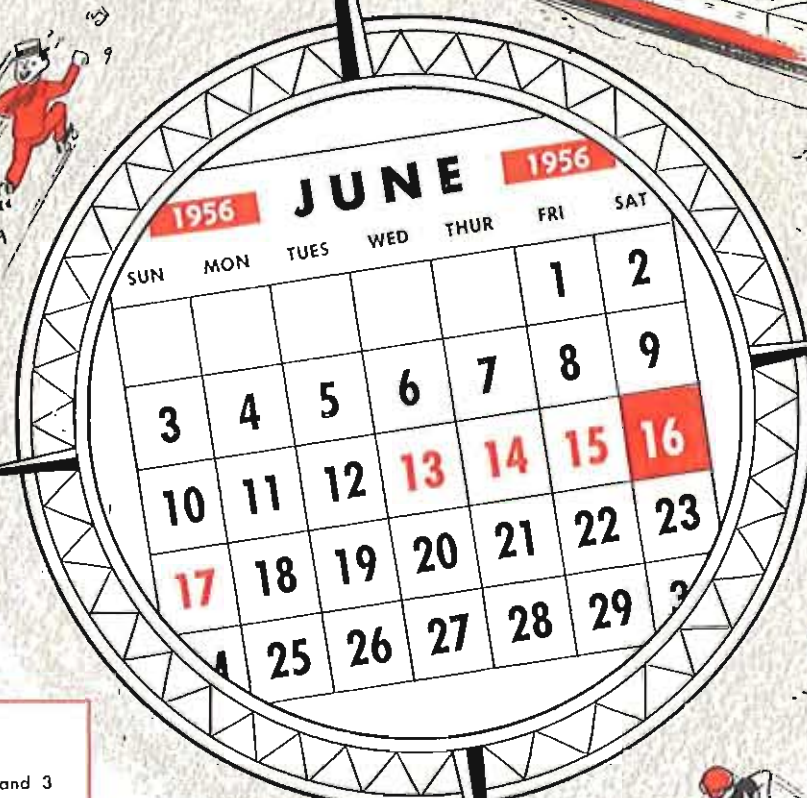


HARMONIZER

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY



MINNEAPOLIS, MINNESOTA



Mid-Winter Convention Recap

Pages 2 and 3

Minneapolis Convention Preview

Page 6

Directory of Quartets

Pages 53 through 60

Regional Preliminary Contest Schedule

Page 25

THE FIRST ADELINES' CONTEST EVER RECORDED...

Brought to you
Exclusively on

DECCA
RECORDS

Champions: **NOTA-BELLES**
2nd Place Winners: Junior Misses
3rd Place Winners: Cracker-Jills
4th Place Winners: Dotted Quarters
5th Place Winners: Barber-Tones

plus
THE BIG FOUR — 1953 Champions
and
THE MISSISSIPPI MISSES
1954 Champions

ON 45 RPM EXTENDED PLAY — \$1.47 each*
Suggested list price

ED 2325 PART 1

It's a Sin to Tell a Lie (The Big Four) 1953 Champions • Breezin' along with the Breeze (The Mississippi Misses) 1954 Champions • Just Like a Butterfly (That's Caught in the Rain) (Nota-Belles) 1955 Champions • Hello My Baby — Inter: Yes Sir That's My Baby (Junior Misses) 2nd Place Winners.

ED 2326 PART 2

A Good Man is Hard to Find (The Big Four) 1953 Champions • I Love the Whole United States (Nota-Belles) 1955 Champions • Tie Me to Your Apron Strings Again (Junior Misses) 2nd Place Winners • Baby-Oh Where Can You Be? (Cracker-Jills) 3rd Place Winners • Dream, Dream, Dream (Dotted Quarters) 4th Place Winners.

ED 2327 PART 3

You'll Never Walk Alone (The Mississippi Misses) 1954 Champions • High-High-High up in the Hills (Nota-Belles) 1955 Champions • Just a Girl that Men Forget (Cracker-Jills) 3rd Place Winners • Bye Bye Blues (Barber-Tones) 5th Place Winners.

ON ONE LONG PLAY 33 1/3 RPM RECORD — All Selections Included in Parts 1, 2 and 3 — DL 8234 — \$3.98* Suggested list price

* Prices include Federal Excise Tax,
but no State or Local Taxes

1955 BARBERSHOP MEDALISTS WINNERS

ON 45 RPM EXTENDED PLAY — \$1.47 each* Suggested list price

ED 2294 PART 1—I'd Love To Live In Loveland (The Four Hearsemen)

Champions
Wonderful Days Gone By (The Confederates) 2nd Place Winners
Sugar Cane Jubilee (Four Tisimos) 3rd Place Winners
Side By Side (Air Fours) 4th Place Winners

ED 2295 PART 2—Georgia On My Mind (Four Hearsemen) Champions
Just As Your Mother Was (The Confederates) 2nd Place Winners
Time After Time (Four Tisimos) 3rd Place Winners
I'm Sitting On Top Of The World (Toronto Rhythmales) 5th Place Winners

ED 2296 PART 3—I Believe (Four Hearsemen) Champions
To Think You Have Chosen Me (The Confederates) 2nd Place Winners
Wait Till The Sun Shines Nellie (Air Fours) 4th Place Winners
There's A Little Peach Down In Georgia (Toronto Rhythmales) 5th Place Winners

ON ONE LONG PLAY 33 1/3 RPM RECORD — All Selections Included In Parts 1, 2 and 3 — DL 8177 — \$3.98* Suggested list price

SWEET ADELINES

GIRLS' BARBERSHOP QUARTETS

official recordings

1955 MEDALIST WINNERS



1955 INTERNATIONAL BARBERSHOP CHORUS WINNERS

ON 45 RPM EXTENDED PLAY — \$1.47 each* Suggested list price

ED 2228 PART 1—Lonesome That's All (Janesville, Wisconsin Chorus) Champions
Wedding Bells Are Breaking Up That Old Gang of Mine (Michigan City, Indiana Chorus) 2nd Place Winners
Side By Side (East York, Toronto, Canada Chorus) 3rd Place Winners
Oceana Roll (Oak Park, Illinois Chorus) 4th Place Winners

ED 2289 PART 2—Washington Waddle (Janesville, Wisconsin Chorus) Champions

I Believe (Michigan City, Indiana Chorus) 2nd Place Winners
Halls of Ivy (East York, Toronto, Canada) 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
My Heart Stood Still (Oak Park, Illinois Chorus) 4th Place Winners
Beautiful Dreamer (Warrent, Ohio Chorus) 5th Place Winners

ON ONE LONG PLAY 33 1/3 RPM RECORD — All Selections Included in Parts 1, 2 and 3 — DL 8175 — \$3.98* Suggested list price

* Prices include Federal Excise Tax, but no State or Local Taxes

Be Sure You Have These Other Great Barbershop Albums

NUMBER	TITLE
DL 5559	BARBERSHOP'S BEST with the BUFFALO BILLS
DL 5494	BARBERSHOP FAVORITES • EIGHT GREAT SONGS by the BUFFALO BILLS
DL 5361	BARBERSHOP GEMS • Sung by THE BUFFALO BILLS

NUMBER	TITLE
DL 5495	BARBERSHOP WINNERS—1953 MEDALISTS
DL 5545	BARBERSHOP WINNERS—1954 MEDALISTS
DL 5543	BARBERSHOP CHORUS WINNERS 1954

DECCA
RECORDS

A TREASURY OF HOME ENTERTAINMENT ON DECCA RECORDS

PRINTED IN U.S.A.

March

VOLUME XVI 1956 NUMBER 1

Int'l Magazine Committee

R. M. Hockenbrough, Chairman

Robert G. Hafer, Editor

Contributing Editors

Calmer Browy

R. M. Hockenbrough

James F. Knipe

W. L. Otto

J. George O'Brien

Richard Svanoe

F. Stirling Wilson

International Officers

President

ARTHUR A. MERRILL, 1567 Kingston Avenue, Schenectady 9, N. Y., (Division Manager, General Electric Co.)

Immediate Past President

BERNEY SIMNER, 1708 Olive Street, St. Louis 3, Missouri (District Manager, Acme Visible Records, Inc.)

First Vice President

ROWLAND F. DAVIS, Room 1757, 195 Broadway, New York 7, N. Y. (American Telephone & Telegraph Co.)

Second Vice President

JOSEPH E. LEWIS, 2912 Gaston Avenue, Dallas, Texas (President, National Bond & Investment Co.)

Treasurer

MARK P. ROBERTS, 1438 Fischer, Detroit 14, Michigan (Attorney)

Secretary

ROBERT G. HAVER

Board of Directors

(Term Expiring June 30, 1956)

R. Tracy Evans, 221 13th Street, Parkersburg, West Virginia (State Road Commission)

James S. Martin, 12122 Richard Avenue, Palos Heights, Illinois (President, James Martin Co.)

Glen A. Reid, 511 Erie Avenue, Logansport, Ind. (Construction and Contracting)

John Salin, Hotel Wentworth, 59 W. 46th St., N. Y. 36, N. Y. (Banker, Guaranty Trust Co.)

Edward J. Stetson, 1217 Cardinal St., New Bedford, Mass. (Stetson's Super Service Station)

(Term Expiring June 30, 1957)

Homer J. Aspy, 248 Mocking Bird Lane, South Pasadena, Calif. (Homer J. Aspy Associates, Public Relations)

Calmer Browy, 2148 West Lawn Avenue, Madison, Wisconsin (Hearings Supervisor, Wis. Pub. Serv. Comm.)

Dwight L. Calkins, 1102 North Atlantic, Spokane, Washington (Calkins Manufacturing Co.)

William H. Hall, 469 S.W. 26th Road, Miami, Florida (President, House of Houston)

Judge Luther Stetten, 4026 Xerxes Avenue N., Minneapolis 12, Minn. (Municipal Court)

International Secretary

Robert G. Hafer

Associate International Secretaries

Ken Booth

W. L. (Bill) Otto

International Office

20619 Fenkell Avenue

Detroit 23, Michigan

KENWOOD 2-8300



Features

Denver Story	2-3
1956 Convention (Minneapolis) Information	special center section
Directory of Quartets	53-60
President's Round Table	4
The Membership Picture	50
District Quartet Champions	18-19
District Chorus Champions	36-37
Regional Preliminary Schedule	25

Comment

Do You Remember?	42-43
Share the Wealth	26-29
Status Quotes	41
The Way I See It	48

Departments

Barbershop Craft	16-17
Coming Events	5
Harmony Heritage	15
Key Changes from the Chapters	38-40
New Chapters	46
News about Quartets	22-24
Over the Editor's Shoulder	44-45
Stub Pencil Notes from Denver	8-13
Tag Lines	31

REGISTERED QUARTET?

LtoR—George Getty, tenor; George Getty, lead; George Getty, bari; George Getty, bass, of Traverse City, Michigan.



THE HARMONIZER is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. It is published quarterly in March, June, September and December at International Headquarters, 20619 Fenkell Ave., Detroit 23, Michigan, and entered as second-class matter at the post office at Detroit, Michigan, under the Act of March 3, 1879. Editorial and Advertising offices are at International Headquarters. Notice of change of address should be submitted to the editorial offices of THE HARMONIZER at least thirty days before the next publication date. Subscription price is \$2.00 yearly and \$.50 an issue.

INT'L BOARD MEETS IN DENVER

Warns On "Modern Harmony"

Votes Chicago Area Best For Permanent Hq Building

Selects Pittsburgh, Pa. and Columbus, O. for Meetings

The International Board of Directors of the Society met in Denver, Colorado in two sessions January 27th and a special session Saturday morning, January 28th.

In unanimous action, the Board voted to recommend to the Contest and Judging Committee that an appropriate warning be issued to all registered quartets that any leaning to "modern harmony" in contest singing will be dealt with in accordance with the Society's Official Quartet Contest Rules which read:

Songs that are harmonized in a manner that is contrary to the traditional pattern and style of barbershop harmony, shall be penalized the full number of points at the disposal of the judge, and

upon a majority vote of the judges of Harmony Accuracy, Balance and Blend, Voice Expression and Arrangement in favor of such action, the offending quartet shall be summarily disqualified.

The Int'l Building Committee submitted to the Board the results of its research into the suitability for a permanent headquarters site of thirteen cities and towns which had bid for the project. The committee had narrowed the choice to four—Detroit, Kansas City, Mo., Tulsa and Chicago which it considered most eligible. After studying the committee's ratings and listening to presentations by representatives of the four cities, the Board voted the Chicago area as best suited from the

standpoint of service to the Society as a whole.

"Chicagoland" Chapters had previously submitted a recommendation that the Society purchase an abandoned school house in LaGrange, Illinois, a suburb of Chicago, to be used as the Society's Headquarters Building until such time as a new building can be erected.

The Board voted to buy the schoolhouse, provided all suitable financial considerations can be worked out at the direction of, and with the approval of the Int'l Board. Cost of renovating the building, expense of moving staff and equipment, etc., will dictate the decision. Meantime, the situation is still wide open and any and all offers will be accepted and scanned.

DONATIONS NOW TAX EXEMPT

After a year of negotiation with the Internal Revenue Department, Int'l Treasurer Mark Roberts reported at Denver that the Society is now classified not only as a fraternal association, but also as a charitable, literary, and educational organization.

This change means that *contributions* made to the Society are deductible by the donors in computing their taxable income in the usual manner prescribed by the law.

Bequests, legacies, devises, or transfers to the Society for its use are also deductible in computing the value of the taxable estate of a decedent for Federal Estate Tax purposes.

Contributions to the Society's permanent Headquarters Building Fund will also be tax deductible.

Payments of dues by individual members are NOT deductible, since dues are regarded as payment for service rendered.

This new ruling has no effect on the requirement of individual chapters to file Form 990, neither does it affect in any way the requirement to secure the Amusement Tax exemption for shows.

New Slidefilm

Production of a Sound Slidefilm on Voice Expression was authorized. The Society's first venture in this field, the Balance and Blend film has met with wide acceptance and the ready sale just about guarantees these projects will, in time, be self-sustaining.

Increasingly, in the last few years, there has existed a situation at the Int'l Contests wherein late arrival of audiences has necessitated late starting or else the first few quartets had to sing to partially filled auditoriums. To eliminate this, the Board voted, effective with the 1957 Convention in Los Angeles, to have reserved seats only at the Saturday night Medalist Contest.

At all other contests it will be first come, first served.

The Board reaffirmed the policy established at the Omaha Convention in 1950, opposing any inter-chapter solicitation of funds. This policy applies to sale of raffle tickets to raise funds for quartet and chorus travel, etc., and the solicitation of donations for members in need of financial assistance.

Columbus, Ohio was awarded the 1958 Int'l Convention (June 11-15) and Pittsburgh, Pa. the 1957 Mid-Winter Meeting which will be held January 24-27.

The action taken at the Miami Beach Convention last June, reducing the per capita dues rebate to the Districts from \$1.00 to \$.50, effective January 1, 1956, was confirmed.

In other action, the Int'l Board—approved continuance of handling of current Int'l Champion Quartet bookings by Headquarters Office. Expense fees will be left for the quartets and chapters to settle, but all dates must be cleared through Int'l Hq.

—decided that no distance limitations shall be prescribed for Int'l Convention sites.

—voted to eliminate the Sunday Morning Breakfasts effective with the 1957 Convention.

—authorized the setting up of a pension plan for Int'l Hq. office employees.

—adopted a 1956 budget, proposed



OWEN CLIFTON (O. C.) CASH

February 13, 1892—August 15, 1953

PRESIDENTIAL PROCLAMATION

The month of April is hereby proclaimed to be **FOUNDER'S MONTH** in memory of our beloved founder Owen C. Cash. He will be grateful to us, I'm sure, and his spirit will be with us, if we will dedicate our enthusiasm and our harmony in the month of April to the progress of our wonderful Society.

One meeting night should be especially dedicated and designated "Owen Cash Night." The program for this meeting could contain a short review of the first year of our history, obtained from our Ten Year History, and some scheduled time devoted to the woodshedding of old songs.

Decreed and dated this first day of February, 1956.

Arthur A. Merrill
International President

OLD FASHIONED WELCOME



One of the members of the Denver Antique Automobile Club met at the Airport Area Counselors Jack Finch, (front), Manhattan, N. Y. and (back seat) Rush Wyman, Akron, Ohio (formerly of Lausling, Mich.). The car is a 1912 Ford (the editors think).

by the Finance Committee, based on income of \$167,500.00.

—approved **HARMONY HERITAGE** Songs as a permanent Society project and authorized publication of five more songs as soon as possible.

—upheld the Contest and Judging Committee's ban on service quartets appearing in Society contests in military dress.

—disapproved a resolution of Seneca Land District which would require that all members of a competing quartet have their domicile in the District in which they are competing.

H of D Meets

A motion was brought before the House of Delegates Saturday afternoon to discontinue Chorus Contests on the International level, beginning with the 1957 Contest. This was defeated. It required a unanimous vote to carry inasmuch as it had not been submitted in writing to the members of the H of D within the time limit prescribed by the Int'l By-Laws. Another motion to present the same question to the House at Minneapolis in June carried. That means it will automatically come before the House at that time and will require only a majority vote.



The PRESIDENT'S Round Table

Last week was a wonderful week.

Denver was full of Harmony. Chords rang from the Red Rocks to the Cosmopolitan Hotel and through the Tabor Opera House.

The week was a busy one for the Society officers and the House of Delegates. Five meetings of the Executive Committee were held in my room. Each one lasted between three and four hours. The Board of Directors then held three three-hour sessions; the House of Delegates met for one long and one short session. In all, forty-four distinct Society problems were discussed and forty-four decisions were made.

The most important decisions were these:

(1) The Board voted the Chicago area as the best place for our future Headquarters Building and Barbershop Shrine, from the standpoint of service to the Society. Tulsa took second place. This location ranked high from the standpoint of sentiment, but lost out because of the off-center location.

(2) An option was taken on a school house in La Grange, Ill. It will be considered as a possible intermediate headquarters site while the final plans are drawn for our Headquarters Building and Barbershop Shrine.

(3) A new Endowment Fund Committee was appointed under the chairmanship of John Salin to organize an Endowment Fund for the Society. Through the efforts of Mark Roberts our Internal Revenue classification has been reviewed and changed so that tax deductible funds can now be donated to the Society. Remember the Society in your will!

(4) A new committee under Berney Simner was set up to study our methods of judge certification.

(5) The rules for the publishing of contest scores were relaxed to permit publishing after audit.

(6) The proposed expense of a new Sound Slide Film "Voice Expression" was approved.

(7) A new uniform district Constitution was approved.

(8) Preliminary plans for a pension for Society staff workers were approved. Rowland Davis and his committee were asked to complete the plan and put it into effect.

(9) A committee was appointed under the chairmanship of Pom Pomeroy to study methods of dues payment and the advantages of prorating our dues.

(10) A committee was appointed under John Means to study our organization. Do we need both a Board and a House of Delegates? Should

our Board be elected by the Districts? Should we have four International Vice Presidents (instead of two) as recommended by the Long Range Planning Committee?

(11) Approval was granted to the HARMONY HERITAGE Committee under Jean Boardman to proceed immediately with the preparation of arrangements of *Mandy Lee*, *Story of a Rose (Heart of My Heart)*, *Asleep in the Deep*, *Gypsy Love Song* and the *Rosary*, for distribution to our members.

You can see that the workers of our Society were hard at work—for the good of the Society!

Do you talk business at chapter meetings? Wouldn't you rather sing? Are business meetings dispensable? Suppose someone tried to bring up a business problem from the stage of the Woodshed at an International Convention. Would you let him get away with it?

Why not tell your officers to keep quiet at meetings? Tell them to do their business elsewhere. They can post the answers on the bulletin board! Tell them that the answers had better be good—or you'll run them out of office!

The only objection to this startling proposal that I've heard is this: there's a danger that a clique will run the chapter. However—this can be avoided if your officers will hold OPEN business meetings (outside of chapter meetings). By making the business sessions open, anyone can participate who wishes to participate.

Then—your chapter meeting will be Cleared for Singing!

IT CAN BE DONE!

From time to time, complaints have been heard that it's next to impossible to make worthwhile money on District Contests. Evergreen District's Fall Contest grossed \$5041.50. After all expenses, the District and Portland Chapter split a \$2246.89 net. Mid-Atlantic District's Contest at Harrisburg, Pa. resulted in a net of \$2626.69, split equally between the District and the chapter.



COMING EVENTS

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.)

March 2—Orillia, Ont.

3—New Haven, Conn., N. E. District
Section No. 7 Chorus Contest;
Newhall, Calif.; Lebanon, Pa.;
Elyria, Ohio; Toronto, Ont.; Col-
umbus, Ohio; Falmouth, Mass.;
Berkeley, Calif.; Bay City, Mich.;
Wenatchee, Wash.; Dowagiac,
Mich.; Fairfax, Va.

4—Painesville, Ohio.

9—Allentown-Bethlehem, Pa.

10—Reading, Pa.; Abilene, Tex.;
Southtown (Chicago), Ill.; Cam-
bridge, Ohio; Sharon, Pa.; Port
Clinton, Ohio; Phoenix, Ariz.;
Fruit Belt (St. Joseph-Benton
Harbor), Mich.; Coos Bay, Ore.

11—Dwight, Ill.

16—Charles Town, W. Va.

17—Marquette, Mich.; Pasadena,
Calif.; Allegheny-Kiski Valley,
Pa.; Manitowoc, Wis.; Wichita
Falls, Tex.; Bradford, Pa.; Ogden,
Utah; Chillieothe, Ill.; Windsor,
Vt. (at Claremont, N. H.); Topeka,
Kan.

23—Muskegon, Mich.; San Fernando
Valley (Van Nuys), Calif.

23-24-25—Altoona, Pa. Mid-Atlantic
Regional Preliminary.

24—Boston, Mass. Northeastern Dis-
trict Chorus Contest; Boyne City,
Mich. Bush League Contest; East
Liverpool, Ohio; Iola, Kansas; De-
fiance, Ohio; Gary, Ind.; Abbots-
ford, Wis.; Jerome, Idaho; Everett,
Wash.; Lombard, Ill.; Whittier,
Calif.; Martinez, Calif.

25—Gibson City, Ill.

31—Indian Wells Valley, Calif.; Cal-
gary, Alberta.

April 6—Eldorado, Kan.

7—Salem, Ore.; Ishpeming, Mich.;
Newark, N. J.; Warren, Ohio;
Painted Post, N. Y.; La Crosse,
Wis.; Marinette, Wis.; Springfield,
Mo.; Winnipeg, Man.; Charleston,
W. Va.; Russell, Kan.; Millers-
burg, Ohio; Geneva, Ill.; Reading,

Mass.; Newport, R. I.; Salinas,
Calif.; Belleville, Ont.; Findlay,
Ohio; Midland, Ont.

13—Richmond, Va.; Manhattan, N.
Y.; Woodstock, Ont.

14—Southbridge, Mass.; Bellevue,
Wash.; Pittsburgh, Pa.; New Cas-
tle, Pa.; Lubbock, Tex.; Belleville,
Ill.; Red Wing, Minn.; Fargo-
Moorhead, N. D.; Richland Cen-
ter, Wis.; Arcadia, Calif.; Grand
Rapids, Mich. Great Lakes Invita-
tional; Merrill, Wis.; Taunton,
Mass.; Geneva, N. Y.; Nashua,
N. H.; Aurora, Ill.; Alexandria,
Va.; Rockford, Ill.

14-15—Kansas City, Mo.

20—Newton, Kan.; Fairfield, Ill.; Hum-
boldt, Iowa; Madisonville, Ky.;
Evanston, Ill.; Jackson, Minn.

21—Kitchener-Waterloo, Ont. Ontario
District Regional Preliminary;
Racine, Wis.; Niles, Ohio; Dear-
born, Mich.; Dallas, Tex.; New
Bedford, Mass.; Medina, Ohio;
Philadelphia, Pa.; Montreal, Que-
bec; Lockport, N. Y.; Ironwood,
Mich.; Spokane, Wash.; River
Falls, Wis.; Laurence Harbor, N.
J.; Champaign, Ill.; Saginaw,
Mich.; Bakersfield, Calif.; Bran-
don, Man.; Steubenville, Ohio.

21-22—Owensboro, Ky. Indiana-Ken-
tucky District Regional Prelimi-
nary.

22—West Unity, Ohio.

27—Nassau County, L. I., N. Y.; El-
gin, Ill.

27-28—East Aurora, N. Y.

28—Cadillac, Mich. Michigan Dis-
trict Regional Preliminary; El
Paso, Tex.; St. Paul, Minn.; Wau-
sau, Wis.; Edmonton, Alberta;
Lakeland-Riverdale, N. J.; Vir-
ginia, Minn.; Peterborough, Ont.;

Anacortes, Wash.

