACTS ABOUT TRAVEL TO MINNEAPOLIS

Rates Subject to Change Between Now and June 1956

To MINNEAPOLIS, MINN. FROM	Time (Hrs.)	VIA RAILROAD 1st Class	Lower Berth	Coach	VIA PLANE Time (Hrs.)	1st Class	VIA BUS Time (Hrs.)	Fare Round Trip	AUTO One Way Mile- age
Atlanta, Ga.	23 $\frac{1}{2}$	\$72.25	\$10.65	\$51.35	6 $\frac{1}{2}$	\$132.44	35	\$43.01	1097
Birmingham, Ala.	22 $\frac{1}{2}$	63.40	10.65	48.95	6 $\frac{1}{2}$	132.44	35	39.44	1058
Boston, Mass.	27 $\frac{1}{2}$	112.21	12.25	79.28	7 $\frac{1}{2}$	146.96	38	57.04	1415
Chicago, Ill.	9 $\frac{1}{2}$	23.75	5.00	18.35	1 $\frac{1}{2}$	48.62	11	14.47	428
Cleveland, Ohio	16 $\frac{1}{2}$	53.90	7.60	40.05	4	79.53	24	29.51	764
Dallas, Texas	21	67.25	11.55	44.20	7 $\frac{1}{2}$	131.67	32	38.45	972
Denver, Colo.	21	51.90	9.95	40.05	3	106.15	26	36.04	856
Detroit, Mich.	13 $\frac{1}{2}$	49.20	6.55	37.00	3 $\frac{1}{2}$	65.53	20	27.34	687
Fort Worth, Texas	20	57.25	11.55	44.20	7 $\frac{1}{2}$	131.67	33	38.45	985
Indianapolis, Ind.	11 $\frac{1}{2}$	40.43	6.55	30.81	3 $\frac{1}{2}$	71.61	24	22.61	603
Kansas City, Mo.	9 $\frac{1}{2}$	28.35	5.80	21.95	2 $\frac{1}{2}$	61.60	15	19.14	462
Los Angeles, Calif.	50	123.40	21.00	90.15	7	230.89	59	77.66	2017
Louisville, Ky.	13	50.75	6.55	38.20	3 $\frac{1}{2}$	86.13	24	27.56	716
Miami, Fla.	31	118.50	19.50	88.30	6 $\frac{1}{2}$	214.17	58	66.94	1770
New York, N. Y.	23	101.45	12.25	70.60	5 $\frac{1}{2}$	128.88	40	50.00	1250
Okla. City, Okla.	18	48.35	9.60	37.35	5 $\frac{1}{2}$	108.46	29	33.17	832
Omaha, Neb.	10	20.55	5.00	15.90	1 $\frac{1}{2}$	44.55	10	14.47	379
Phoenix, Ariz.	29	110.50	19.60	85.35	8 $\frac{1}{2}$	181.72	63	69.14	1775
Pittsburgh, Pa.	19 $\frac{1}{2}$	61.25	8.30	45.85	5	95.70	29	33.77	882
Portland, Ore.	43	96.45	18.10	68.80	6 $\frac{1}{2}$	205.37	52	67.16	1800
San Diego, Cal.	52 $\frac{1}{2}$	123.40	21.00	90.15	8	262.36	63	77.66	2065
San Francisco, Cal.	49 $\frac{1}{2}$	123.40	21.00	90.15	7 $\frac{1}{2}$	239.91	59	77.66	2050
Seattle, Wash.	37	96.45	18.10	68.80	6 $\frac{1}{2}$	205.37	48	61.00	1705
St. Louis, Mo.	15	31.10	5.80	26.35	4 $\frac{1}{2}$	74.69	21	21.62	567
Tacoma, Wash.	38 $\frac{1}{2}$	96.45	18.10	68.80	6 $\frac{1}{2}$	205.37	49	61.00	1705
Toronto, Ont.	20 $\frac{1}{2}$	65.60	8.90	50.55	5 $\frac{1}{2}$	98.73	28	38.91	842
Washington, D. C.	25 $\frac{1}{2}$	89.30	11.55	62.40	5 $\frac{1}{2}$	118.50	35	46.26	1115
Winnipeg, Man.	12	27.56	5.50	21.95	3 $\frac{1}{2}$	56.75	11	16.83	485
Calgary, Alb.	34	82.72	13.48	68.86	7	153.00	29	52.80	1500

Fares shown are round trip but do not include Federal Tax which is 10%.

AIR COACH service is available from most major cities. Check with your local airlines ticket office or travel bureau for coach rates and Family Plan fares.

Rail and Bus Lines also have Family and Group rates. Call local agents.

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



By Past International Vice President Jean Boardman, Chairman, Harmony Heritage Songs Committee

The famine is over!

No longer will those who are charged with the responsibility to provide printed quartet music for our members annually have to duplicate the miracle of the loaves and fishes and feed the music hungry multitude with a few ancient public domain songs, a few home-brew compositions, and a few reluctantly granted copyright releases. At long, long last, through the back door of the treasure house in which are stored the jealously guarded copyrighted musical compositions, the flood of grand old harmony songs has commenced to flow.

The maximum period of copyright protection is fifty-six years during which it constitutes both a civil and a criminal violation of law to print either the words or the music of a song. For this reason it has been legally impossible for the Society to have supplied to its members the songs for which they have been yearning.

Although there was a little trickle of good harmony songs spilling into the public domain during the preceding years, it was not until 1955, when the songs of 1898 became public property, that the floodgate opened. From now on and for as long as any of us will live these grand old songs, in which you "feel the harmony the first time you hear the melody" that George O'Brien has been writing about and urging our quartets to sing, will come to us year after year in constantly increasing numbers.

The Society government under the energetic leadership of President Arthur Merrill has moved in

fast and hard to take advantage of the situation for the benefit of our members. The Society proposes to commence the publication of a continuing series of the grand old songs, as they come into the public domain, under the style of **HARMONY HERITAGE SONGS**.

Facilities exist for obtaining from the Library of Congress in Washington, D. C., where all songs are copyrighted, filed, and indexed, complete data concerning desirable songs as they come into the public domain. The only problems confronting the Society are how to make the best use of the best of the best, and how to find the revenue necessary to make all of the grand old songs available to members.

President Merrill has appointed a brand new committee with instructions to get on the job and to get the **Harmony Heritage Songs** rolling off the presses. Dean Snyder and I will supervise the administrative work and do the research at the Library of Congress; George O'Brien, the world's greatest authority on old barbershop songs, will function in that capacity; and Phil Embury and Frank Thorne are the veteran musical geniuses who will see to it that from some source we get the finest possible arrangements of the songs selected to be canonized. This is a happy committee that joyously will proceed to glean the gems from the pebbles that litter the shores of the sea of songs.

Being considered for early publication are: *When You Were Sweet Sixteen*; *Mandy Lee*; *The Story of the Rose (Heart of My Heart)*; *On the Banks of the Wabash Far*

*Away*; *Gypsy Love Song (My Little Gypsy Sweetheart)*; *Asleep in the Deep*; *My Wild Irish Rose*; *Honey That I Love So Well*; *Red River Valley*; *The Rosary*; *I Wonder If She's Waiting*; *My Little Georgia Rose*; *My Old New Hampshire Home*; *My Creole Sue*; *'Mid the Green Fields of Virginia*; *The Sunshine of Paradise Alley*; *A Picture No Artist Can Paint*; *The Hand That Rocks the Cradle*; *She Was Bred in Old Kentucky*; *Where the Sweet Magnolias Grow*. But why go on? Aren't your ears drooling enough already?

The committee is working hard to have the first song printed in time to be mailed out in December; but it takes time to process an arrangement, and printers can't be hurried. If we don't make it, just be patient for a little while.

The songs are going to be published separately in the octavo form which is in universal use outside of the Society. We think you are going to like it that way. You will be able to preserve your songs in standard three-ring binders or you can file them away in loose form just as you wish. You can use them, carry them around in your pocket, wear them out, or give them away knowing that for a trifling cost you can obtain replacements.