29—Farmington, Ill.

28-29—Northampton, Mass. North-
eastern District Regional Prelimi-
nary.

May 4-5—Fond Du Lac, Wis. Land
O'Lakes District Regional Pre-
liminary; Asheville, N. C. Dixie
District Regional Preliminary, San
Diego, Calif.

4-5-6—Roseburg, Ore. Evergreen Dis-
trict Regional Preliminary.

5—Akron, Ohio, Johnny-Applesced
District Regional Preliminary;
Warren, Pa. Seneca Land District
Regional Preliminary; Tulsa,
Okla. Southwestern District Re-
gional Preliminary; Fall River,
Mass.; Hampton Roads, Va.;
Providence, R. I.; Wayne, Mich.

5-6—Rock Island, Ill. Illinois District
Regional Preliminary.

9—Madison, Wis.

12—Spencer, Iowa, Central States Dis-
trict Regional Preliminary; Sacra-
mento, Calif. Far Western District
Regional Preliminary; Stevens
Point, Wis.; Laconia, N. H.; Pekin,
Ill.; Keene, N. H.; Ridgewood,
N. J.; Duluth, Minn.; Owatonna,
Minn.; Yakima, Wash.; North
Cincinnati, Ohio; Canton, Ohio
(Stark County Chapter); Chip-
pewa Falls, Wis.

18—Holland, Mich.; Northbrook, Ill.

19—New London, Conn.; Derry, N.
H.; Warsaw, N. Y.; Cleveland,
Ohio; Asbury, Park, N. J.; Waco,
Tex.; Klamath Falls, Ore.

26—Haverhill, Mass.; Marlboro,
Mass.; Appleton, Wis.; Water-
bury, Conn.

June 2—Seattle, Wash.

13-17—Minneapolis, Minn. Interna-
tional Convention.

YOU CAN'T

KEEP A GOOD

MAN DOWN

JACKSONVILLE JOURNAL



This is Int'l Board Member Bill Hall, of Miami, who was severely in-
jured in an auto crackup last year. Bill insisted on attending the Dixie
District Contest at Jacksonville in November. A large delegation of
barbershoppers met him at the station with Keep America Singing.
Bill was on hand for all events, and sang with his quartet The Miamians,
last year's District Champs, from the stage at the evening Finals. In a
complete body cast, Bill is shown being lifted through a train window.

Minneapolis Plans Biggest and Best

Post-Convention Resort Stay
Is Available for 500

Blessed with the superb 4800 seat Northrop Memorial Auditorium, on the University of Minnesota Campus, and a variety of excellent hotels scaled to meet every requirement, the Society's 1956 Convention in Minneapolis bids fair to be the best attended ever. At this time, over and above the allotment of seats set aside for competing quartets and choruses, there are only a thousand registrations available. On the basis of past experience, that means a complete sellout is assured very soon.

Members who are desirous of attending are urged to send reserva-

tions to Int'l Hq immediately. The special center section in this issue of the *HARMONIZER*, and December issue, furnishes a handy method for ordering. Remember that auditorium seats and hotel selection ratings are assigned in the order in which registration fees are received.

Int'l Sec'y Bob Hafer has held two on-the-spot meetings with the Minneapolis Convention Committee and in Denver had several meetings with Maynard Saxe, General Chairman of the Convention, as well as the other three members of the

Atomic Bums who head various committees. (The Bums appeared on the Harmony Roundup show at the Denver Mid-Winter Meeting of the Society.)

Post-Convention Event

Judge Luther "Luke" Sletten, bass of the **Atomic Bums**, in charge of post-convention activities, has made arrangements for approximately 500 people to stay at nine resorts within walking distance of each other, 150 miles north of Minneapolis. The site



Cragun's—Gull Lake, Minn.

MINNEAPOLIS CONVENTION COMMITTEE CHAIRMEN



LtoR—Front—Patti Jo Hoffman, Co-chairman—Teen Ager's Activities; Dot (Mrs. Joe) Williams, Ladies' Hospitality; Percy Hopkins, Publicity and Public Relations; Dr. Paul Hartig, Judges Luncheon; Joe Williams, Transportation; Les Mikelson, Woodshed.
Back Row—Regis Ellefson, Meeting Rooms; Elton Bjorklund, Breakfast-Glo; Rudy Clark, Auditorium; Maynard Saxe, General Chairman; Cecil Brantner, Co-chairman; Bruce Churchill, Aides; Ralph Ibberson, Civic Relations; Judge Luther Sletten, Post-Convention Activities. Insets—Karen Browy, Co-chairman—Teen Ager's Activities; Bill Furst (Chapter Pres.) Hospitality.

will be Pine Beach, on Gull Lake, at Brainerd, Minnesota. Reservations will run from Sunday afternoon through Wednesday afternoon. The lodges offer both lake and pool swimming, golf, boating, fishing, shuffleboard, tennis, etc. Food and service are reported to be of exceptional quality. If there are any voices left, there's a pine log auditorium to sing in.

Rates are \$33 per person for the three-days' lodging and meals—special rates for children under ten.

Members interested in this post-convention event may secure reservations by writing to Judge Luther Sletten, 4026 Xerxes Ave. N., Minneapolis, Minn. Be sure to enclose check or money order for \$33 per person over ten years of age. If you plan to take any small fry along, ask about the special rates when you write the Judge.

Plans for Ladies

The ladies will not lack for things to do at Minneapolis. To date, the program stacks up like this:—

Friday morning and afternoon
—visit to the famous Betty

(Continued on Page 40)

ACCOUNTANT'S CERTIFICATE

BOARD OF DIRECTORS

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

DETROIT, MICHIGAN

I have examined the balance sheet of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated (an Illinois nonprofit corporation) as of December 31, 1955, and the related statement of income and expenses for the year then ended. My examination was made in accordance with generally accepted auditing standards and accordingly included such tests of the accounting records and such other auditing procedures as were deemed necessary in the circumstances.

Disbursements for office equipment have not been capitalized. The consistent policy, followed over a period of years, has been to charge these disbursements directly to expense accounts. The approximate amounts of such disbursements which should have been capitalized during the calendar years of 1954 and 1955 were \$9,700.00 and \$1,600.00 respectively.

The accounts in prior periods were not maintained on a basis consistent with that of the current year.

Because of the policies stated in the two preceding paragraphs, I am not in a position to express an over-all opinion on the fairness of the accompanying financial statements.

Elmer A. Eberle

Certified Public Accountant

Detroit, Michigan

February 10, 1956

THE HARMONIZER—MARCH, 1956

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

BALANCE SHEET
DECEMBER 31, 1955

ASSETS	
CURRENT ASSETS:	
Cash on Hand.....	\$ 132.71
Cash in Bank, Operating Fund.....	14,012.15
Accounts Receivable.....	\$ 1,569.77
LESS: Provision for doubtful accounts.....	500.00
Inventories, at cost:	
Music sheets and booklets.....	\$ 6,775.06
Supplies.....	11,133.63
TOTAL CURRENT ASSETS.....	\$ 33,123.32
SPECIAL FUNDS:	
Special Fund:	
Cash in Savings Banks.....	\$23,185.30
Cash in Savings and Loan Associations.....	27,627.01
Building Fund:	
Cash in Savings and Loan Associations.....	\$20,504.58
U. S. Savings Bonds, Series J, at market value.....	292.30
1956 Convention Fund:	
Cash in Savings and Loan Associations.....	\$ 429.36
Cash in Operating Fund Bank Account.....	10,520.79
Deposit, American Airlines, Inc.....	425.00
Ford Station Wagon, at book value.....	3,015.49
Prepaid Expenses:	
1956 Convention.....	\$ 1,290.08
1957 Convention.....	134.29
	\$120,547.52
LIABILITIES	
CURRENT LIABILITIES:	
Accounts Payable, Trade.....	\$ 707.03
Federal Withholding, Social Security and Unemployment Taxes.....	935.14
District Share of Per Capita Dues.....	63.50
TOTAL CURRENT LIABILITIES.....	\$ 1,705.67
Members' Advance Payments of Per Capita Dues.....	21,076.00
Reserve for Building Fund.....	20,796.88
Reserve for 1956 Convention Fund.....	10,950.15
Reserve for Audio Visual Training Aids.....	1,504.14
EQUITY OF MEMBERS	
Balance—January 1, 1955.....	\$44,228.84
Income for the year ended December 31, 1955 per Statement of Income and Expenses annexed.....	20,285.84
Balance—December 31, 1955.....	\$120,547.52

NOTE: The accompanying Statement of Income and Expenses and Accountant's Certificate are an integral part of the Balance Sheet

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

STATEMENT OF INCOME AND EXPENSES
GENERAL FUND

For the Year Ended December 31, 1955

INCOME:	
Members' Per Capita Dues.....	\$ 73,525.00
Harmonizer Income, Gross.....	28,154.22
Profit on Sale of Supplies and Music.....	21,283.67
Charter Fees.....	1,950.00
Quartet Registration Fees.....	1,815.00
Miscellaneous Income.....	1,125.25
Proceeds Annual Convention.....	19,821.37
Interest Income.....	2,290.34
Total Income.....	\$149,964.85
EXPENSES:	
Salaries.....	\$ 47,763.39
Harmonizer Expense.....	26,805.77
Equipment.....	1,618.08
Supplies, Office.....	7,972.22
Postage and Shipping.....	9,968.20
Committee Expenses:	
Contest and Judging.....	289.73
Long Range Planning.....	29.81
Public Relations.....	643.42
Songs for Men.....	1,915.43
Miscellaneous.....	276.94
C. P. Adams Honorarium.....	3,600.00
Travel, General.....	2,274.16
Travel, House of Delegates.....	2,440.90
Printing and Miscellaneous.....	5,871.65
Rent.....	3,900.00
Employees' Insurance Plan.....	143.29
Insurance and Bonding.....	2,235.46
Officers' Expense (other than Secretary).....	1,446.69
Secretary and Staff Expense.....	1,660.57
Supplies furnished new Chapters.....	1,256.86
Upkeep of Office and Maintenance.....	2,462.62
Taxes.....	1,741.36
Telephone and Telegraph.....	1,443.56
Accounting and Legal Fees.....	687.78
Doubtful Accounts.....	37.68
Miscellaneous.....	850.09
Meeting Expense, International Board and House of Delegates.....	343.35
Total Expenses.....	\$129,679.01
Income for the year ended December 31, 1955.....	\$ 20,285.84

NOTE: The accompanying Balance Sheet and Accountant's Certificate are an integral part of the Statement of Income and Expenses.

STUB/PENCIL *notes*

They have an expression in Denver that covers the matter of climate pretty well, "What? You don't like our weather, wait a minute." It was mild and pleasant, temperatures as high as 60°, during part of the week. The sun appeared dutifully every morning and stayed in the sky all day. Many people didn't bother with outercoats. The city is protected on the west by the rugged mountains. Most of the snowstorms that rage in from the Pacific dump their snow in the mountains during the winter months. Denver gets an occasional fall, but expects most of its snow in March and April, a phenomenon Stub doesn't pretend to understand.

The city is a mile high and apparently very proud of it. There's a beautiful new office building, (a Zeckendorf—Webb and Knapp deal—space renting for \$6 a foot if you're interested), called "The Mile

ness papers as well. A Board Member High Office Building." There's also a big new hotel under construction and to Stub's inexperienced eyes, the excavation for same looked to be about a mile deep.

Hotel rooms in Denver are not to be had just for the asking. It's a big convention town. The lobby of the Cosmopolitan was jammed much of the time Wednesday, Thursday and Friday with barbershoppers, with confirmed reservations, waiting for rooms to be vacated. In spite of all that, room rates are by no means excessive.

There were other minor irritations. Baggage had a way of not showing up where and when it should have. Lou Harrington, president of Michigan District, sent his heavier baggage on a day ahead, but it got lost somewhere in "the great open spaces" and arrived several days late. No fault of Denver—Lou tried to hire a car for sightseeing purposes only to discover his driver's license was in his car in Detroit.

Int'l Board Member Tracy Evans, Parkersburg, W. Va., got separated from his suitcase on the plane and worried, not only about his "other suit" but his reports and other busi-

ness without his papers is somewhat like a lawyer without his brief.

First sight for many—Mike Egan, (remember the Four Teens emcee), as "Official Greeter," scurrying around, meeting the early arrivals; emceeing; officiating; guiding. Mike is making the Air Force his career and will enter Officers' Training School at San Antonio in a few months.

Denver Chapter members went all out to make visitors feel at home. General Chairman Millard Smith, Chapter Pres. Ed Zabriskie, Burdette Jones, and a host of others handling registrations, tickets, answering questions, hauling sightseers, early and late, gave visitors a taste of old style "Western Hospitality."

The Int'l Executive Committee always has a lot to think and talk about. This outing was no exception. They met five times Wednesday and Thursday, displacing Mrs. Merrill from President Art's quarters. The Int'l Board meetings were heavily patronized by the members themselves and invited guests—Past Int'l Presidents and District Presidents. The House of Delegates met Friday night and Saturday afternoon.

In spite of the crowded schedule of meetings there was woodshedding a-plenty. Son of the Sea was seldom heard—probably too far inland. Love Me and the World Is Mine seemed to be getting a major amount of attention.

No business meeting of the Society within recent years has aroused quite so much enthusiasm. The representatives of the many cities who presented bids for location of the Society's permanent Hq in their precincts were heard and seen everywhere. Would-be stagers of the 1957 Mid-Winter Meeting and the 1958 Int'l Convention were likewise vocal and visible. Past Int'l V.P. George Chamblin and others from Buckeye Chapter, Columbus, Ohio, were loaded down with genuine buckeyes, plugging the capital city of Ohio, temporary residing place of Gover-

(Continued on Page 10)



This picture needs no title. The Imperial Room of the Cosmopolitan saw its share of woodshedders during the convention. Facing camera, singing, is Past Int'l Pres. Jerry Beeler. At his right is Dave LaBonte, lead of the "Confederates." The lady is Mrs. Ethel Cronin, of the Int'l Office. At her right is Assoc. Int'l Sec'y Bill Otto. At her left, back to camera, is Judge Luke Sletten, Minneapolis. Extreme left Elford Lumpkin, Memphis.



(A) The Springsingers of Colorado Springs. L. to R.—Vic Holmes Bari; Bill Butler, Tenor; Monty Duerksen, Bass; Bill Brooks, Lead. (B) Airline pilot joins in woodshedding while awaiting arrival of Art Merrill and Bob Hafer. (C) Gentleman in center (unidentified) talks with unknown guests. (D) Ladies of the Antique Auto Assoc. entertained the Ladies' Luncheon with a gay 90's Style Show. (E) Denver "Harmony Week" proclamation. (F) Spirits were high when 23 Salt Lake City Barbershoppers and wives were met at Union Station by some 15 Antique Cars and taken to Cosmo. This group is shown in

a Reo Speedwagon. (G) The brass up on top of Berthoud Pass enjoying the crisp mountain air. (H) Timberliners of Boulder, Colo. L.-R. Ed Mantooth, Bass; Swede Martinson, Bari; Willard "Bud" Flinn, Lead; Larry Clark, Tenor. (J) A carload of Glamour—No Thunderbird will have a better pick-up than this 1914 Model T on the way to the Ladies' Luncheon. (K) Denver and Aurora welcome Art Merrill and Bob Hafer at the Airport. (L) A busload of Harmony on way to Show. (M) Chordrangers of Denver—Off to fill a singing engagement in a 1911 Ford.

nor "Fearless Frankie" Lausche. Past Int'l Pres. Jim Knipe wore a buckeye, but changed the plug to read Cleveland. Most barbershoppers were more or less neutral, loaded down with buckeyes, Chicago badges, and Kansas City, Mo. no-glue-stick-on felt hearts, advertising the city in "The Heart of America." Since this particular paragraph is written by a "Stub" from Cleveland, there is no doubt the Board made a terrible mistake in passing up Cleveland's bid just because the only dates available were a week earlier than those specified by the Society.

"Chicagoland" was seeking both the Society's permanent Hq and the '58 Convention. Board Member Jim Martin floored the assemblage and did his cause no end of good by frankly admitting that his northern Illinois area boasts all kinds of weather, practically all bad, (as does every city in the Western Hemisphere, with the possible exception of Mexico City, and Stub has never been there to check). By contrast, Board Member Homer Aspy, Pasadena, Calif., had nothing but good words (superlative would be more exact) for the Southern California climate and urged everybody to be on hand there in 1957 for the Convention. He was almost, but not quite, rendered speechless when Wayne Foor, prexy of Seneca Land District, took the floor and urged all who could to travel to LA in '57 by boat, displaying a newspaper reporting seven inches of rain in the Los Angeles area and the results thereof.

As befits an organization devoted to harmony, "Nay" and "Aye" votes in business meetings are sung, not merely spoken. An official pitchman is always the first order of business. Ed Stetson, New Bedford, Mass., received the assignment and had a hard time getting out from behind the "8-ball" (another traditional affair) when he goofed the job several times.

All who could wangle the time went sightseeing. Not much more than a half hour from downtown Denver



LtoR—Int'l Treas. Mark Roberts; President Art Merrill; 2nd V. P. Joe Lewis; Pom Pomeroy, Mid-Atlantic District Pres. and Conference Moderator; 1st V. P. Rowland Davis, Lou Harrington, President, Michigan District.

you're in the passes of the Rockies. Red Rocks Amphitheatre was one of the biggest attractions. It seats 13,000 and you can hear a stage whisper from the top row. What a spot for an Int'l Contest if the weather could be guaranteed.

Other attractions of the scenic variety were Central City, the restored "Ghost Town," (with the original "face on the barroom floor"), and Lookout Mountain where Buffalo Bill lies. Someday, the Denver Chapter hopes to have the Buffalo Bills, dressed in their B.B. costumes, sing a few songs at the grave.

Stub climbed the steps—all of them—at the Red Rocks. Stub now knows he is not as young as he once was. He was not the only one who had to take a big gulp of air now and then to avoid keeling over. Woodshedders found out they couldn't sustain chords as long as usual, even singing in the relatively heavy atmosphere of the hotels. The rarefied air didn't seem to bother the organized quartets much — bigger windbags, probably.

The visiting ladies were driven from the hotels to the Ladies Luncheon at Daniels' and Fishers' Department Store in vintage autos supplied by and driven by members of the Antique Automobile Association. The style show at the luncheon

was a combination of dress of the Gay Nineties era and the latest 1956 Spring styles.

Speaking of attire, easterners were intrigued by the typical Western attire so predominant early in the week when The Stockmen's Convention was still going on. Ten and twenty gallon hats were common, atop weather-beaten faces that made even the healthier city slickers look like palefaces of the palest kind.

All of which leads naturally into a discussion of the Indian population in and around Denver. Whether with tongue in cheek, or no, Denverites told visitors the Indians take Florida vacations in the winter on the money they make from tourists during the summer and fall months—selling "Indian" blankets and trinkets, probably made in New England.

Where was Web Luebtow of Milwaukee? He seldom misses a Mid-Winter.

Past Int'l Pres. Ed Smith, Wayne, Michigan, spent a number of years mining gold in Colorado. Asked why you don't see any fat people in high altitude country, Ed explained that the effort of breathing and moving around takes off the fat and those who are too lazy get out of the country fast.

Maybe the electricity in the air has

something to do with it, too. After the first few shocks of static electricity, it was noticeable how reluctant ordinarily polite people were to push elevator buttons, open metal doors, or even shake hands.

There's a certain marble tiled room at the Denver Athletic Club that is acoustically perfect—or so say a quartet of past and present officers of the Society who gave it an extensive workout Friday night, late. Maybe the marble and the "brass" combined to form a new alloy.

Everybody who walked into the lobby of the Brown Palace Hotel was surprised. There's a well, fifty or sixty feet wide, from the lobby floor to the roof. Talk about "the great open spaces."

All events were well attended. Harmony Roundup at the Tabor Theatre Saturday night played to SRO. By any standards, it was an excellent show. In the first half, the Denver Chorus, Denver quartets, the Spring Singers, Colorado Springs, the Timber Lincrs, of Boulder, Colorado, and the Lads of Enchantment, Albuquerque, N. M., held the stage. Mike Egan emceed the first half. Pres. Merrill took over for the second half of the show which featured The Orphans, The Confederates, Atomic Bums, and the Four Hearsemen. Pres. Merrill took a few minutes to explain the background of the Tabor Theatre to the visiting firemen. The theatre was named for a prospector who struck it really rich, running a \$17.00 grubstake into a fortune. He hired architects



Center, seated, is Int'l Pres. Arthur Merrill. Standing, L to R—District Presidents—Fred Goodrich, Indiana-Kentucky; Herb Wall, Central States; Hilton Howe, Ontario; George Dohn, Far Western; Chuck Snyder, Ill.; Wayne Foor, Seneca Land; Pom Pomeroy, Mid-Atlantic; Louie Laurel, SW.; Cal Browy, Lo'L; Ed Stetson, N. E.; Dwight Calkins, Evergreen; Lou Harrington, Michigan. (Not in Picture—Wally Singleton, Dixie and Paul Chenoweth, Johnny Applesseed.)

and builders from Europe and sent to the far corners of the world for materials to build what he hoped would be one of the wonders of the world.

Past Int'l V. P. Dean Snyder, Washington, D. C., ran the "Food for Thought Luncheon" Saturday noon with able assists from Mike Egan, Rush Wyman, Assoc. Sec'y Bill Otto, and Barney Wieland. A quartet of 15 years olds appeared from Cheyenne, Wyoming, the *Flapjacks*. Three 6-man teams, selected at random (?), fell like ten pins in a quiz session on Society history. Try it yourself and see how long you'd last. Starting with 1955, going backward to 1939, name the city in which the Society's Annual Convention and Contest was held; the champion quartet chosen; the man elected president. Past Int'l Pres. Jim Knipe, Cleveland, was the last man left and walked off with the prize—a price



This odd looking "Sandwich Man" is Assoc. Int'l Sec'y Bill Otto.

list of supplies sold by the Society. Southwestern District won the travelling gong for largest attendance at the luncheon. As Host District, CSA was not counted, Roy Short, Tulsa, Okla., proved to be the oldest barbershopper present, though there were snide remarks that Past Int'l Pres. Norm Rathert, St. Louis, sat down far too soon in that particular elimination. The *Confederates'* bass, Wally Singleton, did his famous political speech—"There's gonna be only one bar'—BOO—"Five miles long"—RAY. If you haven't heard that one, you should.



The Denver Chorus, Wes Carkuff, Director

(Continued on Page 13)



(N) Antlque Automobile Club of Denver furnished many cars to transport quartets. Here the "Skyliners" of Deuver ride in a 1904 Cadillac. (O) One of the "Woodshed" quartets. (P) Pick-up Chorus in the Woodshed on Friday Evening. (Q) Four Hearsemen. (R) When goodfellows get together. (S) The Flapjacks of Cheyenne, Wyo. All 15 years old. (T) Atomic Bums at Breknfast

Glow with Mr. and Mrs. Mike Egan and daughter, Kathy. (U) The Orphans bust one! (V) Confederates entertaining crowd in Cosnio Lobby. (W) The Confederates. (X) Woodshedding. (Y) Pre-Show dinner at the Silver Glade, Cosmopolitan Hotel. (Z) Arigators Quartet, Scottsbluff, Nebr.

Dick Svanoe, Chairman of the Barbershop Craft Committee, could not make Denver and turned over the Saturday morning Craft Session to Bud Leabo, director of the Cascade Chorus, of Eugene-Springfield, Oregon. Bud's charts, sample arrangements, comments and demonstrations with the Four Hearsemen made a hit with all who attended, regardless of prior knowledge of the rudiments or finer techniques of music. Bud purposely strove for simplicity and it paid off. The session started with a showing of the Society's Balance and Blend Sound Slide Film.

(Sets of this audio-visual material and an extensive Teaching Guide are available from Int'l Hq at \$25 for the first set, \$10.00 for each set thereafter. Adv't. Eds.)

Unofficial nominees for woodshedding champs—Ed Stetson, New Bedford, Mass., *Jolly Whalers*; Wayne Foor, Rochester, N. Y., *Note Crackers*; Louie Laurel, El Paso, Texas, *Desertairs*; Wally Singleton, Memphis, Tenn., *Confederates*, coached (?) by Assoc. Int'l Sec'y Bill Otto.

The last named individual rode the train from Denver to Chicago and learned the hard way about roomettes. It can be a bit of a trick to get that bed up and down without conking yourself. Bill got it up in the morning, then discovered he'd left his glasses inside.

Sunday morning, the *Confederates* received a telegram from Bob "Moose" Haeger, Barber Q Four, Q Suburban, Illinois, Chapter. It read, "Word has reached me you did your usual colorless job. If you need me, let me know. Signed—The World's Greatest Baritone, Moose."

Past Int'l Pres. Ed Smith is a notoriously poor letter answerer. He and Past Pres. Johnny Means, Manitowoc, Wis., were having a little session with the *Wichita Orphans* before an admiring crowd when Johnny asked Ed for a piece of paper to make some notes. Ed found one and gave it to Johnny. The latter opened it up, started to write on a corner, did a double flip, and began to read



EDITORS' CONFERENCE
L to R

Bob Gall, Bill Furst, Burt Moyer, Bob Jones, Cal Browy, George Dohn, Elford Lumpkin, Lou Velzy, Lou Harrington, John Comloquoy, Lyle Cashion.

the letter aloud. It was from Bud Bigham, tenor of *The Orphans*, who won the Society Championship in 1954, asking clarification of the judging rules concerning Harmony Accuracy. The point was the date—April 10, 1952. Before the laughter subsided, Ed started it anew with, "Yes and I intend to answer it some day." That brought down the ceiling, but the roof fell in when "Buz" Busby, bari of *The Confederates* cracked, "It's a good thing you didn't. They'd never have won the title."

General Chairman Millard Smith is with Associated Press in Denver, so along with his duties he handled publicity and photography. No wonder he showed up at the Breakfast Sunday morning with a cane and deftly made-up eyebrows, hair and mustache indicating that he had turned gray over night.

Good turnouts were on hand from Salt Lake City and the Wyoming and Colorado Chapters. Aurora, Boulder, Longmont and Colorado Springs pitched in to help Denver in great style. Now they're talking about a "Rocky Mountain District" so look for some of the blank spots on the map in that area to be filled in one of these days. Another District would cut down the travel distances con-

siderably for the Central States, Far Western and Evergreen Districts which would all be involved.

SO SAY WE ALL!

IN A NUTSHELL . . . says Munson Hinman in the Salt Lake City Chapter Bulletin — "The Spotlight" . . . Here are some traditions long established in our chapter which I hope will always remain with us . . . to be organized principally for quartet singing . . . to have quartet singing at every chapter meeting and give every member an opportunity to participate . . . to always smile at and applaud a foursome no matter how we thought they sounded . . . to keep our business meetings brief and let our elected officers handle all but the most important business . . . to refrain from aiding or interrupting a quartet (any four-man combination) while they are singing . . . to buy our own tickets to a barbershop show and to expect other Barbershoppers to do likewise . . . to sing wherever and whenever we please, so long as it does not disturb others or violate the law . . . to adhere to the Society's Code of Ethics with our whole hearts . . . to support the wishes of the majority regardless of how we voted . . . to be a sincere friend to all members . . . to stop trying to pronounce our initials!

FROM MEMBER TO BARBERSHOPPER

by Ross F. Relyea
(adapted from Evergreen District's
Timbre)

Have you ever had the experience of ringing a true, well locked in barbershop chord! If you haven't, you're missing something words can't describe. It took this writer about three or four years as a chapter member to really know, and I repeat, really know, I had been bitten by the big barbershop bug.

It was in Spokane, in May of 1953, while attending a Regional Prelim. The place was a hotel room in the Ridpath Hotel and the time was about 2:00 AM. I can't recall who-all were there, but you couldn't tell the color of the rug on the floor for the feet that covered it. We stood in the crowded room going over a few bars of a song I can't now remember. I only remember that large goose pimples covered me from head to foot. I believe it was there and then that I changed from a chapter member to a Barbershopper.

On November 5th, in Portland, many other chapter members were transformed to Barbershoppers in the true sense of the word. This was the best attended District Convention I've been to . . . It's a shame our District is so large geographically that every man who carries a card can't attend a District get-together.

S-o-o-o-o, if your answer is "no" to the first line of this piece, start to make plans to get to Roseburg next May. Squeeze yourself up close to a competing quartet when they are bustin' one in the lobby, bend an ear close and see if you don't get the vibration. Or, better still, latch onto three from a quartet and ask them to let you sing a chord or two with them and I'll bet you 10 to 1 you'll wish you had done it long ago.

If a District Convention can do this to you, what do you think going to Minneapolis next June would do? Brother, your knees will turn to rubber and your spine will quiver for a month!

DEARBORN, MICHIGAN RECEIVES AWARD



Over a period of eight years, Dearborn has made 89 monthly appearances to entertain veterans in Dearborn V. A. Hospital. At the December 13th visitation, the American Legion presented a citation. The hospital, likewise, awarded the chapter another Annual Citation, stating therein, "After a poll taken among the hospitalized, Dearborn Chapter was rated the Number One entertainment program among organizations appearing at the hospital."

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.....	23¾	\$72.25	\$10.65	\$54.35	6½	\$132.44	35	\$43.01	1097
Birmingham, Ala.....	22¼	63.40	10.65	48.95	6½	132.44	35	39.44	1058
Boston, Mass.....	27¼	112.21	12.25	79.28	7¼	146.96	38	57.04	1415
Chicago, Ill.....	9½	23.75	5.00	18.35	1½	48.62	11	14.47	428
Cleveland, Ohio.....	16½	53.90	7.60	40.05	4	79.53	24	29.54	764
Dallas, Texas.....	21	57.25	11.55	44.20	7½	131.67	32	38.45	972
Denver, Colo.....	21	51.90	9.95	40.05	3	106.15	26	36.04	856
Detroit, Mich.....	13¼	49.20	6.55	37.00	3¾	65.53	20	27.34	687
Fort Worth, Texas.....	20	57.25	11.55	44.20	7½	131.67	33	38.45	985
Indianapolis, Ind.....	11¾	40.43	6.55	30.81	3½	71.61	24	22.61	603
Kansas City, Mo.....	9¾	28.35	5.80	21.95	2½	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	3½	86.13	24	27.56	716
Miami, Fla.....	31	118.50	19.50	88.30	6½	214.17	58	66.94	1770
New York, N. Y.....	23	101.45	12.25	70.60	5¾	128.88	40	50.00	1250
Okla. City, Okla.....	18	48.35	9.60	37.35	5½	108.46	29	33.17	832
Omaha, Neb.....	10	20.55	5.00	15.90	1½	44.55	10	14.47	379
Phoenix, Ariz.....	29	110.50	19.60	85.35	8½	181.72	63	69.14	1775
Pittsburgh, Pa.....	19¼	64.25	8.30	45.85	5	95.70	29	33.77	882
Portland, Ore.....	43	96.45	18.10	68.80	6¾	205.37	52	67.16	1800
San Diego, Cal.....	52½	123.40	21.00	90.15	8	262.36	63	77.66	2065
San Francisco, Cal.....	49½	123.40	21.00	90.15	7½	239.91	59	77.66	2050
Seattle, Wash.....	37	96.45	18.10	68.80	6¾	205.37	48	61.00	1705
St. Louis, Mo.....	15	34.10	5.80	26.35	4¾	74.69	24	21.62	567
Tacoma, Wash.....	38¼	96.45	18.10	68.80	6¾	205.37	49	61.00	1705
Toronto, Ont.....	20¼	65.60	8.90	50.55	5½	98.73	28	38.94	842
Washington, D. C.....	25¼	89.30	11.55	62.40	5½	118.50	35	46.26	1115
Winnipeg, Man.....	12	27.56	5.50	21.95	3½	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 Project is Official

We hope you liked the first HARMONY HERITAGE song, *When You Were Sweet Sixteen*, that was mailed to you with your new membership card. We hope you liked it real good because it looks like you are going to get a lot more like it.

At its recent meeting in Denver, the International Board of Directors voted to make the HARMONY HERITAGE songs a permanent institution of the Society, and it authorized the publication of five more songs to be distributed free to all members just as soon as they can be printed.

The songs next to be released are: *Mandy Lee*, *The Story of the Rose (Heart of My Heart)*, *Asleep in the Deep*, *Gypsy Love Song*, and *The Rosary*.

Copies for Sale

Knowing that many members will want copies to give to their friends, and knowing that most of our chapters will want quantities of songs to place in their permanent music libraries for chorus and group singing, with additional copies to be kept on hand for resale to members and visitors and for membership promotional purposes, the Society has made provision for the printing of reserve supplies of all HARMONY HERITAGE songs to be stocked at International Headquarters for sale to members and chapters.

The price has been fixed at a straight 10 cents per copy on minimum orders of \$1.00. In order to simplify the keeping of records and because the profits are going to you and to me and to all of us to be

plowed back into the printing of more and more songs, there will be no discount for quantity purchases.

Chapters and members desiring additional copies of *When You Were Sweet Sixteen* may order them now by writing to S.P.E.B.S.Q.S.A., 20619 Fenkell Avenue, Detroit 23, Michigan; and copies of all other HARMONY HERITAGE songs will be available for purchase immediately after the free distribution to members has commenced.

Know Your Songs

Originally published in 1898, *When You Were Sweet Sixteen* was one of the last, and certainly the best, of the songs written by James Thornton who in addition to being one of the best known actors of his era was one of the small group of composers who produced popular songs of the 1890s. His second best known tune, *My Sweetheart's the Man in the Moon*, we probably will leave to Sweet Adelines because it's not the right gender for masculine singing.

Thornton's wife, Bonnie, herself a highly successful singer, is said to have inspired *Sweet Sixteen* when she asked him if he still loved her and he assured her that he loved her as he had when she was sweet sixteen. Anyway, he wrote the song, words and music, and sold it to two different music publishers (for \$15 it is said) and left them to fight it out in court as to which was the legal owner.

The chorus of the song always has been a favorite of barbershop quartets and sometimes the first part of the verse has been used; but the sec-

ond part of the verse, which is in the form of what commonly is referred to as the "release," or "bridge," is practically unknown to modern singers and it has been omitted from recently printed commercial issues of the song.

In conformity with one of the basic policies agreed upon by the HARMONY HERITAGE songs Committee, the Society has published an arrangement of the verse and chorus which faithfully honors the original time, note values, and melodic line. We feel that in addition to making these wonderful old songs easily available to our fellow members we have a mission to preserve them in the forms in which the composers thought they ought to be sung. If our quartets believe they can improve upon the composer, that is their privilege.

Those of us who have studied the arrangement believe that Phil Embury has done a masterly job in treating the long verse in a manner that maintains interest, and that he is to be commended for retaining in the chorus much of the harmonization and voicing that traditionally has been associated with the song and which if omitted would cause most of us to feel that we had been robbed for the mere sake of novelty. Those who are content to sing the song as Thornton wrote it can stop with full honor at the double bar at the end of the chorus; and those who want to experience the ecstasy of singing one of those rich accretions to the original composition that the barbershop art has developed can make use of the optional tag.

Barbershop Craft

THE ART OF WOODSHEDDING



BY DICK SVANOE,

CHAIRMAN INTERNATIONAL COMMITTEE ON BARBERSHOP CRAFT

Here I go, sticking out my neck a mile on woodshedding. You will notice from the above that I dignified it by calling it an art. The dictionary defines art as something "acquired by experience, study or by observation." Encouraging! Woodshedding is something that can be learned. Ah, but there's a rub. Webster lets me down with a one word definition "knack." How do you get "knack?" For those of you who have it, don't bother to read the rest of this. Keep on in your wonderfully ignorant way, putting just the right notes together, and let those of us without "knack" struggle with a few paltry suggestions conjured up by the fallible mind.

The return to chord simplicity is gaining some headway among judges and quartets alike. Nowhere is it more to be desired than in woodshedding. What passes for woodshedding in many places is really not woodshedding at all. It goes like this: Three fellows with a bass missing cheek their signals and find that they all know the *Mid-States* arrangement of *Finger Prints*. They ask some fellow if he sings bass. He says, "I'm the best bass south of the Mississippi." They say, "Fine, let's woodshed! How about *Finger Prints*? You know that?" He gulps and says "I'll try anything once." You know what happens.

Now, are they woodshedding? Well the bass is, that's for dang sure! He's probably sawing through a pine knot. But the rest of them? *No!* They are *not* woodshedding.

This sort of thing happens to greater or less degree all over the

place and I'm not against it, believe me. The joy of finding three other fellows at a convention from different parts of the country who all know the same tricky arrangement that you do is a joy indeed. Let's keep on doing it and expanding it, but let's not call it woodshedding. To do so is to scare out of the woodshed all those who don't have the time to listen to the albums of the champions or who don't have the acute retention possessed by the gifted few. I hope I have made my point clear without giving offense. None is intended.

What is woodshedding? Let me try a definition. Woodshedding takes place when three men, with reasonably adequate range for the chosen harmony parts, join with a lead singer who knows the words and melody of a familiar tune. They proceed to embellish that tune with simple harmony patterns, none of the three having any preconceived notion of specific arrangement of the same but according to their various abilities, by lift of an eyebrow, etc., are able to achieve at least one or two and possibly three satisfactory chord progressions. The fog count on that definition must be pretty high.

(Ed.'s Note: Dick Svanoë has asked that we all submit our definition of woodshedding to the HARMONIZER, Barbershop Craft Dept. How about it?)

It's that definition of woodshedding to which I want to apply myself with a few simple suggestions designed to help those who are a little short on "knack."

At this point I must assume that you have gotten a little something out

of the three previous articles on note reading. I don't want to lose you, so go back and bone up if you skimmed over it. You must at least know where home base is, i.e. the tonic note B flat in the key of B flat. You must also know what the other notes in the diatonic scale above and below B flat sound like when you see them on paper. Knowing that, you can sound them with your vocal chords when you see them below.

In woodshedding as defined above I would doubt that you would ever go any farther from home base than the IV o'clock chord, and that rarely. Don't run away—you don't have to be able to call it by name to sing it. Shown below are the six chords, (Key of B flat), comprising ninety-nine percent of all chords used in a simple arrangement. Even in intricate arrangements the percentage is probably as high as ninety-five, so important are the chords close to home base. All of these chords are first in root position, that is the bass sings the note from which the chord gets its name. Immediately following each chord is its most common inversion, if any.

So home we go, remembering to stop and rest awhile at each cousin in turn until we reach dad's house, XII o'clock. These stops on the way home are important because they prevent what may be called the musical bends. After we arrive home, we drop over to the neighbor's to say "HI!" and pick up the mail (good old XI o'clock chord) and then we call it a day.

The extent or use of each of these chords is the inverse ratio of its distance from home base. This is known as *Svanoe's law*: the unit of measurement is called the *Reagan* after *Molly Reagan* who first named the clock system for the benefit of S.P.E.B.-S.Q.S.A. When you are more than four *Reagans* away you are really out there, I mean to tell you. You just don't find it in the woodshed, unless it's that over-used VII o'clock chord that I still like. In simpler language, don't feel badly if you don't get out as far as IV o'clock. You can spend a pleasant evening getting no further than your second cousin's house, II o'clock.

For simplicity's sake, let's assume we get no further than III o'clock. What observations can we make? I submit the following by each voice part.

Tenor—no wonder it's so easy. With the note D as home base, (see

XII o'clock chord), he pivots above and below XI by half steps, the trip home being by smooth downward half tone steps. Note—accuracy in tuning these small steps is the tenor's most important responsibility. But while accuracy is always to be desired, its importance in woodshedding may be somewhat minimized (understatement of the week). Woodshed rule for tenors: if you haven't got the right note, try a half tone higher or lower, one of them is bound to be right.

Baritone—Notice how the baritone note pivots around home base or B flat (see II o'clock chord), moving from there down to F (see XII o'clock). If he didn't have to keep jumping out of the lead's way, his part would not be much more difficult than that of the tenor. Woodshed rule for baritones: stay fairly close to the key note (B flat in this case). Your ear should tell you when to move up or down a half tone. If you're doubling with the lead drop

to F or Sol. If the bass is already there, go above the lead. If the tenor is there, sue me. I have public liability insurance.

Bass—The bass has two pivot points, low B flat or Do and F or Sol. Practice moving from the III o'clock chord down to XII o'clock by easy stages with nice open skips. You'll find it sounds just as you would expect it to.

Just one more comment. Why does the subject of simplicity in woodshedding get so darn complicated?

Post Script. I am grateful for the opportunity to express my views as above. Rebuttals, supporting evidence, pet theories and your best thoughts on these subjects have come and, I hope, will continue to come to this department. If they are too complicated I won't publish them even though I may enjoy them. If you wish to see your stuff in print, make it as lucid as you can. If you just want to write, fog it up to your heart's content, in me you have a kindred spirit.—D.S.

The image displays musical notation for a progression of six chords: E^b7, B^b5, F7, C7, G7, and D7. Each chord is represented by a staff with a treble and bass clef, showing the notes for a four-part harmony. Below each staff is a circular diagram representing a clock face. The diagrams are labeled XI, XII, I, II, III, and IV. The XI o'clock diagram shows a sharp sign (#). The XII o'clock diagram shows a single star. The I o'clock diagram shows two stars. The II o'clock diagram shows three stars. The III o'clock diagram shows four stars. The IV o'clock diagram shows five stars. Arrows on the clock faces indicate the direction of movement between chords: from XI to XII (up), XII to I (down), I to II (down), II to III (down), III to IV (down), and IV back to XII (up).

#The "Amen" chord with a barbershop 7th by the tenor.

*Home base—includes a double final chord—feeling of rest.

**First Cousin—easy to find your way home from here.

***Second Cousin—tenor note borrowed from key of F—sounds barbershoppy.

****Third Cousin—bari note from Key of C—this is strange country, but isn't it beautiful?

*****Fourth Cousin—tenor note from Key of G—"Mama, I like this place but let's head for home."

DISTRICT CHAMPION

(See pages 42 & 43 December, 1955)



FAR WESTERN—2nd: Sharpshooters, Whittier, Cal. L to R: Jud Slonaker, lead; Gordon Lees, tenor; Woody Williams, bass; Budd Dodd, bari.



MICHIGAN—2nd: The Onchords, Saginaw. L to R: Jack Keane, lead; Bill Ahrens, tenor; Ed Peitsch, bari; Dick Lee, bass.



FAR WESTERN—1st: Crown City Four, Posadeno, Cal. L to R: Tom Wirick, tenor; Jim Powell, lead; Jim Arnold, bari; Joe Borton, bass.



DIXIE—2nd: Florido Keys, Jacksonville, Fla. L to R: Stan Corey, tenor; Jim Cochran, lead; Fred Breedon, bari; Bill Courtney, bass.



DIXIE—1st: Memory Four, Miami, Fla. L to R: David Whipple, bass; Johnny Condro, lead; Gene Cokeroff, tenor; Danny Whipple, bari.



MICHIGAN—1st: Treble Makers, Detroit. Front, L to R: Ed Reddick, tenor; Glen Van Tossell, bari. Rear, L to R: Bill Rowell, lead; Vic Von York, bass.



MID-ATLANTIC—2nd: Civicaires, Reading, Pa. L to R: Art Jones, tenor; Merrill Kemmerer, bari; Lloyd Lutz, bass; George Gross, lead.

QUARTETS AND RUNNERSUP

(issue for other seven Districts' winners)



MID-ATLANTIC—1st: Easternaires, Jersey City, N. J. L to R: Bob Bohn, bari; Tom Dames, lead; Ray Micholski, boss; Dan Heyburn, tenor.



LAND O' LAKES—1st: Marqsmen, Marquette Univ., Milwaukee, Wis. L to R: John "BoBo" Gibson, tenor; Harry Savage, bass; Jim Evans, bari; Jerry Murphy, lead.



SOUTHWESTERN—2nd: Gaynotes, Tulsa, Oklahomo. L to R: Howard Rinkel, lead; John Loots, bari; Morris Rector, bass; Lorry Stayer, tenor.



SOUTHWESTERN—1st: Lads of Enchantment, Albuquerque, N. M. L to R: Don Pitts, tenor; Don Aycok, lead; Carlton Wright, bari; Gil Wallace, bass.



EVERGREEN—1st: Model T Four, Vancouver, B. C. L to R: Charlie Pulham, tenor; Earl Cousins, lead; Gordon Cousins, bass; Don Francks, bari.



LAND O' LAKES—2nd: Four Bits of Harmonie, Marquette, Mich. Front, L to R: Walt Toupin, tenor; Shorty Moyotte, boss; Julie Zastrow, lead. Rear: Con Lenipeses, bari.



EVERGREEN—2nd: Gaslighters, Everett, Washington. L to R: Jack Bartlett, tenor; Floyd Turner, boss; Gono Zimmermon, bari; Jim Ramsey, lead.

THE PITCH ON THE FLORIDA KEYS

BY PROFESSOR F. STIRLING WILSON

Now that I am in the land of cumquats, loquats, calamanders, (when I thought I was really going to be in a place where I understood the language), I have been taking some time out from the usual occupation of Floridians, which is reading the temperatures up North; I have been reviewing some of the writings of my fellow-contributors to this erudite publication. I find that they have been getting away with accounts of things that happened to them in the long, long ago, and that had little or nothing to do with the business in hand, whatever that may be, but which were nevertheless interesting and piquant to a high degree. Our lovable founder, O. C. Cash, was a past master at the art of starting an article without the slightest idea of what he was going to write about, and ending up with a delightful human interest story, wrapped in the most subtle humor imaginable.

We (and this is the family "we" and not the editorial "We") came to Florida for a rest and change. We are getting the rest, but somebody else is getting the change. After a week we felt that we should take a vacation from our vacation, so we went to Tampa, stopping off at Plant City to see the improvements in that town, which include Past International Board Member Harley Miller and his dark glasses. After returning from Tampa we rested up from that arduous journey for a while and then headed for Miami, just to make sure that our impressions of last June were correct. The place is much better than we suspected. From there we went to Key West, all this time, mind you, without singing a note or even hearing a pitchpipe blow. But we

discovered something in a new key, a concoction called Key Lime Pie, which is best described as a barber-shop seventh chord baked in a crust. Back in Ormond Beach now, we are trying to find some excuse to go somewhere for a vacation.

One of the studies I have been making in my spare time (and there is no other time down here) is the effect of the sun and air on the singing voice. You have heard a lot—probably much too much—about the "white tone." In this land of colored effects, tenors gradually acquire a pastel pink tone, leads are an Italian blue, baritones become bleached driftwood color and basses assume a brindle tone, and the combination gives a startling effect, which has caused havoc among the seagulls, who have the largest chorus in the state, and who attend every event held here, regardless of season or time of day or night.

Someone recently asked me "What's the pitch on all those Florida keys?" To this, my reply was completely irrelevant, because you feel so good in the Florida sun that it hardly seems worth while to give the right answer to anything. So, I said: "All along the road you see oranges selling for almost nothing. If a truck passes you on the road, a crate or so of loose oranges falls off at your feet. When you go along the streets of Mt. Dora, oranges and grapefruit hang out over the sidewalk and fall in your hands as you brush the branches out of your face. But go in a restaurant or drugstore and a glass of orange juice costs about as much as in the restaurants in the Grand Central station in New York. Doesn't



make sense, does it?" Well, neither did his question.

Some people believe there are a great many insects in Florida. The Democrats say the Republicans brought them here; the Republicans say all the insects are free traders. On the mosquito problem, the local reaction to questions is about the same as in other sections of the country. You ask a native how about mosquitoes and he gets a faraway look in his eye and doesn't hear you. When you press him for an answer he says: "Mosquitoes—mosquitoes—" (as if it were a word he never heard before),—"hm-m-m—oh, yes, mosquitoes. Yes, we have had one or two at times. The mosquito season lasts several hours in bad years. Personally, I have seen only four mosquitoes since I came here in 1939, and two of them had Jersey license plates."

I figured that I would have to wade through a mess of rattlesnakes to get to the Daytona chorus meetings, and I will admit I was a bit apprehensive about it, since there is a lot of bamboo where I live and snakes are said to like bamboo. You might think that this would give me a more favorable standing among the snakes, (my furnishing them with the environment they like), but there is something lacking in their sense of obligation, and I can't count on it.

The natives just said: "Don't give it a thought. The rattlers are more afraid of you than you are of them."

How they know this is more than I can tell, because the snakes and I have never laid our mutual distrusts side by side to measure them, but if a rattler is more scared of me than I am of him, he is really scared, and I welcome this opportunity of informing any snake who reads this that he has nothing to fear from me—I will positively do him no harm, but will give him all the room he needs to get by. One man told me: "I have never had any trouble with rattlers but once." I wanted very badly to know what happened that once, but was afraid to ask. He went on: "Now moccasins, that's different. I stepped on one once, on a hunting trip . . ." So my mind is more or less at ease concerning the rattlesnakes, and I am concentrating on moccasins.

So far, although I have been in Florida nearly two months, I have not been able to organize a quartet in Daytona. In a desperation move, I went to Miami, knowing that the

influence of the Convention in June would still be felt. I was right. At the Parrot Jungle I found three parrots who not only talk but sing and whistle. I will try to persuade the editors of this magazine to print the picture of our new quartet, called the **Polywanta Crackers**. I have always wanted a quartet that could sing in a telephone booth, where the acoustics are perfect and the privacy unparalleled, and because harmony in a telephone booth is really "close." And although some derogatory remarks have been made about "crows," nothing has been said about parrots. My quartet has very colorful costumes, and the best part of it is that when I want to practice I will know where to find the other three, which is more than I can say of any other quartet I ever worked with. None of these birds is married, none belongs to a bowling team, is a member of a church choir or is an officer of a PTA. It is an ideal set-up and here's a tip, if you are interested—there are other parrots besides

mine in the Parrot Jungle that are not yet signed up with any quartet.