Be sure to watch this column in future issues of the *Harmonizer* and we will tell you all about the wonderful old songs that are headed your way, the effective use that can be made of them, and how all of us, including you, are going to work together as a big team to make more singing in this Society than there ever has been before.

~~~~~Keep America Singing~~~~~



# The PRESIDENT'S Round Table

## THE HARMONY TRAIL

These notes are being written in a hotel room in St. Catharines, Ont. Two weeks ago I attended the Indiana-Kentucky Contest at Indianapolis; last weekend was spent in Jackson, Michigan at the Michigan Contest; our Schenectady Chapter parade was held night before last; last night the Ontario Contest was completed here in St. Catharines. The leaves are piling up in my yard; the storm windows are still in storage . . . next weekend I take off for Seneca Land district . . . life is wonderful.

What are my impressions? At the top of the list are

The harmony—the warm good fellowship—the hospitality.

The conscientious man-hours spent in board and delegate meetings.

The active leadership displayed—

The smooth arrangements that betrayed many hours of planning—

The spine shivering sevenths—

The modesty of the winners; the good sportsmanship of the losers—

The competence displayed by the judges in Clinics—

The harmony in song and spirit—

The song "You're as Welcome as the Flowers in May" sung by the Ontario delegates—

## GOOD CHAPTER PROGRAMS ATTRACT MEMBERS

If a Chapter's program is GOOD, do you have to sell new members? NO—the program sells itself. Just *expose* a guest to it—and hand him a Membership Application. But the program must be GOOD. On Chapter Meeting night there must be one place in town where the most fun

and good fellowship can be had—and that one place must be the Chapter Meeting.

If the program is good, it will draw members like a magnet from their firesides, from TV sets and bowling alleys and poker games—

Why not upgrade your program?

## GOOD CHAPTER PROGRAMS ATTRACT LEADERS

Doesn't a poor program discourage attendance by active men? It's a good way to lose your leaders. Without leadership the program suffers. It's a spiral. But the spiral will also work upwards. A good program attracts capable leaders—The addition of leaders always results in an improvement of program—and more capable men are attracted. What Chapter can't use more good leaders?

Why not upgrade your program?

## YESTERYEARS IN SPEBSQSA

With the Mid-Winter coming up at Denver in January, it is interesting to look back at some of the first Mid-Winter meetings of the Society's administrative board.

In January 1940 at St. Louis the national board which had been elected at the first convention in Tulsa on June 2 and 3, 1939 met and for the first time heard a barbershop chorus. The chorus of 30 men from the St. Louis chapter was directed by Dr. Norman Ratbert who later was a Society president.

At St. Louis in January 1941 Vice President Carroll P. Adams presented a first draft of the Society's constitution. Joseph P. Wolff, Detroit, proposed the code of ethics later adopted.

In January 1942 at Chicago the International Board chose Geoffrey O'Hara's *The Old Songs* as the Society's theme song.

Late in 1942 the first song book of barbershop songs was issued with the Society's approval by Mills Music Inc., edited by Sigmund Spaeth. The book was called "Barber Shop Harmony" and contains *Shine, Sweet Roses of Morn, Bright Was the Night, Way Down Home, and I Love You the Best of All*.

In December 1948, Deac Martin brought out under Society sponsorship the history of the Society's first 10 years, called "Keep America Singing." It is available from the Detroit office for \$2.50. The facts above came from this volume.

## Paid in Own Coin

The CONFEDERATES of Memphis, Tenn., have thrown away a lot of money at the conclusion of renditions of their famous "Save Your Confederate Money; The South Will Rise Again."

They got some of it back the other day.

After hiring the CONFEDERATES as headline quartet for the Madison, Wis., show next September 22, the chapter executive committee adopted a suggestion of Phil Davies, former bass of the CARDINALS, by a "rising" vote and paid the CONFEDERATES in advance—in Confederate currency, of course.

# SENSATIONAL EXPOSE OF LYRICS

BY PROFESSOR F. STIRLING WILSON

DID KATHLEEN EVER GET HOME?  
WHO LEFT "RED RIVER VALLEY"? WHY?  
"HEARTS WIN TONIGHT"-- A GAMBLING DEN?  
THE "STILL" IN "AFTER DARK."  
MUST LYRICS LEER?



You are familiar with those songs (not "good ole," but just songs) that are turned out with a crank (and maybe by one) in Tin Pan Alley, without form, rhyme or sense, which afflict your radio all day and most of the night, and which are turned on at dawn in all-night cafes for truck drivers and countermen who are supposed to enjoy them. Some of the lyrics are a pain in the keyboard, all right, but in justice, let us admit that some of the old songs we like are puzzling too, to say the least.

For example, take that fine old ballad: *I will Take You Home, Kathleen*, which has universal acceptance, give or take a continent or two. But the lyrics have always puzzled me, even while I was enjoying the sound of my own rich tenor (it says here) singing them. I am so puzzled that when singing this song with a chorus I am tempted to come in with the lead-ins when I shouldn't, although goodness knows I would do anything I could, within reason, and will go as far as any man to get Kathleen home, because if she doesn't get home soon the old neighborhood is going to be so changed that she will wish she were back where she is now, wherever that may be.

What worries me is where Kathy has been all these years that the environment weighs so heavily upon her. Maybe in one of those depressing towns that you see from train windows? And why has it taken so long for her friend (husband, father, great-grand-uncle) to note that her complexion has faded out and her voice sad whenever she

speaks? Is he sure that her complexion has lost the roses, or has she just laid off the beauty aids through fear of lead poisoning? And if her heart has been feeling pain, has she consulted a doctor? Is she sure that it is her heart, and not the fact that she chomps a coffee ring late at night? And what's behind this longing to go home? Does Kathy realize that back home (we don't know where, maybe Mesopotamia) the plumbing is all outdoors, there is practically no mail delivery, and there isn't a "park-and-shop" within a hundred miles? And as for the fields being fresh and green (a phrase which always reminds me of the benches in St. Pete, Florida), do not Kathy and her sponsor both realize that aside from the fact that winter is coming, any green field nowadays has probably been cut up into building lots crowded with ugly bungalows and called Paradise Estates or Elysian Heights? Won't someone please psychoanalyze Kathleen's emotional disturbance for me? And after all is said and done, will the guy really take her home, and when, or is he just stalling, as he has been doing for these many years? We (and Kathy) are entitled to have a definite date set, and we won't settle for any more campaign promises.

Another song that leaves me in the air is *Red River Valley*. This is a tuneful piece, in a repulsive kind of way, but the grammar is horrible, aside from the perplexing plot. Looky—"From this valley they say you are leaving." What would your wife think if you said some morning: "From the house I am now leaving." She probably would tell

you to cut out the low comedy and not forget to mail that letter she gave you. This song is a real mystery. Who is asking whom not to leave, and if he or she didn't find out about it until he or she heard what "they say," he or she hasn't been getting around much. Also consider "May I never ever give you pain." I regret that the composer did not include us all in that statement because we are all pained by these grammatical lapses. But why is the party leaving? What's the plot? Is "she" another Kathleen, going home, or has "he" been offered a good job back in Glens Falls, or is he or she being blackballed by the local club? The author has no right to leave us wondering about such things.

Another song, an old favorite of mine, is *Hearts Win Tonight, You Lose*. In this song a couple of guys are gambling, with a girl as the stake. The winner is singing the song and telling the loser he can find someone else, rather drab consolation if he really liked the gal. But what about the laws on gambling, and how will the winner show up this gain in his income tax return, and who is going to chaperone the two of them? He can't just go home and say to the wife: "Honey, this is Annabelle, the girl I forgot to tell you about. I just won her in a poker game. Where shall I put her?" These are all points that should be cleared up so we can sing this song with a clear conscience and no fear of the Internal Revenue Bureau.

And the gross exaggerations they put in songs! Even the old standby

## MAHANOEY CITY, PA. STAGE SETTING



Representing a typical fraternity house during the middle '20s, at Homecoming, the costuming and lighting added no little to the general atmosphere of this period setting. Fifth annual in the series put on by the Mahanoe City Chapter, the show featured the 1948

Int'l Champion Pittsburghers, the Great Scots, East Liverpool, Ohio; the Keystone Four, Allentown, Pa.; the Easternaires, of Jersey City, Finalists at Miami Beach.

*After Dark.* Note the phrase "when everything is still." In what neighborhood, please? What about the express from Cincinnati that goes roaring by at 3 a.m., blowing that fog siren? And doesn't the composer have milk delivered? Doesn't the milkman go into low gear in front of his house? And what about grandfather's clock that shakes the whole house when it strikes. Still, indeed! You never hear a mouse tearing around in the daytime, do you? Always at night that he adds to the racket.

And while I am on the subject of lyrics, I have another legitimate gripe. Have you noticed that most people are away from home nowadays? For example, several songs start out "I have always been a wanderer (or roamer) etc." Are these guys supercargoes on merchant ships or do they work for the State Department? If not, do they get checks from home, to enable them to take all those trips? And why don't they come home, instead of promising or threatening to come? As they tell it, some one is waiting for them, and unless their passports have been lifted by the Government, they can come right on home, provided, of course, they have the wherewithal for steamer fare, or can work their way home by singing these songs to the passengers on the Queen Mary. Maybe

four of these wanderers can get together—you can take it from there—The "Queen Mary Quartet" or "The Wandering Warblers," featured in the First Class smoking room at eight bells.

Incidentally, what makes them think that someone is going to be waiting for them? If the songs refer to their mothers, these ladies must be achieving a very ripe old age, because you don't wander all over the world in a brief time, even in the jet age, and if these gents had kept in touch they would probably find that Mama sold the old homestead when the high tension line came through, and is now living in a luxurious penthouse overlooking the lake, and she doesn't give much time to thinking about the climbing roses or that slanting roof.

If the boys are thinking of their girl friends, who they fondly imagine are watching and waiting, I must warn them that most of them are much too late. No gal is going to wait for a guy who sent her a postcard showing the south view of the Rock of Gibraltar or the Johannesgade in Oslo fifteen years ago and hasn't written since. Don't these guys realize that Mamie, for instance, has taken on some 18 pounds in the wrong places since they saw her last, and that she couldn't see any good reason for

refusing the hand of Mr. Urquardt Quackenboss, who owns a Cadillac (besides the station wagon) and who is vice president of the Main Line Dustbin Co., and a director of the country club.

All this brings me to the conclusion that songwriters should be more objective and rational and if they are going to make mysterious allusions to this and that, they should add footnotes to the song, explaining these vagaries, so that the singers and listeners won't get wrinkles trying to figure out what happens.

(By the way, does anyone know whether Kathleen ever got home or not. It's driving me nuts.)

### Denver Welcomes (continued)

theater in the Mile High Colorado Capital. Denver complements the headlining HEARSEMEN with the '54 Champs, THE ORPHANS; will spice up the dish with the BUMS; color with top flight Rocky Mountain Empire quartets; add the Denver Chorus for "body;" stir slowly over a glow of warm cordial barbershop hearts and serve up the tastiest barbershop delicacy that can be prepared. It's yours for the asking, and we're ready to greet you in DENVER for the 1956 MID-WINTER CONVENTION.



# KEY CHANGES FROM THE CHAPTERS

● Chapters with show sellout problems and competition for "best" seats among the members might well take a tip from Buckeye Capital (Columbus) Ohio. This quote from their chapter bulletin of October 6th shows how they did it:

"Next Tuesday we'll have tickets and here's the pitch: the 1200 seats will be banded in blocks of 13 or 11 (complete rows), with one hatch for downstairs and one hatch up. As you enter the meeting room you draw a number which gives you your turn in dipping into the pot. You have no choice of blocks, but these are the best 600 in the house. Each draw gets only one hatch, for which you must be responsible, or return by November 1, which is deadline on advance tickets. If you so desire, you may draw more blocks out of the box on your turn, but these are yours, no returns except the cash. OK with everyone?"

● Yakima, Washington Chapter ran a "want ad" in a recent bulletin:

WANTED—editor for small chapter bulletin. Requires no skill, energy, imagination, or political

prestige. The man who takes this job will have no salary, no help, no future and will probably wind up having no friends, but if he has a sense of humor, will have lots of fun—so step right up and make your bid.

● The Albuquerque-Keynotes, (think that one over before you start belittlin'), Albuquerque, New Mexico, reports that the SUNDOWNERS quartet really moved in on the job of assisting the victims of the floods in that region. Nearly 200 families were routed from their homes and housed in dormitories of the Fair Grounds. The quartet heard about the deal and got into action at once. They marched up and down the halls of the dormitory, singing for every group. Not only that, they passed out some 300 lollipops to the kids.

● "I'll be a monkey's uncle," says the Springfield, Mo. Chapter bulletin—and with reason. During the hot weeks of the summer, the chapter met in Zoo Park Pavilion.

● Tennyson would roll over in his grave were he to see the October bulletin of Oakland County, Michigan Chapter.

"Richard of the Wise Heart (Dick Wisheart, tenor of the CLEF DWELLERS), didst pound mightily on the table with his spear . . . "Great will be the conclave in the land of the Son of Jack, (District Contest at Jackson, Mich.), loud will be the chants of the men from the Land of Oak . . . "Spear-ited classics such as "Joust" a Dream of You Dear, Bright Was the "Knight". . . "

● Again, Greensboro, North Carolina Re-Chorder brightens the life of the guys who are forced to read all chapter bulletins to keep up with what's going on. A while ago it was "Bermuda Short Night." Now it's tenor pampering.

"Boys, there's got to be a stopping place somewhere. I'm talking about the tenor pampering running rampant through our chapter these days. Last Monday night, who had cushions on their chairs? Nobody but the tenors. Who had lollipops passed out to them free, gratis, on the house without any charge? Nobody but the tenors. That's discrimination without representation—that's what it is. And what have they got that the rest of us haven't got, except a little lace on 'em?"

● Herman Struble, director of the Chicago No. 1 Chorus for several years following an even longer tenure by Past Int'l Pres. Frank Thorne has relinquished the baton. Bob Haeger has taken over the directorship. Herman was tenor of the 1942 Society Champion ELASTIC FOUR, Frank, the bass. Bob is bari of the BARBER Q FOUR.

● Toronto Chapter sponsored a cruise on Lake Ontario and, as usual, put on a good show. Aboard the S. S. Cayuga, due back in Toronto at 2:30 a.m. the ship sighted a disabled cruiser which had been escorting one of the crazy cross-lake swimmers who crowded Ontario last summer. By the time the cruiser picked up the swimmer, their engines conked out and the



## TRUE "SONS OF THE SEA"

Bridgeport, Conn. Chapter members tried to find out how loud is the "Long Island Sound." L to R—Bud Wallick, Jimmie Allen, Ed Hayes, Bill Allen, Stan Bambus. N. B. The 5th man, Stan, is not singing.

## A. C.'s SHOULD BE TENORS

Joe Huray, SW District Board member, shows how to induct new members. Of the ten pictured. Joe is the only tenor. Occasion—Amarillo, Texas inducted twelve new members in September. Joe, who sang with the Int'l finalist Dalasaires came to help in the initiation.



Cayuga had to pick up the whole works, arriving in Toronto at 5:30 a.m.

- Nearly half a million folks around Dallas can now hear and/or borrow all the best barbershop recordings and printed song arrangements at their new library. The Dallas Chapter recently presented the records and arrangements, plus a five-year subscription to the *Harmonizer*, in a special ceremony at which local quartets and the chorus "initiated" the acoustically amazing, intimate, 200-seat library auditorium. In return, the library surprised by offering to maintain the chapter's history.

- Lebanon, Pa. Chapter staged a concert with chorus and quartets to help collect funds for the flood stricken areas of eastern Pennsylvania.

- It would be interesting to know how many chapters went "Cruising Down the River" last summer. Belated reports reaching this department indicate Daytona Beach, Florida and Cleveland, Ohio for sure. Grand Rapids, Holland and Muskegon, all of Michigan, crossed Lake Michigan to visit Milwaukee. Toronto, as is reported elsewhere, cruised on Lake Ontario. Detroit always has a "Moonlight Cruise" on Lake St. Clair. But that ain't "Cruising Down the River."

- Green Bay, Wisconsin, Chapter staged its own quartet contest October 24th. Int'l judging rules were used, excepting that not more than two experienced quartet men were allowed in each quartet. There were eight entries. Winner was not known as the *Harmonizer* went to press.

- Schenectady, New York, Chapter is mighty happy to have the Int'l President of SPEBSQSA in its ranks, but they're even more happy to have just plain Art Merrill to judge by a recent chapter bulletin—

"It is with pride we say, 'Our Chapter has the International President as a member,' but it is a greater honor to say, 'We have Art Merrill.'"

- Frank Brown, San Gabriel, Cal. Chapter, and his wife were seriously injured in an auto accident near Red Wing, Minnesota while on their way to the SPEBSQSA Convention in Miami Beach last June. During

(Continued on page 10)

## CHAPTER PROGRAMMING

There's really nothing to putting together interesting chapter meetings. If you have them, you'll keep your members interested and they're very likely to come back for more.

Buckeye Capital (Columbus) Ohio has always put on very interesting meetings, largely because the chapter is blessed with a variety of extraordinary characters, some of them completely sane.

The members who were on vacation or having their pants pressed on August 30th are probably still jumping up and down on their

pitchpipes. The lead of the BUZZ SAWS, that "young, handsome and erudite (all used loosely) attorney"

\* \* \* Bruce Lynn, received a call from Carol (Hagedorn) Buschmann, baritone singer of the Chordettes. Seems they were making an appearance at the Ohio State Fair and could they come to the Buckeye meeting for a while afterward . . . They could, and did, as the photos made by that "young, handsome and erudite (all used loosely) attorney" prove.

\* \* \* quotation from *Buckeye Chapter Bulletin*.



These are the Chordettes, LtoR—Marge (Needham) Latzko, tenor; Lynn Evans, lead; Carol Buschman, bari; Janet (Ertel) Bleyer, bass. The middle man is not that "young, handsome, etc.," but Bill "Davy Crockett" Hayes who came along with the Chordettes. The merriment was caused by the impromptu attempt of the Chordettes to accompany Bill in "Davy Crockett."



Buckeyes and guests join in "Keep America Singing." The partly bald, obviously aging "director" is Past Int'l Vice-president George Chamblin, bass of the Buzz Saws, also an attorney. For the younger set and the jazz fanciers—the gentleman in the dark coat between Carol and Marge, partly hidden by George Chamblin's hand is "Pee Wee" Hunt, the Dixieland man, of "12th Street Rag" fame.



Cleveland's Deac Martin recently decided to decorate a room in his home with pictures, etc., accumulated in his lengthy barber-shopping career. One of the pictures he unearthed was this, made in the Society's First Woodshed at the Buffalo Convention in 1949. LtoR, the singers are, W. Carleton Scott, Birmingham, Michigan; the late Harold B. Staab, Northampton, Mass., President of SPEBSQSA from 1942 to 1944, author of many songs

sung far and wide by barbershoppers today, (Violets Sweet, Beautiful Isle of Make Believe, I Love the Way You Roll Your Eyes, and others); Maurie "Clock System" Reagan, Pittsburgh, Pa.; Deac Martin.

(From time to time, as space permits, we would like to run pictures like this, if you, the readers, would like to look at them. Let us know. Eds.)

the several months he remained in St. John's Hospital in Red Wing, individual members and the local chapter chorus made a number of visits to Frank and his wife.

● Hartford, Conn. Chapter has now passed the \$50,000 mark in raising, or assisting to raise, funds for charitable purposes. Their Parade, this year, November 19th, featuring the Schmitt Brothers and the Four Hearsemen, will be for the benefit of the Connecticut Association for Retarded Children. The chapter purchased four albums of barber-shop records and gave them to local radio stations. Frequently, when disc jockeys play the recordings,

they mention the Society and the forthcoming benefit show.

● Members of the same Hartford Chapter have worked out a method of quartet encouragement that may be helpful to others. The Scotch Foursome Quartet has undertaken a quartet clinic on off meeting nights. The group first sings numbers together until each man knows his own part thoroughly. Then a quartet is selected to stand up and sing for the group. As they sing, errors and chance for improvement are pointed out. One by one the man in each part is replaced until a blending foursome is achieved. This is a long range plan and results, according to report, are encouraging.

● Louisville, Ky. Chapter has tried to get a large delegation to go to the Annual Convention and Contest. This year, they have worked out a contest within the chapter based on a point system. Members are credited varying numbers of points for such activities as attendance at meetings and rehearsals; securing of new members; selling program advertising; selling show tickets; organization of quartets to sing in outside shows; working on various chapter community projects. Money will be raised through the staging of pocket shows in nearby communities.

# Status Quotes

MEMO FROM THE DESK OF THE  
INTERNATIONAL SECRETARY

Only six of our 14 District Quartet Contests have been held at the time of this writing. Therefore it's too early to say anything definite about what I have in mind but it appears that we are going to have a larger entry of competing quartets than we have had for several years. That's good, if true.

In the early days of the Society quartets entered competition mainly for the thrill and pleasure of *participation*. They didn't much care who won the contest. Then as the Society grew and our Contest and Judging program began to develop, quartet entries dropped off terrifically. Districts which used to have twenty to thirty quartets in each Contest found it necessary to plead for entries to come up with eight or ten competing groups.

Although the stress on winning championships might have had quite a bit to do with it, the sizeable decrease in the number of organized quartets was the biggest factor. Many members attribute the decline of quartet organization activity to the rise of interest in choruses, feeling that instead of being a breeding ground for quartets the chorus stifles them. (The opposite opinion is voiced as strongly by many other members.) Although the statisticians and economists try to tell us that we have a wealth of leisure time on our hands these days, it seems that this old World is travelling at a faster pace than ever before and there never were so many activities demanding our time. Therefore, I feel, judging from my own experience, that we have to blame the fast tempo of modern day living for some of the curtailment of quartet activity. Many of us just can't give the time to intense quartet rehearsals and engagements these days.