(I must close this article now, as I have an appointment with the doctor in a half hour. My wife says I have a touch of sun.) ★

MUSIC WEEK

1956 will mark the thirty-third annual observance of National Music Week. The theme for this year—"Music Keeps Your Life in Tune!" The dates—May 6 to May 13. The second Sunday, Mother's Day, is included in order to provide an opportunity to honor motherhood with music.

This year communities are being urged to give special attention to the permanent keynote, "Foster American Music." In order to make the community more conscious of the local composer and his important contribution to American life, every musical organization, large or small, is urged to perform some modern American music of high quality during Music Week. ★

SEE YOU IN MINNEAPOLIS!

(SEE CENTER SECTION IF YOU HAVEN'T ORDERED YOUR REGISTRATIONS.)



"I can't SEE no flat"

1945 - 1956

HI-LO'S

MILWAUKEE, WISCONSIN



Web Bill Paul Bill

The HI-LO'S, celebrating their 11th Anniversary, salute their many friends and our grand Society.

The past eleven years have entailed a lot of hard work, trying times and some disappointments. However, the pleasure and enjoyment we have had, singing the music closest to our hearts, has more than compensated us for the sacrifices we have had to make to become the HI-LO quartet. We are very grateful to the Society that is responsible for our being and for the opportunity it has afforded us of meeting a host of wonderful, wonderful people.

NEWS ABOUT QUARTETS

—what they are doing and how they are doing

Washington, D.C.'s **Columbians** brought down the house at the Convention of the American Psychiatric Society when they sang *Neuroses of Picardy*.

★ ★

Johnny Appleseed District staged a woodshed contest as one of the events of the District Quartet Contest weekend. A New Castle, Pa., foursome, **270 Years of Harmony**, took first honors.

★ ★

For carrying the name of their home city, Two Rivers, Wisconsin, to all parts of the continent, as well as extolling its virtues, and also contributing much at home in community welfare, the **Schmitt Brothers**, 1951 Society Champions, were presented the Civic Service Award by the Two Rivers Aerie of Eagles.

★ ★

The current Society champions, **Four Hearsemen**, Amarillo, Texas, appeared on the Herb Shriner TV show in December. They sang Bud Arberg's arrangement of Meredith Willson's *May the Good Lord Bless and Keep You*, answered questions about the Society when interviewed by Shriner, and walked off with \$1620 prize money, not unwelcome in view of the long, expensive trip.

★ ★

Many members doubtless heard the Miami Chapter **Short Cuts** who



THE SHORT CUTS

LtoR—O'Neill, Dean, Johnson, Morton.

competed on the Arthur Godfrey Talent Scout Show Nov. 21st and won. For those who may have been puzzled, that was Harry (Junior) Morton, formerly of the **Antlers**, singing tenor. The quartet was organized during a Miami Chapter motel outing over the July 4th weekend in 1954. Slightly puzzling also to some members may have been Godfrey's constant use of the word "professional" in his references to the quartet. Only talent that has performed "professionally" is permitted to compete on the Talent Scout Show. The **Short Cuts**, like many other Society quartets, have made many appearances for a fee. The Society's definition of "professional," as far as Society Contests are concerned, simply requires that the principal sources of income of the members of the quartet be other than quartet singing. Morton works for Florida Power and Light. Lead Charlie Johnson is with a garden supply house. Bari Jesse Dean sells insurance. Bass Mike O'Neill is with GMAC.

★ ★

Evergreen District's *Bulletin*, *Timbre*, offers proof that members of military service quartets do retain their interest on finishing their terms of service. The November-December issue quotes a letter from Ted Starr, "Our former quartet, **The What Four**, was born at Fairchild Air Force Base in Spokane. The unselfish help and encouragement from the Spokane Chapter with which we were associated and 'the home-away-from-home' which they effected are something we'll always remember.

"We sang in the District Contest at Portland in 1952. Shortly after that, three of us were discharged from the Air Force. Bob Keeter, our lead, is now with the SPEBSQSA Chapter at Charlotte, N.C. George Whitback,

AT LAST



Caption writers are supposed to be strictly impersonal. However, a former Brooklynite may be excused for demonstrating a small amount of glee when his old home town, where he spent many happy hours singing what he thought was barbershop harmony, gets an active chapter under way. In the picture, **The Flat-Bushmen**, (Remember! Flatbush, just north of which is Ebbets Field) LtoR—Charles Hallenback, lead; George Davies, bass; Tom Chase, tenor; Harry Cames, bari and president of the chapter.

tenor, is home in Arlington, W. Va. Chuck Straley, a fine bass, is back where he started—with Spokane Chapter. In '53, I left my home in New Jersey and married a Eugene girl. We are living in Oswego and I'm still trying to convince people I'm a baritone. I'm a member of the Portland Chapter."

★ ★

And, if further proof is needed, here's the story of the **Rip Chords** from the same issue of *Timbre*. The **Rip Chords** were organized at FE Warren AF Base, Wyoming, in August 1952. They competed in Central States District Contests in 1953 and '54 and disbanded in December of '54 when three of them were discharged from the Air Force. After his discharge, bari Don Coughlin, living in Anacortes, Washington, decided to reorganize the quartet. He signed Dave Satre and Vernon Lewis of Anacortes. Then they phoned Bill

Lovins, original lead, in Cheyenne, Wyoming, (originally from Winston-Salem, N.C.) and talked him into coming West to join the group. With only a few weeks work together, they entered the Evergreen District Contest and took 3rd place.

★ ★

Doesn't it beat all how good a quartet sounds on their "swan song"? Probably a case of, as someone suggested at Denver, their really putting "heart" into it. Two quartets made their last formal appearances on the Harmony Roundup at Denver. They were the **Orphans**, 1954 International Champs, and the **Spring Singers** of Colorado Springs, Colo., International Semi-Finalists at Miami Beach last June.

Bud Bigham, Tenor of the **Orphans** has taken a traveling job for the Coleman Company (gas lanterns and camping equipment) working out of Grand Rapids, Michigan. So, if you are a good tenor and want to sing with a champeen foursome, let Jay Bond, bass and contact man of the quartet hear from you fast at 1128 S. Minnesota, Wichita 16, Kansas or telephone AMERICAN 7-9995.

Members who want to preserve the singing of the **Orphans** (with Bud) in their record libraries will be glad to learn that the quartet has made 18 special recordings. Contact Jay at the address above for full particulars.

★ ★

The **Four-Tissinos**, of Skokie Valley, Illinois Chapter,—1955 third place Medalists, will sing their last official engagement February 26th. Lead "Squeak" Tilton and Bari Bruce Johnson have had job changes.

★ ★

Monty Duerksen, bass of the **Spring Singers** will soon leave Colorado Springs to continue his college training. Sad news indeed to all who know the quartet for everyone who heard the Singers at Denver tagged them as at least "Finalist" material for this year's International Contest. Their "*Stay in Your Own Back Yard*" had the tears flowing freely.

★ ★

The **Kord Kings** of Oak Park, Ill., International Finalists several times,

THE COAL MINORS



From the heart of the coal mining district, Madisonville, in the vast Western Kentucky coal field, comes this fourth place quartet in the last In-Ky. District Contest. They didn't arrive at that name without debate. Considered were Slack Eaters, Tipple Foremen, Drillers, Drag Liners, etc., — even Strip Minors which wiser heads insisted ought to be reserved for the unpredictable future when SPEBSQSA might possibly go co-ed. Left to right—Paul Baber, bass; Art Ridley, bari; Bill Cates, lead; Frank Brown, tenor.

have also recently undergone a personnel change. Lead Al Hobik had to drop out because of ill health (you may remember he had to leave the quartet at San Francisco two summers ago en route to Korea) so "Doc" Ruggles moved from tenor down to lead. Claire De Frew formerly of the International Finalist Village-Aires has taken over as tenor. It was Claire who filled in for the quartet in Korea while he was stationed there with the Army.

Ray Michalski, the little guy with the terrific bass voice, has dropped out of the International Finalist and current Mid-Atlantic District Champion Easternaires of Jersey City. A new bass has been broken in but his name has not yet been officially reported to Headquarters.

★ ★

Same with the new bari of the International Medalist ('55) Air Fours who has replaced Tom Brown who received an officer's commission and had to leave the quartet.

★ ★

The Barber Q Four had an engagement in Illinois the weekend of the Milwaukee show. Q bari, Bob Haeger's wife, Carolyn, didn't want to miss the big deal in Milwaukee so she attended the show with friends. Moose (Haeger) rolled into bed about 3.30 A.M. About an hour before that time, Carolyn had offered a ride to the **Confederates** who had to catch a mid-morning plane out of Chicago for Memphis. So the "Rebels" and their Yankee guide popped into the Haeger household about 4 A.M. and the "Moose" was startled awake with the **Confederates'** loudest rendition of "*Save Your Confederate Money, Boys*" right at his bedside or earside.

When he recovered, Bob invited the gang to have ham and eggs only

(Continued on Page 24)

ALL JUDGES AND QUARTETS TAKE NOTE

(Reproduced below is a highly important bulletin issued December 20, 1955 to Judges and Judge candidates by the International C. & J. chairman, Berney Simmer. Since issuance of the bulletin, the question has been raised as to the wearing of military costumes by non-service quartets. The C. & J. committee chairman advises that the ruling applies only to quartets in the armed services. Eds.)

SUBJECT: Dress of Military Quartets Competing in Society Contests

It is the consensus of opinion of the International Contest and Judging Committee that henceforth service quartets competing in Society Contests shall be barred from wearing military uniforms.

This opinion is based upon the belief:—

1. It cannot be properly defined as a "costume" as required by our Official Rules.
2. The quartets are representing their Chapter and District in the Contest rather than their branch of the military service.
3. We believe military dress to be unfair to the other contestants as it is not a result of choice of the quartet and we have always had to make exceptions to allow for differentials in rank and rating as evidenced by insignia.

Therefore, it shall be the policy of this Committee to disqualify any quartet appearing in Society Contests in military dress.

NEWS ABOUT QUARTETS

(Continued)

to find that they were out of eggs. So some phone calls to the other three members of the Barber Q's who, not without some grumbling, finally showed up—with their eggs. It takes iron will, an iron constitution and sublime good nature to "barbershop" like that.

★ ★

Talk about gags, here's one of the S.F. (sure fire) variety. Cliff (one F) Willis, lead of the Lima Uncalled Four (Ohio), current Champs of Johnny Appleseed District is a radio and T.V. announcer and disc jockey. Right handy with the spoken word. When introducing the members of the quartet to an audience, he says that bass Lane Bushong is a farmer who graduated from an Ohio agricultural school and was voted "Most likely to sack seed."

★ ★

The International Finalist Note-crackers of Genesee (Rochester), N.Y. can't compete in the Regional Preliminaries this year because bass Earl Parr is running a large farm single handed but will be at Minneapolis singing in the Genesee Chorus in the International Chorus Contest.

★ ★

The 1951 International Champion Schmitt Brothers held their Decca recording session in Chicago Monday, January 23rd. The Album will contain 12 songs (including *Shine*) and will be released in May.

★ ★

The Four Teens, singing professionally as The Classmen have recorded *I Wonder Why* on the Coral label. Have you heard it?

★ ★

Vern Reed, tenor of the 1950 Champion Buffalo Bills broke his foot while ice skating recently, but that doesn't stop him from appearing with the quartet on crutches (Vern, that is, not the quartet). They also work in a few laughs built around his handicap. (That's one way to

FOR-TUNE TELLERS



This was Jackson, Michigan Chapter's entry in the Fall District Contest — LtoR — Bud Knorpp, bass; Tom Cushman, bari; Ev Queen, lead; Sam Cushman, tenor.

compel a quartet to change gag lines, but not recommended. Eds.)

★ ★

The Hi Lo's of Milwaukee, Wis. are celebrating their Eleventh Anniversary this year. This 1946 Medalist Quartet has been operating with only one change in personnel over that period. Any other records of stability equal to or better than this? If so, drop a note to International Headquarters.

★ ★

The Marqsmen, current Champions of Land O' Lakes District are students at Marquette University in Milwaukee. They crowd rehearsals into lunch hours and anytime during the day or night that they can get together. It's a rigorous schedule, what with attending all classes and keeping up with their studies.

★ ★

"Monitor," the weekend-long National Broadcasting Company Radio program recently picked up some singing by the Wizards of Ah's of the Sacramento, California Chapter at an afterglow program. Lots of good reports about it. Al Schultz and Don Machado, former tenor and lead of the twice International Medalist Statesmen sing with the Wizards.

Monitor also picked up some of the singing at the Mid-Winter at Denver. Other good connections should be easy what with all the barbershop shows going on nearly every weekend in the U.S. and Canada. If

you have any "ins" with radio or T.V. networks, let Headquarters know about them. The world deserves to hear more barbershop!

★ ★

The Confederates don't just sing! Their bass, Wally Singleton is President of Dixie District; tenor George Evans is District Secretary; lead Dave (the "Frantic Frenchman") La Bonte is President of Memphis Chapter and bari Bill "Buz" Busby is Memphis Chapter Chorus Director.

★ ★

One of the Society's International Champion quartets boasted an International President as one of its members. If you can name (1) the quartet, (2) the man, (3) the year the quartet won the championship, (4) the part the man sang, and (5) the year in which he served the Society as President, you rate the title of "Sharpie." (See page 45 for answer.)

SAVE IT!

The December HARMONIZER told how the Madison, Wis., chapter paid off the Confederates quartet in advance in Confederate money for a scheduled appearance in Madison next September.

Here is the reply Bill "Buz" Busby of the Confederates sent the Madison executive committee:

"The most thrilling thing just happened. I opened your letter and found out that the Nawth IS saving Confederate money. Please convey our appreciation to the rest of your committee, and thanks for playing on our heart strings."

WENGER RISERS



- Set up speedily
- Take down instantly
- Store compactly

New, Free Catalog. Write today!

WENGER MUSIC EQUIPMENT CO.
OWATONNA, MINNESOTA

1956 REGIONAL PRELIMINARIES

With the dates of the International Regional Preliminary Contests fast approaching, all Society quartets are reminded that entries must be received at International Headquarters not later than five days prior to the Regional Preliminary Contest date for your District. Entry blanks have been mailed to all registered Society Quartets. Additional copies are available from the District Secretaries and General Chairmen of the Contests. Entry blanks should be accompanied by a Quartet Registration Form in the case of quartets which are *not* officially registered at Detroit.

The number of quartets eligible to represent each District at the Minneapolis Convention in June, is determined by the December 31 District membership figures. The figure 40 (total number of qualifying quartets) is divided into the Society membership to determine the number of members required to qualify one quartet. This figure is then divided into the District membership totals to determine the number of quartets each District will qualify. On this basis, the following distribution of quartets was made for the 1956 Contests:

District	12/31/55 Membership	Quota of Qualifying Quartets
Central States	2517	4
Dixie	1529	2
Evergreen	1036	2
Far Western	1624	3
Illinois	2262	4
Indiana-Kentucky	1292	2
Johnny Appleseed	2312	4
Land O'Lakes	2720	4
Michigan	1690	3
Mid-Atlantic	2744	4
Northeastern	1993	3
Ontario	825	1
Seneca Land	1182	2
Southwestern	1323	2
	<hr/> 25,049	<hr/> 40

MEMO FROM THE EDITOR TO THE EDITOR

No thrones fell, no mountains toppled, but to the people present it was an unforgettable experience.

You heard the *Orphans* of Wichita announce during the show at the Tabor Theatre that they were making their last appearance as a quartet because Bud Biggam was moving to Michigan. Much, much later that night a crowd of us, including the *Confederates* and the *Hearsemen*, were in Pres. Merrill's suite at the Cosmo. Someone suggested it was time to adjourn and someone else said, "Let's have one last song from the *Orphans*." Everybody gathered 'round and they sang that song they used at Miami Beach last June, original lyrics written to Meredith Willson's tune, *May the Good Lord Bless and Keep You*. When they finished, there wasn't anything to say—very few in that room could have said anything if they'd tried.

Next time anybody asks you what SPEBSQSA means, try to tell him in terms of what it means to those four wonderful guys. If the Society never does anything else but provide just such opportunities it will have accomplished much.

1956 DISTRICT REGIONAL PRELIMINARY CONTESTS

District	Date	Location	General Chairman
Central States	May 12	Spencer, Iowa	George H. Williams, 1520 Grand Ave., Spencer, Iowa
Dixie	May 5	Asheville, N. C.	Paul D. Amsbary, 3 Lynmar Ave., Asheville, N. C.
Evergreen	May 5	Roseburg, Ore.	Paul Cacy, 946 N. Jackson St., Roseburg, Ore.
Far Western	May 12	Sacramento, Calif.	Joc Trousdale, 1007 8th St., Sacramento, Cal.
Illinois	May 5	Rock Island, Ill.	Bob Maurus, 7 Knoll Ct., Rock Island, Ill.
Indiana-Kentucky	April 21	Owensboro, Ky.	Lewis Johnson, 1321 Hill Ave., Owensboro, Ky.
Johnny Appleseed	May 5	Akron, Ohio	Rush Wyman, 317 W. Bowery, Akron, Ohio
Land O'Lakes	May 5	Fond du Lac, Wis.	George Rottman, Sr., 187 So. Military Rd., Fond du Lac, Wis.
Michigan	April 28	Cadillac, Mich.	Gordon Ball, 613 Lake St., Cadillac, Mich.
Mid-Atlantic	March 24	Altoona, Pa.	Fred Householder, 2604 Third St., Altoona, Pa.
Northeastern	April 28	Northampton, Mass.	Stanton W. Foley, 27 Whitney St., Amherst, Mass.
Ontario	April 21	Kitchener, Ont.	Ted Spry, 202 Glasgow St., Guelph, Ont.
Seneca Land	May 5	Warren, Pa.	Gordon Clark, Sr., 319 W. Main St., Youngville, Pa.
Southwestern	May 5	Tulsa, Okla.	Lloyd Zumwalt, 3946 E. 38th, Tulsa 5, Okla.

Hock Says:

SHARE THE WEALTH

By Robert Hockenbrough,
Past International Board Member

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



Seems that the mail bag was loaded with a lot of good ideas on membership this last time around. Ideas on how to get new members . . . and how to get the regulars to renew . . . on time!

Here's a new twist on this business of renewals picked up from Munson Hinman's Salt Lake City "Spotlight." They picked four team captains (the first four men to pay up for '56.) These men took turns choosing teams . . . the object to see which team would sign up the largest percentage of renewals from their own members. The winning team to eat steak at the expense of the other three. The faster you pay your dues, the better your chance to eat steak. What d'ya think?

YOU CAN BUILD CHAPTER MEMBERSHIP and Pat McPhillips, International Membership Promotion Chairman, comes up with this very fine program:

1. Have your membership submit the names of candidates.
2. Screen candidates for character—leadership—ability, etc.
3. Make a pool of these screened candidates.
4. Place each screened candidate's name, address, occupation, telephone numbers, etc. on a card.
5. Assign cards to members.
6. Have membership work in pairs when contacting approved candidates.
7. Have a definite date when all contacts must be made.
8. Have a well planned "Rush Meeting" for approved candidates, and be sure candidates actively participate.

9. Be sure sponsors pick up candidates and bring them to the meeting.
10. Sign up new members immediately.

The above procedure, if properly planned and executed, will result in a healthy increase in "New Membership." In approaching candidates, be sure you know what you are selling. You are not asking for a gratuity but are selling something the candidate can use most advantageously and at a price he very definitely can afford.

Here are some of the assets of membership:

1. Membership in a large international organization.
2. An association of fellowship that has proven its worth over the years.
3. A hobby that has no equal.
4. An opportunity to give vent to pent up urges to burst into song.
5. A real opportunity to develop a latent ability or talent.
6. Participation in the world's most democratic organization.
7. An increase in life's priceless possessions—sincere friendships.
8. Contacts with leaders and successful men in all walks of life.
9. An opportunity to help your fellowman through scholarships—charitable benefits, etc.
10. Membership is a sound investment that pays dividends in personality—character and fun.
11. Membership costs less than the daily paper.

You can no doubt add to the above facts, so armed with them, go into action and sell (and sell and sell) "New Memberships."

THERE'S A QUAKER DOWN IN QUAKER TOWN . . . and they have their own ideas about building membership. From the Quaker City "Recorder" published by our Philadelphia Chapter I found another good membership plan. Here 'tis . . . **Here's How We're Going to Do It:**

Each member (each loyal conscientious member) is requested to bring in a minimum of: *One New Member!!!*

What Not to Do

This does not mean to merely invite your brother-in-law or the fellow who works for you to one or two meetings, and then claim you did all you could!

What You Should Do

Bringing in a new member means to "rack your brain" and think of the one person you know will "fit" into barbershopping better than any of your other friends! This person should love to sing, and have the desire and (preferably) the ability to do so at the drop of a hat! He should be a man who has, on occasion, sung in harmony (or, at least, who has sought those who could sing harmony to his lead). Perhaps you did know such a man, but only as a vague acquaintance some years ago. Your job will then be to look up this man, and to renew the acquaintance—ship or, better still, to make friends with him!

When you have decided who this "one person" is, your next job is to *sell him on joining!* Merely telling him that you belong is not enough; you've got to actually get your "pros-

pect" to sign on the dotted line of our Application for Membership! Remember: your job is not finished until he signs the application!

How to Make the First Contact

The first contact is the "ice-breaker," and it's the only one really worrying you — Right?? Well, stop worrying!!! If you're an extrovert—a loose easy conversationalist—go right to your prospect's front door, ring the bell, and say, "I'm from SPEBSQSA!!" . . . Then tell your story! . . . Then there's the telephone! Call him up! But before you do, make a list of the points you want to cover in the conversation. Tell him about your Chapter. Invite him to the next meeting. Ask if he'd like to have dinner before the meeting. Make a definite appointment with him! Even call him the day before the appointment to make sure he hasn't forgotten! . . . And finally, if you're an introvert, or don't have the time to break away from your favorite TV show, write a nice, warm, friendly letter! It doesn't really make much difference if it's written in long-hand or typewriter; it doesn't really make much difference if you don't cover all the benefits of membership or participation; it doesn't make a difference if it's not a long letter—just so it's warm, friendly, personal, and it invites him to a meeting!

He's Not a Stranger

Right! Whether it's a personal visit, a phone call, or a letter, that brought him out, when he comes to a meeting, he does not come as a stranger! He knows at least one person: *YOU!* Then, whether or not you're the shy, bashful type, introduce your prospect to everyone in sight. Once he is made to feel that he is actually very welcome in the room, he will begin to loosen up, and when he loosens up, he'll enjoy himself! . . . And when he enjoys himself, he'll return!

WHAT DO YOU FELLOWS DO when a member misses two or three meetings? The District of Columbia Chapter had a clever bit in their

bulletin "Sharp Notes" . . . here it is word for word . . .

NUMBERS GAME

Would you gamblers like to play the numbers game? Just pick up your telephone, dial one of the numbers listed below, and tell that fellow that we've missed him . . . ED 9-5282 (Clarence) . . . KI 9-8987 (Joe M) . . . WE 5-5638 (John R.).

After receiving half a dozen calls or more from brother barbershoppers a fellow just couldn't help being impressed . . . and back in his seat the next meeting.

GOOD PROGRAMS BUILD MEMBERSHIP . . . and up Toronto way they've hit on a dandy with their "Let George Do It Night" . . . Fred "George" Boddington says the third annual affair of this nature was a real success. If you're looking for something with a new twist for your chapter programming drop Fred . . . I mean "George" a line and ask him to give you the low down on this. (Fred Boddington, 111 Church Street, Toronto 1, Ont., Canada.)

DOWN EL PASO WAY they've come up with a new "gimmick" to help finance the trip to Minneapolis.

In addition, they get a barrel of fun out of the proceedings. They have a cash raffle with a new twist. It works like this: For every three regular raffle tickets purchased you receive a free chance in the second raffle which is patterned after the "\$64,000 Question." If your name is pulled out of the hat in the second raffle you come before the chapter and are given a choice of 25 different categories from which you will be asked a question. If you answer correctly you will receive \$5 in cash. If you miss, the \$5 stays in the kitty and \$2 is added each week until someone answers correctly. The more everyone takes part the faster the convention fund builds up . . . and the less each member has to dig down come June. Sounds like a good idea. Why don't you write Jack Winter, 4909 Alamogordo, El Paso for full particulars.

GOOD CHAPTER BULLETINS HELP MEMBERSHIP and Elmer Vorisek, editor of the Cleveland Chapter "Barberpost" has this to say on the subject . . .

It is my opinion that too much of a problem is being made of—and too much emphasis is being placed on—

(Continued on Page 28)



Jacksonville, Florida, chorus and quartets appeared in "The Gatorama," a lavish spectacle held each year the night before the annual "Gator Bowl Game." The director is Marshall W. Walsh. Quartets were the "Jaxonaire" and the "Four Chips." A dozen men in the back row were "lighted out" completely by the flashbulb. As part of the spectacle, a brilliantly colored "SPEBSQSA," (in fireworks) flanked by barber poles, was set off during the singing.

Share the Wealth—(continued)

the "art" of bulletin writing. To develop an art is commendable, but that is not our problem. Don't strive to make it an art—it should be as uninhibited as the singing of our quartets, as uninhibited as the meetings of so many of our chapters. We are a fun-loving Society, and even as we operate on the theory of "fun-on-a-business-basis," so too should we apply the same principle to our bulletins; being bound primarily by the rules of common sense, good taste and (always) CLEAN reporting.

I BELIEVE THAT RULES are made to be broken. A certain standard generally should be observed, but not adhered to so rigidly that the bulletin becomes a dull repetitious mass of meaningless words. This causes the reader to shy away from the chore of plowing through your "little Congressional Record." Instead—write in an easy, breezy style which makes for good reading. For example—in writing the Cleveland Chapter "Barberpost" I am governed basically by the following six precepts:

1. Be brief and to the point, avoiding repetition at all costs.
2. Pursue my own style and not attempt to steal someone else's thunder.
3. Report the facts as they *are* and not as I would interpret them.
4. Generally write in the third person for greater readability, with an occasional bulletin in the first person as a change-of-pace.
5. Give my bulletin a chance to "breathe" by the generous use of spacing, unusual layouts, and serving it up in small paragraphs for greater eye appeal.
6. KEEP IT CLEAN!!

MUCH HAS BEEN WRITTEN and much more will be written on this subject in time to come. We have barely scratched the surface in seeking new ideas. I can't help feeling, however, that you will find as the

backbone of any successful bulletin one basic ingredient which never varies—that's enthusiasm. Like a smile, enthusiasm is infectious. Sprinkle it generously throughout your copy. If you're enthusiastic about barbershopping—let it show up in your bulletins.

GOOD PUBLICITY A MUST for all chapters. On this subject Charlie Driver, Chairman of the Illinois District Publicity Committee, has some real good thoughts. Listen. "Publicity," says Charlie, "is always a LOCAL matter. Material in the national magazines and big town newspapers is good. But more important is the consistent publicity program in your local newspaper, on your local radio station or your local TV station. The real job is to tell the people in YOUR home town about the activities, the purposes, the projects of YOUR chapter.

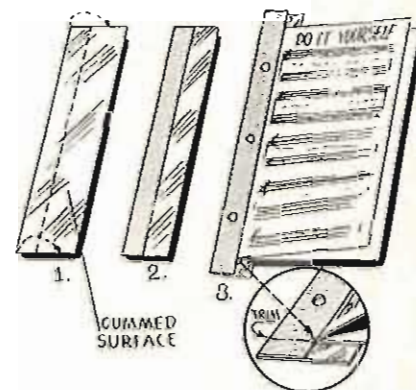
"No one can sit down at the district level and work out YOUR publicity program. You've got to make the contact with your local reporter or editor, your local radio or TV station. You've got to find out what kind of publicity they can use, how to get it ready for them, how much they can use and how often.

"We're going to do a better publicity job if we understand from the start that it isn't a job for a boy. Not every chapter has a newspaper, radio or TV representative. But your publicity chairman should be an intelligent sort who is willing to spend a little time learning some of the fundamentals of his job. Publicity isn't charity. You can't expect any news media to give you a break unless you really have some NEWS. Your best assurance of having real news is to have some real activity in your chapter. When you have, it's the job of the publicity chairman to serve it up in an appetizing way. You, as publicity chairman, must figure out an angle. What's different about your show coming up? What, really newsworthy, is your chapter doing? Remember the general public doesn't

have your enthusiasm for barbershop singing. What kind of publicity can you devise which might interest them? Your publicity Chairman and his assistants must be willing to take time for the job. They must keep at the job. It can't be left to someone else. At the recent state meeting in Bloomington your state publicity committee had to pass up the After-glow entertainment to get preliminary results out to the wire services, to develop and mail pictures to the wire services. The result was a good picture and story in many morning newspapers. Everyone in the society must realize the importance of publicity before we're going to get anywhere. Publicity is as important to any chapter's show as the rehearsals. It isn't any by-product. We've all got to start thinking about it."

HERE'S A DO-IT-YOURSELF PROJECT for a rainy day. For those who like to keep their loose leaf music in a ring binder, Bill Gourd of our Norwich, Conn. Chapter comes up with the best method yet.

Bill says, "If the holes are punched



in the music itself the rings are apt to tear the music unless the sheet is removed from the binder. I've developed a method that permits the music to remain in the binder and be opened for use without any danger of tearing, and will also open flat while still in the binder without the rings interfering in any way.

"I use regular 2" gummed tape, (this is the heavy brown kraft paper tape) (see Figure 1 above) . . . fold-

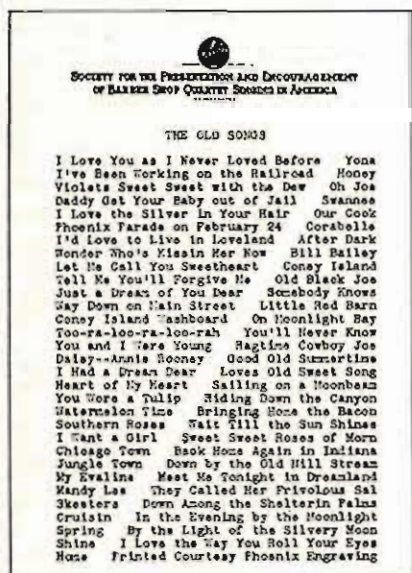
(Continued on Page 29)

ing over $\frac{3}{4}$ of an inch (see Figure 2 above) this leaves $\frac{1}{2}$ inch of gummed surface exposed to attach to the music. If music is printed on the back of the sheet, care must be taken that the tape does not cover up the ends of the lines. If necessary trim tape to prevent this.

"I make the tape about 12" long, moisten the exposed gummed surface and attach to the music (see Figure 3 above). Trim the ends of the tape flush with the sheet music and then punch the holes to fit the binder to be used.

"If the sheet music contains a single center sheet it should be fastened with a piece of tape . . . if it contains a double center sheet stapling is the best way to fasten it to the outer sheet."

HAVE TROUBLE REMEMBERING THE OLDIES? . . . the pocket size list of old song titles put



out by the Phoenix Chapter serves as a fine reminder when you are together for a little woodshedding. Shown here actual size!

With a slight adaptation it would make an excellent piece to hand out to guests and new members.

That about does it for now. See you all in Minneapolis. And I repeat . . . how about my singing lead with you?

A LONG WAY FROM SAILOR HATS, CANES, SLACKS



Just a few years ago, a Stage Presence judge asked a group of fellow judges, "What would you do if a quartet, dressed in clown costumes, came tumbling onto the stage?" This is no longer an academic question—as these pictures prove. The quartet—"The Masqueraders," Skokie, Ill. Chapter. L to R—in the "Indian" costumes—Pete Lahlum, tenor; Ed Novossell, lead; Lynn Hauldren, bari; Hal Lewis, bass. Whether purposely or not, identifying names were omitted from the "clown" costume picture and this caption writer finds it impossible to identify—a tribute to the excellent makeup.



Present at the Mid-Atlantic "Workshop" were—Back row, LtoR—Nat House, Vice-president, Colonial Heights; Fran Daley, president, Hampton Roads; A. C. Roy Crumpler, Walt Caldwell, president, Danville; Dick McIntyre, president, College Park; Wilbur Sparks, Vice-president, Alexandria; Area Counselor Bob MacEnery, Jim Charnley, president, Fairfax. Front—LtoR—Elmer Jefferson, president, Baltimore; District V. P. John Cullen, Washington; Pom Pomeroy, District President; Hal Schultz, District V.P.; Bob Stone, president, Richmond.

ISOLATION	}	=	{	SUCCESSFUL
INFORMALITY				SECTIONAL
HARD WORK				OFFICER
FUN				MEETINGS

Southern Section of the Mid-Atlantic District held an "education" meeting in October at the farm of Bob Stone, president of Richmond, Va. Chapter. The farm is at Delta-ville, Va., sleeps 21, and is quite isolated.

District Pres. Pom Pomeroy, Extension VP John Cullen, Sectional VP Hal Schultz, all Area Counselors, and representatives of nine chapters spent a weekend exchanging ideas and experiences. Sessions on "The International," "The District," "Successful Chapter Programing," "The Chapter — Behind the Scenes," "Problem Chapters" led to interesting discussions of value to all participating.

In his report to the HARMONIZER, Hal Schultz wrote, "Every one I have talked to has been most enthusiastic about the meeting and claimed it a

success. All agreed that it would not have been nearly as profitable had it been held in a hotel or other place where we would not have lived together, almost literally in one room. Of course, we had a lot of fun, too. Immediately upon convening, I organized "official" quartets, putting together those who had not met, or were not well acquainted. Our dinner Saturday night with a concert by the quartets was a riot."

★ ★

Central Division, Ontario District, comprising Areas 3 and 4, held a "Bull Session" to talk over things Sunday afternoon, December 11th at the Prudhomme Garden Centre in Hamilton, Ontario. Representatives from Hamilton, St. Catharine's, East York, Toronto, and Buffalo attended the meeting conducted by District Vice President Syd Pyper.

"SINGERS NOT SILENT"

by Jack Oestergren

Portland, Oregon, Oregon Journal

(Once in a while a newspaper man, new to barbershopping, comes up with a different way of slinging the same old words around. Eds.)

"After a strenuous recital, what does a professional singer do? He falls on his non-singing end usually, and heaves a melodious sigh of relief.

"... What will non-professional harmonizers from all over the Northwest do? They'll get together and sing some more.

"They're irrepressible, these stalwarts of SPEBSQSA. Putting four of them in the same room is like piling too much Uranium 235 in one place. The reaction is automatic and audible.

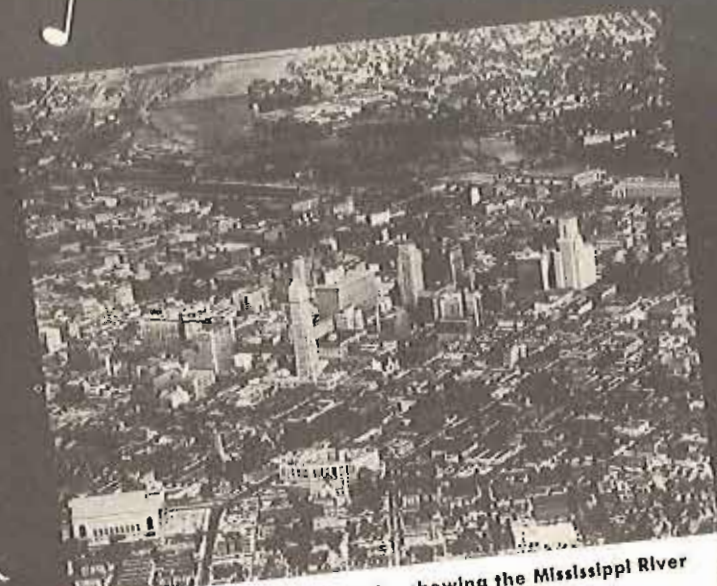
"... Most of them think an arpeggio is a thirstily vegetable eaten with mayonnaise.

"... The lead, since he is the only one who remembers the words most of the time, carries the melody and occasionally solos when the others forget what they're singing and stop for a clue...

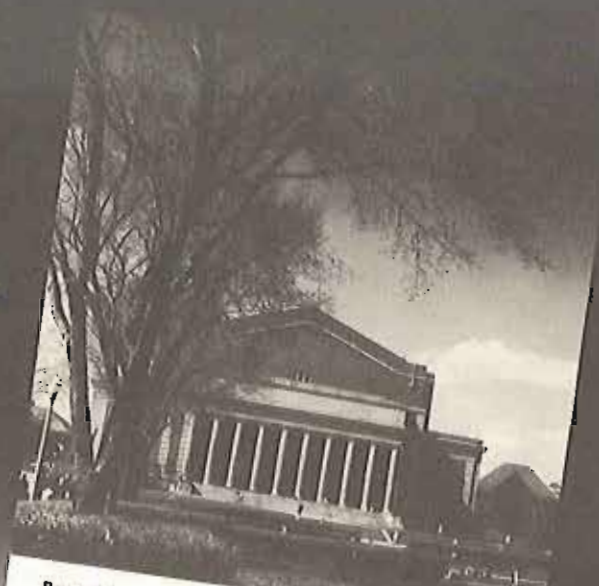
"The tenor, a temperamental fellow inclined to shriek when excited, is always built either like a grand piano or a piccolo. He's never medium sized...

"The baritone, called a 'bari,' is easily picked out by his baffled expression. He doesn't really have a part, but he fills in where others fear to vocalize...

"The bass has cheeks like a chipmunk from puffing them in and out while making tuba-like noises. Close listening will reveal a sound like a lumber truck going over a wooden bridge. That's either the basso or a lumber truck going over a wooden bridge..."



Business district of our host city showing the Mississippi River in the background.



Beautiful Northrop Auditorium on the campus of the University of Minnesota—seating 4822—will be the site of the contest sessions.

"In The Land of The Sky Blue Waters"

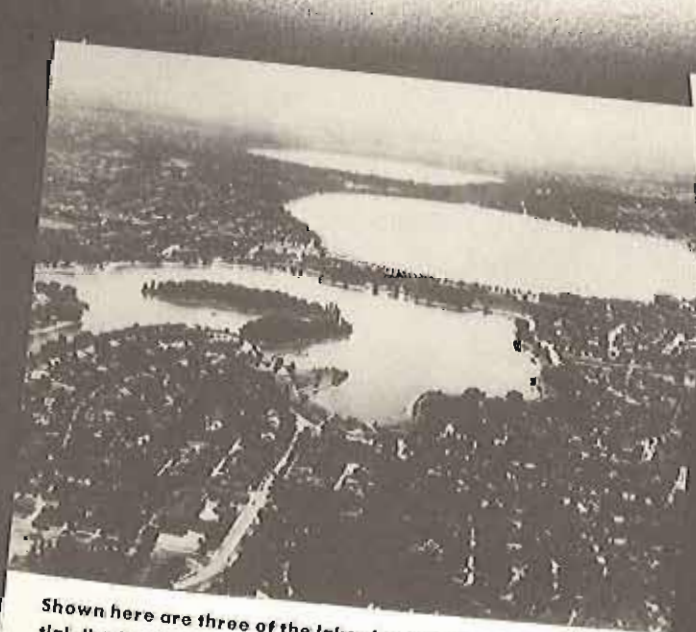
Harmony at Its Best

18th Annual International Convention and Contests

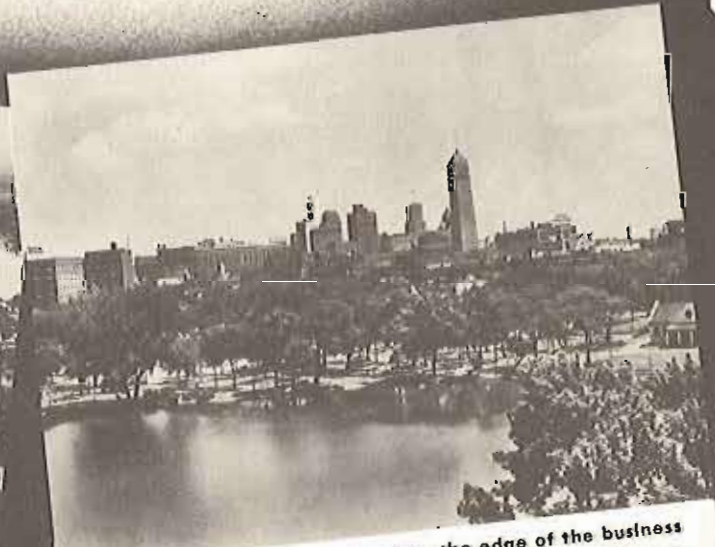
OF

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

June 14-17, 1956 — Minneapolis, Minnesota



Shown here are three of the lakes in the heart of the residential district of Minneapolis. There are 22 lakes and "lakelets" within the city limits.



View of the skyline from a park on the edge of the business district. Minneapolis has 161 landscaped parks with one acre of parkland for every 98 of the city's half million inhabitants.

1956 CONVENTION AND CONTESTS REGISTRATION ORDER BLANK

(PLEASE TYPE OR PRINT)

S.P.E.B.S.Q.S.A., INC.
Detroit 23, Michigan

Please assign me convention registrations at \$10.00 each.

My remittance totalling \$..... is enclosed herewith.
(Please make remittance payable to S.P.E.B.S.Q.S.A., Inc.)

It is my understanding that each registration (*which is transferable but not redeemable*) entitles me to the following:

1. CONVENTION BADGE
2. SOUVENIR PROGRAM
3. HOTEL RESERVATION at one of the official convention hotels.
4. RESERVED SEAT TICKET to the following six events at Northrop Auditorium on the campus of the University of Minnesota.

—20 Quartet Semi-Final No. 1 Thursday, June 14, 2 P.M.
—20 Quartet Semi-Final No. 2 Thursday, June 14, 8 P.M.
—15 Quartet Finals Friday, June 15, 2 P.M.
—Chorus Contest Friday, June 15, 8 P.M.
—25 Quartet Jamboree Saturday, June 16, 2 P.M.
—Quartet Medalist Contest and Parade of Champions ... Saturday, June 16, 8 P.M.

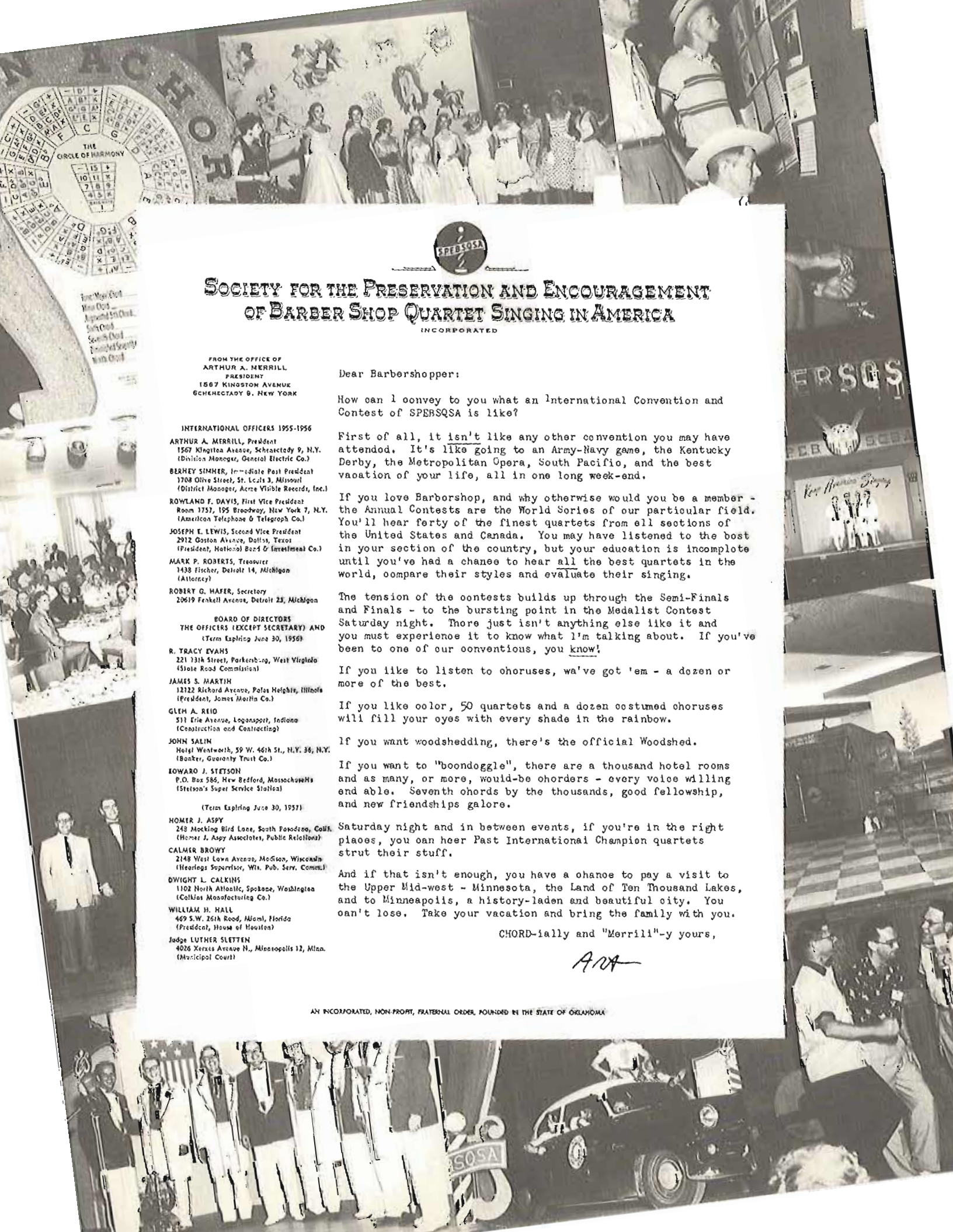
NAME.....
CHAPTER.....
STREET.....
CITY..... ZONE..... STATE OR PROVINCE.....

Detach This Page and Mail To:

S.P.E.B.S.Q.S.A., Inc.
20619 Fenkell Avenue
Detroit 23, Michigan

NOTE: By return mail applicant will receive a postal card acknowledgement of this registration order. The card will indicate registration numbers assigned to you. Auditorium seat tickets and other materials (ticket order blanks for special events and bus transportation to and from the hotel area and auditorium) will be mailed from International Headquarters about March 15th.

For hotel reservation blank see last page of this brochure.



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

INCORPORATED

FROM THE OFFICE OF
ARTHUR A. MERRILL
PRESIDENT
1567 KINGSTON AVENUE
SCHENECTADY 9, NEW YORK

Dear Barbershopper:

How can I convey to you what an International Convention and Contest of SPERSQSA is like?

First of all, it isn't like any other convention you may have attended. It's like going to an Army-Navy game, the Kentucky Derby, the Metropolitan Opera, South Pacific, and the best vacation of your life, all in one long week-end.

If you love Barbershop, and why otherwise would you be a member - the Annual Contests are the World Series of our particular field. You'll hear forty of the finest quartets from all sections of the United States and Canada. You may have listened to the best in your section of the country, but your education is incomplete until you've had a chance to hear all the best quartets in the world, compare their styles and evaluate their singing.

The tension of the contests builds up through the Semi-Finals and Finals - to the bursting point in the Medalist Contest Saturday night. There just isn't anything else like it and you must experience it to know what I'm talking about. If you've been to one of our conventions, you know!

If you like to listen to choruses, we've got 'em - a dozen or more of the best.

If you like color, 50 quartets and a dozen costumed choruses will fill your eyes with every shade in the rainbow.

If you want woodshedding, there's the official Woodshed.

If you want to "boondoggle", there are a thousand hotel rooms and as many, or more, would-be choruses - every voice willing and able. Seventh chords by the thousands, good fellowship, and new friendships galore.

Saturday night and in between events, if you're in the right places, you can hear Past International Champion quartets strut their stuff.

And if that isn't enough, you have a chance to pay a visit to the Upper Mid-west - Minnesota, the Land of Ten Thousand Lakes, and to Minneapolis, a history-laden and beautiful city. You can't lose. Take your vacation and bring the family with you.