Whatever the causes of some of the "trends" we observe in the Society, it would seem that we should put more stress on *casual* quartet singing by more of our members so that they will at least come to know the pleasure to be found in the activity which forms the basis for our existence as a Society. And it would follow that we should encourage organized quartets to enter competition. Not with the thought of

winning any championships, necessarily, nor even of coming out in the top five or ten. If a quartet clicks it will automatically strive to excel in competition if it is interested at all in winning contest laurels.

I would like to see stress placed on the *good fellowship of participation* in our contests. Participation is the keynote of barbershopping activity. The Bush League Quartet can have just as much (maybe more) fun and fellowship as the Champion group. So when your District sounds the call for contest entries, how about giving competition a try instead of saying, "Heck, we don't stand a chance with the Hotshot Four and those other outfits."

Some of our Districts have been concentrating on programs of training in Barbershop Craft and Judging. Through holding Quartet and Judge clinics in Area locations much good instruction is resulting in better understanding of barbershop techniques. This type of program should spread. Entries in their contests are climbing back up.

As reported elsewhere in this issue the Society membership picture is looking bright these days. At the time of this writing our membership is only 2265 below our all-time high of 26901 which occurred in the '49-'50 fiscal year—just before the "Dischord" in Korea began to play hob with the young men of draftable age in our membership. Since then we took action to waive the dues of members entering the armed services so our present membership figures do not include those men although they carry membership cards the same as civilian members. Therefore, chances look good for us to set a new record before the end of '56.

This trend is the result of better chapter programs designed to hold the interest of present members and to attract new members. Good programming provides for maximum participation and that's what keeps members happy and active. For that reason, the District and International Committees and your International Headquarters office are busy sharing programming ideas

with our 597 Chapters. Chapters which have developed unusual and effective programs of their own have been generous in sharing their ideas. If your Chapter has ideas which haven't been brought to the attention of Bob Hockenbrough, Editor of the "Share the Wealth" department of the *Harmonizer* or with Int'l Hdqs., please give us your thoughts which will help to "Keep America Singing."

\* \* \*

Speaking of our motto, don't fail to give a thorough reading to Past Int'l V.P. Jean Boardman's new "Harmony Heritage Songs" page in this issue of the *Harmonizer*. It's the answer to a lot of inquiries and suggestions we've been receiving from members all over the Society.

Keep those chords ringing in your corner of "Harmony Haven" (that's the Society in my book).

*Bob*

## EISENHOWER SURE TO RECOVER

On records the Miami Beach medalist quartets and choruses have probably helped President Eisenhower recover from his heart attack.

Reading about the musical therapy of soothing music being used on the President, Int'l Sec'y Bob Hafer promptly forwarded both 1955 medalist albums with a letter in which he said:

"This letter is intended to convey the heartfelt good wishes and prayers for your complete recovery from the approximately 25,000 members of SPEBSQSA and their families."

Mentioning the serenade of the President at the Statler in Washington, D. C. during the 1954 international convention, Bob told Mr. Eisenhower his letter of thanks occupied a place of honor at International headquarters.

"May you find pleasurable hours in listening to harmonizers from Canada and Stateside singing one of the three forms of folk music which are native to America—barbershop harmony, the Cowboy ballad, and the Negro spiritual."

# PICTORIAL TOUR OF THE INTERNATIONAL OFFICE

WHEN Int'l President Art Merrill was in Detroit in September, he took pictures of some of the twelve members of the Hdqs. staff and suggested that members might be interested in knowing what goes on at their headquarters.

"Come on along" and we'll show you around. If you have paid a personal visit to 20619 Fenkell Ave. before, you know that as our rail-roading members say, "It's a sleeper jump from downtown Detroit." It's about ten miles from the center of town out in the Northwest section of the Auto City.

Since December of '48 the Society has occupied a one story building (leased) which used to be an appliance store. The "stage" was an elevation for a model kitchen, it wasn't specially installed for quartet performances although it has served that purpose on occasion when quartets drop in to pay a visit when in Detroit. The building is 40' by 100', bounded on the west by a for real barber shop and on the east by Caruso's dry cleaning establishment (that's Emil, not Enrico).

The first thing you see on entering is the lobby where Mrs. Shirley Geary, receptionist, holds forth.



When not "receiving" and handling phone calls, Shirley maintains the Quartet Registry (involving some five thousand listings counting both active and inactive foursomes), the Old Songs files (containing some

23,000 copies of sheet music and original manuscripts), works on various research projects, keeps the wall map showing chapter locations up to date and performs many other miscellaneous functions.

Here members are encouraged to browse around looking at pictures of Past Int'l Prexies and International Champion Quartets which "hang" on the walls, rummaging through the Old Songs and the scrap books from the last several International Conventions.

To the right and left of the central corridor are partitioned offices in which the other ladies of the Staff carry on their important tasks. At the end of the corridor, visible from the front door is a large picture of Founder O. C. Cash. Practically all the available wall space at eye level is covered with framed awards and citations from U. S. and Canadian Governments and civic organizations and pictures of quartets, choruses, individuals, stage settings and special activities sent to the office by proud chapters and Districts. All of these add to the interest of the personal tour but can't very well be shown here.

The first office past the lobby is the Accounting Department (sounds like General Motors, doesn't it) where Mrs. Ethel Cronin, office manager, and Mrs. Eunice Metz,



bookkeeper are located. Ethel, probably best known of all the "Hdqs. gals" because she has been at so

many Society Conventions, in addition to opening the daily mail and assigning work to the various departments, handles the complicated Contest and Judging Records. Here, Contest scores are audited, reproduced for distribution to the competitors and judges, a record is kept of each judge and judge candidate's training and judging performances.

Mrs. Metz types the daily orders, enters remittances in the books, maintains inventory and chapter membership figures and prepares financial and membership reports. Bill Otto, Associate Secretary supervises the accounting work, prepares budget forecasts and does statistical work in connection with the accounting department.

From Mrs. Metz the daily membership dues reports go to the membership record department immediately to the South of the accounting office. Here, Mrs. Ruth Van Paris



and Miss Marie Malesky keep track of just about everything concerning you, and you, and you, the approximately 25,000 members, in those Cardineer files you can see in the picture. If you ever get lost, consult SPEBSQSA Hdqs. and they'll probably be able to tell you where you are. With the help of the individual member records and the Addressograph Speedumat plate making, feeding and addressing machines, mailing services are performed for the Society, District organizations and Chapters.

## INT'L HQ (Continued)

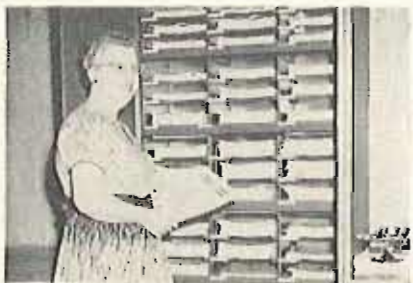
East of the Center corridor and just to the South of the lobby is the filing and mimeographing department. There Mrs. Marie Strandbergh collates the daily mail to officers (so that only one envelope per day is mailed to the same man if possible, to save postage), acknowledges daily per capita receipts, maintains the list of Coming Events as reported by District Secretaries, operates the mimeograph machine for bulk mailings (which are folded on the automatic folding machine you



may see just under her hand) and does the daily filing of replies to the bales of mail arriving daily from all over the U. S., Canada, Canal Zone, Hawaii, not to mention Commander Rad Severance at Adak in the Aleutian Islands and other members in the Service in all parts of the free world, plus a myriad of other detail jobs.

Next to the filing department are the stenographers, usually three of them, who transcribe the literally millions of words of dictation poured out by the male contingent. Some dictation is taken by shorthand in emergencies but most of the mail is answered by Dictaphone (Time Master) dictation so that letters can be composed at the dictator's convenience (after hours stuff, you know).

In addition to handling correspondence, the girls in the Stenographic pool handle special assignments such as maintenance of rosters



of officers, chorus directors, chapter meeting dates and locations, etc. Stenographer Mrs. Beth Bradshaw is shown here in front of the *Harmonizer* file. At least one copy of every issue is there (from the first mimeographed issue of "Re-Chordings," the forerunner of the *Harmonizer* edited by then Nat'l Secretary Joe Stern). They're long since collector's items, and invaluable also from the standpoint of reference for which they are put to constant use.

Stepping back out to the lobby



once more, here are Int'l Secretary Bob Hafer and Associate ditto Bill Otto looking at the wall map trying to decide whether or not Denver (scene of the 1956 Mid-Winter Convention. Adv't.) is nearer to San Francisco than it is to Chicago. (It all depends on whether or not you count the ups and downs on the road or the distance as the "crows" fly.) The map is framed by the "Stars and Stripes" and the Canadian flag illustrating the international scope of the Society.

Considerably more typical is this picture of "The Great Dictator"



(and who among you—officer of any kind—hasn't received at least one letter from Bill) hard at work.

Sharing an office with Bill is Ken Booth, newcomer to the Staff (see picture elsewhere) who will relieve Bill of the duties of servicing chapters and Districts on various matters including organization of new chapters, chapter incorporation, Parade

production, etc. Bill is scheduled to concentrate on preparation of program materials, revision of Society literature, analyzing office methods and procedures and in general keeping things rolling smoothly.

In the back of the building occur-



pying approximately 1500 square feet is the storage and shipping area, where any good barbershopper could have a field day. There, music, literature, gadgets, etc. are stacked to the ceiling. It is here that the actual packaging and mailing of the tons of correspondence and supplies is handled. Carl Williams is shown running the Pitney-Bowes mailing machine (postage bill in excess of



\$8,000.00 annually—a big item on the annual budget).

The tour of the International Office is completed with a visit to Int'l Sec'y Bob Hafer's bailiwick. If the phone will let him alone for a minute, you might even be able to say "Hello." Here is the nerve center of the Society. If you want to know the "score" (pun intended) ask Bob. Within arm's reach he has the Society "archives" containing all the official bulletins ever issued and minutes of every meeting on the International level since the beginning. Through intensive study of these records, he knows the answers to many of the questions "without looking."

Come and see for yourself.

—J.F.K.

## AS (some) OTHERS SEE US

(Leon Burnett, writing in his column "Book Banter" in the *High Point, N. C. Enterprise*.)

"Last weekend I attended the yearly jam session of the SPEBSQSA in Asheville and found things to be not quite what they once were. The SPEBSQSA has gone modern . . . The quartets are giving out with jazzed-up versions of the older songs and modern pop tunes squeezed into quartet arrangements. There is even a hint of hop in the rhythm and harmony structure.

" . . . I don't object to jazz. Matter of fact I'm a jazz adherent . . . I like jazz as she is done by jazz musicians. I don't care too much for it as rendered in the four-part medium, with no thumping bass fiddle to give it body, and no pirouetting clarinet riding over the melody.

"In my opinion, the vintage barbershop songs, sung in the vintage style, make up an important chapter in our musical history. The beauty of this kind of music is in its pure harmony, its blending of four matched voices to achieve one full sound—not in vocal gymnastics, involved syncopation and arrangements that put undue emphasis on the treble and ignore the bass

" . . . Maybe I shouldn't be an old reactionary about this thing, but I can't help shuddering at the treatment barbershop is being handed. This society promised to preserve and encourage this medium of music—but seems now its members are about to swing and complicate

the fine old item right out of existence."

(George Cornwell, writing in the *Plainfield, N. J. Courier-News*)

" . . . Plainfield Chapter sponsored a 'Mirthquake of Harmony' . . . If there were those in the audience who expected to hear merely an evening of pleasant around-the-lampost harmonizing, wherein the boys joined together for a hit-or-miss good time, they must have had a pleasant shock as the program got under way. For no participating group offered even one number in a manner that was not indicative of complete dedication to purpose.

"The writer hesitates to say that the singers were 'serious' about the business in hand, lest the word be misinterpreted. There was indeed a great deal of spoofing and joke-making, with now and again more than a little horseplay, but that the work attendant upon the preparation of such a program was devoted is unmistakable."

" . . . The SCHMITT BROTHERS, an internationally known ensemble, their voices clear and of very bright timbre, have mastered the art of precision on many points. Their singing of *Up a Lazy River* was particularly effective.

" . . . All that and a grand finale . . . in a medley of *America the Beautiful* and *Keep America Singing* . . . The overflow audience gave every intimation of being thoroughly entertained."

## MASSED CHORUS SINGS

A 200-man barbershop chorus from Wisconsin shared the spotlight August 30 at Milwaukee with the CREW CUTS quartet, Patti Page, Thomas L. Thomas, and Dr. Edwin Franko Goldman before 18,000 persons as part of the first Wisconsin Music Festival.

Under sponsorship of the Milwaukee Journal, the festival was held in Milwaukee County Stadium, home of the Milwaukee Braves.

Four champion choruses made up the massed chorus: Janesville, Wis., 1955 international champion; Madison, 1955 LO'L district champion and five times champion before; Milwaukee, 1946 district

champion; and Sheboygan, 1947 and 1952 district champion.

Edward Murray, Milwaukee director, led the massed chorus in a medley of *The Old Songs* and *After Dark* and in *Coney Island Baby*, while the Janesville chorus sang *Washington Waddle* by itself, directed by Skid Davies.

Walter Moufied, Milwaukee Journal music critic, commented:

"A sizable chorus of barbershop quartet singers from Sheboygan, Janesville, Madison, and Milwaukee, with Edward Murray of Milwaukee in command, satisfied their critical listeners with *My Coney Island Baby* and other classics in the tenuous department. The boys really were musical, and their diction excellent."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, AND CIRCULATION REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) OF THE HARMONIZER published Quarterly in March, June, September and December at Detroit, Michigan for October 1, 1955.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 20619 Fenkell Avenue, Detroit 23, Michigan. Editor Robert G. Hafer, 20619 Fenkell Avenue, Detroit 23, Michigan. Managing editor None. Business manager None.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., 20619 Fenkell Avenue, Detroit 23, Michigan.

3. 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: (If there are none, so state.) None.

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

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly, and triweekly newspapers only.)

Robert G. Hafer, Editor

Sworn to and subscribed before me this 28th day of September, 1955.

Elva R. Yorke

(My commission expires July 25, 1959)

# "TAG" LINES

Faithful readers of this column will recall in September issue a compliment to District Sec'y George Almond (Northeastern) for including in a bulletin the information that Easter falls on April 1st next year. Within a week after he wrote the item, this columnist sat in a chapter directors meeting and helped to choose March 31st, 1956 as a date for an important function. Physician, heal thyself . . . Michigan District selects a "Song of the Year." Everybody is supposed to learn the same arrangement so that it can be sung at any Michigan gathering. Last year's choice was *A Son of the Sea*. This year, it's *Mandy Lee*. John Hill, of Lansing, has made a special Michigan arrangement of this old favorite which is in the public domain . . . To the Michigan District newspaper, *The Troubadour*, the curious are indebted for the information that the Chicago, Indianapolis, and Louisville Railway owes its name "Monon" to the Indians. It derives from the Indian word "monong," meaning swift or fast running . . . Did you know you can buy a phonograph record case to accommodate 12" records? If you're interested, write Int'l Sec'y Bob Hafer and he'll tell you where. . . There's also a gadget on the market now, a tape threader for tape-recorders. Costs 98c. If interested, write to Bob . . . Might as well get the "selling" done at one time—Hq in Detroit will now sell you a *Harmonizer* binder, holds 12 issues—\$3.50 each . . . This came in anonymously—"Why don't we close the show with 'Why Keep America Singing'—W. A. Dickema please note . . . And another one, not anonymous, "We used to get the dope from the chapter bulletin. Now we get the bulletin from the dope" . . . Would appreciate having personal curiosity satisfied—will some Indiana-Kentucky member advise this column how many In-Kys danced at the "Dance-Glow" held concurrently with the Afterglow in a different room of the same hotel, following the In-Ky District Contest October 8-9? . . . Int'l Pres. Art Merrill has a preventive for n-lcers—tell 'em all to go jump in the lake—all but six that is—you'll need them for pallbearers; or stop in at a chapter meeting and tear into a few good seventh chords . . . This

sounds like something the writer might do. Man sits in train compartment. Reads article about U.S.S. Nautilus, the Navy's new atomic powered sub. Finishes; sees lonesome character in compartment opposite; crosses, sits down, digests Nautilus article in few well chosen words going easy on the technical stuff; introduces self; fades away when stranger quietly says, "I'm glad to know you sir, I'm Chester Nimitz." Hub Stone, editor of *Evergreen District's* *Timbre* printed this tale and the name of the member to whom it happened. If you want to know who, write Hub . . . Int'l Hq can now hear recordings at their best. Mr. and Mrs. Duane Mosier, Detroit, recently presented to the Society a three speed record player. . . N.E. District Vice-president O. B. Falls, Schenectady, N. Y. Chapter represented General Electric Company at the Atoms for Peace Conference. He should have brought with him the Society's ATOMIC BUMS (Minneapolis) and the UP 'N ATOMS (Skokie & Northbrook, Ill.) . . . Long time *Harmonizer* columnist Sigmund Spaeth was honored October 4th by a concert in New York City's Town Hall. Many outstanding artists contributed their services. Proceeds went to the Louis Braille Music Institute of America which carries on an extensive program to bring music to the blind in various forms . . . Hosca E. Jellison, Hanover, Mass., without doubt displays the biggest SPEBSQSA emblem on a private car anywhere. He fashioned it from a piece of metal and attached it to his front bumper. Says any number of people asks what it means and he sells a lot of Parade tickets that way . . . Speaking of selling tickets, Big Spring, Texas, presented its third annual show in October—sold out a 1500 seat auditorium, had a \$1600 gross



printed program, quite a contrast to two years ago when the final entry in the accounting was vermillion. Lum, of Lum and Abner, (Chester Lauck), now with Continental Oil, Houston, is a member of Big Spring—Emceed the show this year . . . Tip to Wally Singleton, Dixie District Pres. and bass of the CONFEDERATES, South Carolina (remember Fort Sumter) is the only state in the Union presently without a chapter of SPEBSQSA . . . Bob Aldrich, Venice, Florida, who did so much to launch SPEBSQSA in Florida, sends this column a United Features Syndicate cartoon recalling the fact??? that "Dixie" originated in New York City—seems there was a slave holder named Dixie who had a plantation on Manhattan Island. Removal of the slaves to the South caused them to pine for their "Dixieland." . . .

## JOKES

Letter received at Detroit Hq. from M. L. Fiuch, Jr., New York City—"Did you hear about the chapter that wanted to build stage props for their first concert. They constructed a rural Woodshed built of fresh pine logs—so their quartets would have good pitch."

Four word reply from Detroit—"Knot a bad idea."

## FITTIN' NAMES

Frank Bass is president of the Baraboo, Wis. chapter, but we don't know what part he sings. Know any other names that fit in barbershop-ping?

## HAPPY YULETIDE!

*Is it thundering reindeer singing that score?  
No, oh no! It's the  
BARBER-Q-FOUR!*

Contact . . . TOM WATTS  
856 So. York Rd.  
Elmhurst, Illinois

# THE MEMBERSHIP PICTURE

A record was set by the Society in October of this year. More members were enrolled in the tenth month of the fiscal year than ever before for the same period. The number of additions reached 465! The previous high was 247 back in '49. A similar record was set in September, the ninth month of the fiscal year. The total for September of this year was 446 compared with the previous high of 417 which occurred in 1950.

The October 31 total for the entire Society (24,636) is 1508 over December 31 of last year and 2027 over June 30, 1954. This is only 2265 below our all-time high of 26,901 set on June 30 of '49 (just before the Korean War). If you will check the statistics on this page with those which appeared on page 7 of the September issue of the HARMONIZER, you will see that several of our Chapters and Districts registered significant gains since July 31. How are *your* Chapter and District doing?

## THE TOP TEN CHAPTERS IN MEMBERSHIP PROMOTION

Percentage of increase from  
December 31, 1954 to October 31, 1955

| Chapter                            | District           | % of Increase | Population (1950 Census) |
|------------------------------------|--------------------|---------------|--------------------------|
| 1. Niles, Ohio .....               | Johnny Appleseed . | 95.2          | 16,733                   |
| 2. Oakland County, Mich. ....      | Michigan .....     | 76.1          | 396,001                  |
| 3. Greater Indianapolis, Ind. .... | Indiana-Kentucky . | 75.1          | 427,173                  |
| 4. Seitate, Mass. ....             | Northeastern ..... | 75.0          | 1,457                    |
| 5. Keene, N. H. ....               | Northeastern ..... | 69.2          | 15,638                   |
| 6. Washington County, Pa. ....     | Johnny Appleseed . | 67.7          | 209,628                  |
| 7. Millersburg, Ohio ..            | Johnny Appleseed . | 65.0          | 2,398                    |
| 8. Newark, Ohio .....              | Johnny Appleseed . | 63.3          | 31,275                   |
| 9. Fargo-Moorehead, N. D. ....     | Land O'Lakes ..... | 62.1          | 38,256                   |
| 10. Scarborough, Ont. ....         | Ontario .....      | 58.0          | 900                      |

## THE "CENTURY" CLUB—OCTOBER 31, 1955

### THE TOP TEN

| Chapter                     | District            | Members | Population (1950 Census) |
|-----------------------------|---------------------|---------|--------------------------|
| 1. Manhattan, N. Y. ....    | Mid-Atlantic .....  | 289     | 1,960,101                |
| 2. Muskegon, Mich. ....     | Michigan .....      | 171     | 48,429                   |
| 3. Tulsa, Oklahoma. ....    | Southwestern ....   | 171     | 182,740                  |