CHORD-ially and "Merrili"-y yours,

AAA

AN INCORPORATED, NON-PROFIT, FRATERNAL ORDER, FOUNDED IN THE STATE OF OKLAHOMA

INTERNATIONAL OFFICERS 1955-1956

ARTHUR A. MERRILL, President
1567 Kingston Avenue, Schenectady 9, N.Y.
(Division Manager, General Electric Co.)
BERKEY SIMMER, Immediate Past President
1708 Olive Street, St. Louis 3, Missouri
(District Manager, Acme Visible Records, Inc.)
ROWLAND F. DAVIS, First Vice President
Room 1757, 195 Broadway, New York 7, N.Y.
(American Telephone & Telegraph Co.)
JOSEPH E. LEWIS, Second Vice President
2912 Goston Avenue, Dallas, Texas
(President, National Board & Entertainment Co.)
MARK P. ROBERTS, Treasurer
1438 Fischer, Detroit 14, Michigan
(Attorney)
ROBERT G. HAER, Secretary
20619 Fenkel Avenue, Detroit 23, Michigan

BOARD OF DIRECTORS THE OFFICERS (EXCEPT SECRETARY) AND (Term Expires June 30, 1956)

R. TRACY EVANS
221 13th Street, Parkersburg, West Virginia
(State Road Commission)
JAMES S. MARTIN
12122 Richard Avenue, Palos Heights, Illinois
(President, Jones Martin Co.)
GLENN A. REID
511 Erie Avenue, Logansport, Indiana
(Construction and Contracting)
JOHN SALIN
Holt Westworth, 59 W. 46th St., N.Y. 36, N.Y.
(Banker, Guaranty Trust Co.)
HOWARD J. STETSON
P.O. Box 586, New Bedford, Massachusetts
(Stetson's Super Service Station)

(Term Expires June 30, 1957)

HOMER J. ASPY
249 Mocking Bird Lane, South Pasadena, Calif.
(Homer J. Aspy Associates, Public Relations)
CALMER BROWY
2148 West Lawn Avenue, Madison, Wisconsin
(Hearst Superior, Wk. Pub. Serv. Comm.)
DWAYNE L. CALKINS
1102 North Atlantic, Spokane, Washington
(Calkins Manufacturing Co.)
WILLIAM H. HALL
469 S.W. 26th Road, Miami, Florida
(President, House of Houston)
Judge LUTHER SLETEN
4026 Xerxes Avenue N., Minneapolis 12, Minn.
(Municipal Court)

APPLICATION FOR HOUSING

18th Annual Convention & Contests, S.P.E.B.S.Q.S.A., Inc.
Minneapolis, Minnesota, June 14-17, 1956

FROM:

(PLEASE TYPE OR PRINT)

(NAME)

(ADDRESS)

(CITY, ZONE, STATE)

(CHAPTER)

S.P.E.B.S.Q.S.A., Inc.
20619 Fenkell Ave.
Detroit 23, Michigan

Please reserve the following accommodations:

Single bedroom \$ _____ Double bedroom \$ _____ 2-room suite \$ _____
Twin bedroom \$ _____ (Rates on suites twice double room rate and up in most hotels.)

HOTEL: 1st choice _____ 4th choice _____
2nd choice _____ 5th choice _____
3rd choice _____ 6th choice _____

ARRIVAL: Date _____ Time _____ **DEPARTURE:** Date _____ Time _____

NAMES OF OCCUPANTS: (please fill in carefully and accurately)

NAME

ADDRESS

CITY AND STATE

Note: Be sure to list name of each occupant, or application will be returned for completion.

GUEST, PLEASE NOTE—No deposit required, but one day's room rent will be charged in the event the Housing Bureau and the Hotel are not notified of cancellation within 48 hours prior to expected arrival.

OFFICIAL S.P.E.B.S.Q.S.A. CONVENTION HOTELS IN MINNEAPOLIS

MAP SYMBOL	HOTEL	ADDRESS	SINGLE BEDROOMS (Limited Number)	DOUBLE BEDROOMS	TWIN BEDROOMS
A	ANDREWS	HENNEPIN AT 4TH ST.	\$4.00 TO \$10.00	\$5.75 TO \$15.00	\$7.00 TO \$15.00
B	CURTIS	10TH ST. AND 4TH AVE. S.	4.50 TO 6.00	5.50 TO 7.00	7.50 TO 9.50
C	DYCKMAN	27 SO. 6TH ST.	5.00 TO 7.50	7.00 TO 12.50	8.00 TO 12.50
D	FRANCIS DRAKE	10TH ST. AT 5TH AVE. S.	5.50 TO 9.00	7.00 TO 10.00	9.00 TO 11.00
E	HAMPSHIRE ARMS	900 4TH AVE. S.	3.50 TO 4.50	5.50 TO 6.00	6.00 TO 8.00
F	HASTINGS	32 N. 12TH ST.	3.50 TO 5.00	5.50 TO 8.00	8.00
G	LEAMINGTON	10TH ST. & 3RD AVE. S.	5.50 TO 10.00	8.00 TO 11.00	9.00 TO 13.00
H	NICOLLET	NICOLLET AT WASH. AVE.	5.50 TO 10.50	8.50 TO 14.00	9.00 TO 14.00
J	NORMANDY	405 S. 8TH ST.	5.00 TO 6.00	7.00 TO 8.00	8.50 TO 10.00
K	PARK PLAZA	1700 HENNEPIN AVE.	3.50 TO 4.75	4.50 TO 8.50	5.50 TO 8.50
L	RADISSON	45 S. 7TH ST.	5.50 TO 9.00	8.00 TO 11.50	11.00 TO 16.00
M	SHERIDAN	1112 MARQUETTE AVE.	4.50 TO 5.50	6.00 TO 7.00	8.00
N	VENDOME	17 S. 4TH ST.	3.00 TO 4.00	4.50 TO 5.50	5.50 TO 6.00

1 Railroads—Great Northern Station, foot of Hennepin and Nicollet Aves., Atlantic 0124. The following roads are serviced by this station:

Chicago, Burlington and Quincy, Chicago Great Western, Chicago and Northwestern Line, Great Northern, Minneapolis and St. Louis, Northern Pacific.

2 Milwaukee Station, 3rd Ave. S. and Washington Ave., Fillmore 1616. This station services the following roads: The Milwaukee Road, Rock Island Lines, Soo Line.

3 Bus Depot—7th St. and 1st Ave. N.

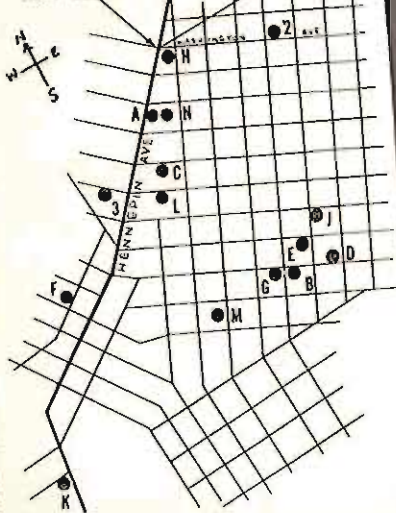
Airport—(Not Shown on map) Minneapolis-St. Paul Metropolitan Airport, Wold Chamberlain Field, 65th and 32nd Ave. S.

*HEADQUARTERS HOTEL

(RATES SUBJECT TO CHANGE)

See preceding pages for Convention Registration Order Form.

NORTHROP AUDITORIUM
Approx. 3 Miles (25 Blocks)
From This Intersection



MAP SHOWING LOCATION OF HOTELS AND TRAVEL FACILITIES

DETACH THIS PAGE AND MAIL TO:

Congrad, Now Time then the crowd here.

"TAG" LINES

Look for an influx of barbers. *Tonsorial Topics*, barbers' trade journal, had an article about barber Ted Grunden, president of Tacoma, Washington Chapter, recently . . . Maybe the Society *should* change its name. Art Godfrey, Jackson, Miss., Chapter, tells of a check made out to "Barbershop Quartet Sinning in America" . . . Prof. F. Stirling Wilson, HARMONIZER columnist, has moved from Washington, D. C. to Florida. Daytona Beach Chapter wasted no time in putting him to work. Last report had him taking a vacation in Miami from his vacation in Daytona, after which he planned a few days in Key West to recover . . . "Deal the Chords" was the title of the Evansville, Ind. Chapter December show. Hope they had a full house and all the quartets were four-of-a-kind . . . Three cheers on the pitchpipes to the staff of S. W. District's Roundup for that December issue . . . Past Int'l Treasurer Bob Irvine has retired as National Credit Manager, Sears Roebuck, and has moved from River Forest, Ill. to Anchorage, Ky. The Chicago area barbershoppers staged a farewell party for Bob and many of his long time barbershopping friends around the country were privileged to contribute missives to a Memory Book. Practically his first move in Ky. was to attend a Louisville meeting. Second day in the Blue Grass he signed a new member who asked what Bob's windshield decal meant—a tenor, too! Land O'Lakes District plans a baseball-barbershopping weekend in Milwaukee this summer. Can't think of a better town for baseball, barbershopping, and b. . . everage . . . If true, this is good. *San Francisco Chronicle* columnist Hulburd says a quartet walked into the barbershop of the St. Francis Hotel; sang *Frisco Town*; walked out—the tenor explaining, "We've been singing barbershop harmony for years and thought it was time we sang in a barbershop" . . . There's no limit to the

service Detroit Hq will furnish. The *Close Shaves*, Marlboro, Mass., sang at a Finnish picnic last summer. Only a few hearers spoke English so Assoc. Sec'y Bill Otto, after considerable research, has come up with the Finnish for barbershop quartet singing. Here it is (courtesy Mrs. George W. Sippola, Detroit) "Seura Parturinliike Kvartettilaulun Sailitysta ja Kehitysta Varten" . . . A copywriter's field day—Past Chapter President Ray Sheffield's ad in the Boston Chapter's Parade program—"Our business is built on a solid *bass*—Our *attack* on your problem will *release* a solution in *harmony*—" . . . E. V. Durling, *New York Journal-American* columnist, thinks the *Four Hearsemen* are one of the greatest quartets he ever heard . . . District of Columbia Chapter bulletin attributes this one to Bernard Baruch, "Most anyone will admit that he couldn't conduct a symphony, perform an appendectomy, or even run an automobile factory—but rarely do we find a man who doesn't think he can sing tenor or handle a government job" . . . Never been bothered

this way—Washington, D. C.'s Ed Place had neither watch chain nor vest, therefore no place to hang his Phi Beta Kappa key. Tried to work out something for his lapel but his SPEBSQSA pin got in the way. Finally hung it on a tie clasp and made the *Washington Daily News* as a result . . . Lots of news out of Washington—Past Int'l V.P. Dean Snyder changed his travel plans to sing with the *Singing Squires* at chapter meeting. Had to sit up all night en route to Georgia . . . D. C.'s Pres. Jim Reber lost his pants at the chapter show. Doesn't care about the pants, but wants back a roll of film shot backstage. As the chapter bulletin put it quite neatly, "the pictures are for posterity—the pants for posterior" . . . "Neither snow, nor rain, etc." still holds true for the U. S. Post Office. It may take 'em a little while, but they deliver the goods. Detroit Hq mailed two lapel pins to Mel Livingston, Derry, N. H., May 17, 1955. He received them just in time for Christmas. Marks on the package indicated it had travelled many thousands of miles . . .



Dream for A Permanent Home

(There's been a lot of talk and some action concerning the erection of a permanent headquarters' building for the Society. Just before Denver Mid-Winter Meeting, where the Int'l Board voted to examine the possibilities of an abandoned school building in LaGrange, Illinois, as a temporary expedient, Past Int'l Vice-president Jean Boardman, Washington, D. C., the man who dreamed up the HARMONY HERITAGE Songs deal, came up with another dream which he shared by mail with several friends in the Society. Maybe, nothing can be done about it, but here's what one old timer said:

"Your dream is no more preposterous than ours were in 1939-40 . . . We dreamed of a

membership so big that we would need a full-time secretary (no staff of course, just a sec'y) . . . by long stretch of the imagination even a small office with a typewriter that belonged to the Society, by gosh!"

And here's what another old timer said:

"Maybe, Harmony, Indiana isn't the answer, but the basic idea is right. Of that I'm convinced. If we can find the spot, it's easy to get the Post Office and the local authorities to christen it 'Harmony' or anything else, not in the same state duplicated. This brainstorm of Jean's deserves careful consideration. I think the entire Society should have a chance to examine it and express an opinion." Eds.)

JEAN BOARDMAN'S DREAM . . .

Let's dedicate a living shrine to the songs of the people and build it with fields of new-mown hay, moonlight and roses, morning glories twining 'round the door, in the shade of an old apple tree.

God forbid that we condemn the heart of our great Society to entombment in a mausoleum of brick or stone amid the grind and grime of some large city. I move that the permanent International Headquarters of the Society be established in HARMONY, INDIANA.

Harmony, Indiana, is a little village of about 1000 souls in Clay County, Indiana, on the main line of the Pennsylvania and on Transcontinental Highway No. 40. It is about 25 miles from the banks of the Wa-

bash, at Terre Haute, 50 miles from Indianapolis, 140 miles south of Chicago.

The name is perfect and the location is ideal.

For a sum of money within our immediate resources we ought to be able to acquire several hundred acres of countryside in the vicinity of this little American village and commence the *gradual* development of a HAVEN OF HARMONY that could be a paradise for our members and the most beloved American tourist attraction.

Here's what could happen—This is our Administration Building. We built this spacious, one-story, rustic building with the vines and roses when we first started and didn't have too much money. Right over there is our Music Library. We have the

only complete collection of harmony songs in the world. Lovers of American song lore come here by the hundreds to browse around.

Come on in—you won't have time to look at the thousands of priceless old songs in the files, but you must see the pictures. They're all framed originals of the gorgeous covers they got by crossing a Rembrandt with a comic valentine. They're rarer and more sought after than Currier and Ives prints.

Let's go take a look at the picture gallery in the building over there by the big sycamore. We have pictures of every famous quartet since way back when—and these are some of the men who made all this possible—O. C. Cash, the man who started it all; Rupe Hall who helped substantially; a lot of presidents and

A PICTURE INTERVIEW WITH INT'L PRESIDENT. ART MERRILL



"It isn't so much what I think."



"I look at it for the future."



"It can be done if we try."



"I'm sure it will all work out."

others who carried the ball; composers, arrangers, and guys named "Joe" who helped so materially to build this place.

Let's walk down this old lane. That's a real old covered bridge down by the creek. It wasn't here originally. The Indianapolis Chapter gave a couple of big shows and used the money to move this old bridge onto our property when it was about to be torn down. The fellows actually came down here and helped the contractor with the labor, and they loved it. Since then, our chapters and members all over the country have pitched in and donated most of the wonderful old American relics that we have preserved here. They say that even if we haven't spent as much money as Henry Ford or the Rockefellers, we have accomplished just as much in preserving original American forms and settings.

That big pavilion over there by the cherry orchard is where we hold the contests and concerts at our International Harmony Picnic in August. Harmony lovers flock here by the thousands.

A man named King Cole is responsible for this place. When he was president of the Society way back when, he conceived the idea of building — he didn't care where — an International Headquarters that would be a credit to the Society. He worked like a beaver, without much help, and raised some money. But the rank and file members didn't seem to give a tinker's damn about the whole business because they took it for granted that we would just build another Grant's Tomb in Tulsa, Kansas City, Detroit, Chicago, Washington, or some other big city.

Then somebody, nobody quite knows who, conceived the idea of this HARMONY HAVEN. I remember he argued there was nothing new or untried about planting a big project in a small community. He pointed out that the Mayo Brothers had founded their famous clinic at Rochester, Minnesota; that the Hershey Chocolate people had built their own

town and park at Hershey, Pa.; and that Elbert Hubbard had made a crack that the world would beat a path to the door of the man who invented a better mouse trap and proved it with his Roycrofters at East Aurora, New York. He called attention to the fact that Fred Waring was conducting his extensive musical enterprises out of Delaware Water Gap; that Santa Claus, Indiana and North Pole, New York received tons of national publicity simply on the strength of a name.

The idea caught interest and attention of our members because it was colorful and purposeful and here we are.

You must come to the International Harmony Picnic on Sunday. That old time chicken fry they call "Auntie Skinner's Chicken Dinner" is really something.

A. C. "CHAPPIE" CHAPMAN

Death claimed another Internationally prominent Barbershopper Sunday, February 5th. Chappie Chapman, five times President of the Ontario District, and a Past Member of the International Board of Directors, died in Toronto at the age of 74, after an illness of many months. Mrs. Chapman passed away several years ago.

In the business world, Chappie was known as "Mr. Goodwill," being proprietor of the Goodwill Greeting Card Company.

A rotund little man, just under five feet in height, Chappie was possessed of boundless enthusiasm and vigor. His loss will be keenly felt by all who knew his sparkling personality and good humor.

FIRST CHARTER, ANNO DOMINI 1956



Yavapai County Chapter, Prescott, Arizona, sent through its charter application just in time to be the first one approved in 1956. Upper left shows Bill Miller, president of sponsoring Phoenix Chapter signing the charter as Jerry Kemp looks on. Upper right, the first officers LtoR—A. B. McCowin, treasurer; Bernie Tassinari, sec'y; Bill Oelze, Vice-president; Oakley Tarlton, president. After the formalities of signing, police escorts from the City Police and the Sheriff's Office escorted the group to the Post Office just in time to catch the last Air Mail pickup.



"OLD TIMERS QUARTET" HONORED IN BOSTON

BY JERRY GIRARD, JR.

Boston, Mass., the home of the "Bean and the Cod," held its Seventh Annual Parade last December 10th in Symphony Hall, the Hub's shrine of culture, and the setting of many musical triumphs. Boston Chapter President, Bill Hennessey, and the program chairman, Ed Colman, inaugurated, so far as we know, a new idea in program covers. They and all the members of the Boston Chapter respectfully dedicated their program and cover to one of their own quartets, the **Old Timers**, who were caricaturized giving their all from the confines of a beanpot. The unusual sketch was drawn by their friend, Dave Hoff, Vice President, Northeastern District, Div. 4. It is truly a remarkable copy and was taken from a photo snapped by our International President, Art Merrill, at the Shenectady, N. Y. Parade in 1950.

The **Old Timers**, until the time they were introduced by the Guest M. C., Art Merrill, had no knowledge that they were to be the feature quartet of the night, and upon their appearance were received with the greatest ovation ever accorded any quartet at Symphony Hall.

The **Old Timers** claim that their combined ages total "away over 280 years." They say that the only reason they don't give the exact figure is that some of these youngsters under 50 singing today, may try to get them ruled off the stage as unfair competition. Besides, anyone trying to add that high might have trouble breathing.

Jack Cuthbert is the lead and senior member of the **Old Timers**. He was a member of the **Apollo Comedy Four**, a barbershop quartet which

broke into vaudeville back in 1897. He loved the life, but once he looked too deeply into the eyes of a girl named Mary, and after that was no good for the roving life.

Ed Merrifield, the tenor, was also one of the **Apollo Comedy Four** in the Gay Nineties, but was evidently more nimble than Jack since no girl ever caught him. He was in show business over 40 years and didn't quit until somebody shot vaudeville. Ed has always considered singing a pleasure, and was like the man Steinbeck had in mind when he wrote of one character asking another, "Didn't you ever work?" and the second guy answers, "Heck, no! I never had time."

Oscar Smith sings bass, and he, too, is a graduate of vaudeville. His parents were show people before him, and he thinks he got his deep bass voice from waiting around in drafty theatres for his mother and father.

So when SPEBSQSA came to Boston in 1947, these three old pros reacted like retired fire horses to a clanging bell. A three-man quartet was frowned upon by the Society so they began looking around for a baritone. Good baris are hard to find because all Barbershoppers (except tenors, leads and basses) admit that the baritone part in a quartet is so difficult that anyone who can sing it can do anything. The **Old Timers** were lucky. They found Jerry Girard.

Jerry claims he is not old enough to be in this quartet, and it is only through his genius as a make-up artist that he is able to achieve the desired antiquity. The rest just grin at this. Everyone knows that baris tend to exaggerate.

Once organized, the **Old Timers** quickly rose to fame in and around Copley Square, Boston. They attribute their success to constant practice, and their rigid schedule of two rehearsals a year (whether they need

(Continued on Page 35)

JOE STERN HONORED

Joseph E. "Joe" Stern, Kansas City, Mo., was honored by a "Night" November 28th.

Joe is one of the pioneers of SPEBSQSA. He became a member of the Society's Board of Directors in 1940 and the following year was elected Secretary-Treasurer. In 1943 when the combined jobs were split, Joe was elected Treasurer and continued in that office until 1947 when, at his own request, he was relieved.

Joe is responsible for a number of "Firsts." In November, 1941, he published what turned out to be the forerunner of the HARMONIZER, a mimeographed paper called "Re-Chordings." Also in 1941, Joe wrote and arranged *Daddy Get Your Baby Out of Jail*, the first official Society arrangement distributed to all the chapters. The number is still sung very widely.

It is no secret that Joe's job as Treasurer was a rather tough one. Society finances at that stage were none too steady. When he first took office there were only a few hundred dollars on hand. In 1947, when Joe "retired," there was actually a reserve fund, in part attributable to Joe's careful management.

As director of the Kansas City Chapter Chorus, the K.C. Sweet Adelines Chorus, coach and friend of many quartets, Joe has established himself as a Barbershopper and musician second to none.

OLD TIMERS (continued)

them or not). They have an enviable repertoire of five songs with which they have entertained audiences all up and down the Eastern seaboard. Thus it seemed truly fitting that the Boston Chapter honor its Old Timers.

Boston is proud of its ever-young oldsters who refuse to bow to the passing years, and who, like Old Man River, . . .

"Just keep rolling along."



Gathered around Percy Franks, Kansas City pianist, on "Joe Stern Night" are, left to right, Don Stephens, K. C. President; Herb Wall, C.S.A. District President; the guest of honor holding a plaque presented by the Chapter; Berney Simuer, Imm. Past President of SPEBSQSA.

NEW BOOK

57 SONGS YOU LOVE TO SING

SPECIALLY ARRANGED FOR QUARTETS



A wonderful collection of popular songs, hymns, and spirituals arranged for male quartet harmony. Songs include Old Black Joe, Pop Goes the Weasel, The Old Rugged Cross, and Dry Bones. Read large music and words without your glasses. Heavy paper cover and stock. 64 pages, 57 selections. Satisfaction guaranteed.

ONLY \$1.00

ORDER YOUR COPY TODAY

RODEHEAVER HALL-MACK CO., 120 NINTH ST., WINONA LAKE, IND.

Please rush me my copy of Close Harmony Songs. ☐ I enclose \$1.00, you pay postage. ☐ Send C.O.D. I may return this copy for my money back within 5 days if not delighted.

NAME _____

ADDRESS _____

CITY _____

ZONE _____

STATE _____

SPECIAL OFFER!

4 Copies — 1 Set
Close Harmony Songs
ONLY \$3.50
(Prepaid if check accom-
panies order. Fully guar-
anteed.)

DISTRICT CHORUS CHAMPIONS



EVERGREEN

Cascade Chorus, Eugene-Springfield, Oregon;
chosen at Portland, Oregon
Bud Leabo, Director

LAND 'O LAKES

Madison, Wisconsin;
chosen at Detroit Lakes, Minn.
Joe Ripp, Director



(TOP)

MID-ATLANTIC

Plainfield, New Jersey;
chosen at Harrisburg, Pa.
Tony Deganieri, Director

(BOTTOM)

DIXIE

Sun-Coast Chorus,
St. Petersburg, Fla.; chosen
at Jacksonville, Fla.
Dr. Glenn Boring, Director



DISTRICT CHORUS CHAMPIONS

SENECA LAND

Genesee (Rochester), N. Y.;
chosen at Painted Post, N. Y.
Louis Ugino, Director



FAR WESTERN

Berkeley, Calif.; chosen
at Phoenix, Arizona.
Dale Stevens, Director



SOUTHWESTERN

Border Chorders, El Paso,
Texas; chosen at El Paso.
Dr. John Heiden, Director





KEY CHANGES FROM THE CHAPTERS

● Who's on First? Pittsburgh, Pa. Chapter's Chorus is now being directed by Earl "Pete" Elder, bari of the *Westinghouse Quartet*. Pete directed the chorus several years ago and withdrew in favor of his son Jack. Jack has now been forced to relinquish the baton in favor of his regular livelihood and Pete Elder has been appointed to succeed Jack Elder. Oh well, . . .

● There's a possibility that San Francisco may adopt a fancy title, to wit: "San Francisco Cable Car Chorus and Singing Society"; may also adopt a uniform patterned after that of the cable car conductors.

● Past presidents in most organizations seem to have a habit of losing interest after their term of office is completed. This is not true of Spencer, Iowa. The chapter has had eight presidents and every one of them is still active as the picture testifies.



Spencer, Iowa past presidents—LtoR—George H. Williams (1947-48); O. M. Chaney (1949); Thomas Thomas (1950); I. J. Dvergsten (1951); Carl Larson (1952); Dr. Clyde Johnson (1953); Wayne Winslow (1954); Bob Snyder (1955).

● Danville, Va. Chapter bulletin, in its masthead, boasts of membership in the Grapevine, A.P. and U.P. (A.P.—we shop at their stores. U.P.—other people); claims as editor, Wm. Randolph Hurst; as Sports Editor, Clem McCarty; as Fashion Editor, Christine Deore; not to mention

Ulysess S. Grant, Director of Advertising.

● Cleveland, Ohio Chapter held a Christmas necktie competition at its January, Friday the thirteenth, meeting. Bari Bill Boykin, *Ye Towne Criers*, accepted first prize with some reluctance since he hadn't even planned to enter the contest and was wearing what he considered one of his better numbers.