| 4. Miami, Florida. ....     | Dixie .....         | 162     | 249,276                  |
| 5. Minneapolis, Minn. ....  | Land O'Lakes ....   | 162     | 521,718                  |
| 6. Sheboygan, Wis. ....     | Land O'Lakes ....   | 158     | 42,365                   |
| 7. Wichita, Kansas ....     | Central States .... | 135     | 168,279                  |
| 8. Dearborn, Mich. ....     | Michigan .....      | 132     | 94,944                   |
| 9. Chicago No. 1, Ill. .... | Illinois .....      | 131     | 3,620,962                |
| 10. Asheville, N. C. ....   | Dixie .....         | 127     | 53,000                   |

### ALL OTHERS WITH OVER 100 MEMBERS

|                                |                     |     |           |
|--------------------------------|---------------------|-----|-----------|
| 11. Kansas City, Mo. ....      | Central States .... | 121 | 456,622   |
| 12. Washington, D. C. ....     | Mid-Atlantic .....  | 120 | 802,178   |
| 13. Tell City, Ind. ....       | Indiana-Kentucky    | 119 | 5,735     |
| 14. Oak Park, Ill. ....        | Illinois .....      | 116 | 63,529    |
| 15. Pittsburgh, Pa. ....       | Johnny Appleseed    | 115 | 676,806   |
| 16. Grand Rapids, Mich. ....   | Michigan .....      | 111 | 176,515   |
| 17. San Gabriel, Calif. ....   | Far Western .....   | 108 | 20,343    |
| 18. Milwaukee, Wis. ....       | Land O'Lakes ....   | 107 | 637,392   |
| 19. Louisville, Ky. ....       | Indiana-Kentucky    | 105 | 369,129   |
| 20. Skokie, Ill. ....          | Illinois .....      | 103 | 14,832    |
| 21. Baltimore, Md. ....        | Mid-Atlantic .....  | 102 | 949,708   |
| 22. El Paso, Texas. ....       | Southwestern ....   | 102 | 130,485   |
| 23. Peoria, Illinois. ....     | Illinois .....      | 100 | 111,858   |
| 24. Detroit, Mich. No. 1. .... | Michigan .....      | 100 | 1,819,568 |

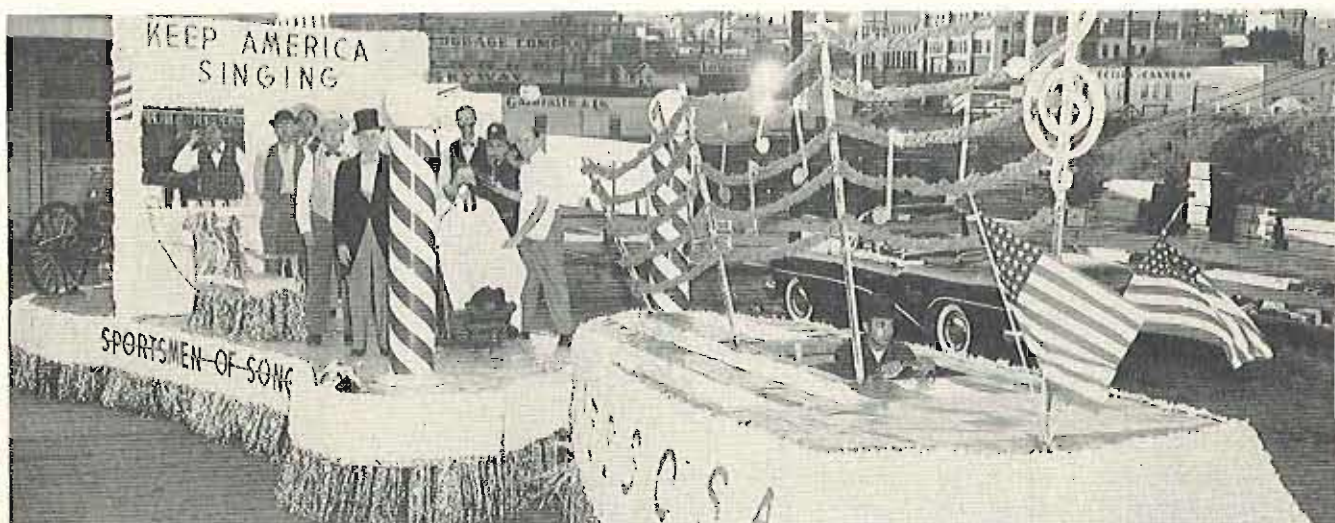
## DISTRICT STANDINGS

As of October 31, 1955

| *District               | Chapters<br>10/31/55 | 12/31/54 | *District                  | Membership<br>10/31/55 | 12/31/54 | *District                 | Percentage of<br>Recovery |
|-------------------------|----------------------|----------|----------------------------|------------------------|----------|---------------------------|---------------------------|
| 1. Central States. .... | 69                   | 69       | 1. Mid-Atlantic ....       | 2707                   | 2379     | 1. Northeastern ....      | 118.5                     |
| 2. Land O'Lakes. ....   | 64                   | 61       | 2. Land O'Lakes ...        | 2683                   | 2669     | 2. Mid-Atlantic ....      | 113.8                     |
| 3. Johnny Appleseed     | 57                   | 61       | 3. Central States ...      | 2503                   | 2437     | 3. Evergreen .....        | 112.7                     |
| 4. Mid-Atlantic ....    | 56                   | 52       | 4. Johnny Appleseed .....  | 2282                   | 2149     | 4. Southwestern ...       | 112.5                     |
| 5. Northeastern ....    | 52                   | 45       | 5. Illinois .....          | 2199                   | 2111     | 5. Dixie .....            | 111.1                     |
| 6. Illinois .....       | 50                   | 50       | 6. Northeastern ....       | 1928                   | 1626     | 6. Far Western ....       | 108.4                     |
| 7. Far Western ....     | 43                   | 39       | 7. Michigan .....          | 1670                   | 1664     | 7. Indiana-Kentucky ..... | 106.8                     |
| 8. Michigan .....       | 36                   | 39       | 8. Far Western ....        | 1583                   | 1446     | 8. Johnny Appleseed ..... | 106.1                     |
| 9. Seneca Land ....     | 32                   | 34       | 9. Dixie .....             | 1515                   | 1363     | 9. Illinois .....         | 104.1                     |
| 10. Dixie .....         | 32                   | 31       | 10. Indiana-Kentucky. .... | 1283                   | 1201     | 10. Central States ...    | 102.7                     |
| 11. Indiana-Kentucky    | 29                   | 30       | 11. Southwestern ...       | 1273                   | 1131     | 11. Land O'Lakes. ....    | 100.5                     |
| 12. Southwestern ...    | 29                   | 27       | 12. Seneca Land ....       | 1169                   | 1168     | 12. Michigan .....        | 100.3                     |
| 13. Evergreen .....     | 27                   | 26       | 13. Evergreen .....        | 1025                   | 909      | 13. Seneca Land. ....     | 100.0                     |
| 14. Ontario .....       | 21                   | 22       | 14. Ontario .....          | 816                    | 875      | 14. Ontario .....         | 93.2                      |
|                         | 597                  | 586      |                            | 24,636                 | 23,128   |                           | 106.5                     |

\*Listed according to ranking.

# Society is A-Float



Top—Trophy winning float entered by Seattle, Wash. Chapter in Seattle's SEAFair Parade. On the back end of the float, not visible in the picture was a 1906 Studebaker, with a girl dressed in '90's style, waiting for pappy to come out of the barbershop.

Center Left—London, Ontario's float in the Centennial Parade of that city.

Center Right—This float won second prize in the unique float division of the Fourth of July Parade held in Champaign-Urbana, Illinois.

Bottom Left—Racine, Wisconsin Chapter also had a float in

their July Fourth Parade. These are the members who did the bulk of the work in putting it together—l.toR—standing—Vern Clausen, Art Morey, Jerry Neubauer, Joe Dewey, Tom Nelson—kneeling—Dick Ritter and Frank Baresh.

Bottom Center—This gives some idea of the size of the project.

Bottom Right—The finished product. It's a shame it can't be shown in color. Chapter Sec'y sent along a color snapshot which showed beautiful details completely lost in the black and white photos.

Breckenridge, Mo. Chapter also had a float in that city's Centennial Parade, but unfortunately, no picture was available.

# Parade Workshop at Miami Beach

*(This report of the Parade Workshop at the Miami Beach Convention was received too late for the September issue. It has a great deal of good material in it and should be of interest to the officers of every chapter. Our thanks go to Bob Hockenbrough, Brookfield, Ill.; Reddie Wright, Pasadena, Calif.; Clare McCreary, St. Petersburg, Fla., who sat on the Panel, and to Joe Griffith, St. Petersburg, who acted as Moderator and wrote this report of the meeting. An outline of instructions to show chairmen and show committees prepared by the St. Pete Chapter is available from Int'l Hdqs. on request. Eds.)*

Forty-four members signed the roster (plus about 8 or 10 of the wives and girlfriends) to hear the four man panel lead the discussions. The panel consisted of: Reddie Wright, Pasadena, California; Bob Hockenbrough, Brookfield, Illinois; Clare McCreary, St. Petersburg, Florida; Joe Griffith, St. Petersburg, Florida. These men represented chapters in 20 states and two Canadian provinces.

(1) It was established that there is a real desire for the Society to learn more about putting on Parades. I would say that the participants could have been divided just about in half with 50% representing chapters who claim very successful shows and the other 50%, poor to fair shows. Contributions and questions came from both sides.

(2) Phases of a parade covered were roughly as follows: Planning; Ticket sales; Staging and Props; MCing; and very briefly, Publicity and Programs. Briefly, here are those subjects taken-up as closely as possible in the order of their importance at the workshop, determined purely by the amount of time devoted to each subject:

**TICKET SALES:** Very apparently the largest single problem of individual Parades, and with good reason—ticket sales finance shows. Several different methods were presented which have worked in practice.

(a) Inserting a self addressed post card in the program to make it simple and easy for the guest to order or make known his desire to order tickets for next year's show. Keeps a live mailing list from one show to next.

(b) Awarding "door prizes" at

Parade after having audience fill out coupons, gives a live mailing list for next year. However, this is bordering on the "tricky" side and does not express genuine expression of current guest to attend next year's show. Does make good publicity bait.

(c) Enlisting aid of civic or fraternal groups and/or charities to sponsor Parade. Much comment on this pro and con. Major argument pro: a charitable show is an easy one to sell; supporting a charity is "good" for the chapter. Con: The sponsoring organization gets the credit and the money, the chapter ends up doing all the work. Many expressed the feeling that barbershopping should be sold on its merits and not with the idea of helping some cause other than barbershopping.

**PARADE PLANNING:** Heavily emphasized by the panel as the KEY to a successful Parade. It was not hard to see that the representatives from chapters with poor Parades suffer from the lack of adequate planning. Among the most important suggestions was that of appointing the Parade Chairman far in advance of the show—as early as 12 full months in advance—to give him and his various key men ample time to get the machinery rolling.

Questions pertaining to **TAL-ENT:**

(a) How much? *Ans:* Anywhere from four quartets and chorus to a dozen quartets and chorus. All report satisfaction.

(b) Name talent or local? *Ans:* Stick all the local talent on the show; that's what the people came

to see; or: Keep standards high using strictly the best you can get; the patrons are paying for good entertainment and this is your chance to sell barbershopping. (I don't think there is any answer for all cases unless you'd accept, "If you feel that your local talent will satisfy the customers, use that local talent.")

(c) How to get talent at low cost? *Ans:* Florida has worked out a "Grapefruit Circuit," bringing down two "top" quartets to work a series of shows, last year playing two weeks. The chapters within the state get together and work out their parade dates; a committee contracts for the quartets. Result: two excellent quartets for the price of one or less. Same arrangement would work well in most states, especially in those far away from most of the championship talent.

**STAGING AND PROPS:** An interesting part of the session in which the keynote to success seemed to be imagination and simplicity. Show props need not be expensive to be effective. The more you are required to spend on settings, etc., the less chance you have of making anything on your show. Examples of low budget props: Surplus weather balloons, inflated, painted with "barbershopper" faces and hung from ceiling . . . cost: \$6.00. Quartet shell? Test your stage. You might do just as well without one, or as in many cases, you can borrow a neighboring chapter's shell. Same "borrowing" technique works well on all props. You'd be surprised at what your own members can dream up, or acquire, if you put them to work on it.

In so far as staging goes, DON'T

GO TV OR SPECTACULAR in presenting your chorus. Once you split up your chorus, you've ruined your chorus. Do ring in actors to help sell chorus numbers.

EMCEEING: Very little discussion; refer readers to MC WORKSHOP bulletins. This subject is well covered there.

The singing MCs used in St. Petersburg show demonstrated a few introductions used on 1955 show. Very well received, and, we believe will be put into use by many Parades in the future. Good points: Short and fast-moving; Novel; Musical buffer between quartets; Chance to use local talent.

PUBLICITY & PROMOTION: Almost missed this altogether as the man selected to handle this on panel was not able to appear. Time ran out before we could launch into this.

Sample programs were displayed and it was pointed out that it is through program advertising that the chapter can make the most money.

"Guaranteed Show" was suggested as a good publicity gimmick and also a good ticket selling idea. This idea was received enthusiastically. Simply guaranteeing satisfaction or your money back. Don't see how anyone could lose on this idea.

### (3) SUGGESTIONS IN GENERAL

(a) That the PARADE WORKSHOP created enough interest in Miami to warrant continuance of same in future meetings.

(b) That the subject PARADE might be too large and general and that it might be better to limit the workshop in the future to specific parts that go into the making of a Parade that require the most attention; i.e., limit the next workshop to TICKET SELLING or PLANNING or PUBLICITY, but not to try to throw in everything except the kitchen sink. Do with these phases the same thing that you have done with the MC WORKSHOP.

(c) That we set up an INTERNATIONAL CLEARING HOUSE for ALL SHOW IDEAS, perhaps aided and abetted by a regular space in the *Harmonizer* so that when a man or a chapter has a good idea, he can present it to the whole society. Incidentally, materials and ideas gathered at the "Clearing House for Parades" could be edited and reproduced every so often to keep the chapters posted with a permanent file of Parade ideas. J. G.

## "TODAY"



At 7:45 AM, EDST, August 24th, Int'l President Art Merrill and the Schenectady, N. Y. Empire Statesmen appeared on Dave Garroway's NBCTV show "Today." That's probably the earliest any SPEBSQSA quartet has sung without staying up all night. The program was televised live from Schenectady because Dave Garroway is a native of that city. The Mohawk Clippers also sang on the program. (Garroway is at right).

## THREE WEEKS FROM "TODAY"



At 1:30 PM, EDST, September 14th, Int'l President Merrill (right) met at the Harvard Club, New York City, to discuss Society affairs with Int'l 2nd Vice President Joe Lewis, Dallas, Texas (left), and New York's Rowland Davis, Society 1st VP.

## "TWO DAYS" LATER



At 9:00 PM, EST, September 16th, Int'l Pres. Merrill (right) and other members of the Int'l Executive Committee took time out for a moment of relaxation after hours of wrestling with SPEBSQSA problems. This special meeting took place during the Annual Roundup of the Sage Lake, Michigan Chapter at Kenyon's Lodge, 200 miles north of Detroit. Others in the picture, LtoR Int'l Sec'y Bob Hajer, Washington, D.C.'s Dean Snyder, V.P.'s Rowland Davis and Joe Lewis, Int'l Treasurer Mark Roberts, Detroit.

## Report of

# THE INTERNATIONAL CHAPTER ADVISORY COMMITTEE

Dr. Edward H. Hamlet, Chairman

When International President, Arthur A. Merrill appointed the Chapter Advisory Committee, he made it crystal clear that this was not an "honorary" committee, but definitely a "work" committee—one that was expected to get results in obtaining more good members for the Society. Art will have no part of a "hand-shaking" loser. He said, "The members are out there. It is up to this committee to bring them in."

The Chapter Advisory committee is divided into three subcommittees—Chapter Program, directed by Dr. Donald Flom, Schenectady, N. Y.; Membership, directed by Chairman Pat McPhillips, Williamsville, N. Y.; and Extension, directed by Chairman Demos MacDonald, Gloversville, N. Y.

### PROGRAM

That is the committee, and here is the program. Let's take Chapter Program first. That is so very important if the other two divisions—Membership and Extension—are to function properly. It doesn't do any good to sign a lot of new members and charter new chapters if you don't have a workable Chapter Program. Many members have been chased away because, as someone said, *nothing happens at chapter meetings*.

Dr. Don Flom has contacted top chapters in each of the 14 districts and has come up with some good do's and don'ts on how to formulate a good program for your chapter. But let's have Don give briefly a few suggestions on Chapter Program.

"Punctuality in starting and closing a meeting should be observed. The members should know what to expect before they arrive. Everyone ought to have the opportunity to try quarteting as well as chorus singing. The key to a successful meeting is active participation. To get everyone in the act, divide the members into quartets and then

let two quartets sing as an octet. This system will give the fellow a chance to sing, who is perhaps underestimating his voice, one who is hesitant in singing in a quartet—although he really wants to be a part of a ringing chord made by four voices."

Other suggestions for a better, more interesting Chapter Program are: Properly assimilate new members into the chapter. Don't "lose" your members in the chorus—give them a chance to sing in a quartet. Make every member "feel" that he belongs. Have a suitable hall for rehearsals and a good director. Keep your chapter business meetings interesting and brief. Don't waste valuable time arguing about a two-bit proposition that could just as well be settled by your Board of Directors. Keep your chapter members informed—have live projects continually on the fire. Find a common ground for the quartet man and the chorus man. There should never be a marked division. We need them both. We must have them both.

Choose your officers and board members carefully. Remember, it is a distinct honor to serve a barbershop chapter in an official capacity. Have fun in barbershopping. Don't ever get so serious that you don't enjoy yourselves. A singing man is a happy man—keep them singing.

### EXTENSION

Here is Demos MacDonald to outline his program on Extension:

Webster defines the word as "*enlarge—amplify—prolong*."

When I first accepted the post of Extension Vice Chairman of the Int'l Chapter Advisory Committee, it was rather a problem as to where to start. I wrote our faithful Bob Hafer for advice and, as usual, he came up with the very best—"Successful extension is 1. *pre-organize*, 2. *organize* and 3. *post organize*."

We are elated about every new chapter as it is chartered, but, it is regrettable that many times the new one is only a replacement for one that we failed to maintain or "prolong."

Barbershopping is friendship and friendship is extension. Sincere friendship is certainly the most valuable thing in this world as well as the most powerful. It's a sure-fire method of starting a chapter and the *only* method of maintaining chapters. Remember how you broke-the-ice with your best friend, your wife? You didn't just invite her to meet with you, **YOU WENT TO MEET WITH HER**. You also maintain this harmony by *continually* nurturing it.

The restaurant where I eat lunch is very crowded at noon with busy people, in a rush, as most people are. The best method I have found for getting a seat is this—select a table having a vacant chair, by-pass the waiting crowd, walk right up to the table and ask, "May I share your table?" Do you know that in five years I have *never* been refused. However, I have invited other waiting individuals to join me at *my* table and they do not *always* accept. There is a difference.

Let's not merely go barbershopping, but let's go barber "**SHOPPING**." Take barbershopping to the people; don't ask them to come to you. Above all, continue to nurture the chapters and members forever. This is real **EXTENSION** and barber "**SHOPPING**."

Here is a specific, step by step method:

1. Select your target city or community in collaboration with your District Officers.
2. a. Write International Headquarters for leads to possible members.  
b. Call on the Mayor, newspaper editor, radio station manager, music teachers,

choir directors, etc. for names of men who might be interested.

- c. Watch their newspapers for organization activities where barbershopping would fit, or aid.
3. a. Seek permission to hold a meeting in a hotel, church, school, Y.M.C.A. or lodge room and set date.
- b. Notify all interested people of meeting.
- c. Enter news item about S.P.E.B.S.Q.S.A. and forthcoming meeting.
4. Have the meeting (pre-organization).
  - a. Short, concise, straightforward explanation of organization endeavor and reasons for it. Stress society interest in them—i.e. More widespread fellowship, increased area activity, increased fun, friends and harmony. Detailed explanation of cost and operation.
  - b. Have organized quartet.
  - c. Community sing.
  - d. Select men to plan organizational meeting.
  - e. Set date.
  - f. Ask each man to bring a friend.
  - g. Follow up on the day before the meeting.
5. Organizational meeting.
  - a. Have quartet.
  - b. Community sing.
  - c. Question and answer forum.
  - d. Sign charter petition.
  - e. Elect temporary officers.
  - f. Set meeting schedule.
  - g. Send charter application.
6. Have capable members of sponsoring chapter attend every meeting.

### MEMBERSHIP

Now we come to that portion of the committee that shows "where the bear comes out of the buck-wheat." Yes, it's MEMBERSHIP—and here you either do or you don't. There is no happy medium. The figures on the chart tell the story.

Pat McPhillips has outlined a membership plan that can be used in every chapter in every District. If you have a plan of your own that works—use it.

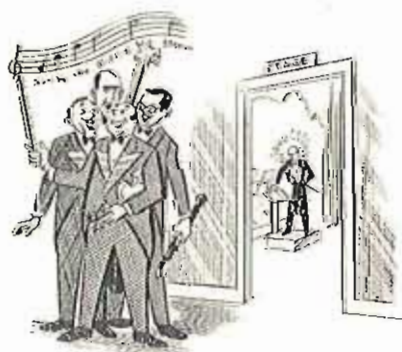
The membership slogan this year is "A Quantity of Quality Members." We want new members, but we want only good members.

Pat's membership plan is three-fold—(1) Re-enrollment of present members—before December 31, 1955; (2) Enrollment of alumni (former members); (3) signing of new members. It's as simple as that, but you have to get to work to get the job done. If your present members are not all enrolled before Jan. 1, make a special effort to collect the dues from them in January. Make this month clean-up time, for re-enrollment of present members, as well as enrollment of alumni members. A personal call will bring many of these former members back to the Society. Let them know that they are missed and that we want them.

February is the big month for the signing of new members. Let's make it a banner month. Wear your lapel pins and display the Barbershop decal on the rear window of your car. That is good advertising for Barbershopping—it interests prospective members. Just the other day I found a note on my windshield asking for information concerning the local chapter. He got the information he requested and we got a good new member. Advertising pays—let's do more of it.

What is the Society membership picture? It's healthy, but let's keep it that way. Let's every one of us keep plugging away for new members, keep the ones we have, and invite our former members to come back and sing with us again. The Society membership is increasing, but not as fast as it would if every District would just put out a little effort in interesting prospects in Barbershopping.

We have the greatest bargain in the world. Let's sell it and invite "A Quantity of Quality Members" into this great singing fraternity—S.P.E.B.S.Q.S.A. That member you sign today will thank you tomorrow.



### REPRODUCTION OF COPYRIGHTED SONGS

BY DEAC MARTIN

*Reprinted from June, 1942, Harmonizer*

"Every member should have a clear understanding for his own protection and the good of the Society. Words and music of a song are like a book, an article or any other creation of brain and hand. They are the property of the author, or of the company which has bought the song publishing rights.

"The authors 'build' a song just as a manufacturer builds a product, or a Society member builds a house over which he controls the right of lease, sale or give-away. In the case of tangible objects, we commonly accept the basic rights of ownership. But in songs, it is unusual for non-professionals, such as we are in the Society, to think all the way through. Hence these simple comparisons.

"Song writers and publishers have banded together for protection of their 'property rights.' Otherwise they would produce something which everyone else might use. That is neither logical nor good business, judged by common honesty and accepted, practical business standards. The American Society of Composers, Authors and Publishers (ASCAP) is in effect a Trade Association.

"Their main objective is to protect their property from exploitation for PROFIT. They lend a sympathetic ear to the harmonies of our Society. E. A. Sherwood of ASCAP describes us as 'a group of gentlemen, bound together by a common, non-professional interest in popular music, on an entirely non-commercial basis.

"It is his opinion that, within reasonable limits, any member of the Society may write out the tune or four parts (and words) of his *version* of a song, and use it within the Society. ASCAP would object only if we overstep reasonable limits, or if we should attempt to PROFIT from songs which they control.

"They also would have every right to object if we take published barber shop arrangements and copy them in quantity (as for chorus use) rather than pay the list price for the music. When a publisher makes a suitable barber shop arrangement available for purchase, we should be more than willing to pay for it."



"THERE'S GOOD NEWS TONIGHT" says one of the popular radio newscasters, and barbershopically speaking Olde Ed shouts back, "THERE'S GOOD NEWS TONIGHT."

**FIFTY-SIX YEARS IS A LONG TIME.** Fifty-six years ago it was 1898. That was the year the battleship Maine was sunk in Havana harbor and "Remember the Maine" became the battle cry in an abbreviated war with Spain. It was the year Teddy Roosevelt and his Rough Riders stormed San Juan Hill. It was the year that the United States annexed the Hawaiian Islands, and the year that the legislative act combining the five boroughs to form Greater New York became effective.

**BY THE LIGHT OF THEIR OIL LAMPS** people were reading David Harum and When Knighthood Was In Flower. Victor Herbert was appointed musical conductor of the Pittsburgh Symphony Orchestra and Marc Ernestine Schumann-Heink made her American debut in Chicago. Victor Herbert also scored his first major comic opera success with The Fortune Teller and Alice Nielson and Joseph Cawthorne were in the cast. For those who liked it heavier, Way Down East and The Moth and the Flame were both New York hits.

**THE TWO, THREE, AND FOUR PART HARMONIZERS WERE WORKING OUT ON** such current hits as Gypsy Love Song, I Guess I'll Have to Telegraph My Baby, Just As the Sun Went Down, Just One Girl, 'Mid the Green Fields of Virginia, My Old New Hamp-



# : DO YOU REMEMBER?

by J. George O'Brien

117 West Genesee Ave.

Saginaw, Michigan

shire Home, She Was Bred In Old Kentucky and a number that is still more or less familiar to all Society members in good standing, When You Were Sweet Sixteen.

**WHAT'S ALL THIS FIFTY-SIX YEAR STUFF** got to do with GOOD NEWS? Have patience, gentle reader; we're coming to that.

**FOR SOME TIME PAST YOUR OLD SONGS COMMITTEE,** the Staff at Headquarters, the Song Arrangements Committee, the Society arrangers and even the Old Song Collectors have been besieged with requests for barbershop arrangements. "Why can't we get arrangements of the old favorites that we sing at our meetings?" "Why don't they publish the songs we like to sing, in our Society publications?" Why? Why? Why??? "Why do they spend time arranging and publishing Rock of Ages when we're cryin' our hearts out for Down On the Brandywine or When the Bees Are in the Hive?"

**AND ALWAYS THE ANSWER CAME BACK . . .** copyrights. You see, a copyright runs twenty eight years, is renewable for twenty eight more . . . that, dear friends and fellow sufferers, makes a total of fifty six and that brings us right back to that magic year of 1898. For fifty six years we can't do a thing about publishing a barbershop arrangement of a song without permission of the copyright owner and in many instances without paying royalties. After fifty six years, the songs become Public Domain and anyone can use them in any way they see fit. The songs we mentioned that were written in 1898 will all be Public Domain on January 1, 1956. Any wonder then that Olde Ed says, "There's good news tonight?"

**BUT THAT AIN'T THE HALF OF IT, DEARIE.** From 1898 until 1920 was the real era of barbershop harmony and during that period thousands and thousands of songs with more harmony per square inch

than there is mud in that ole Mississippi, were written. Each year from now on, more and more of these old classics will become available through Public Domain. We are on the threshold of a golden avalanche of material . . . BUT THAT AIN'T ALL.

**JEAN BOARDMAN, THE NEWEST MEMBER** of the Old Songs Committee, hadn't hardly got the seat warm until he came up with a suggestion that the Society start immediately to publish arrangements of these available gems as rapidly as possible, and he offered to do all the research. It seems that Jean has spent about half of his busy life in the Library of Congress, and knows the Copyright Division like the inside of his hand. He outlined a well thought out plan for the whole program which is his story and is told elsewhere in this issue, so Olde Ed won't repeat it, but will just urge you to read it carefully as it's the most progressive movement that's come to our attention since the Russians invented sunshine. Sooner than you could pronounce the name of our fair Society, Jean was made Chairman of a committee to carry out his idea and the necessary funds were appropriated to start Harmony Heritage.

**IF ALL GOES WELL,** within the next four or five years there should be enough arrangements of real barbershop harmony songs available so that we can go through an International Championship and no two foursomes will have to sing the same song. See what we mean, then, when we say with the news commentator, "There's Good News Tonight."

**ONE OF THE NICE THINGS ABOUT DOING A COLUMN LIKE THIS** comes with the friendships you make. We were highly honored recently to receive a personal visit from Rudy Heinen of Halbur, Iowa. Rudy, with his lovely wife and charming daughter, Helen, was en route to New England and drove

'round this way for a gab-fest with Olde Ed. Wonder what two nice ladies think about when they have to sit through a mediocre luncheon and listen to two old fogies yack, yack about old songs, old songsters and minstrel shows?

**FOR THOSE WHO WOULD LIKE SOMETHING NEW AND MODERN** that has barbershop possibilities, we recommend that you give a listen to a new release by the **FOUR KNIGHTS** called *Gratefully Yours*. A barbershop song is a song in which you can **FEEL** the harmony the first time you hear the melody.

**THE OLD SONGS COMMITTEE**, at the suggestion of Jim Knipe, God bless him, just completed a survey to determine what the boys in the Society are singing when they are singing for the love of it . . . at their meetings. **NEVER HAS ANYTHING** in Society activities created more spontaneous interest and never has there been such enthusiastic response. Quietly and without fuss, cards were sent to chapter secretaries telling them what we wanted and asking them to make a list of all the songs that were sung at their next meeting. 585 cards were sent out and 165 secretaries replied. Without any follow up, without any urging, 28% of the boys took the trouble to comply with our request and a total of 450 titles were listed.

**KNOW SOMETHING?** There wasn't a single mention of *Mississippi Mud* and only one measly little *Muskrat Ramble*. In their stead was an assortment of nearly 450 old standards that would warm the cockles of the heart of anyone who sang barbershop harmony back in the days when barbershop harmony was king, and Olde Ed can't help but feel that that's good.

**OUT IN FRONT** like the buttons on a fat man's vest was *Son Of The Sea*, and following in this order, such old classics as *After Dark*, *Sweet Roses of Morn*, *I Want a Girl*, *Wait Til The Sun Shines Nellie*, *When You Were Sweet Sixteen*, and *The Old Songs*. That's the kind of songs the barbershoppers really love, when their hair is down and they are pouring their hearts out.

**C. C. WOOD OF HOLLAND, MICHIGAN**, through Bill Dickema, has just contributed some 250 to 300

songs to the Old Songs Library, and we hasten to honor him as our All-American Barbershopper for December. It's things like this that make life worth living . . . and will someday make our Library the largest and most complete collection of old songs in the world.

**WHAT A SHOCK IT IS TO FIND OUR** idols have feet of clay. Olde Ed, as you may have guessed has always been the **CHORDETTE'S** number one booster. To him they were the perfect purveyors of barbershop harmony, than which there could be none whither. But that was before he heard their latest record, *The Wedding*. Ugh!!! They sing it to sound like the McGuires and it comes out blaaa!!! As for the song itself, it would have to be five times as good to be classed as a stinker. **THE CHORDETTE'S** made their reputation singing barbershop harmony and in that particular field they are outstanding and alone. Singing modern type harmony, they are just another group of four girls named Mary and they sound like it. To leave a field where they are already tops and invade one that is filled to overflowing with groups that are just as good or better is about like Enzo Piazza giving up his present career to peddle fish . . . it just doesn't make sense.

**A PEEK INTO OLDE ED'S MAIL BAG.** A request from Art Sweeney for a copy of the arrangement of *Where The Southern Roses Grow*. A copy of *Would You Care* from Ken Grant for Henry Mosier. Request from Don Mendenshall for Bud Arberg's *Mandy*; also *Mammy's Little Coal Black Rose*. A request from the Dotted Quarters for a number that may be titled *He Was A Tender Bartender and She Was A Lovely Brunette*, which we couldn't answer . . . Help! Help!! Help!!! Letters from Clarence Marlowe, Gene Loeb, (who also asked about *Maggie Dooley* and *Just Because She Made Dem Goo Goo Eyes*), Peter Bement and many, many others echoing and re-echoing our criticism of the type of songs our quartets **ARE NOT** singing. And a slap on the wrist from Stuart Lake who reminded us that the Winston Churchill who wrote Richard Carvel was not the Winnie of "never did so many owe so much to so few" fame as we intimated, but rather a dyed-in-the-wool American who was born in St. Louis, Mo. and

used to sing a better than fair baritone . . . all of which makes him a pal of ours even if he should happen to be Irish.

**YOUR GRANDPAPPY YODELED**, *If You Want a Kiss, Take It* and please don't write and tell Olde Ed that he's repeating, for to all intents and purposes it's the same number that he mentioned in the last issue. Word for word it is . . . but this one was supposed to be written by Dr. J. C. Harris and Wm. T. Rogers, and it was published by S. Brainard & Sons of Cleveland, but the photostatic copy that we have carries no copyright date. Do you suppose . . . but surely they didn't do that sort of thing in Grandpappy's day . . . or did they? **DO YOU REMEMBER?**

## ESSEX

Don Essex, Secretary of the Dixie District, died on October 17th. Founder of the Stuttgart, Arkansas Chapter, Don was also personally responsible for the launching of four other chapters around Stuttgart.



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# “OUGHT TO AIN’T IS”

by Deac Martin

In the September issue of *Music Journal*, edited by former *Harmonizer* columnist Sigmund Spaeth, another former writer for this magazine has an article “Songs We Like—Or Ought to Like.” For the benefit of those who don’t know him, Deac Martin has been a barbershopper since he first heard a four-part chord; he has been a member of the Society since the beginning, at one time a Vice-president. Of almost any song, written prior to 1930, Deac is apt to know the melody and the chorus and not infrequently the verse. What he said in *Music Journal* has a wide application in the barbershopping field.

In part, Deac wrote, “It has been said that much music is presented to prove someone’s erudition, musicianship or virtuosity!”

“... There are a lot of us, millions I’m sure, untrained in music, yet possessed of enough musical crudition that has rubbed off on us from many sources so that we have opinions. And what is music appreciation if not opinion, various degrees of it?”

“... Many have concluded that much music presented to us comes to our attention because a professional musician likes it, or thinks we ought to like it. *Ought ain’t is*, invariably.

“... Let’s consider something basic, the songs in books distributed widely among our juniors. It is reasonable to assume that the administrators of the Boy Scouts, Girl Scouts, Campfire Girls, 4H Clubs etc. had musical authorities test and select songs included in the official song books. Any song appearing must have been subjected to scrutiny by those who should be well able to judge the song’s inclusion. Justification must include *something we want to sing*.

“I have had my large corps of technicians jot down the names of the songs in the Scout, Girl Scout, and Campfire books... We included the titles in two widely distributed song books for the home. Five stars were given to songs appearing in all five books. Four to those appearing in four books, etc. The results showed only four Five Star Songs: *America, the Beautiful, Home on the Range, Now the Day Is Over* and *The Star Spangled Banner*. There were two Four Star Songs: *Alouette* and *Lovely Evening*.

“In the Three Star group of 29 there are nine songs which I could not sing if my life depended on it, and I’ve been around a bit, for quite a while, with widely different opportunities to be exposed to all sorts. There are three in the list that I never heard of.

“In the Two Star list of 88 songs there are 29 that have me in real difficulty. Of the 29, there are 23 that I met here for the first time.

“... The amazing situation is the number of One Star numbers ap-

pearing in only one book of the five, songs which we the people recognize, ‘know by heart’ (almost), and like immensely. These have long since outlived their copyrights, but were picked only once for use, and then largely by the two commercial song books...

“... Why weren’t they in the books for the juniors? I conclude that someone thought the kiddies *Ought to Like Better Things*. But will they sing them...?

“This does not mean that the perfect song list would consist only of Joe’s and Bill’s and Mary’s and Jane’s favorites. It does mean there are too many *oughts* and not enough *is-es* in these books.

“... I cannot forgive the compilers of some of those books for their failure to include numbers that ‘everybody knows,’ or at least can hum, songs that have stood the test of time, the earned right to exist that makes a number a ‘classic’ in the best sense.

“... In designing modern buildings whose appearance departs from long accepted tradition, the successful architect may seem to break widely from precedent. But... he retains the all-important element of liveability... He does not try to uproot our basic appreciations of convenience, comfort and pleasing appearance in order to substitute an entirely different mode of living which we *ought* to like.

“This is not a plea that we the people be allowed to confine our musical horizons to their existing limits. We’re delighted when we can expand them into new musical experiences. But, like the architect, give us something we can *live* with, not mere proof of ‘musical erudition, musicianship, or virtuosity.’”



LOVE THAT LONG-HAIRED STUFF

# C. & J. CHAIRMAN GIVES THE PITCH

by Berney Simmer

There is only one way to make us aware of your desire to become a Judge Candidate—you must write *direct* to the Detroit Office stating the category in which you are interested.

You will then receive an application, a copy of the Official Contest & Judging Rules, as approved by the International Board of Directors, and a copy of the Supplement to Judging Rules which forms the basis of our Judge training program and explains the several categories in non-technical language.

Upon receipt of your application in Detroit, your record is started and you receive the Temperament Analysis Test. This is a series of 182 scientifically designed questions, and from your replies a "profile" is prepared to help us decide that you are possessed of a judicial temperament. We look upon the profile as a guide only—never is a decision to approve or disapprove an application made solely on the information it provides.

Your District Associate Contest and Judging Committee is advised of your application and upon receipt of their approval, your entire file is forwarded to the Chairman of the International Contest and Judging Committee for his analysis and approval. The specialist in the category you have selected is notified of your acceptance and your name is added to the List of Approved Judge Candidates.

You are now entitled to officiate on Stand-By Panels for District and Regional Contests and you can judge in Area Quartet and Chorus Contests. Your scoring in these contests is carefully analyzed and compared with those of the Official Judge in your category, comments are made thereon and they become a part of your permanent file.

Your progress depends entirely upon your own effort. You should attend Quartet Clinics and Judge briefing sessions at every opportunity. Listen to comments and, if they are not fully understood, ASK QUESTIONS!

You must practice judging if you hope to become proficient for only practice can teach you to evaluate a presentation. Judge every quartet and chorus you encounter.

There is no short-cut to certification! It takes a sincere and consistent interest, an intelligent application of the knowledge you gain through experience, and honest effort to bring a thorough understanding of your category. To date, it has been impossible for us to establish definite and progressive steps to certification and each candidate must be analyzed on the basis of his individual qualifications and the result of his personal experience.

We have learned there are basic requisites and every candidate must comply with these before he can be considered for certification:

1. The Candidate must have served on *at least* one Stand-By Panel and his relative positioning of the contestants must compare favorably with that of the Official Judge.
2. He must be credited with attendance at *at least* one Judges School where a member, or a past member, of the International Contest and Judging Committee is the moderator.
3. He must have served on *at least* one Official Panel in a District Contest (Candidates are eligible to judge a District Contest after successful performance on a Stand-By panel but they are *not* eligible to serve on an Official Panel in Regional or International Contests).

4. He must have the unanimous approval and recommendation of his District Associate C&J Committee.

The file and record is then reviewed and evaluated on the basis of individual performance. All aspects of a candidate's participation are studied. We want to be assured that he has been thoroughly objective and impartial in his judging—knows his category completely and is capable of properly expressing himself—is prompt in attendance when asked to serve—and that he is tolerant and flexible in opinion and willing to accept criticism. Finding the candidate well qualified, he is recommended to the International Board of Directors for Certification. Only the International Board is empowered by vote in regular session, to certify a Judge. The International C&J Committee has the right to decertify a Judge or to remove a Candidate, for just cause.

We are sincerely attempting to develop a corps of specialists and, therefore, ask that you confine yourself to one category. There are few opportunities for a candidate or Judge to function, and it is imperative to a successful judging program that each man constantly maintain his practice of current interpretation. It is difficult to be equally proficient in more than one category.

Judging our Contests is a serious responsibility and we are justifiably proud of the confidence our Judges have earned. Anything in which you are sincerely interested is fun—so—

HAVE FUN!

## International Contest & Judging Committee

Bud Arberg—Arrangements  
Homer Aspy—Harmony Accuracy  
Dick Common—Secretary-Timer  
Joe Jones—Balance and Blend  
Dick Swanoe—Voice Expression  
Berney Simmer—Stage Presence-  
Chairman

# Barbershop Craft

## I CAN'T READ THE STUFF, BUT (Part 3)

BY DICK SVANOE

Well, it's back to school for the youngsters, so we may as well join in the fun and get back to our sight reading. Did you laugh when I said FUN? I guess I'll have to convince you that it is fun. I hope I can.

In the June issue, I used the baseball diamond analogy to show the relationship that each note in the diatonic scale has to every other note. But with the baseball season over, I'm going to try something else.

One of the principles of the teaching profession is to relate the new instruction, step by step, to some experience, circumstance, or fact which the student already knows. That's what I'm going to try to do, but at the outset let's emphasize again how important it is to know where home base is. Since we are still in the key of Bb, blow it on your pipe, run up and down the scale like so: 1,2,3,4,5,6,7,8,7,6,5,4,3,2,1—also 1,3,5,8,5,3,1. Now, take a look at this chord and sing me the lead notes as quickly as you can.



You probably didn't find it too hard because you were alone. If you had a tenor with you who sang his E natural correctly you would find it much more difficult, because as you can see from the illustration, the tenor note and the first lead note are quite close together. Without the rest of the chord, they actually sound bad together. But, if you know what your note should sound like, you can sing it, hold on

to it until the other fellows tune up, and have quite a bit of confidence in any argument that might ensue (Heaven forbid—I'm sorry I made such a suggestion).

By this time, you know that the lead notes are 3 and 2 sung an octave high. They are still 3 and 2 as far as I'm concerned. Calling them 10 and 9 makes it too complicated. Regardless of what octave you sing in, the note relationship and the feeling that each member of the diatonic scale has for each other member is the same. You can sing these two notes because you know how 3 and 2 relate to 1. Sing it—3,2,1. Now sing it twice—3,2,1—3,2,1. Doesn't it sound like something you know? You're right—*Three Blind Mice*. That's my punch line—when your note is on the third step of the scale, it ought to sound like *Three*. Just to check yourself, sing "blind mice" quickly and silently while the other fellows aren't looking.

In tonic (12 o'clock) chords the 3rd step is not difficult to find, but when it gets into a close VI, IV, III, or II o'clock (illustration above is a II 9th) it's not quite so easy. Whenever you have it, sing "Three shh! shh!" It may spoil your diction for a while, but you'll get your note.

N.B. This is no untried gimmick. I use it personally every time I have to sing a strange score.

Just in case you don't like "*Three Blind Mice*," try "*How Dry I Am*." Now sing "*How Dry I Thram Blind Mice*." See, it's the same note. Let's not go any further. Three blind mice singing "*How Dry I Am*" is far enough.

Let's review—

1 or Do—I have no gimmick other than what I've empha-

sized so far—final resting place—home base—feeling of security.

2 or Re—No gimmick—just above home base—if you know where home base is, you can surely find the note above it—1,2,1.

3 or Mi—We've just covered that.

4 or Fa—To get this note I rely heavily on the "Amen" that usually follows the last verse of a hymn. Next Sunday when you go to church, fake the bass part of the "Amen" as played by the organist. The chances are a million to one that you will sing 4,1—A-men-4,1. If you're a tenor, the chances are equally good that you will sing 4,3 an octave higher. Don't sing 2½,3 as you would in a barbershop chord progression. It's better to double the bass on the "Ah" and keep the chord more simple. For those of you who want to know more about the "Clock System," the "Ah-men" is an XI to XII o'clock progression. Whenever the 4th diatonic step appears in your voice, think of the "Ah" of "Ah-men" and you'll have it.

5 or Sol—Have you ever heard Lily Pons sing an operatic aria? On the next to the last note she trills for quite a while. Since she's already up so high, you wonder whether she's going to go up into the sky and take that last one on the final chord. By now you know that the note she's pointing toward is

a high Do of whatever key she's singing in. Well, the note she's playing with, while you wonder which way she's going is 5 or Sol. That's exactly what the 5th step of the diatonic scale is—a springboard. Whether you resolve a 5 up to 8 or resolve it down to 1, it still gives you that same feeling. In the "Clock System," this resolution is the I to XII o'clock progression, the 5th step being the root of the I o'clock chord. Whenever you have the 5th diatonic step to sing, get that Sol to Do feeling. That doesn't mean you have to go on to Do, just like you don't have to go on to "blind mice." Fool yourself and go wherever the next note tells you to go.

6 or La—This one I find rather difficult to explain, but it's not hard to find because it's the step above Sol or 5. Another way to check it out quickly is to sing 6, 7, 8, and see if you're on home base when you get there. If not, you have the wrong note in mind for 6. The 6th is easily recognized by students of chords when it is used with 1, 3, and 5 to give a modern effect to the tonic chord. Its use as a final chord was banned by the Society for one or two years back in the '40's as being too modern. The tenor usually sings it in place of the high Do which some of us would prefer. A good example is the last chord of *O Susanna* as sung by the Barber-Q Four. "Du-wast that old piano to-ni-i-ght." Jim, the tenor, rocks a high 6, 7, 6 on "night." You guessed it, I'd rather have him go 6, 7, 6, 8 and have the other boys drop into a two octave spread tonic, but who am I to quarrel with success.

7 or Ti—No problem—if you know where Do is, you can surely find Ti. Just remember to give it that upward lift so that it will tune right.