● "Mele Kalikimaka ame Hauoli Makahiki Hou." That's Hawaiian for Merry Christmas and Happy New Year, according to Honolulu Chapter's bulletin. The Honolulu boys had a heavy schedule of caroling: Dec. 14—Tripler General Hospital; Dec. 16—six hospitals; Dec. 19—community Christmas party with Kailua Chapter; Dec. 21—ComSurfPac Party; Dec. 23—caroling in downtown Honolulu

● Attleboro, Mass. staged a bang-up Charter Night December 3rd. The carefully prepared 48-page program featured the visiting fours who helped launch the new chapter—Worcester's *Hi Divers*, New Bedford's *Four Mates*, Neptuners from Providence, *Merry Notes* from Bos-

ton, and Bridgeport's *Cavaliers*.

● Pres. Howard Adair, Greensboro, N. C. Chapter, issued a proclamation to close out the old year. Among other things he declared 1956 to be "Harmony in Dixie Year"; that Confederate money would be deemed legal tender for everything but dues payment, and that Stephen Foster shall be sainted.

● Springfield, Mass. Chapter gave \$350 to the local chapter of the Infantile Paralysis Foundation.

● Muskegon, Michigan Chapter celebrated its 15th Anniversary in November by honoring the charter members and past presidents of the chapter. Ten of the seventeen charter members were on hand and seven of eight past presidents.

● Royal Forbes, Sec'y of Stockton Chapter, wrote a very interesting account of the late lamented California floods. While not as hard hit as some places, 3000 Stockton people were evacuated and spent the holiday in emergency quarters. Wrote Royal, "We had been out Friday (Dec. 23rd) caroling when Lyle Stevenson got a call on his radio that trouble had developed. A dam had given way and dumped a load of H₂O down the old Mormon Channel that formerly flowed into the city. Parts of the south end were under five and six feet of water. Volunteers were called for and evacuation and sandbagging commenced. It continued all that day, night and the next day and night and up to Christmas morning. Several spots in the delta region are in bad trouble and several of the islands which lost their levees are under 15 or 20 feet of water. They'll take a long time and a lot of money to recover.

"Our president, Lloyd Test, is on

"WAY DOWN UPON THE SWAMI RIVER"



Credit Int'l Sec'y Bob Hafer for that title if you like it. If you don't, blame the editors. Oak Park, Illinois, Chapter simply called it "12th Annual Minstrel Varieties and Concert," thereby indicating an extremely prosaic turn of mind. However, Publicity Chairman Glenn Hanaford partially re-

deemed the Oak Park reputation in his letter accompanying the picture wherein he pointed out that the luscious females usually found in such a scene were there, but secluded in the harem from the eyes of the curious—"Otherwise how do you suppose we sell out two full houses at \$2.00 per head."

the CD Committee and Sunday they asked him to throw together a hurried program for the evacuees billeted in the Municipal Auditorium. He put out a call on radio and TV and asked me to try to get some of the gang together. I managed to get a group gathered up and while the chorus was a bit out of balance we sang a few songs and a pick-up quartet gave them some more darn good music.

"Several of our boys really worked their tails off during the emergency. Lyle is the fire chief. Bill Legg is an electrician for the city, Frank Wallace is a Public Works Dept. Foreman. Thornton and Holmes are linemen for PG&E. They were all over the country putting in all kinds of hours. A lot of us put in long hours on the levees bucking sand bags. It is amazing to see how all kinds of people can pitch in and work side by side when disaster threatens."

❶ Winnipeg, Manitoba's bulletin carried an interesting report of the Fort Garry Four's experience as first time contestants in a District Contest. Wrote Hugh Fraser, "... our five minutes on stage were over almost before we realized it, maybe because we were somewhat numb ... I can remember occasions when we were more nervous."

"... Anyone who has been in competition will realize that the other entrants sound terrific. They were!

We didn't even make the top ten. To be perfectly honest, it was a pretty nasty jolt and you would have had to go a long way to find four glummer looking boys. We soon began wondering what had gone wrong.

"... This is where the Sunday morning quartet clinic came in, and marvelous institutions these clinics are ... We found out in our session we had taken a pretty bad beating in four of five categories, and there were some suggestions made that we are sure will prove very valuable ...

"... But the clinic was on Sunday, and meanwhile there was Saturday night. After our demise on the afternoon show, we retired to the bar of the Owatonna Hotel to cry into a glass of lemonade, and what do you know, inside of an hour we were singing. The Finals were a treat even though we were on the opposite side of the footlights.

"... We stumbled back into Winnipeg Monday morning, a little the worse for wear, disappointed with our showing, but happy with the weekend in general and grateful for our experience."

❷ Berkeley, California, winner of the FWD District Chorus Contest at Phoenix, Arizona, has caused something of an uproar out West because of their alleged use of a "secret weapon." San Francisco and Arcadia chapter papers carried extensive articles about this "unfair" competi-

tion and the Int'l C&J Committee has been put on notice that stern measures will have to be taken. The story goes that Berkeley chartered a plane, complete with pilot, co-pilot, and stewardess. The last named is the point at issue. Seems she was just about "Miss Everything"—blonde, blonde, BLONDE and all else in splendid proportion. Exuding confi-

(Continued on Page 40)



Highest rated
in the
United States

The Books
"SONGS FOR MEN"
as well as the loose leaf
arrangements published
by the Society, are
engraved and printed
by



2801 W. 47TH ST. • CHICAGO 32, ILLINOIS

dence, she took the Berkeley boys in hand on the trip down and gave them a few lessons in "how to look" that did them no harm. Then, just before their stage entry, she appeared in a white creation, definitely a show stopper according to the descriptions, and gave the East Bay Boys exactly the charge they needed to gallop way home in front. Attitude of Berkeley members and others, (not members of the defeated choruses), seems to be—if this be unfair competition, we want some!

● Jack Foeller, editor of the Arcadia, Cal. Chapter's *Harmonews*, mentioned in the preceding paragraph, expressed some personal reactions in the November issue that seem worth passing on. In part he wrote, "We got to wondering the other day about what happened to 'the old sound' in barbershop quartet singing. I remember, as a small child in St. Paul, Minn., some of the neighbors would gather around the gas lamp in front of our house and harmonize. I don't remember the songs or their technique too well, but I do know that the first time I ever heard *The Flat Foot Four* [1940 Society Champions. Eds.] sing, it brought those days in St. Paul vividly to mind. Today, almost every barbershopper views that quartet, and the 'old sound' they stood for as redundant.

"Do you suppose that this 'new sound' is what O. C. Cash had in mind when he founded our Society? I don't imagine that very many of the quartets that actually sang in barber shops in the old days had rehearsed too many hours, or paid too much for an arrangement, and the occasional hair-raising chord was a spontaneous thing of the moment—not something laboriously arrived at sitting at the piano with an arrangement book.

"I have just finished reading the judging rules for quartets and it seems to me that we are out to preserve a



For years, Baltimore Chapter has distributed Christmas baskets—a total of \$5000 to date. This is the 1955 allotment and the committee which handled the distribution. LtoR—Robert MacEnery, Joseph J. Philbin, chairman, Vernon Leonard, Harry Fleischauer, Meredith Jefferson.

professional idea, rather than being purists about barbershop-type-harmony. To be sure, contests require rules, but don't you sometimes think our championship quartets are awarded honors on the basis of professional appearance, arrangement, and dispatch, and the old ideals of harmony are secondary? I can't imagine a quartet in the old days getting together in the barber shop to sing and being required to wear identical celluloid collars, ties, vests, watch fobs, et al. Or being hissed by the customers if one of them is slightly hammy about the performance while the other three wear straight faces. Or being pushed out of the shop if their songs ran more than two minutes and thirty seconds.

"I can be wrong, since the days we are preserving pre-date my birth, but I'll just bet I'm not.

"Why not let our quartets sing one song of their choice at a contest and require that one song (the same song) be sprung on all contestants just prior to the contest by the judges. Let one of the judges play a song through twice, melody alone, on a piano, give the lead a sheet with the

words and melody thereon, and let the contestants have at it?"

(This suggestion has been considered many times through the years. The one stumbling block is simply this—what song can you select and be absolutely certain that none of the competing quartets includes it in its repertoire, thereby being handed a tremendous initial advantage. It might be very interesting if some District would try it out some time on an informal basis. Eds.)

(Continued from Page 6)

Crocker Kitchens at General Mills and a sight-seeing trip around Minneapolis.

Saturday noon — The Distaff Alliance of Barbershopper Preservers and Encouragers will hold their annual meeting and luncheon which is open to all visiting ladies. The program will include a fashion show and possibly a song or two by a male quartet.

The Minneapolis Ladies Hospitality Committee will provide a baby sitting service.

Ticket order blanks for the various ladies' events will be mailed to registrants from Int'l Hq with the auditorium tickets.

Status Quotes

MEMO FROM THE DESK OF THE
INTERNATIONAL SECRETARY



First of all, a big "Thank You" to all the members and Chapters who flooded Headquarters with Christmas and New Year greetings. A record number—and we only wish it were possible for us to return each greeting individually. This is a great fraternity we have!

"Fifty-five" was a good year for the Society. There was definite improvement in nearly every phase of Society activity. We finished the year with 12 more chapters than we had at the end of '54 and we gained more than 1900 members. Renewals so far this year are running about 1300 ahead of last year so '56 should set new records.

The Society's twin themes during President Art Merrill's administration have been:

1. A QUANTITY OF *QUALITY* MEMBERS AND
2. UPGRADED CHAPTER PROGRAMS.

The program is paying off! Not only have we added more *good* new members but our *retention* of old members has improved considerably. A six percent improvement over last year to be exact.

Monthly Program Suggestions are being mailed to all Chapters designed to make meetings more attractive. Chapters which already are programing with imagination and zest are being encouraged to keep up the good work and to carefully file away the current suggestions to guide officers and program chairmen in the future. Chapter meetings *can* pry members away from the fireside and the T.V. set if they are properly planned.

We hope to do a much better job this year in Quartet Promotion. We need more quartets, not necessarily *competition* quartets. Every member who has the ability to sing even passably well owes it to himself to try singing in an organized quartet. Let

it be a casual group that sings once in a while for the fun of it or a hard working outfit that gets a kick out of appearing in public. Words can't describe the thrill that comes from self expression as a quarter of a four part chord sung by a barbershop quartet.

"Fifty-five" saw a definite pickup in Inter-Chapter Relations activity. More Chapters met through the summer months than ever before. There were plenty of outdoor programs and family get-togethers, river and lake cruises, etc. to hold interest at a high level. This year we hope for 100% continuation of meetings through the summer months. Even the barbershoppers in the strictly summer resort towns need relaxation and the therapy of those seventh chords!

The auditorium at Minneapolis, where our 1956 International Convention will be held, is the largest we have had available for several years. We should have a record attendance. If you have been to a Convention before (one of ours that is), I don't have to sell you. If you haven't made one yet, don't miss this year if at all possible. It will be the thrill of your lifetime! At the moment there are only about one thousand registrations still available. So, if you can make it and haven't yet ordered your reservations, make quick use of the special insert in this issue of the *HARMONIZER*.

Another thing you should make a must in '56 is to attend your District's Regional Preliminary Contest. The schedule of contests for this year and the quota of qualifying quartets for the International Contest at Minneapolis appear elsewhere in this issue. These are small scale "International Conventions." The harmony, the good fellowship and the business and training sessions there will really give your barbershop morale and know-how a big boost.

It is a matter of record that our beloved Founder, the late O. C. Cash, thought that the opportunities to bring large groups of barbershoppers together were among the most important things in our Society. Read what he had to say, in part, in his letter of invitation to the Society's first Convention in Tulsa, Oklahoma in June of 1939:

"In the first place, you need a vacation and some relaxation. You haven't been looking so well lately.

Now, you have attended conventions before. What did you get? Listened to a mess of dry speeches, reports of committees and heard meaningless resolutions read; then reached your room exhausted and tried to organize a quartet.

And what a failure that always is! The only thing about a 'pick up' convention quartet that is ever 'organized' is the singers. The purpose of our Society is to organize the *harmony*.

Have you ever participated with 2,000 men, 500 tenors, leads, baris and basses, in busting *I Want a Girl* wide open? No! Then you have a thrill coming. There will be few speeches, if any, at Tulsa—just harmony—harmony until the tenors drop in their tracks.

When you get to Tulsa I want to show you the baritone to *Mandy Lee*. I am the only baritone in the United States who can do it correctly."

He signed this invitation—"Affectionately—the world's greatest Barbershop Baritone." He was a great harmonizer and humorist. April is Founder's Month. Let's do him honor and hit some chords for him at the Regionals and at Minneapolis.

Bob



IT MUST HAVE BEEN FUN IN NINETEEN ONE. We had successfully turned the century and had launched into the era that spawned, nursed, weaned and matured our beloved barbershop harmony. The fabulous "Gay Nineties" were behind us, but the memory lingered on. That our tempo of living was speeding up was indicated by the fact that a Chicagoan named Charles Fitzmorris traveled around the world in the record time of 60 days, 13 hours and 29 minutes. Fantastic.

THE GOOD OLD U. S. was 125 years of age. Wm. McKinley, serving his second term as President, was shot at the Pan American Exposition in Buffalo, and Teddy Roosevelt, the 43 year old Vice-President, became our 26th and youngest President. Marconi sent the first wireless message from Wales to Newfoundland and radio was born. Connie Mack began his half century tenure as manager of the Philadelphia Athletics.

THE AGE OF CHIVALRY apparently was not dead, judging from the fact that Edward Southern and "Cissy" Loftus, as Francois Villon and Katharine deVaucelles, were entrancing theatre goers in "If I Were King." Julia Marlowe was wowing them in "When Knighthood Was In Flower" and "Graustark" was the book of the month, and knights in armour rode white horses in the imaginations of many of our fellow members who are now probably too old to care.



: DO YOU REMEMBER?

by J. George O'Brien

117 West Genesee Ave.
Saginaw, Michigan

WHAT A YEAR IT WAS FOR THOSE who loved the theatre. David Warfield was just starting his role as "The Auctioneer," which he would eventually play some 1400 times. The Four Cohans, (Pa, Ma, George and sister Josephine), were appearing in their first musical comedy "The Governor's Son," written by George who was destined to do some grand things in the theatre, it seems.

WEBBER AND FIELDS IN "HOITY TOITY" were at the Music Hall and in the cast were such future greats as De Wolff Hopper, Sam Bernard, Lillian Russell and Fay Templeton. At the Knickerbocker, Maude Adams was playing "Quality Street" and Mrs. Leslie Carter was at the Herald Square in "Du Barry." It was a great year for theatre goers.

FROM TIN PAN ALLEY CAME the *Billboard March* which has been standard for circus ballyhoo ever since. 1901 also saw the birth of *Coon, Coon, Coon, Down Where The Cotton Blossoms Grow, Finlandia, Go Way Back and Sit Down*, and *Josephine My Joe*. That was the year that two of Frank Stanton's best known poems, *Just A Wearyin' For You* and *Mighty Lak' A Rose*, were set to music that was to endure forever. It marked the beginning of a whole series of Indian songs when Neil Moret's *Hiawatha* was first published, but Neil wrote it as a piano solo and it wasn't until 1903 that it was published as a song. Carrying over from the Spanish war days, Paul Dresser published *You Don't Belong To The Regulars, You're Only A Volunteer*. Barbershop quartets in 1901 were bearing down on three outstanding classics, *My Castle On The River Nile, Where The Silvery Colorado Winds Its Way*,

and one of Olde Ed's particular pets, *You're As Welcome As The Flowers In May*. Yes, indeed, it must have been fun in nineteen one.

★ ★ ★ ★

THE FIRST OF THE HARMONY HERITAGE SONGS is out, a very solid arrangement of *When You Were Sweet Sixteen*, and already we can hear some of the worthy brothers saying, "Why Sweet Sixteen? Every quartet in the Society knows that one. Why don't they give us something new? Please keep in mind two things in connection with Harmony Heritage. These arrangements are being published primarily for four guys named Joe, (probably young gaffers still in high school or college), who want to learn to sing barbershop but who don't know the first thing about it. Second, songs from 1898 (and since January 1st, 1899), have just come into the Public Domain so at the moment there aren't too many numbers available. But as time goes on and we get into the nineteen hundreds there will be just slathers of them to draw from, and if HARMONY HERITAGE goes over the way we all hope it will, it won't be long until there'll be a variety and an assortment that will satisfy all.

HAS ANYONE SEEN LITTLE LIZA? Is there anyone in our good organization who hasn't heard one of the choruses, or a foursome with a two hundred horsepower bass give out with "Honey . . . Honey . . . Honey . . . Honey" in that number that goes, "Little Liz' I love you, love you, Little Liz' I love you, love you, Love you in the spring and in the fall . . . Honey . . . Honey . . . etc." and all these years we've been more or less takin' Liz' for granted. Now comes the \$64.00 question. What is the

name of this song? Who wrote it? When? And by whom was it published and copyrighted? We know that Milt Detjen, at the suggestion of King Cole, arranged it for the Manitowoc Chapter Chorus and that a quartet called the *Kingsbury Cadets* once used it on a radio program out of Chicago. We know the tune, we know the words and we have a copy of Detjen's arrangement. But all those other "who's" . . . Who can throw some light on this one . . . Puleese!

MANDY LEE TO BE GIRL OF THE YEAR. Michigan District started something last year when the Long Range Planning Committee, through chairman John Hill, selected *Son Of The Sea* as their song of the year and started on a program that would teach this number to every Michigan Society member before the year ended. So successful was the idea that *Son Of The Sea* became one of the most popular numbers in the entire Society before we said Happy New Year to 1956. Now John has picked Mandy to be the favored one for this semester. Written in 1899 by the late John Thurland Chattaway, Mandy comes into the Public Domain this year and along with *Asleep In The Deep*, *Gypsy Love Song*, *The Rosary* and *Heart of My Heart*, she is slated for publication soon in the HARMONY HERITAGE series.

BUD ARBERG CONTINUES TO TURN OUT swell arrangements for the Armed Forces Song Folio and if you have a relative or friend in the service who likes to sing tell him by all means to get connected with them. The latest list includes *Silver Dollar*, *Ivory Rag*, *It Had To Be You*, *My Ideal*, *Heartaches*, *When I Grow Too Old To Dream*, *For Me And My Gal*, *Fit As A Fiddle*, *From The Eastern Mountains* and *May The Good Lord Bless And Keep You*.

TRY THIS ON YOUR ENGLISH TEACHER. Old song sessions in Cleveland with Deac Martin and Ken Grant always turn up many things of interest. The last one, in early December, was no exception. Together we were

browsing through the drawer that contained Ken's collection of "sob songs" and we ran across this sentence, in a number called *Gold Will Buy Most Anything But a Poor Girl's Heart*, which we defy you to parse, "A man whom but for thee I should have wed." Still another, written in 1907, by William Lyman and E. F. Schilling had a title which ran a close second, *It is Hard, Yes Hard, From You Dear to Part*. This, incidentally, was published by . . . E. F. Schilling . . . who else?

UNDER THE HEADING OF FINISHED BUSINESS we can now list the Dotted Quarters inquiry through Rosie Jones for *The Tender Bartender*. Jack Briggs of Seattle and J. G. Ranisey of Everett, Washington, both wrote and told us that J. H. Leabo, director of that terrific Eugene-Springfield Chapter Cascade Chorus, has this one and that his chorus sings it. We passed the information along to Miss Jones who was very happy to have it. Incidentally, Jack Briggs asked about another number of the same type, the last line of which reads, "But no one can make you ashamed of yourself like a passport photographer can." Unless someone in the Society can reciprocate we're afraid we aren't going to be able to help Jack with this one, as we can't find a thing on it and are of the opinion that maybe it's something written for some particular act, that was never published. We found *Sweetheart Days* for Bill Terry and were able to tell him that we have a copy on file in our Library. We told Hal Boehler all about *Ragtime Moses* *Old Time Bombashay* and told Carleton Meade where he might find a copy of *Sam You Made the Pants Too Long*. From Rudy Heinen we received copies of *Pickaninny Days* and *Consolation Lane*, two "goodies" from 1909 which will be forwarded to the Library for posterity.

IF YOU'RE LOOKING FOR A NEW NOVELTY number that has production possibilities, listen to a late record release by the McGuire Sisters called *Do You Remember When?* The lyrics are clever and filled with

fond memories and the tune can be handled quite easily in barbershop style.

YOUR GRANDPAPPY YODELED . . . Or maybe we should say that he wailed an oldie that certainly should have brought tears to the eyes of the local pawnbroker. It was written in 1863 by E. Bowers and Henry Tucker and carried the heartrending title of *Dear Mother I've Come Home to Die*. In all probability, mother had plenty of "dead ones" hanging around the house already. The chorus of this cheerful little ditty rolled gleefully along like this: "Call Sister, Brother to my side, and take your soldier's last good-bye; Oh, Mother, dear, draw near to me, Dear Mother, I've come home to die." Do you remember? ★

ANSWERS TO QUESTIONS ON PAGE 24

- (1) *The Elastic Four*
- (2) *Frank H. Thorne, Chicago*
- (3) *1942*
- (4) *Bass*
- (5) *1946-1947*

W. R. Moody
Quality Awards
at Low Cost



Barbershop Quartet
gold imprinted at
no extra cost.

Mail this coupon for FREE Sample

W. R. MOODY
Box 269, Burbank, Calif.

Please send me FREE postpaid samples
of your trophies.

Name _____

Organization _____

Address _____



OVER THE EDITOR'S SHOULDER

CHANGE SPEBSQSA?

(For opinions on this subject, see September issue, page 36 and December issue, page 28. Eds.)

"... interesting to read the three letters regarding change of name of the Society, especially that the only ones published were from the opposition. Surely the latter fact does not indicate there was any 'slanting' in the editor's office. It would be interesting to hear from some of those who favored the change—specifically Ned Pike who sent me a copy of his letter to you . . ."

Bob Gamble,
Atlanta, Ga.

(Ned Pike's letter came in too late for December issue as did "Jumbo" Smith's. Eds.)

WOULD CHANGE

"... a few fervent amens to the thoughts expressed by Bob Gamble about changing the name of the Society.

"During its childhood the name was cute and catchy . . . But we have now reached adulthood and it seems time to adopt a more dignified and appropriate adult name.

"... I can think of at least a dozen potentially good barbershoppers who smile rather indulgently when I mention our name and urge them to come to a meeting.

"How about stimulating enough interest in this matter to get it on the agenda for the next Mid-Winter Board Meeting?"

Ned Pike,
Jacksonville, Fla.

CHAMP WOULD CHANGE

"... I am 65 years old . . . born and raised in a small country town . . . know and understand the true meaning of 'barbershop harmony' . . .

"Let's lay sentiment on the shelf and look at the facts. There are 25,000 members in the Society and

160,000,000 people in the U.S. What does the word barbershop mean to the 160,000,000? Simply a place to get a hair cut—nothing more. The word is misleading when it comes to quartet singing.

"In my travels with the *Doctors of Harmony* (1947 Int'l Champions. Eds.) I've been embarrassed hundreds of times explaining our Society is not made up of barbers.

"I'm firmly convinced our name has outgrown its usefulness and is a handicap . . ."

H. H. "Jumbo" Smith
Elkhart, Ind.

AIRS GRIPES

"Both my husband and I have been barbershop quartet fans for years and we go to as many shows as we know about . . . I have a few gripes and I'm conveying them to you for what it's worth.

"Gripe No. 1 is the quartet. Do they ever learn a new routine or a new song? I've seen them perhaps ten times over a period of seven years and so help me they tell the same jokes and sing the same songs.

"Intermission community singing is my second gripe. Must it always and everlastingly be *Sweet Adeline* and the like? There are so many songs that people like to sing and I believe they know the words about as well. I like the old songs but the few chosen have been beaten to death and the rest are getting dusty."

Dorothy E. E. Conrad
Oak Forest, Ill.

BOUQUETS

Ray Smith in the *Allentown-Bethlehem, Pa. Chapter Bulletin*, "We hope you took time to read the December issue of the *HARMONIZER* thoroughly. It's a great book from cover to cover."

Staff Taylor in the *Buckeye (Columbus, Ohio) Bulletin*, "Wasn't the December *HARMONIZER* a wonderful issue?"

Don Wootton, Mt. Vernon, Ohio, professional illustrator, "I'm surely happy the way the stuff turned out. Am taking this afternoon off to read it from cover to cover. Can you spare me a couple of copies?"

Munson Hinman, Jr., Salt Lake City, "I've reentered the fold of avid *HARMONIZER* readers. The December issue is terrific, in my opinion the best in several years. Glad to see some old departments back. Delighted with pix of early days in the Society. This is what our members need. Keep it up."