You'll hear tenors sing a high 7 on that next to the last chord that rings so well called the VII o'clock chord. Try it with your quartet. Tenor goes 7 to 8, (high); lead has 4 to 3 (high); bari sings  $5\frac{1}{2}$  to 5 and bass does a wicked  $1\frac{1}{2}$  to 1. Maybe you ought to back up and start with a II o'clock chord. That would be 8, 7, 8 for tenor;  $4\frac{1}{2}$ , 4, 3 for lead;  $6, 5\frac{1}{2}, 5$  for bari;  $2, 1\frac{1}{2}, 1$  for the bass.

The above suggestions for finding your notes are not intended to complicate your sight reading. If your notes are all simple and not very far apart, go ahead and read by relative position once you get on the right track. But, in every arrangement and particularly in the "knocked-out" ones we see today, (ask "Curly" Mitchell of Q-Suburban to show you one of his), there are some very difficult skips. Every voice may be asked to leap five or six notes into a tight chord. It's every man for himself and "The devil take the hindmost." In such situations I hope these suggestions may stand you in good stead. If you practice, letting your ears hear what your mind is thinking while your eyes are looking at the little black dots, you will be gratified with your progress.

Many of you will say, yes, but he studied music. That's why I feel I have to add this personal note. Sight singing courses were not a part of the curriculum where I went to school so I had to dig it out for myself. I sang with a 16th Century Madrigal group that broadcast a fifteen minute program five days a week for a solid year. We arrived at the studio fifteen minutes before the broadcast, never sang the same song twice, and were not permitted to look at the music between broadcasts. That's why I know it works.

Just one word of caution—don't get so good at finding these piano-type notes that you close your ears to the fine adjustments that are necessary to ring a chord. This training will put you awfully close to the right note, your ear must do the rest. If you've ever "rocked your britches" on a good chord, you know what I mean.



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## OVER THE EDITOR'S SHOULDER

*The response of members to some of the questions raised in the September Harmonizer has been very great. We have been forced to devote more than the usual space to this department. Eds.*

### SUBSCRIBE?

"I'm ashamed to say the boss caught me reading the *Harmonizer* during frantic work hours the other day. Coming at 10 a.m., I dropped everything else. He chided me gently on so doing. When I showed him the issue, he got to reading it and it took me a half hour to get it away. Congratulations on a wonderful issue."

Staff Taylor  
Columbus, Ohio

### FROM CALIFORNIA

"Congratulations on a fine job well done on the *Harmonizer*. It is chockful of interesting and helpful news items and the illustrations and captions are well balanced and in good taste that makes for a more readable and interest stimulating publication. The format and page arrangements are excellent and are well thought out for pleasing effect."

Walt Stephens  
(Past Int'l Board Member)  
Palos Verdes, Calif.

### CHANGE SPEBSQSA?

*(Bob Gamble, Atlanta, Ga., wrote a letter to the HARMONIZER, September, page 36, suggesting the name of the Society be changed. Here are extracts from a few replies. Eds.)*

"... I wouldn't be surprised to hear he can't remember the initials in their proper order... I wouldn't change the name if it were as long as the Decrepits'... it produces a hearty laugh. That's what we're for."

Ralph W. Hills  
Miami, Florida

"Boo-----hiss.... \*\*&\$%#@#\* (Down with Gamble. I guess he doesn't realize that our 'ridiculous moniker' is one of the very things that has made our Society successful. Evidently he wants to convert our organization into a dull, sophisticated singing club. He should

read some of the Society's early history, some of O. C. Cash's talks and remarks and then ask himself if we should shelve our rich tradition and fun-like nature for the sake of avoiding 'laughter'. What do you think of requiring new members to study and know some rudiments of SPEBSQSA history and tradition?"

Val J. Hicks  
Salt Lake City, Utah

"... Now I know why I never rose beyond the managing editor's job in 25 years in the newspaper business. Just didn't understand the people. And for my present job—wow! Up to now the world's largest optical company has employed me to direct its public relations because I sing such a nice baritone."

"... Speaking as an inexperienced but interested layman, I think we should change our name to, say, FRAUD? or RAPE, or ARSON. I see those words in the papers often... Let's go whole hog. Let's take in women. They fry such nice doughnuts for Afterglows, and they can sing tenor in their full voices."

"... if you want a sparkling, dynamic, eye-catching name... may I suggest one... tested and found satisfactory to the press. Let's call ourselves 'The Andrews Sisters!'"

George A. Anderson  
Southbridge, Mass.

### O'BRIEN HAS NO PLACE TO GO

*(Readers of the Harmonizer are well aware of columnist George O'Brien's distaste for Mississippi Mud and Muskrat Ramble. Quite a few letters have been coming in taking J. George apart. Here is a typical example. Eds.)*

"... I can see nothing wrong with *Mississippi Mud* or *Muskrat Ramble* provided they are sung in the true barbershop style. Moreover, if the harmony in *Mississippi Mud* doesn't suggest itself then a person must be tone deaf. But that's not all—listen to what else good old Georgie says—quote — *Betsy's the Belle of the Ball* looks good to Olde Ed—The verse has a high melody

which can be done as a tenor solo—unquote. This is Barbershop? Oh Brother!"

Stan Green  
Toronto, Ontario

*Here are some reactions to Past Int'l President Jerry Beeler's Key-note Speech at Miami Beach Convention which was summarized in "The Way I See It," September Harmonizer.*

### Winnipeg, Manitoba

"There has been some concern in a number of chapters, including our own, over the decline in the number of quartets. Jerry lays the cards on the table for all of us to see. Something has to be done to 'Bring Back Those Good Old Days.' Our Executive Committee must be of the same opinion. Those who attended the Oct. 5th meeting had one of the most enjoyable evenings we have had in a long, long time."

"A program worked out by Doug Swain is going to show wonderful results. Five quartets were picked, comprised mostly of fellows who had never sung in a four. They were given a short time to practice a portion of *Sweet Roses of Morn* under the guidance of an experienced quartet man and then made their debut before the rest of the chapter. The results were amazing."

"Now everyone wants to get into the act. Fellows who would hesitate to sing a complete song are only too willing to get up and give a couple of lines a try..."

### Indian Wells Valley Chapter, Ridgecrest, Calif.

"... concerned over the increasing emphasis upon the choral work that goes on in the various chapters to the detriment of quartets. I'm inclined to agree with this view that the Society has tended to lose sight of the fact that it was organized for the purpose of promoting quartet singing. I think our own chapter is in serious danger of losing some of its strongest boosters, simply because there is little serious quartet work... In a chapter such as ours we should have three or four quar-

tets . . . Unfortunately, we seem to have lost the drive to band together, four at a time. Choral singing is fine . . . but it is not the main business of the chapter. Or, that is, it should not be."

### Southtown, Chicago, Ill.

"There have been several statements from time to time indicating a 'chorus vs. quartet' factional dispute in our Society. The implications of these remarks may have given some the idea that there are two distinct armed camps operating to gain control over the aims and purposes of the group. While individual members may feel that one or the other activity should receive more emphasis, the Society has need for both."

### LET 'EM SING

"In my book I have always made a clear cleavage between the congregation and the choir, the former to sing the hymns, the latter to sing the anthems. I like to hear a vast congregation sing a hymn, uninhibited, untaught, unafraid, just glorying in the personal participation, being renewed by an incredibly valuable feeling of accomplishment."

"When a man gets back from Rotary, that's when the smart office manager approaches him for a favor to the staff."

"This man too often resents being taught chords and how to sing, develops an inferiority complex and clams up. Until now he has just been singing, a pleasure enjoyed alike by birds and people."

The term *music* stops him.

"And so my experience has taught me in a chapter of SPEB-SQSA to let 'em sing, leaving the door wide open in word and deed for any who would like to try out for the choir. My gripe is that too many chapters expect the whole bunch to be the choir, whereas if the flood gates were kept open for 'just singing' hundreds would turn up where a few dozen come. In such unfortunate chapters, the congregation has been dismissed and the choir asked to remain."

"Others may disagree, but I'll have to stick to my guns, which I learned the hard way."

Geoffrey O'Hara  
Manhattan, N. Y.

Past Pres. Manhattan Chapter  
Composer of "The Old Songs"  
and dozens of others

### WHO'S THE MOSTEST

"May I say that I thought the September *Harmonizer* was probably the most interesting copy I have read to date."

"Reference 'Over the Editor's Shoulder' page, particularly the 'Who's the Mostest' article, we can't claim anything too unusual in quartets, but the chorus of approximately forty men includes three members, each the father of twin boys. If we improve on that, we might get a quartet organized along those lines."

W. D. Markham, Sec'y  
Woodstock, Ontario

"As contact man for the 'Connecticut Yankee' quartet, of Bridgeport, Conn., I'd like to put in our bid for the 'Who's the Mostest.' We have neither the heaviest, tallest, oldest, or youngest quartet, but I think we can lay claim to being the zaniest, (or one of the zaniest)."

"We have a very small tenor, Ken Stuart, who wears leather motorcycle jackets; has a petite wife and two diminutive children; lives in a fancy trailer and loves it. The lead, Russ Holmes, has five children, a pedigreed Dachshund, and sinus trouble. He sings lead; wants to sing tenor; should sing bass. The bass, Leo Machado, is partial to loud clothes; holds two (and sometimes three) jobs; has a fiancée in Fall River, 140 miles away. The bari, Jack Macgregor (real normal type) collects flower seeds; sells pots and pans in spare time; never remembers to put gas in the car. We may not be famous, but we're sure different."

Jack Macgregor, Sec'y  
Bridgeport, Conn.

"Altoona Chapter boasts an 80-year-old member, Joseph Figart, who in his younger days had a bass voice that was unsurpassed. He can still hit a low 'C.' He is still an enthusiastic barbershopper, never misses a meeting and attends quite a few out of town sessions."



"Now retired 16 years, after 47 years with the Pennsylvania RR, Joe has been singing for over 60 years. The Altoona Chapter is proud of Joe."

Thomas Steel, Sec'y  
Altoona, Pa.

"Oklahoma City claims the old-

est barbershopper. He is R. L. 'Bob' Peebly. He'll be 91 years old in December. He's been active in our chapter almost since the start in 1938. Bob says of himself, 'My voice never was anything to write home about, but I've been singing at it for about 80 years'."

Harold Bosworth  
Oklahoma City, Okla.

### HELPS BOYS CLUB

"Attached you'll find an illustrated bulletin page sent recently to our members. It illustrates graphically the various things our chapter has donated to the Portland Boys Club since 1950 through our Annual Festivals of Harmony. As you see, they included gymnasium bleachers, TV set and lamp, intercom system, floor mike, trampoline, electric typewriter, record player, floor polisher, and two commercial hair dryers. These represent a total outlay of \$2794.87. We are proud of our part in making these gifts available to such a very worthwhile organization."

John Fogg  
Portland, Maine

### STERLING

Andrew B. Sterling died in Stamford, Conn., August 11th. He was the lyricist for such magnificent old tunes as *Wait 'til the Sun Shines*, *Nellie*, *Hello Ma Baby*, *Meet Me in St. Louis*, *My Old New Hampshire Home*, all written in collaboration with Harry Von Tilzer. With Ted Lewis he wrote *When My Baby Smiles at Me*.

### BILL HALL

At latest report, Int'l Board Member Bill Hall, Miami, is still in Doctors Hospital, Coral Gables, Florida, as the result of the injuries suffered in the automobile crackup last May. A card or letter will be most welcome.

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## Hock Says:

# SHARE THE WEALTH

By Robert Hockenbrough,  
Past International Board Member

Mail ideas to:  
R. Hockenbrough  
4150 Deyo Avenue  
Brookfield, Ill.



There's a wealth of good ideas in a write-up prepared by Munson Hinman, president of the Salt Lake City Chapter. Munson, a top notch public relations man, wrote the paper to inspire the presidents of the chapters in his district . . . but these are thoughts and ideas that should be shared with ALL our chapters . . . and so with only a very minimum of editing here is Munson's write-up entitled; . . .

### BY GOLLY . . . IT WORKS!

For years the Society has been telling us officers to plan our chapter meetings in advance. This has often seemed like a lot of unnecessary work, because, as everyone knows, a chapter meeting is just getting together and singing . . . or is it?

Many of us have acquired the idea that if we set up a *time schedule* for the various elements of a chapter meeting, we have *planned the meeting*. Oh, have I got news for you! Let me tell you what has happened to my own chapter, Salt Lake City, in the past four months.

To begin with, when I was elected in April, I told our members that the meetings were going to start

promptly at 8:15 each week, whether anyone was there or not. Gad, sometimes our meetings didn't get started till nearly 9 o'clock! Well, I guess they didn't believe me, because next week there were only four or five men there at 8:15. I brought a little desk bell (cost 60c) with me, and when the clock said 8:15, I rang the bell and announced the meeting had started. Well, it looked kinda silly starting a meeting with only four or five guys, but we began some gang singing and were going full swing as the stragglers arrived.

Buddy, the next meeting found more than a dozen members present at 8:15 when the bell rang, and the meeting after that saw some 20-odd present. The word had gotten around! "The new president meant what he said," was the thought that began circulating among the membership. The air suddenly became supercharged with good spirits and the promise of excitement. There seemed to be a sense that the chapter was going places! I felt it, too. Besides, we were all having plenty of fun getting there early. Well, I learned something. I learned WHY it was important that I keep my

word about starting the meetings on time. The fellows got the idea that if I meant what I said about starting the meetings, then I must have also meant what I said about our committees working or they'd be replaced. In fact, I did replace one. And all of a sudden they went to work. Every blessed one of our committee chairmen (except two which had strictly parade duties) began showing an interest in his job, and within a month after the election meeting, all but one of them had held some sort of meeting or telephone chat! I didn't have to say a thing after I had originally told them what their duties were. *I merely started the meetings on time*—and that started the gears turning! Our House Committee began getting there early and setting up the chairs and the coffee urn. They began to take pride in putting up our bulletin board, barber poles, charter, achievements awards, etc. The program Committee got busy and worked out programs for the *entire year*, believe it or not! (I'll tell you more about this later).

The extra time we gave ourselves by *starting on time* provided almost an extra hour of woodshedding at the meetings, and *members began bringing guests!* I got together with our Membership Committee; together we worked out a procedure for handling applications and set up some standards for the type of members we wanted. We planned a Membership Drive Night with a special program worked up by the Program Committee; we gave it a lot of ballyhoo and every member, except six, brought at least one guest; some of them brought two or three. Our Master of Ceremonies, Carl Mancuff, gave them a real selling pitch in between quartet and chorus numbers.

Yep, the chapter seemed to be going places! At one point our

### TRAVELING IN STYLE



This is the Cloverland-Ironwood, Michigan Chapter's Chorus bus. San Gabriel, Cal. had one several years ago. How many other chapters have their own vehicles?

House Committee had a little difficulty getting their members to work, so I had to get with them and straighten it out. We added a couple of more men to that committee.

We had a meeting of our nine-man Hospitality Committee and worked out a program for getting guests and introducing them. We bought a huge supply of Society literature from the International Office and put it in our music cabinet in the meeting room. A first-time visitor receives a copy of "Just What Is Barbershop Harmony?" when he signs the Guest Register. If he comes back a second time he gets a copy of "Let's Harmonize," the little booklet that tells what the Society is all about. If he returns a third time, the Membership Committee begins talking to him. And by that time he is sold anyway! *We've added twelve new members in the past sixteen weeks!!* And two more applications are pending. So there you are! The Program Committee, the House Committee, the Membership Committee, and the Hospitality Committee are thoroughly engrossed in their duties, and the result has been absolutely wonderful! The good fellowship and unbounded enthusiasm at our meetings is a joy to behold! And all because (I think) *our meetings start on time!*

**A SUCCESSFUL FORMULA . . .**  
Practically all of our barbershop visitors from the West Coast have commented on the terrific meetings of the Salt Lake Chapter. You might ask Lou Velzy, Glen Jones, Dick Schenck, Les Woodson, or some of the other fellows who have visited us in the past. The formula we use has evolved over a period of nearly seven years. I don't say that it is the perfect formula, or even that it would suit your own chapter. But it works for us. And we consider ourselves average good barbershoppers. Here it is: The meeting starts promptly at 8:15. One of our newer members gave us an old school bell to replace the little desk bell, and you can hear that thing all over the City and County Building. No matter what secluded cranny the boys are singing in, when that bell rings, they flock into the meeting room. The President introduces the leader of gang-singing for the evening,

(Continued on page 32)



Gentle hint to wives, sons, daughters and other relatives. It's not too early to plan on presenting a 1956 membership (check with local chapter secretary) or one or more of these

# Christmas Gifts

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## SHARE THE WEALTH (Continued)

who is chosen in advance and knows it. A different man is scheduled each night. He leads the whole bunch in four or five numbers, just to warm up our tonsils, then turns it back over to the President for the business session. Our business meetings are very brief, consisting mainly of peppy announcements about coming events. (Our Executive Board meets regularly on the second Wednesday of each month, and we handle all chapter business except that requiring a chapter vote, and about the only things we ever put to a vote are elections, amendments to by-laws, and decisions to make a public appearance.) Under the heading of "coming events" are Board meetings, committee meetings, package shows, and pithy selling phrases describing the programs for the next two or three chapter meetings. As a rule, I don't make all the announcements myself, but prefer to call on the man in charge of the event to be announced. This not only puts him before the members, but keeps him on the ball!

Then the "business" meeting is adjourned and visitors are introduced. Gene Dyer has been quietly making the rounds with his Guest Register and is now waiting to read off their names. As their names are called, they stand and when they have all been introduced, someone starts singing "You're As Welcome As The Flowers In May" and the whole gang chimes in. Then we give the visitors a good round of applause. This seems to put everybody in a good mood.

By then it is only 8:40 or so, and the Librarian has been passing out the music, having checked with the chorus director before the meeting as to what songs we will work on. We swing right into chorus practice for about 30 or 45 minutes, call an intermission of about 20 minutes for woodshedding and what-not, then resume practice for another half-hour or so. If the director senses that the fellows are tired, he cuts the rehearsal short and we go right into our program. The Program Chairman usually emcees the organized program which he has worked up, although he sometimes arranges for a new man to try his hand at emceeing for the experience. (We discover more talent that way!)

The program will consist of the organized quartets plus many variations of the impromptu foursomes.

Here I might point out that we think "clinkers" are funny, so during the pick-up singing, we're usually laughing like hell at something or other. Spirits are always high. We'll even laugh if a new man pulls a boo-boo; if he can't take it, that's too bad! *But we always applaud a foursome with vigor, no matter how lousy they sound!* At the conclusion of the program, we sing a rousing verse of Diekema's "Keep America Singing," and them that wants to go home, goes home. Most of us stick around till 11 p.m. (when the building closes) singing, drinking coffee, playing the piano, shooting the bull, listening to the tape recorder, etc. Then we turn out the lights, after cleaning up the room and replacing the chairs, and head for a late restaurant for more coffee and singing. When the restaurant closes at one a.m., we bust a few chords in the parking lot outside and head for home.

It goes without saying that our Program Committee plans these

little weekly affairs in advance! Our Program Chairman, who is a member of the Board has a worksheet on which he lists all the meeting dates for the year. He uses a legal pad and writes in four or five dates to a page, leaving plenty of space for notes. First he set the date of our Annual Meeting next year. Then he scattered four Initiation nights and four Inter-Chapter visits throughout the year, added a Ladies Night, a date for our Picnic, and other specialty events. This filled up about a fourth of the calendar. For the remainder of the meetings, he works four or five weeks ahead.

As soon as he finalizes the plans for several meetings, he brings them to the Board meeting for discussion. (Discussion of chapter meeting programs is on our agenda as an order of business!) Then an outline of the program is typed up and distributed to the president, secretary, chorus director, program committee, and other interested parties. Also a copy is posted on the bulletin board. With this out of the way he begins mapping out programs for the following month. Thus there are always three or four meetings

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Here's What ONE Satisfied SPEBSQSA Group Says:

We quote in part a recent letter from James C. Webb, Secretary of the Baltimore Chapter of SPEBSQSA:

"First off, I wish to express on behalf of Baltimore's Harmony Chorus, the satisfaction and pleasure we have derived from the coats you so handsomely tailored for us last October.

"We found the coats, which we wear with tux pants, audience appealing and membership wise also.

"Our chorus is rapidly expanding and as a result, now find it necessary to order additional coats."

The letter continues with the new order, and with this important notation concerning that first order: "In case you have often wondered, the coats arrived in time for our show." (The italics are ours.)

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## SHARE THE WEALTH (Continued)

planned and three or four "in the works."

Now, bear in mind, this schedule refers only to the organized program. Every meeting has (1) gang singing, (2) organized quartet singing, (3) impromptu quartet singing, (4) brief business, (5) hoon-doggling, (6) refreshments, (7) chorus practice, and (8) a planned program.

Dates for public appearances or inter-chapter visits of the whole chapter have to be cleared with our Program Chairman to avoid bunching our activities too closely together.

Here's a check list: (1) give each man a specific job and see that he does it; (2) start on time; (3) keep business sessions short; (4) don't run the chorus practice too long; (5) plan the program in advance; (6) give everybody a chance to sing; (7) allow plenty of time for woodshedding; (8) serve light refreshments, if possible; and (9) let them leave *wanting more*—just like your Parade audiences! Start *NOW* to get your committees organized and operating. **YOUR MEETINGS ARE THE BEST SELLING MEDIUM YOU HAVE FOR YOUR GUESTS!** They'll draw their impressions of your chapter from the quality of fun, fellowship, and singing at your meetings. So give your meetings the important thought and planning they deserve! Above all—**START ON TIME!** It'll pay dividends you never expected.

Pres. Paul Barnes of our Tucson, Arizona Chapter says in a recent edition of the chapter bulletin the "Spebsquawker" . . . "It is a well known fact that first impressions quite often determine the long, lasting opinion. With this thought in mind, it is the duty and pleasure of every man in the chapter to make a visitor feel welcome and glad that he came."

**ONE OF THE BEST GUEST NIGHT PROGRAMS** I've ever heard of was staged by our Dallas, Texas Chapter recently. A copy of the program and the complete script was mailed to me by our International Second Vice President Joe Lewis of the Dallas Chapter. Here's a complete chapter program all wrapped up and ready to go. If you want to put on a real fine guest night program called "What is

SPEBSQSA Night?" I imagine if you direct your request to Joe whose address appears on the index page of this issue he'll be glad to see that you get a copy.

A "BUSINESS-CARD-SIZE" PROGRAM that fits handily into your billfold along with driver's license, membership cards, etc., is the novel idea that comes to us from the Toronto, Ontario Chapter. Write Jack Brady, 88 Airdrie Road, Toronto, Ontario, Canada for a copy. It's a good idea.

A NAME FOR THE CHORUS seems to be a new idea that's creeping into our Society . . . and not bad either to my way of thinking . . . as long as we don't forget that we are still the SPEBSQSA. In our El Paso Chapter they had a contest to select an appropriate name "The Border Chorders" . . . our District of Columbia Chapter has the "Singing Capital Chorus" . . . down in Hot Springs we have the "Knights of the Bath" and so on.

Right now my files are loaded with enough material for at least the next two issues . . . but don't let that stop you . . . keep the ideas coming, I've got plenty of storage space.

## PUBLICITY?

How thoroughly and completely misinformed can a newspaper writer get! Who's at fault—the informer, or the informed!

In September, in the women's column of a well known newspaper, published in a large city, appeared a story about a chapter show to be staged that week.

The headline in 1/2" type read "They'll Sing for Their Spebsqsa." The Society's initials appeared just that way which is incorrect. Those initials do not constitute a word. Directly under the headline was a three column by 5" picture of four women, described as the — — — quartet. The reader could not help but draw the conclusion that SPEBSQSA includes women in its membership.

## HANNON

Billy Hannon, member of the Town and Country Chapter (Park Ridge and Norwood, Ill.), recently passed away. Billy wrote, among other songs, *That Old Quartet*, an arrangement of which the Society published some years ago in loose-leaf form and *Somewhere in Indiana*, published in *Songs for Men*, Book 7.

## THE DINAH-SEWER 4

Or

## Dig the Cave Men

BY PAST INT'L BOARD MEMBER DICK STURGES

(Creator of the Woodshed, Decrepit, Bewitched, Bewildered, and Bemused)

Past Int'l Pres. Phil Embury once said, "Man can not live without harmony."

He probably had just as good authority for his statement as did Charles Darwin and some of his followers, in fact, according to my own researches, Phil was a darn sight nearer right. Most historians have no imagination. They have to consult the written records and delve into the archives before they'll make a firm statement. Not so this writer. While some may question my conclusions, they'll undoubtedly be the same type of people who insisted the earth was flat when practically everyone admitted it was "square!"



Primitive man certainly had some time for recreation. Otherwise, how'd we all be here? After killing a few dinosaurs; chasing down a few cave women; eating a couple of brontosaurus steaks; there wasn't anything to do but sit 'round the fire with a few pals. What more natural than a grunt from one, a groan from another, a moan from a third, and a squeal from a fourth should end up in the earliest four-part harmony — not good maybe, but no doubling either.

How otherwise do you suppose "Roll Dem Bones" originated? See drawing copied from an original Bachrach (Bachrach the I, that is) photo.

# NEWS ABOUT QUARTETS

—what they are doing and how they are doing

The BUZZ SAWS, Buckeye Capital (Columbus) Ohio, are making some changes. Lead "saw" Bruce Lynn found the "going" too rough for a rising young attorney and was forced to withdraw from the quartet. Bari "saw" Johnny Glass also had to get out of active singing temporarily. Old "saws," basso George Chamblin and tenor Staff Taylor, plan to line up a couple other old buck "saws" and continue the Buzz Saw record which goes back to the Int'l Contest at Milwaukee in 1947.

★ ★

The Saginaw, Michigan Onchords claim they are the only quartet in the Society whose tenor does not sing *Danny Boy*.

★ ★

The two time Int'l Finalist FOUR-IN-A-CHORD, Cleveland, Ohio, have been compelled to withdraw from the Parade circuit. Increasing family and vocational obligations have made it impossible for several of the men to make out-of-town engagements. According to bass Ray Bieber, the four expect to keep on singing together for the next sixty years.

Chicago No. 1 Chapter held a Father & Son Night in September. Leo Ives, lead of the 1943 Society Champion Harmonizers, Chicago, hit the jackpot by bringing the Ives Quartet—Leo himself, and sons Alan, Norman, and Gary.

★ ★

From the Dixie District magazine, The Rebel Rouser, comes the good news that tenor George Evans, of the Miami Beach 2nd Place Medalist CONFEDERATES, has postponed for a year his entry into the seminary. George's formal education may be delayed a bit, but the prevailing opinion in some quarters is that as long as George can keep that voice, that eyes and them face, he don't need no more education, hardly.

★ ★

Harry Duval, of the Sacramento, Cal. STATESMEN, Int'l Medalists in 1954, turned up recently at a meeting of the Honolulu Chapter. Harry is in the Navy.

★ ★

September *Harmonizer* (page 41), had a picture of the Honolulu

Chapter's Pupule Four with a caption asking what "pupule" means. The October chapter bulletin had this to say, "The Pupule Four made the *Harmonizer*. Good deal—but the drinks are on the one who failed to notify our mainland friends what "pupule" means." The editors have since discovered it means "crazy" in Hawaiian.

★ ★

Del Green, bari of the San Jose, Cal. TRAVELAIRES, Semi-Finalists at Miami Beach, is now in the Field Artillery, stationed in Oklahoma.

★ ★

The long-time top ranking FOUR CHORDERS, London, Ontario, acquired a new tenor in September. Ken Mills found local activities made it impossible for him to be out of town weekends. Bill Smith, of Hamilton, formerly with the Ontario District Champion HAMILTON KORD KINGS, took over the tenor spot.

★ ★

Chuck Reimer, who sang bari with the Lakewood, Ohio Chapter's HALF PAST FOUR at the Int'l Contest in 1950 at Omaha, was killed September 27th when a training ship crashed into his Navy jet near Jacksonville, Florida. Chuck was twenty-five.

★ ★

Washington, D.C. Chapter staged a "Night for Champions" to pay tribute to the COLUMBIANS, POTOMAC CLIPPERS, and RHYTHOMATS, all Past District Champions from the D.C. Chapter.

★ ★

The FOUR TEENS (1952 Int'l Champions), have been moving around. This seems to be a more or less permanent address—2115 N. 72nd Court, Elmwood Park, Illinois. Coral has signed them to a record contract and their first cutting is scheduled to appear shortly. For recording purposes they'll be known as THE CLASSMEN.

★ ★

Jack Hines, New Haven, Connect-



.... and call yourselves the Liber-ah-chee-se Bank Notes.

icut, Area Counselor, reports that the first Novice Quartet Contest staged in the Area was won by the Housatonic-Derby Chapter's YANKEE DOODLERS — Harold Schoff, tenor; John Conlon, lead; Robert Koehler, bari; Andy Zylicz, bass.

★ ★  
Red Elliott, bari of the Oklahoma City FLAT FOOT FOUR, 1940 Society Champions, is now living in Mansfield, Ohio.

★ ★  
Items that arouse an editor's curiosity—"A new quartet, THE FOUR MILKMEN has been organized. Let's hope that someday you will be writing Ross Milk, RR No. 1, Chebanse, Ill., for dates"—From Illinois District Attacks and Releases. Question — Why "Milkmen"? Is Milk the boss man? Are they milkmen? Do they plan to "milk" chords?

★ ★  
A barbershopper can be anybody even if not anybody can be a barbershopper. The 1951 Int'l Champion SCHMITT BROTHERS found that out when they attended a gathering of the Two Rivers, Wis. ZCBJ Lodge and found in attendance the Hon. Roman Hruska, U.S. Senator from Nebraska. He not only liked it, he joined in.

★ ★  
Johnny Appleseed District quartets seem to have something of a strangle hold on championships of organizations other than SPEBSQ-SA. Some years back, the STEEL BLENDERS, Lorain, Ohio won the Eagles contest. Later the Marion, O. BUCKEYE FOUR took the Moose championship. If memory serves, the Findlay, Ohio HARMONAIRES were Elks champions one year. (That may have been the Gary, Ind. Harmonaires, Eds.) Now come the Bridgeport, W. Va. DANDY LIONS, winners of the Lions championship crown.



THE DANDY LIONS—LtoR—Lou Perkins, lead; Joe Payton, tenor; John Arnett, bari; Charles Rule, bass.

★ ★  
The PACEMAKERS, then of Schenectady, N. Y. Chapter, won



the Northeastern District Championship last year in Waterbury, Connecticut. They're now scattered rather widely—bass Jim Stewart in Minneapolis, lead Glenn Peterson and bari Mac McCleary in Waynesboro, Va. However, they all came back to the NE District Contest in Gardner, Mass., early in October.

As a gesture of thanks to the District the quartet donated a rotating trophy to be passed on each year to the newly crowned District Champions. Photo shows the PACEMAKERS (white coats) presenting the trophy to the MERRY NOTES of Boston, winners at Gardner.

★ ★  
Dave MacKain, lead of the Northern Illinois COLLEGIATES, Oak Park Chapter, Int'l Finalists in Kansas City, is now living at 1735 Harvard St., N. W., Washington 9, D. C. Dave reports bari Cork Hultberg is now in service. Bass Jack Borden is teaching music in Fish Creek, Wisconsin and tenor Gene Anthony is a music teacher in Cambridge, Ill. Dave hasn't yet corralled three others for a quartet, but is interestedly looking.

★ ★  
The HUT FOUR, an Army foursome, who were heard by many at the Washington Convention in 1954, made some professional appearances in the Mid-West during the summer, ending up in Minneapolis.

★ ★  
The SCHMITT BROTHERS, 1951 Int'l Champions, have sung in

a great many places, including some rather strange ones in Alaska, but they enjoyed a new experience in August when Captain C. R. MacLean, commanding officer of the USCG Cutter Mackinaw, the country's most powerful ice-breaker, invited them aboard at Manitowoc, Wis., to sing for the ship's personnel. Captain Mac was previously stationed in Panama Canal Zone and was a charter member of that chapter. He now belongs to Boyne City, Michigan. The SCHMITT BROTHERS appearance has stirred up considerable interest in barbershop singing among the officers and crew.



LtoR—Paul Schmitt, bari; Fran, bass, Captain MacLean, tenor Joe, lead Jim. Below—"All Hands of the Mackinaw listening to the Schmitts."



(Continued on page 36)

## NEWS ABOUT QUARTETS (Continued From Page 35)

The West Virginia University Barbershop Champions (name not yet registered) have joined the Parkersburg-Marietta Chapter. Sec'y Tracy Evans suggests they may possibly be a nucleus for the start of a chapter in Morgantown, where WVU is located.

★ ★

Can any other quartet claim the distinction of having an airplane named after them? The Memphis, Tenn. CONFEDERATES, (Miami Beach 2nd Place Medalists), have such an honor. Over a year ago the quartet scheduled a plane to fly them to a Parade. Harry Galster piloted the ship, attended the show and Afterglow, and joined the Memphis Chapter on his return. Since then Harry has piloted the foursome everywhere and has renamed the ship "The Confederate."

★ ★

Two former members of the Warren, Ohio HARMONY COUNTS, Int'l Finalists in 1953, have moved from Warren and hooked up with other foursomes. Tenor Merritt Corbin is now with the Stark County (Ohio) HUMDINGERS. Vic Glenn has dropped back from tenor to bari. Lead Les Shafer now lives in Defiance, Ohio and is singing with the CHORD-O-MATICS of that city.

### CLIPS

The Society's newspaper clipping service has picked up no less than 25 items from newspapers all over the country. They're all the same; all addressed to Question and Answer columns.

Q—Can you give me the words of the song *Keep America Singing* which is featured by the Barber Shop (SPEBSQSA) singers?

G.L.G.

Every paper so far has had the song letter perfect, unusual in itself. Further, how do so many newspapers know about this obscure (apologies to Bro. Dickema) song??? It almost looks like a conspiracy. But it isn't. Simple explanation—Bill Dickema knows a guy, who knows a guy, who works for the Hansen Service which furnishes a syndicated Q & A column to newspapers. (Probably subsidized by our clipping service. Eds.).

## EASY WAYS TO SELL BARBERSHOPPING

by Calmer Browny

Chairman, International Public Relations Committee

You as a member of SPEBSQSA don't need experience in advertising, publicity, or sales work — and you don't need to be on a publicity committee—to be a big help in selling barbershopping.

Here are seven easy ways to arouse interest.

1. Wear your barbershop pin regularly. People notice it and ask what it is. Tell 'em.
2. Paste a Society reflector decal on your car. Folks in the car back of you—we hope not the driver—try to figure out what it is. You can get the decal from Detroit.
3. When through reading your *Harmonizer*, district magazine, or chapter bulletin, nonchalantly leave it around the reading room of a club you belong to for other men to get curious about. Or leave it in a barbershop!
4. Mail the pamphlet "Just What is Barbershop Harmony?" or "Let's Harmonize" (each 10 cents, Detroit) to a guy in your town you would like to see in your chapter.
5. Mail the pamphlet "How to Organize a Chapter" (10 cents, Detroit) to a singing friend in another town.
6. Send a postcard to your local radio or TV station asking to hear more barbershop music and quartets. Thank the folks at the station when your request is granted.
7. Be a smiling host and show guests of your chapter you're glad they came. Get them a chance to sing. Ask them back.

For more ammunition, see Dean Snyder's "How to 'Talk' Better Barbershop" in the March 1955 *Harmonizer*, p. 20.

If you are on the public relations committee for your chapter, area, or district, remember always that to keep present members, bring back old members, and get new members we must sell barbershoppers on staying barbershoppers, other men on becoming barbershoppers, and the general public on the importance of our music, shows, and community service. By repetition we must keep them sold.

As a publicity man you can get a lot of help from two fine articles that appeared in the *Harmonizer* and are in bulletin form: "So! You Want More Publicity?" by Bud Jackson, Springfield, Mo., pages 48-9, December 1953, and "How to Get in the News" by Munson Hinman Jr., Salt Lake City, pages 28-9, June 1955. Bud was and Munson is a member of the international Public Relations Committee.

Munson makes helpful suggestions in his prize-winning essay on pages 38-41 of the June 1954 issue. So does Dec Paris, secretary of the D. C. chapter, on page 39 of the same issue.

The Louisville "How-to-do-its" contain food for thought in an article on publicity by C. Herbert Wall, Springfield, Mo., then secretary and now president of Central States. Bill Malloy, Dallas, offers an outline of publicity for a membership drive.

For chapter bulletin editors excellent "How-to-do-its" from the Louisville luncheon are "Hints to Bulletin Editors" by Sev Severance, then editor of the Seattle Sea-Chords, and George E. Dohn, then of the Riverside, Calif. Barbershopper and now president of the Far Western District. Detroit has these items.

Our committee stands ready to help you. Write me at 2148 West Lawn Avenue, Madison 5, Wis.

# MUSIC IN RECREATION

\* \* \*

It would be interesting to know how many of our chapters work in close cooperation with local departments of public recreation. Almost certainly the number will increase as it becomes more apparent that we have many interests in common, including an increasing respect for amateur music-making as a social force in the local community.

Now comes Professor Max Kaplan, sociologist and musician, of the University of Illinois, with a newly-published book about the foundations and practices of "Music in Recreation". Its format and flexible binding make it easy to use as a working tool and a source of ready reference. This volume is far from being textbookish—rather there is a conversational flow of words with constant emphasis on the "how-to-do-it" approach. Its tone and writing style can be characterized as "person to person."

Although addressed primarily to recreation leaders, the book is well worth inclusion in the "administrative library" of many of our chapters. For one thing the author devotes one whole chapter to the values of barbershop quartet and chorus singing in the recreation program. In so doing, he graciously acknowledges his debt to SPEBSQSA—for which he served as expert consultant at our 1954 International Convention in Washington<sup>2</sup>. Furthermore, the appendix to the Kaplan book contains two barbershop quartet arrangements and twenty pages of a beginners' introduction to music which could only be described in our own terms as a "craft" section.

For the remaining pages, the book ranges from an historical description of leisure and musical trends in the United States, through a discussion of music in its various recreational settings, to a consideration of musical leadership in singing, playing, listening, and in creative activity.

<sup>1</sup>Published August 1955 by the Stipes Publishing Co., Champaign, Illinois, 230 pages, \$3.90.

<sup>2</sup>See June 1955 Harmonizer (pp. 41-43) for Professor Kaplan's evaluation of the Society, its convention and contest proceedings.

In the final or summary chapter, the reviewer marked this paragraph in red pencil, believing that it finds a parallel in the aspirations and best traditions of our own Society:

"... whatever is done on the rudimentary levels must be done with a respect for sounds which are pleasing, and for group or ensemble effort which is disciplined. At no time—whatever the emphasis may be on 'fun'—do we overlook a striving for beauty and accomplishment. It is a serious misinterpretation of the place of music in recreation to hold that standards need be neglected in favor of (mere) enthusiasm...."

This is sound advice and is typical of the many gems of wisdom and practicality from the pen of Max Kaplan which are to be found throughout the pages of his latest book.

—Reviewed by Dean Snyder

See You  
in  
Denver



Another man has been added to the Int'l Hq Staff at Detroit in the person of Ken Booth, from El Paso, Texas (Joining Sec'y Bob Hafer and Assoc. Sec'y, Bill Otto). Ken has been a member of SPEBSQSA since 1950 and has served as Secretary, Vice-president, and President of El Paso Chapter. He was twice elected Secretary of Southwestern District. He is 37, married to Mary and has two daughters, 8 and 13, and according to his own statement is expecting a son soon. Ken went to U of Texas where he majored in Business Administration; spent two years in the Army; and sixteen years with Booth Company, Inc., the last two years as President. At such times as no barbershopping is available, Ken may take a whirl at golf or fishing.



## DISTRICT CHORUS CHAMPIONS



↑ **INDIANA-KENTUCKY**  
Michigan City, Indiana; chosen  
at Indianapolis, October 8th.  
Rudy Hart, Director.

← **ILLINOIS**  
Pekin; chosen at Bloomington,  
October 2nd. Jim Moses, Director.

↓ **MICHIGAN**  
Great Lakes Chorus, Grand Rap-  
ids; chosen at Jackson, October  
22nd. Bob Weaver, Director.



## DISTRICT CHORUS CHAMPIONS.



### ↑ JOHNNY APPLESEED

*Buckeye Capital (Columbus) Ohio; chosen at Parkersburg, W. Va., September 11th. Ken Keller, Director.*

### ONTARIO →

*East York (Toronto); chosen at St. Catharine's, Ont., October 29th. Al Shields, Director.*



### ↓ CENTRAL STATES

*Wichita, Kansas; chosen at Wichita, October 1st. Virgil Chambers, Director.*





**HAVERHILL, MASSACHUSETTS** . . . Chartered September 6, 1955 . . . Sponsored by Derry and Nashua, New Hampshire . . . 23 Members . . . Charles Dispenza, 33 Bradford Avenue, Haverhill, Massachusetts, Secretary.

**ATTLEBORO, MASSACHUSETTS** . . . Chartered September 6, 1955 . . . Sponsored by Providence, Rhode Island . . . 33 Members . . . Theodore J. Guimond, 5 Oak Street, North Attleboro, Massachusetts, Secretary.

**DELAWARE, PENNSYLVANIA** . . . Chartered September 30, 1955 . . . Sponsored by Sage Lake, Michigan . . . 28 Members . . . L. A. Pomeroy, 4300 Chrysler Building, New York 17, New York, Secretary.

**BATTLE CREEK, MICHIGAN** . . . Chartered October 5, 1955 . . . Sponsored by Grand Rapids, Michigan . . . 33 Members . . . Henry M. Brown, 1534 W. Highland Blvd., Battle Creek, Michigan, Secretary.

**NEWPORT HARBOR (NEWPORT BEACH, CALIFORNIA)** . . . Chartered October 6, 1955 . . . Sponsored by Arcadia, California . . . 22 Members . . . Sam A. Merriken, 300 Poppy Avenue, Corona Del Mar, California, Secretary.

**ALBERT LEA, MINNESOTA** . . . Chartered October 18, 1955 . . . Sponsored by Waseca and Minneapolis, Minnesota . . . 20 Members . . . Dr. Joseph Ranciere, 304 Giles Place, Albert Lea, Minnesota, Secretary.

## THE PITTSBURGHERS

1948 Int'l Champions. The editors have been trying for some time to get a picture of the Pittsburghers with Tom O'Malley included. L to R—they are—Bill Conway, bass; O'Malley, lead; Tommy Palamone, tenor; John "Jiggs" Ward, bari.



## LEARN TO SIGHT READ

Associate Editor Bob Hockenbrough recently came across an ancient song book while going through some old papers. He donated it to the Society and anyone who wants to come to Detroit to take a course in Sight Reading is welcome.

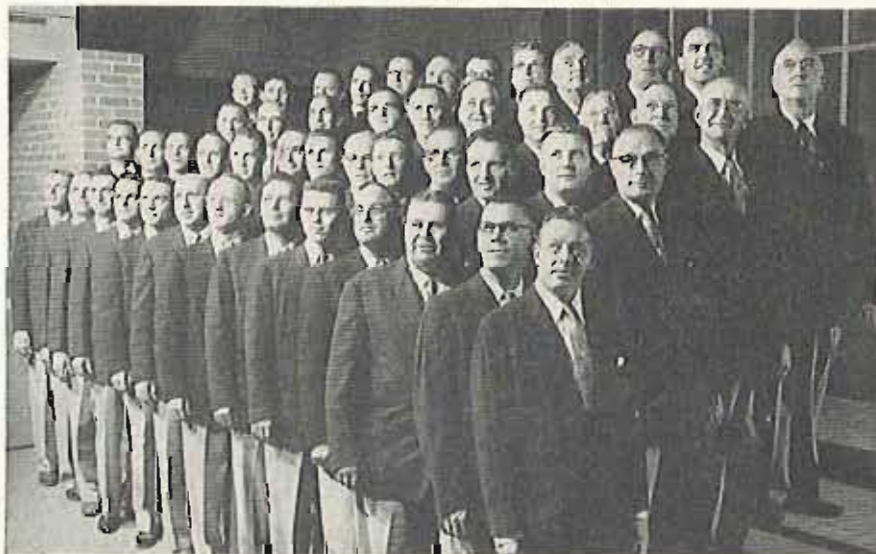
The book was printed in 1785 when printers were still using hand cut type. "S" was either "s" or "f" to those old boys which resulted in what seem to present day readers quite remarkable words—for instance "Bafs," "fcale," "fpaces," "ftaff," "finging," etc.

## ALL HAEGERS SING

The Haegers of Illinois have been making musical history again. Bob sings with the BARBER Q FOUR, Finalists at Miami Beach. Buzz sings with the FOUR-TISSIMOS who came in third in that contest. Sister Phyllis sings with the NOTA-BELLES, of Berwyn, Ill., who won the Sweet Adelines Championship at Grand Rapids, Michigan in October.

Asked if there are any more at home, Bob replied, "My mother and father don't barbershop, but they could. I have another brother who's studying engineering at Cornell and he has a quartet."

## SPENCER, IOWA CHORUS



Somebody, probably the staff photographer of the Spencer, Iowa Daily Reporter, used his imagination in making this picture. It shows that a picture of a chorus can be made interesting.



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

(All events are parades unless otherwise specified. Persons planning to attend these events should reconfirm dates with the sponsoring chapter or district.)

November 18-19-20—Harrisburg, Pa.  
Mid-Atlantic District Quartet  
Contest.

19—Salt Lake City, Utah.; Needham,  
Mass.; Pioneer (Chicago), Ill.; Hart-  
ford, Conn.; Youngstown, Ohio.;  
Nampa, Idaho.; Las Cruces, N. M.;  
Clayton, Mo.; Horseheads, N. Y.;  
Sacramento, Calif.; River Falls, Wis.;  
Salem, Mass.

26—Binghamton, N. Y.; Buffalo, N. Y.;  
Paterson, N. J.; Tacoma, Wash.;  
Skokie, Ill.; San Francisco, Cal.

28—Buckeye (Columbus), Ohio.

December 2-3—Westfield, N. J.

3—Enid, Okla.; Bath, N. Y.; Scituate,  
Mass.; Louisville, Ky.; Pontiac,  
Mich.; Attleboro, Mass.; Hudson,  
N. Y.

10—Chicago #1, Ill.; Madison, Wis. 3rd  
Annual Quartet Christmas Card Char-  
ity Show.; Downey, Calif.; Boston,  
Mass.; Dayton, Ohio.

10-11—Evansville, Ind.

17—Little Rock, Ark.

January 7—Milwaukee, Wis.

20—Miami-Shelby, (Piqua, Ohio).

21—Lima, Ohio.; Odessa, Texas.

26-27-28—Denver, Colo. Mid-Winter  
Meeting of International Board and  
House of Delegates.

27-28—Montclair, N. J.

28—Green Bay, Wis.; Pomona Valley,  
Cal.; Euclid, Ohio.

29—Tell City, Ind.

February 3-4—Akron, Ohio.; Stuttgart,  
Ark.

4—Sarasota, Fla.; San Gabriel, Cal.;  
Clarksburg, W. Va.; Jersey City #1,  
N. J. Daytona Beach, Fla.

7—West Palm Beach, Fla.

8—Clearwater, Fla.

10-11—Miami, Fla.

11—N. Cincinnati, Ohio.; Scranton, Pa.;  
Teaneck, N. J.; Kalamazoo, Mich.;  
Minneapolis, Minn.; Long Beach,  
Cal.; Tulsa, Okla.; Bridgeport, Conn.

12—Burlington, Iowa.

14—Fort Lauderdale, Fla.

16—Fort Myers, Fla.

17-18—St. Petersburg, Fla.

18—Lakewood, Ohio.; Oklahoma City.

Okla.; Middletown, Ohio.; Glendale-  
Burbank, Cal.; Clear Lake (Lake-  
port), Cal.; Parkersburg, W. Va.

25—Phoenix, Ariz.; Toledo, Ohio.; Bloom-  
ington, Ill.; Francis Marion, Ohio.;  
Wood-Ridge, N. J.; Delco, Pa.; San  
Fernando Valley, Cal.; Wauwatosa,  
Wis.

March 2—Orillia, Ont.

3—Elyria, Ohio.; Toronto, Ont.; Colum-  
bus, Ohio.; Falmouth, Mass.; Bay  
City, Mich.; Lebanon, Pa.; Indian  
Wells Valley, Cal.; Berkeley, Cal.

### Presidential Notes

Far reaching are the effects of a  
change of administration in Wash-  
ington, D. C. Bill Henry, writing in  
the *Los Angeles Times*, points out  
that the National Symphony in  
Washington suffered a great loss  
when Harry Truman retired. He  
always attended the concerts. Eis-  
enhower would rather hear a good  
barbershop quartet sing, according  
to Henry, and has usually filled the  
President's box with servicemen.

### SCHMITTS WILL RECORD

As the *Harmonizer* went to press,  
word was received from Leonard  
Joy, V.P. of Decca, that the  
1951 Int'l Champion SCHMITT  
BROTHERS have signed a contract  
to record for Decca.

### Decca Shaves Prices

Decca has cut the prices of the  
1955 Medalist Album. The 45  
RPM's have been cut to \$1.40 each;  
the 33-1/3's from \$3.98 to \$3.80.

### HART GETS AROUND

Rudy Hart, director of the Mich-  
igan City, Indiana Chorus, is truly  
a four-District member.

He lives at 1112 Ohio Street, in  
Michigan City, Indiana, and is area  
counselor-at-large in the Land O'  
Lakes District where he does most  
of his work as a salesman — of  
women's garments during the day  
and of barbershop in the evenings.

### AID FLOODED

Reports have come in from many  
chapters in the Northeast, East and  
Southwest of aid extended to vic-  
tims of Fall floods. Area No. 5,  
Northeastern District, which in-  
cludes New Haven, Bridgeport and  
Housatonic (Derby) Chapters,  
joined forces and staged a benefit  
for Naugatuck Valley Flood Relief  
at Deep River, Conn.



"She wants to sing all the high bari parts"

## DISTRICT QUARTET CONTEST WINNERS



(A) INDIANA-KENTUCKY—1st—The Sandpipers, Gary, Ind. LtoR—Bob Lange, bass; Dick Mackin, bari; Wayne Turnipseed, lead; Bob Tokash, tenor.

(B) ONTARIO—2nd—The Teentimers, Orillia. LtoR—rear—Terry Whelan, lead; Bob Branch, tenor;—front—Gord Lightfoot, bari; Bill Hughes, bass.

(C) CENTRAL STATES—1st—Hawkeye Four, Des Moines, Iowa. LtoR—Bob Langerak, tenor; Bob Boudewyns, lead; Fred Owens, bari; Jerry Pike, bass.

(D) CENTRAL STATES—2nd—the Pitchhikers, Springfield.

Mo. LtoR—Larry Hedgpeth, tenor; Keith Keltner, bari; Joe Delzell, bass; Keith Young, lead.

(E) ONTARIO—1st—Toronto Townsmen. LtoR—rear—Jack Watson, bass; Stan Green, tenor;—front—Bob Bridgman, lead; Bruce Bonnyman, bari.

(F) ILLINOIS—2nd—Heart of Illinois Four, Peoria. LtoR—Ed Walloch, tenor; Glen Perdue, lead; Don Perdue, bari; Bud Swanson, bass.

(G) JOHNNY APPLESEED—1st—Lima Uncalled Four, Lima, Ohio. LtoR—Cliff Willis, lead; Ron Williams, tenor; Lane Bushong, bass; Mooney Willis, bari.



(H) SENECA LAND—2nd—Air Chords, LtoR—Frank Williams, lead; Phil Schwarz, bari; Otto Karbusicky, bass; Richard Wilson, tenor.

(J) SENECA LAND—1st—Flower City Four, Rochester (Genesee) N. Y. LtoR—Rudy Reger, tenor; Howard Burke, bass; Frank Gallagher, lead; Paul Sweetland, bari.

(K) ILLINOIS—1st—The Kordall-Aires, Champaign—Urbana. LtoR—Larny Siler, lead; Raymond Bassett, tenor; Willis Wood, bari; Jim McDonald, bass.

(L) NORTHEASTERN—1st—Merry Notes, Boston, Mass. LtoR

—Stan Fuder, bass; Ivan Hoyt, bari; Lloyd Bickford, lead, Bill Jeffrey, tenor.

(M) JOHNNY APPLESEED—2nd—Jolly Boys, East Liverpool, Ohio. LtoR—Dean Manning, tenor; Paul Fisher, lead; Chuck Brooks, bari; Milt Stewart, bass.

(N) NORTHEASTERN—2nd—Ambassadors of Harmony, Reading, Mass. LtoR—John Daley, bass; Don Dobson, bari; Stan West, lead; Wally Mackay, tenor.

(O) INDIANA-KENTUCKY—2nd—The Four Alarmers, Muncie, Ind. LtoR—Paul Cooley, tenor; Joe Harris, lead; Mel Turner, bari; Wally Lawrence, bass.



# 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—Mickey M. Harper  
1713 Brizendine Dr., Midfield

Mobile—Vernon Nelson  
959 Summerville St.

Tuscaloosa—Ted R. Ramapeck  
AGS Depot

## ALASKA

Anchorage—Bill Morgan  
813 Third Avenue

## ALBERTA

Edmonton—D. C. Yearwood  
P. O. Box 11, R. 8

Lethbridge—Max E. Baines  
1141 - 20th St., So.

Calgary—Al Fraser  
313 Gladner Park

## ARIZONA

Phoenix—Russ Platte  
2102 W. Alvarado

Tucson—Jack Gee  
DMAFB, 803rd Installation Sqdn.

Arkadelphia—Clarence B. Davis  
1517 No. 16th

Greater Little Rock—Ray Lowry  
221 Main St., North Little Rock

Hot Springs—Louis A. Davis  
700 Prospect Ave.

Stuttgart—George L. Clark  
918 S. Main

## BRITISH COLUMBIA

North Vancouver—Harry Horwood  
1040 Arlington Cres.

Vancouver—Milton Kandborg  
3628 W. 7th Ave.

## CALIFORNIA

Alameda—Jack Creighton  
1090 Page St.  
San Francisco, Calif.

Arcadia—Don Shively  
423 South 2nd Ave.

Avocado Empire (Fallbrook)  
Marion F. Clemmens  
465 West Clemmens Lane  
Fallbrook, Calif.

Bakersfield—George Schneider  
913 El Toro Drive

Berkeley—Ralph D. Cline  
212 East 15th, Apt. 22  
Oakland 6, Calif.

Centinela Valley—Charles M. Crawford  
2328 Rocking Horse Road  
San Pedro, Calif.

Clear Lake (Lake County, Calif.)  
Ernest R. Wilkins, Route 1, Box 516  
Lakeport, Calif.

Crescent City—Ernie Holloway  
383 Murphy

Downey—John Williams  
9146 Park Ave.  
Bellflower, Calif.

Eden (Hayward)—Mike Sweeney  
1218 "A" Street  
Hayward, Calif.

Glendale—Burbank—J. Ralph Trisler  
2870 Francis Ave.  
Los Angeles 6, Calif.

Hollywood—A. C. "Curley" Bowman  
1319 1/2-23rd St.  
Santa Monica, Calif.

Huntington Park—Ken Boel  
P. O. Box 816  
Pasadena, Calif.

Indian Wells Valley—Raymond B. Becker  
229 Dorado, Ridgecrest, Calif.

Long Beach—R. R. McLean  
3476 Lewis Ave.

Los Angeles—Judson D. Baldwin  
602 N. Huntington Ave.  
Monterey Park, Calif.

Marin (San Rafael)—Lewis B. Perry, Jr.  
355 Willow Ave., Corte Madera, Calif.

Martinez—Roy J. Wilson  
952 Talbart St.

Newhall—Myron Sproul  
22542 Chaparral Drive, Saugus, Calif.

Newport Harbor (Newport Beach)—  
Sam A. Marriken, 300 Poppy Ave.  
Corona Del Mar, Calif.

Northridge—James B. Kassena  
16606 Kelsloan, Van Nuys, Calif.

Pasadena—Louis N. Velzy  
6830 - 7th Ave., Los Angeles 43, Calif.

Peninsula (Palo Alto, Calif.)—  
Tom Payton, 882 La Para Ave.  
Palo Alto, Calif.

Pomona Valley—C. D. Clements  
395 Adams

Riverside—Dennis E. Nagle  
7114 Potomac

Sacramento—Don Redlingshafer  
130 North 10th St.  
North Sacramento

Salinas—Rogers A. Hornsby  
1163 Tyler St.

San Diego—Robert Wallace  
511 Edward St.

San Fernando Valley (Van Nuys)—  
Pete Burger, 11833 Darlington Ave.  
Los Angeles 49, Calif.

San Francisco—Gregg MacGibbon  
955 Lombard St.

San Gabriel—R. N. Dick Schenck  
8265 E. Garibaldi Ave.

San Jose—Fred J. Fraboni  
2319 Hedding St.

Santa Monica—Glen Cook  
1810 Colby St. West  
Los Angeles, Calif.

Stockton—Royal A. Forbes  
2065 Cherokee Lane

Ventura County—Chris Magee  
3175 Telegraph Road

Whittier—Fred Redmon  
12303 Cyclops, Norwalk

## CANAL ZONE

Panama City—Fred Helton  
Box 915, Ancon, Canal Zone

## COLORADO

Aurora—James Walsh  
869 Salem Street

Boulder—W. Q. Crichtlow  
787 18th Street

Colorado Springs (Pikes Peak Chapter)—  
David R. Mosher  
409 E. San Miguel

Denver—Paul Tumbleson  
175 S. 12th Ave., Brighton Colo.

Longmont—Laird King  
807 Gay St.

## CONNECTICUT

Bridgeport—Robert E. Meaney  
117 Louisiana Ave.

Hartford—Vincent A. Zito  
806 Wethersfield Ave.

Housatonic (Derby)—John Povilaitis  
Fernbrook Road, Orange, Conn.

Meriden (Silver City Chapter)—Walter  
Oppelt, 16 Grove Court

Naugatuck—Louis Schiller  
99 North Hoadley St.

New Britain—Edward F. McNamara  
82 Ellis St.

New Haven—William Donroe  
123 Blatchley Ave.

Norwich—William P. Shannon  
21 Spaulding St.

Rockville—Walter F. Kane  
South St., Coventry, Conn.

Waterbury—Fred F. Festinger  
35 Lorraine St.

Williamantic—Peter C. Morse  
470 Pleasant St.

## DELAWARE

Wilmington—Wm. S. Groundland  
609 W. 31st St.

## DISTRICT OF COLUMBIA

Washington, D.C.—Dee Paris  
2010 Drexel Street  
Hyattsville, Maryland

## FLORIDA

Clearwater—Wallace C. Stewart  
612 Third Street  
Indian Rocks Beach, Florida

Coral Gables—Ralph O. Cullen  
605 Navarre Avenue

Daytona Beach—Robert A. Harris  
1208 1/2 S. Ridgewood Avenue

Fort Lauderdale—J. G. "Chic" Leidig  
417 S.E. 18th Court

Fort Myers—Arthur Baker  
P.O. Box 1727, 1829 Ransome

Jacksonville—Norman J. Bolinger  
713 Professional Bldg.

Lakeland—L. I. Felton  
510 Palencia Place

Miami—Roy Swanborg  
P.O. Box 11, Airport

Orlando—David W. Cunningham  
P.O. Box 312

St. Petersburg—Joseph A. Griffith  
4147 Grove Street, So.

Sarasota—William Slyce  
217 Tarpon Avenue

Thimpa—Walter C. West  
525 North Howard

Venice—Clayd N. Heimnig  
Box 334

West Palm Beach—Paul Maddock  
No. 4 Plaza Bldg., Palm Beach

## GEORGIA

Albany—H. H. Logan  
904 N. Davis Street

Atlanta Peachtree (Atlanta, Ga.)—E. W.  
Andrew, Sr., P. O. Box 1228  
1272 Oxford Road

## HAWAII

Honolulu—E. R. Kaneta  
649 Kaha St., Lanikai, Oahu

Kaliua (Lanikai, Oahu)—Ralph Brown  
28 Kuualaa Street, Lanikai

## IDAHO

Jerome—Fred Burkhalter  
416 East Avenue "A"

Nampa—Warren Kessler, Route No. 1  
Meridian, Idaho

## ILLINOIS

Alton—Sigmund Reld, 3004 Edwards

Arlington Heights—William Rossiter  
809 No. Patton

Aurora—Robert S. Strouse  
P.O. Box 257

Belleville—L. G. Daeseh  
912 North Illinois Street

Blomington—Forrest G. Stahly  
605 E. Walnut Street

Canton—Robert E. Sawyer  
238 N. Main, P.O. Box 214

Champaign—Urbana—Harry C. Armstrong  
1201 W. Green

Charleston—C. A. Windsor  
1403 14th Street

Chicago No. 1—Alfred L. Forsyth  
625 Vale Court, Des Plaines

Chillicothe—Wayne E. Arnold  
729 Cutright Street

Cicero Suburban—Clifford Gould  
2700 So. 60th Court

Decatur—Roy S. Johnson  
846 W. Cushing

Dixon—Russell Byers, 312 N. Court St.

Dwight—John B. Allison, Gardner, Ill.

Elgin—Dr. Warne Blackman  
518 Miller Drive

Enfield—Bill Ellis  
407 Washington Street

Farmington—Arthur H. Fash  
107 E. Pearl Street

Fox River Valley (Geneva, Ill.)—Henry T.  
Moline, 1215 W. State Street

Freeport—Dr. Wm. Hermineier  
506 W. Broadway

Gibson City—Dr. F. Paruch  
616 N. Sangamon Street

Heart of Illinois (Peoria, Ill.)—Leroy E.  
Hamlin  
1502 W. Circle Road

Jacksonville—Lloyd G. Ogle  
1101 So. Diamond

Jerseyville—Clem Groppel  
W. Exchange

Joliet—Paul Everett  
1802 E. Washington

Kankakee—Charles Palmer  
1812 S. Osborn Avenue

La Grange (O Suburban)—Howard Warzyn  
225 No. Spring Avenue

La Salle—Herbert Jordan  
1608 Prospect Avenue

Lombard—Rudy Schaub  
240 E. Vallette Street  
Eldmhurst

Macomb—Doug Jackson  
Vardolph, Ill.

Monmouth—Larry Shellenberger  
411 No. "C" Street

**Mt. Sterling**—Maurice T. Root  
214 West South

**Northbrook**—Edwin L. Joba  
2139 Illinois Road

**North Shore (Evanston, Ill.)**—Dr. Byron Riegel  
611 Milburn Street, Evanston

**Oak Park**—E. John Dunn  
526 W. Belden Avenue, Chicago

**Oregon**—Fay H. Formon  
1005 So. 4th Street

**Ottawa**—Oscar Heide  
427 2nd Avenue

**Palos Heights (Palos Heights and Palos Pk.)**—Norman Beaulieu  
12042 Richard Avenue, Palos Heights

**Pekin**—Cecil Robbins  
170 Poplar Street

**Peoria**—Dan Wells  
1204 E. Elmhurst Avenue

**Pioneer (Chicago)**—A. B. "Murph" Johnson  
1904 Washington Blvd.  
Maywood, Ill.

**Princeton**—Al Chase  
1028 South 5th Street

**Rockford**—Curt T. Anderson  
1705 No. Church Street

**Rock Island**—Norman Goldie  
1031 10th Avenue

**Skokie**—Emmet J. Owens  
5034 N. Leavitt  
Chicago 25

**South Cook (Homewood)**—Francis Wright  
18363 Dundee Avenue  
Homewood, Ill.

**Southtown (Chicago)**—George L. Bonvallet  
11149 S. Maplewood Ave.  
Chicago

**Sterling and Rock Falls**—William Tewell  
2001 Cannell Street  
Rock Falls

**Streator**—Fred McDonald  
1111 W. Bridge Street

**Town and Country (Norwood—Park Ridge)**  
Bill Vischer  
6001 N. Olympia Avenue  
Chicago

**Waukegan**—Eugene K. Miller  
Box 511, Belvidere Road

#### INDIANA

**Connersville**—Gena F. Wright  
1721 Vermont Avenue

**Corydon**—Robert Sample

**Covington**—William L. Small  
RR No. 2, Box 23

**Dearborn County**—Russell S. Duckworth  
303 3rd Street  
Aurora

**Elkhart**—William Brundage  
2611 Middlebury St.

**Evansville**—Irvin Stock  
6005 Conlin

**Floyd and Clark Counties (New Albany, Ind.)**—C. B. Rosenbarger  
2500 Glenwood Court

**Fort Wayne**—Max L. Collins  
4119 Oliver Street

**Franklin**—Warren Wilson  
511 Center

**Gary**—Jim Foley  
4116 E. 11th Place

**Greater Indianapolis**—Lloyd B. Smith  
6332 Winthrop

**Huntington**—Rex Miller  
837 Edna Street

**Lafayette (Tippecanoe)**—Jack McCord  
1610 Grove Street

**Logansport**—Gail Brown  
R.R. No. 4

**Miehigan City**—Jim Pacholke  
610 Tremont Street

**Mishawaka**—Charles L. Chamberlin  
1130 E. Broadway  
So. Bend

**Muncie**—Don Tobey,  
3217 Torquay

**Seymour**—John E. Nierman  
Brownstown, Ind.

**South Bend**—Harry Messengill  
1209 College

**Tell City**—Roy Fenn  
c/o Tell City Chair Co.

**Vincennes**—George T. Young  
1409 E. St. Clair

**Wabash**—R. C. Hobbs,  
672 W. Main Street

**IOWA**

**Burlington**—C. C. Scull  
1817 Orchard

**Cedar Rapids**—Bob Davis  
330 29th Street Drive, S.E.

**Clinton**—David Manson  
430 6th Avenue So.

**Davenport**—William M. McLatchie  
P.O. Box 163, Durant

**Des Moines**—Sam Gilbert  
23 - C, 4925 Franklin

**Dubuque**—Carl C. Ochs  
1493 Bluff St.

**Elkader**—Robert W. Allen

**Emmetsburg**—Albert Smith

**Fort Dodge**—Louis Gargaus  
853 South 15th

**Fort Madison**—Harry L. Benson  
638 - 34th Place

**Harlan**—John Norgaard

**Humboldt**—Edward Snyder  
606 - 6th Ave. No.

**Le Mars**—Leonard Laux  
515 - 2nd Ave. S.E.

**New London**—Carlton F. Eiehler  
Oelwein—Claude Stone  
215 - 1st Ave. N.E.

**Sioux City**—R. D. Haggblade  
301 - 11th St.

**Spencer**—Dr. George L. Fraseur  
407 ½ Grand

**Storm Lake (Buena Vista County)**  
Lyle B. Giddle, 708 West 7th St.

#### KANSAS

**Abilene**—Mort J. Smith, Jr.  
500 East 8th St.

**Arkansas City**—No Report

**Concordia (Cloud County)**  
Ernest LaGasse, Ames, Kans.

**Eldorado**—Allan G. Stroker  
Box 692

**Ellis**—Dr. James R. Hall  
Box 396

**Iola**—J. H. Kinser  
110 N. Washington

**Junction City**—Sam Cohen  
Grandview Plaza

**Kiowa**—Charles Hutchison

**Newton**—Byron Brittain  
621 Main

**Osborne County**—Lee Schmeil

**Ottawa**—William Morrow  
327 S. Mulberry

**Phillips County**—Leo Beanblossom  
672 Park Ave., Phillipsburg

**Pittsburg**—Otto Keller  
214 W. Washington

**Rice County (Lyons)**  
Dean J. Hoffman, Alden, Kans.

**Russell**—Don Kready  
735 Oakdale

**Salina**—B. J. Fitzwater  
881 South 10th

**Seneca**—J. Keith Odgers

**Smith Center**—Eugene W. Powell

**Topeka**—Fritz Pyle  
1159 College

**Ulysses**—Leo Anderson

**Wichita**—David M. Heller  
1813 Green Acres Dr.

#### KENTUCKY

**Danville**—Joe Russell  
409 Maple Ave.

**Frankfort**—Chat Chancellor  
c/o Funk, Chancellor & Marshall  
McClure Bldg.

**Louisville**—Steve Jenkins  
159 N. Hite Ave.

**Madisonville**—Donald M. Kington  
32 South Main

**Owensboro**—Bob Hawthorne  
1505 St. Mary's Ave.

**Paducah**—Louis Douthitt  
316 Oaks Road

**Versailles**—E. J. Fennell  
389 Amaden

**LOUISIANA**

**Crescent City (New Orleans, La.)**  
John Covington, 812 Atherton Dr.

**Shreveport**—W. R. Teague  
239 East Fairview

**MAINE**

**Portland**—Edgar L. Hogen  
277 Cumberland Ave.

**Presque Isle**—Arthur Staples  
35 Hillside St.

**St. Croix Valley International (Calais, Maine)**—Edward W. Hincks  
301 Main St.

#### MANITOB

**Brandon**—John West  
712 - 20th St.

**Portage-La Prairie**—Harold L. Bott  
Oakville Post Office

**Winnipeg**—J. A. Parsons  
201 Lipton Street

#### MARYLAND

**Annapolis**—Dr. Allan Harquail  
Bayberry Hill, Crownsville, Md.

**Baltimore**—H. W. Shenton  
103 Brandon Road

**Boonsboro**—Wilmer Rohrer

**College Park**—Louisa J. Naecker  
3900 Avenel Rd., Silver Springs

**Hagerstown**—P. Page Arnel  
25 Belview Ave.

**Oakland**—Merritt Feather  
6 Hinebaugh Apts. Fourth St.

#### MASSACHUSETTS

**Attleboro**—Jewelry City Harmonizers  
Theodore J. Guimond, 5 Oak St.  
No. Attleboro

**Belmont**—Joseph H. McDermott, Jr.  
11 Hillside St.  
Watertown, Mass.

**Boston**—Harold B. Foye  
40 Trinity Place

**Brockton**—Albert E. Hopgood  
1147 Court St.

**Conway**—Alvin J. Murphy

**Fall River**—Joseph W. McGrath  
455 Coggeshall Street

**Falmouth**—Walter S. Swain  
Moreland Road

**Gardner**—Henry F. Beaudry  
69 Nichols Street

**Haverhill**—Charles Diapenza  
33 Bradford Avenue

**Lynn**—Paul H. Wilson  
21 Shaw Road  
Swampscott

**Marlboro**—Ralph Gray  
Sub Toe Lane, Southboro

**Needham**—Richard Hawes  
120 Fairview Road

**New Bedford**—Wesley E. Lake  
88 Trinity Street

**Northampton**—James F. Fitzgerald  
24 West Center Street  
Florence

**Pepperell**—James Fitzpatrick  
Hollis Street  
East Pepperell

**Quincy**—John O'Neill  
35 Great Hill Dr.  
No. Weymouth

**Reading**—Emery Richardson  
10 Layton Avenue  
Wakefield

**Salem**—Phil Regan  
9 Thorndike Street  
Peabody

**Seltuate**—John A. Broderick  
23 Tienhor Court

**Southbridge**—Joseph Berthineum  
38 Meadowbrook Road

**Springfield**—Frank Mascaro  
56 Elinor Road

**Taunton**—Sheldon E. Phillips  
7 Earl Street

**Worcester**—W. J. Carroll, Jr.  
414 Mill Street

#### MICHIGAN

**Battle Creek**—Henry M. Brown  
1534 W. Highland Blvd.

**Bay City**—Don Grunder  
2107 11th Street

**Benton Harbor**—St. Joseph  
Peter Grans,  
1452 Main Street  
St. Joseph

**Bozette City**—Robert J. Werkema  
R.R. No. 2

**Cadillac**—Willis Hoitenga  
Forbeson Drug Store  
N. Mitchell Street

**Cloverland (Ironwood, Mich.)**—Michael  
Foryan  
Second Avenue, South  
Hurley, Wis.

**Dearborn**—Frank C. Tritle  
925 Mason Street

**Detroit No. 1**—Matthew A. Calderwood  
23440 Rosewood  
Oak Park

**Dowagiac**—John R. Mosher  
208 New York

**East Detroit**—Vince Kelzer, Sr.  
14795 Lydin

**Escanaba**—Richard P. Johnson  
621 South 12th Street

**Grand Rapids**—A. Bruce Evans  
134 Kirtland S.E.

**Grafton County—LeRoy Lake**  
Rt. 2, Ithaca,  
Mich.

**Grosse Pointe**—Harold Seeley  
2916 Bewick,  
Detroit

**Holland**—Ron Van Hoveu  
59 ½ E. Central  
Zeeland

**Holly**—Fenton—George Brusak  
301 E. Rockwell Street  
Fenton

**Hudson**—Don Wright  
R.R. No. 1, Addison  
Mich.

**Ionia**—Robert Tasker  
Palo  
Mich.

**Iron Mountain**—Wilfred Lagerfeldt  
275 Roosevelt

**Ishpening**—Henry Cain  
628 N. 4th Street

**Jackson**—Frank Strunk  
809 Center Street

**Kalamazoo**—Gilvie H. Bugh  
925 Davis Street

**Lansing**—Thomas McKinney  
723 W. Kalamazoo

**Lowell**—Hank Van Koeveing  
5151 44th St., S.E.  
Grand Rapids

**Manatee County**—Chas. L. Peth  
532 4th Street

**Marquette (Kawhagami)**—Alden S. Clark  
434 E. Ohio Street

**Milford**—Henry Boyt  
715 Atlantic Street

**Mt. Clemens**—Ed Schwoppe  
38545 Riverside Dr.

**Muskegon**—Wayne Hamilton  
1650 Dawes Road

**Northwest Area (Detroit)**—Joel W. Maxey  
18255 Midland

**Oakland County**—Earl D. Gantenbein  
322 North Troy  
Royal Oak

**Oscoda County**—J. B. Wilcox  
Curran,  
Mich.

**Pontiac**—Norman Schram  
896 Bay Street

**Redford Area (Detroit, Mich.)**—Frank  
Wentworth  
16604 Blackstone  
Detroit 19

**Sage Lake**—Guy L. Stoppert  
1326 W. Dartmouth Street  
Flint 4,  
Mich.

**Saginaw**—Earl McCoy  
1723 Mackinaw

- South Haven (Blue Water)—Royal D. Zerbe  
204 Clinton Street
- Suburban Detroit (formerly Hamtramck)—  
Eugene W. Zeeman  
11367 Piedmont  
Detroit 28
- Three Rivers—Bill Hamilton  
Rt. No. 2
- Traverse City—Vern Dewar  
1206 S. Union St.
- Wayne—Barney Campbell  
34816 Michigan Ave.
- MINNESOTA**
- Albert Lea—Dr. Joseph Rainere  
304 Giles Place
- Chisholm—William A. Rodean  
310 N.W. 3rd St.
- Duluth—Donald Miernicki  
Route 1, Box 801
- Ely—Joseph Landa  
11 East James St.
- Fairmont—Robert J. Gallagher  
505 E. Willow
- Jackson—Gordon Lundskow
- Mankato—John W. Humphrey  
343 Ramsey
- Minneapolis—Richard T. Lloyd  
1836 So. Mississippi River Blvd.  
St. Paul 16, Minn.
- New Ulm—Armin N. Mack  
1011 S. Broadway
- Owatonna—Dr. John N. Schoen  
P. O. Box 441
- Red Wing—Elwin Aplers  
1803 W. 6th St.
- St. Paul—Glenn F. Scott  
757 West Hoyt Ave.
- Virginia—William G. Jacobson  
1508 - 12th St. So.
- Waseca—B. G. Miller  
117 1/2 So. State St.
- MISSISSIPPI**
- Jackson (Magnolia)—Bill Wills  
828 North Congress
- MISSOURI**
- Breckenridge—Truman Pond  
c/o Pond & Son Hardware
- Clayton—Dick Kaiser  
5638 Hancock Ave.  
St. Louis 9, Mo.
- Columbia—Robert Carroll  
1715 Gordon
- Fulton—Lynn Gilbert  
c/o Fulton High School
- Hermann—William H. Coe  
207 E. Fourth
- Independence—Emert Morgan  
11322 E. 39th St.  
Kansas City 29, Mo.
- Joplin—Howard E. Schutz  
3411 W. 21st St.
- Kansas City—Robert D. Gall  
4448 Ridgeway Drive
- Mexico—No Report
- Monett—D. P. Wormington  
R. R. No. 2
- Neosho—James B. Carnes  
617 S. Jefferson St.
- St. Louis No. 1—George E. Dain  
7030 Emma Ave., Jennings 20, Mo.
- St. Louis (Ye Olde Tymers)  
Robert A. Huelstiek  
314 N. Broadway
- Springfield—Joe V. Delzell  
Route 1, Box 228
- MONTANA**
- Glasgow—Jarvis Halverson
- NEBRASKA**
- Alliance—J. W. Sanderson  
Box 1314
- Holdrege—Norris Holen  
1007 Arthur St.
- Kearney—Wm. McLaughlin  
2307 Ave. "E"
- Lincoln (Cornhuskers)  
G. F. McDermand  
c/o The Gas Company
- North Platte—C. R. Elson Jr.  
1914 West 1st
- Omaha (Ak-Sar-Ben Chapter)  
Robert J. Schneider  
512 Grain Exchange Bldg.
- NEVADA**
- Reno—Ray O. Johnson  
1811 "A" Street, Sparks, Nev.
- NEW HAMPSHIRE**
- Derry—William F. Laskie  
17 Outlook Drive, Haverhill, Mass.
- Keene—Paul Sullivan  
15 Jennison St.
- Laconia—Arthur L. Lamont  
Box 154, New Hampton, N. H.
- Nashua—Morrison Fales Turner  
18 Charlotte Ave.
- NEW JERSEY**
- Asbury Park—John Lansing  
19 Blakey Ave., Manasquan, N. J.
- Elizabeth—John G. Swanson  
204 Sherman Ave., Roselle Park
- Jersey City—John J. Briody  
110 Lincoln St.
- Lawrence Harbor—William Weissman  
282 Prospect Ave.
- Linden—William Evans  
138 No. Lehigh Ave., Cranford
- Lodi—Bill Annichiarico, Jr.  
Apt. 1-D DeVries Park, Union St.
- Montclair—Richard C. Stone  
4 Lansing Place, Upper Montclair
- Newark—Frank Harms  
604 So. 21st St., Irvington 11, N. J.
- Paterson—August Seidel  
307 Getty Ave.
- Pennsgrove (Carney's Point)  
William J. Riley, 11 E. Maple Ave.
- Plainfield—John Cox  
119 Netherwood Ave.  
No. Plainfield
- Ridgewood—Robert Alois  
34 Sherman Ave.  
Paterson, N. J.
- Riverdale (North Jersey Lakeland)  
Phillip J. Bailey  
Pines Lake, RFD, Paterson, N. J.
- Tenack—Joseph Douglass  
187 Alden Place, Englewood
- Union City—Pat O'Malley  
P. O. Box 217, Rutherford
- Westfield—James H. Lough  
116 Harwick Ave.
- Woodbury—Art Hutchinson  
410 S. Jackson St.
- Wood-Ridge (South Bergen)  
John Strasser  
P. O. Box 19  
Carlton Hill, N. J.
- NEW MEXICO**
- Albuquerque—Robert McDonald  
Rt. 3, Box 3602, Isleta Highway
- Carlsbad—Kenneth Porter  
209 Ferndale
- Las Cruces—John W. Goodwin  
1708 Calle De Suenos
- Roswell—Howard Becker  
308 S. Delaware
- NEW YORK**
- Auburn—Robert R. Schafer  
210 Owaseo Road
- Bath—George Greenleaf  
27 W. Washington
- Binghamton—Johnson City—George  
Major,  
48 Jay St.  
Johnson City, N. Y.
- Bronx—John F. Egan  
2764 Latting St.  
New York 61, N. Y.
- Brooklyn No. 1—Hubert J. Cloke  
2029 New York Ave.
- Buffalo—Walter Hammond  
232 Shepard Ave.  
Kenmore 17, N. Y.
- Canandaigua—Raymond Satre  
118 N. Main St.
- East Aurora—Wm J. Davidson  
18 Hunt Ave., Hamburg
- Genesee (Rochester)—Henry Bellinger  
237 Genesee Park Blvd.  
Rochester 19, N. Y.
- Geneva—Edward M. Stilwell  
284 W. High St.
- Gloversville—Johnstown—Arthur W.  
Gibbons  
33 South Kingsboro Ave.  
Gloversville, N. Y.
- Gowanda—Robert S. Rhoades  
RD No. 1, Cherry Creek, N. Y.
- Hornell—Ralph Lougee  
7 Mays Avenue
- Horsheads—Carl Howell  
408 Fletcher St.
- Hudson—G. Frederic Helbig  
8 South 4th St.
- Ithaca—Walter J. Wiggins  
152 E. State St.
- Jamnic (Long Island)—John W. Vomacka  
948 Stewart Place  
Franklin Square, N. Y.
- Jamestown—Byron Sager  
510 Clinton Street
- Kennimore—Stan Davis  
113 Hewitt Ave.  
Buffalo 16, N. Y.
- Lockport—A. E. Johnson  
302 East Avenue
- Manhattan—Thomas J. Carley  
5 East 196th St., N. Y. 68, N. Y.
- Nassau County, L. I.—John L. McKim, Jr.  
1885 Maurice Ave., East Meadow,  
L. I., N. Y.
- Niagara Falls—George L. Guinther  
2412 Niagara Ave.
- Olean—C. Asa Hardy  
204 South 16th St.
- Oneonta—L. C. Hamlin  
10 Ivy Court
- Painted Post—H. William Wilson  
318 Delaware Ave.
- Penn Yan—No Report
- Rochester—Richard Sonle  
315 Walzer Road
- Rome—Robert B. Igoc  
209 W. Oak St.
- Schenectady—Roger A. Dewes  
443 McClellan St.
- Sidney—Donald Sweet  
Bainbridge, N. Y.
- Sinten Island—John E. Honan  
68 First St.
- Syracuse (Central City)—Joseph D.  
Kieffer, Sr.  
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Electrician watches for cue—The man nobody sees, yet who makes it possible for the audience to see the performers, is Bud Westerfield.

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