PARAPLEGICS

(Paralyzed Veterans of America, 432 Fourth Avenue, New York are seeking to raise \$5,000,000 for medical research. A paraplegic has suffered a spinal cord injury resulting in paralysis—permanent confinement to a wheelchair. To raise this money, they have produced an album of records. This letter explains the purpose and the plan. The Society has never adopted a charitable project on a society-wide basis. Individual chapters are of course free to make their own choice. Eds.)

"... This album, 'Nine Days for Americans,' tells the stories of our patriotic holidays in song and narration. Thousands of paraplegics, both war veteran and civilian, who are endeavoring to find a useful place in society, will benefit from the distribution of this album.

"General of the Army, Omar N. Bradley, delivers the background narration which was written by Columbia University's distinguished historian and twice winner of the Pulitzer Prize Professor Allan Nevins. The inspiring music and lyrics were composed by Gerald Marks, one of

America's top-ranking author-composers.

"I sincerely hope that your organization can identify itself with our cause in the public interest. The identification of General Bradley, Professor Nevins, and Mr. Marks, who have waived their royalties in favor of PVA clearly attests to the validity and importance of the cause served by this album.

"I believe this album belongs in every classroom, every school, every home in America and that your organization could help by aiding in the distribution of these records.

"With the sincere wish that you may find this program consistent with the aims of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, we are,

Paralyzed Veterans of America
Robert S. Frost, President



DRAWN BY HAL REINHARDT, GROSSE POINTE, MICH. CHAPTER.

Yeah Man! It's the SPEBSQSA LAPEL BUTTON

Secretary Joe has 'em, or, if he doesn't, all you have to do is dig up \$1.50 and he'll get one for you from headquarters in Detroit.

Enameled in gold,
red and blue
\$1.50

Complete official
jewelry catalog
furnished on request.

Make check payable to and mail to

SPEBSQSA, 20619 Fenkell Ave., Detroit 23, Michigan

THE PITTSBURGH CHAPTER

(Pennsylvania's No. 1)

presents its

Eleventh Annual "NIGHT of HARMONY"

Saturday Evening April 14, 1956 at 8:00 P.M. at the Syria Mosque

EMCEE . . . Sherlock Holmes Evans

- ★ SCHMITT BROTHERS (Two Rivers, Wis.) ★ LYTTLE BROTHERS (Sharon, Pa.)
- ★ MISSISSIPPI MISSES (Fort Madison, Iowa) ★ JOLLY BOYS (E. Liverpool, Ohio)

— **from PITTSBURGH CHAPTER** —

- ★ The PITTSBURGHERS ★ WESTINGHOUSE QUARTET ★ STEEL CITY FOUR
- ★ TOWN & COUNTRY FOUR
- ★ PITTSBURGH CHAPTER CHORUS under the direction of Earle F. Elder

Prices \$3.00, \$2.60, \$2.00

—FOR TICKETS—

write

DALE CONARD
416 Kingsboro Ave.
Pittsburgh 10, Pa.

—FOR HOTEL RESERVATIONS—

write

V. A. CLAYTON
429 Union Trust Bldg.
Pittsburgh 22, Pa.



NEW LONDON, CONNECTICUT . . .

Chartered December 13, 1955 . . . Sponsored by Providence, Rhode Island & Norwich, Connecticut . . . 29 Members . . . George G. Keith, 27½ Gravel Street, Mystic, Connecticut, Secretary . . . George S. Backus, Kite-maug Road, Uncasville, Connecticut, President . . . Mel Haines, 8 West Mystic Avenue, Mystic, Connecticut, Chorus Director . . . Meetings, Mondays, Sunshine Hall, Quaker Hill, Connecticut.

YAVAPAI COUNTY (PRESCOTT, ARIZONA) . . .

Chartered January 3, 1956 . . . Sponsored by Phoenix, Arizona . . . Principal Organizer, Gerald A. Kemp, 227 West Gurlay Street, Prescott, Arizona . . . 24 Members . . . Bernard Tassinari, 516 Virginia Place, Prescott, Arizona, Secretary . . . Oakley E. Tarlton, 627 South Granite Street, Prescott, Arizona, President . . . James H. Burns, 33 Mt. Club, P.O.B. 1300, Prescott, Arizona, Chorus Director . . . Meetings, Monday Evening, 8:15 P.M. Elks Building.

MOHAWK VALLEY (HERKIMER, NEW YORK) . . .

Chartered January 3, 1956 . . . Sponsored by Utica, New York . . . Principal Organizer, Grove Murray, 512 Church Street, Herkimer, New York . . . 20 Members . . . Philip E. Will, 332 Graham Street, Herkimer, New York, Secretary . . . Kenneth Brownell, R. D. 3, Little Falls, New York, President . . . Edward Rieman, 99 John Street, Ilion, New York, Chorus Director . . . Meetings,

Thursday Evenings, 8:30 P.M., Polish Community Home.

MONTEREY PENINSULA, (MONTE-

REY, CALIFORNIA) . . . Chartered January 3, 1956 . . . Sponsored by Salinas, California . . . Principal Organizer, Captain Paul E. Spangler . . . 23 Members . . . Robert C. Robinson, No. 2, Los Ranchitos, Carmel Valley, California, Secretary . . . Captain Paul E. Spangler, Box 666, USN, PGS, Monterey, California, President . . . Mrs. James Farlinger, 1689 Madison Place, Seaside, California, Chorus Director . . . Meetings, Tuesday Evenings, 8 P.M., U. S. O. Webster & El Estero.

HOPEWELL, VIRGINIA . . .

Chartered January 9, 1956 . . . Sponsored by Appomattox (Colonial Heights, Virginia) . . . Principal Organizer, Rex Brugh . . . 21 Members . . . Fred A. Roscher, 624 E. Poythress Street, Hopewell, Virginia, Secretary . . . James C. Morris, 1305 West Broadway, Hopewell, Virginia, President . . . Rex Brugh, 320 Jefferson Ave., Colonial Heights, Virginia, Chorus Director . . . Meetings, Tuesday Evenings, 8 P.M. Hopewell Community Center.

HU-CA-WA-BE (PARK RIDGE, MIN-

NESOTA) . . . Chartered January 10, 1956 . . . Sponsored by Fargo-Moorhead, North Dakota . . . 20 Members . . . Robert S. Brown, Park Rapids, Minnesota, Secretary . . . Paul Chrysler, Timber-

lane Lodge, Park Rapids, Minnesota, President . . . Meeting Place, Municipal Building, Park Rapids, Minnesota.

HOLLYWOOD, FLORIDA . . .

Chartered January 31, 1956 . . . Sponsored by Fort Lauderdale, Florida . . . 42 Members . . . Rees Bowne, 2843 Fletcher Street, Hollywood, Florida, Secretary . . . Lewis T. Shonty, 38 S.E. 13th Street, Dania, Florida, President.

LIVINGSTON, NEW JERSEY . . .

Chartered January 31, 1956 . . . Sponsored by Montclair, New Jersey . . . 42 Members . . . Robert Osborne, 9 Fairfax Drive, Livingston, New Jersey, Secretary . . . Ted Yerg, 2 Bennington Road, Livingston, New Jersey, President . . . Meeting Place, Elks Hall.

ROCHESTER, NEW HAMPSHIRE . . .

Chartered January 31, 1956 . . . Sponsored by Derry, New Hampshire . . . 21 Members . . . Clayton I. Page, 194 North Main Street, Rochester, New Hampshire, Secretary . . . David A. Berry, 2 Lagasse Street, Rochester, New Hampshire, President . . . David A. Berry, Chorus Director . . . Meeting Place, Episcopal Rectory.

BENNINGTON, VERMONT . . .

Chartered February 2, 1956 . . . Sponsored by Gloversville-Johnstown and Schenectady, N. Y. and Northwest Area (Detroit), Mich. . . . 20 Members . . . Carroll P. Adams, Box 358, Secretary . . . Ned Winslow, Pagent St., President . . . Paul Williams, Overlea Rd. and Carroll Adams, Chorus Directors . . . Meetings, Wednesdays, Y.M.C.A., 7:30 P.M.

CRESCENTA VALLEY . . .

Chartered February 6, 1956 . . . Sponsored by Arcadia and Pasadena, California . . . 28 Members . . . Wendall Barnett, 606 E. Providencia, Burbank, Calif., Secretary . . . Carl Koehler, 526 Meadows Dr., Glendale, Calif., President . . . George Meehan, 1658 W. 126th St., Los Angeles, Calif., Chorus Director.



THOUGHTS ON EXTENSION

by Ken Booth, Associate International Secretary

Since arriving here at International Headquarters to take up my new duties (imagine referring to having barbershopping fun every day as duty!) I've done a lot of reading about, among other things, past thinking, ideas and programs connected with our Society's Extension efforts.

Much to my surprise (I might almost say consternation) I have discovered that some have even *questioned the desirability* of any effort along this line! To me that is tantamount to a sales manager telling his force, "We don't want any new customers." Unthinkable! Unthinkable, certainly, in an organization dedicated to "Keep America Singing!"

Don't you agree that life demands action? That no organization—business or fraternal—can remain stationary? That our organization, as we individuals, must constantly combat lethargy? That growth is the natural corollary of life? Don't you agree that our very name, which charges us with "preservation and encouragement . . ." charges us also to propagate?

If you do, then we have certainly established the *desirability* of expansion of our Society through new chapters.

My reading would also indicate that our Extension efforts—to date—have been rather loosely organized, dependent solely upon individual initiative. Programs, where they exist at all, vary as widely as our units are scattered. This being true, I believe that a unified plan is indicated.

To that end, I have prepared (picking freely the brains of others) "A Proposal Regarding Extension" which I hope to present to the District Presidents and International Board at the Denver Mid-Winter Meeting. (That meeting will be history by the time you read these lines.) If approved, the machinery for development of this proposal will already be in motion and your District and Chapter Officers will soon have all the details.

This is not a revolutionary proposal. It is designed purely as an effort to achieve uniformity of approach in order to attain maximum effectiveness. It is designed to correlate all available "tools" and insure that this material reaches the hands of those to whom we must look for the effort required. It attempts—not to dictate, but to guide.



Very briefly, the proposal attempts to

1. Provide a *reason* for extension.
2. Prescribe the "market" for our "product."
3. Create and disseminate easy-to-use, effective tools.
4. Outline simple, effective methods of procedure.
5. Make possible scheduling and assignment of specific extension projects.
6. Set up efficient system of communication.

It is, I believe, an uncomplicated, workable plan—suited to use throughout our Society. It can, with intelligent application and effort, build our Society into one of the foremost "fraternal" organizations in the world. I notice that I'm writing as if this plan had already been given the green light. As of this date—'tain't so. BUT, whether this plan or some other, I'm thoroughly convinced that *A* plan is needed; that effort with direction is needed; that uniformity of procedure is needed; that more efficient dissemination of information and material is needed. I'm thoroughly convinced, too, that if these things *are* provided, our Society can and will grow to ever greater heights.

YOU and YOUR Chapter are the big wheels on the harmony wagon. In the field of Extension, as in all other phases of Society activity, the degree of YOUR participation spells success or failure.

YOU and YOUR Chapter *can* sponsor one or more new chapters! Where shall we send the application?

"... a knowledge box of contributions of men with varied interests and backgrounds in SPEBSQSA" —Deac Martin.

THE WAY I SEE IT

BY STAFFORD R. TAYLOR, TENOR OF THE BUCKEYE, OHIO, BUZZ
SAWS, COMPETITORS IN MANY INTERNATIONAL CONTESTS

You know, this Society of ours is remarkable. Remarkable because that intangible quality called "character" or "spirit" is exhibited in stronger measure than in any other organization in the world.



And besides that, you can have more fun.

That word "fun" means laughter, excitement, deep satisfaction, exhilaration, relaxation. It's an inadequate word to encompass such basic elements of living. There's a place for us all in the Society and you can find "fun" anywhere. But in quartet singing you seem to reach the ultimate of all the best elements of barbershopping.

I vividly remember singing in our first Parade, more than ten years ago, just after we had joined the Society. On the same show were *Westinghouse Quartet* from Pittsburgh, the *Lamp-lighters* and *Forest City Four* from Cleveland and others, all in a realm a thousand years ahead of us. How we ever reached the center of the stage I'll never know. My heart was hammering, my legs weak, my mouth dry. George Chamblin, next to me, was shaking almost as badly as I, but not in the same rhythm, making an interesting motion pattern. I stole a look at Dodge Harris, singing tenor, and saw his eyes were glazed, his face

streaming wet. Toward the end of the second song I remember thinking, "Oh, thank God, we've only a little more to go!" And then came the biggest surprise... we heard applause. And back stage we were congratulated by the other quartets for "doing a job." Hardly in the history of man have four guys gone from misery to supreme happiness in so short a time. Passing time and numerous shows have tempered these jitters only slightly. A few years ago, at an International Contest, one of our finest quartets (and seasoned troupers) was singing in the Medalist contest and the bari's pant leg actually shook throughout both songs.

No one can taste the full flavor of the Society unless he has sung in a quartet and entered a contest. There's a heart-warming glow that spreads to the other three guys—for being "on a team." There's the thrill of locking a chord and hearing it ring. There's the feel that your singing is "on" and the audience is with you. There's the thrill of busting a song wide open after a long lay-off. There's the intolerable suspense of waiting to hear if your name will be called for the Finals. There are the hotel rooms with old friends to sing with, the crowded elevators, the realization that it's 4:30 in the morning and you're exhausted. So you stagger off to a fitful sleep with chords still ringing in your ears. And some place in that half-sleep you hear the most

wonderful progression in your mind and you mustn't forget to tell the boys. But in the morning it's gone and Cy Perkins or Tiny Fisher have you starting the day laughing again.

You remember the old *Masillon Tomcats*, the *Gary Harmonaires*? The *Louisville Firesiders* and the *Middletown Closeaires*? The *Detroit Gardenaires*? The *Terre Haute Minor Chords*? There are hundreds of others, all wonderful quartets and all with a common barbershop characteristic—they had fun when they were singing—whether it was to themselves or before thousands. The fact that they weren't International Champions, or even Medalists, is of small matter. They and their singing will always be treasured memories to thousands of us.

And that's the story I'd try to tell the youngsters to use for quartet promotion. I don't care if they're potential champions or destined to be an obscure chapter quartet. There are enough emotions in quartet singing to fill a life time—laughter, romance and spine-tingling ecstasy. It's like religion, and it's all within everyone's grasp.

Get that new arrangement of "Mandy" and call up three guys tonight. Who knows? Maybe it will be the real thing. And if it doesn't jell, you can try again. In the meantime you've had that most soul-satisfying interlude on earth-called barbershopping.

MINNEAPOLIS CHAPTER QUARTETS



Harmonians
Golden Gophers
Lake Aires
Northmen

Gay Nineties
Hut Four
Zurah Shrine Quartet
Ewald Golden Guernseys

Atomic Bums
Four Errors
Yachtsmen
Aqua Tones

THE MEMBERSHIP PICTURE

1955 proved a good year of sound steady growth for the Society, with a net gain of 12 new Chapters and a net increase of 1,941 in membership (8.3%). 1956 goals have been established of: six new Chapters for each District and a ten percent membership increase for each Chapter. It is felt that these "bogeys" are reasonable and easily obtainable. (January has already produced eight new Chapters, totalling 222 members and eight chapters have already exceeded the 10% increase goal.)

It is hoped that every chapter will have achieved 100% recovery by the time this issue reaches you.

HOW IS YOUR CHAPTER DOING?

THE TOP TEN CHAPTERS IN MEMBERSHIP PROMOTION

Percentage of increase from
Dec. 31, 1955 to Jan. 31, 1956

Chapter	District	% of Increase	Population
1. Penn Yan, N. Y.	Seneca Land	80.	5,481
2. Detroit Suburban, Mich.	Michigan	36.3	43,245
3. Baraboo, Wis.	Land O'Lakes	29.	7,217
4. Pekin, Ill.	Illinois	28.1	21,912
5. Willimantic, Conn.	Northeastern	19.2	13,565
6. Enid, Okla.	Southwestern	13.4	35,976
7. Westchester County, N. Y.	Mid-Atlantic	12.9	622,983
8. Union City, N. J.	Mid-Atlantic	11.1	55,322
T 9. Oregon, Ill.	Illinois	9.1	3,202
T 9. Sterling-Rock Falls, Ill.	Illinois	9.1	20,723

CENTURY CLUB

As of January 31, 1956

Chapter	Members	Population
1. Manhattan, N. Y.	204	1,960,101
2. Minneapolis, Minn.	142	521,718
3. Tell City, Ind.	123	5,735
4. Tulsa, Okla.	113	182,740
5. Dearborn, Mich.	109	94,994
6. Sheboygan, Wis.	107	42,365

THE TOP TEN

THE ABOVE AND

7. Pittsburgh, Pa.	99	676,806
8. Washington, D. C.	94	802,178
9. Miami, Fla.	93	249,276
10. Milwaukee, Wis.	90	637,392

(District Affiliations of above)

1. Mid-Atlantic	6. Land O'Lakes
2. Land O'Lakes	7. Johnny Appleseed
3. Indiana-Kentucky	8. Mid-Atlantic
4. Southwestern	9. Dixie
5. Michigan	10. Land O'Lakes

DISTRICT STANDINGS

As of Jan. 31, 1956

*District	Chapters 1/31/56-12/31/55	*District	Membership 1/31/56-12/31/55	District	% of Recovery
1. Central States ..	69 69	1. Mid-Atlantic ..	1,667 2,745	1. Northeastern	65.0
2. Land O'Lakes ..	65 64	2. Land O'Lakes ..	1,650 2,720	2. Far Western	63.8
3. Mid-Atlantic ..	58 56	3. Northeastern ..	1,297 1,993	3. Michigan	60.8
4. Johnny Appleseed	57 57	4. Johnny Appleseed ..	1,256 2,314	4. Mid-Atlantic	60.7
5. Northeastern ..	54 53	5. Central States ..	1,219 2,517	5. Land O'Lakes ...	60.6
6. Illinois	50 50	6. Illinois	1,134 2,263	6. Johnny Appleseed ..	54.2
7. Far Western ..	45 43	7. Far Western ..	1,037 1,624	7. Southwestern	50.5
8. Michigan	36 36	8. Michigan	1,030 1,693	8. Illinois	50.1
T 9. Dixie	33 32	9. Dixie	736 1,529	9. Central States	48.4
T 10. Seneca Land ..	33 32	10. Southwestern ..	673 1,332	10. Dixie	48.1
TT 11. Indiana-Kentucky	29 29	11. Indiana-Kentucky ..	588 1,292	11. Evergreen	47.8
TT 12. Southwestern ..	29 29	12. Seneca Land ..	537 1,182	12. Indiana-Kentucky ..	45.5
13. Evergreen	28 27	13. Evergreen	496 1,036	13. Seneca Land	45.4
14. Ontario	21 21	14. Ontario	356 825	14. Ontario	43.1
	607 598		13,676 25,065		

* Listed According to Ranking

T } Ties
TT }

DENVER KEYNOTE

Delivered at House of Delegates Meeting, January 28, 1956, in Denver, Colorado by Past Int'l Pres. James F. Knipe, (1951-1952), of Cleveland, Ohio.

I can't figure out by what process of reasoning the Executive Committee arrived at my name. Maybe this is the last Keynote Speech that's ever going to be made at an SPEBSQSA gathering and the boys figured after hearing me no one would ever ask why the practice was discontinued.

This is going to be the shortest so-called Keynote speech on record.

I heard Charlie Merrill at Washington; read what Ed Smith and Jerry Beeler had to say at Louisville and Miami Beach respectively and was duly impressed with what they said and the manner in which they said it.

I have never made a speech in my life unless I was mad at somebody or something. Fortunately, or unfortunately, at the moment, I'm not mad at anybody or anything connected with the barbershop quartet movement. Maybe it's because I'm a little older than I was once. Maybe, it's because, as my wife has repeatedly said, "You're finally getting some sense." I hope it's not because I'm losing my enthusiasm. I don't think it is. More likely, I think, it's because I've been around this Society relatively a long time. As I look around this room, I see very few men who are senior to me in membership. I remember quite a few things—some of which I'm pretty sure a few people would prefer I forget. I remember the fellow who said the South would NEVER go for barbershop harmony.

I remember the chap who said in 1941 that no quartet could ever win the Society's championship unless they came from the Southwest because the climate there was kind to singers' throats. That was after the *Chord Busters*, from Tulsa, made it three in a row for the Southwest, following the *Bartlesville Barflies* and the *Flat Foot Four*. Mind you, that

guy wasn't just being boastful. He thought he was talking facts.

I was present in Chicago in January, 1942 when the National dues were raised from 50c to \$2.00 and more than one person present at that Board of Directors meeting predicted it would mean the end of the Society.

I was there when the dues went from \$2.00 to \$3.00 and others foresaw doom. And again I was on hand when the dues went to \$5.00. We did lose some members. We're now about back up where we were in membership and I, for one, think it's a lot better membership.

I remember the fellow at Masonic Temple in Detroit in 1944 who whispered that not one quartet in the 15 quartet Finals was singing "barbershop." I understand the same thing was whispered ten years later in Constitution Hall.

Some of my good friends heralded the early demise of the Society when the first choruses made their appearance as such.

I was among those who opposed a House of Delegates form of government when it was first proposed back in 1944. I opposed it because of the form in which it was presented. I don't see much wrong with the present system. It seems to work.

It took a long time to convince some people that suburban chapters in large city areas would be a good thing. The fear was that the fringe groups would destroy the central chapters. It doesn't seem to have worked out that way.

As late as 1946, seriously competing quartets didn't dare make a move on stage for fear the Stage Presence judges would penalize them. They were supposed to stand like statues and they mostly did. Some people opposed the liberalizing of the Stage

Presence rules on the ground that ours is strictly a singing society and if the quartets were permitted to "act" we'd change into a vaudeville show. I find it much easier to listen to and watch competing quartets today. I think they are presenting a balanced performance.

Some of you will remember when a sixth chord drew an automatic penalty—when a song ending on anything but a major chord practically meant disqualification. I don't pretend to know anything about music. I hear the experts batting back and forth about the "old sound" and the "new sound." Somebody even told me of something called a "white tone." I've no idea what a "white tone" is. I think I know the difference between the old sound and the new. I like them both. I like them most when I'm singing them.

I've listened to people argue themselves blue in the face about *WHAT KIND OF CHAPTERS WE HAVE TO HAVE* to be successful. In my time I've seen some highly successful chapters operating on a punt, pass, and prayer system and others, equally successful, get by on a program of regimentation that would scare me away.

By now, if you're still listening—you're probably saying to yourself, "What *does* the guy believe in?" I'll tell you. I think this Society is going to survive. I think it will be here when all of this generation and the next aren't here. I think we have something that practically nothing can kill. As long as there are men who want to harmonize, (and I think that will be forever), this Society—in some form—under some name—with headquarters in some city, or some country town—with more or fewer members—will live.

Buckeye, Ohio, Chorus Sings Like Quartet

Let me set the record straight at the start. The men of the chapter chorus at Buckeye have literally pulled themselves up by their *own* efforts—a burning desire to sing barbershop harmony well. My direction has been in the role of following their ideas and suggestions, adding my own and then applying basic choral singing formulas.

Of one thing I'm convinced. Chorus competition has been the major influence in any perfecting of our singing. The boys had to decide, at the start, whether to sing "just for fun" or try to be the best in the business. But when a group of assorted character, of all ages and types, without any previous voice or choral training, are fired with a competitive spirit, the result is exhilarating—both to them and to me. I refer to most of the boys, affectionately, as "hams" for certainly many rather dismal practises have been followed by sparkling performances before a "live" audience.

Contrary to some opinions, quartet singing is the basis for our chorus singing. We make every effort to have each chorus part sing as one voice—in control, diction and tone so that the overall balance and blend is as a quartet. At many rehearsals, the "revolving chorus" is practised so that every man sings his part alone with three other parts. We also break the chorus into quartets for each song and at a signal "No. 1" quartet sings, alone as a unit, followed in order by the others as the song progresses. This gives each man confidence in himself and trains him to listen to all of the other parts. In our 40-man chorus we should have, theoretically,

seven or eight quartets capable of operating as such.

"Slide projection" of arrangements has also been a boon to teaching our new numbers as well as excellent review for the old ones. The transfer of arrangements photographically to glass slides and projecting the image on a large screen in front of the



Buckeyes learning a song.

chorus does away with the "heads down" practise problem and the resulting failure to follow direction. Special treatment of expression, key changes and the like are much easier to follow on the screen. Then when I want them to sing "without music," we need merely turn off the projector.

I'm not a strict task-master and chorus discipline is maintained by the boys themselves. "Part Leaders" are appointed who are responsible for the general excellence of their parts and for attendance at both rehearsals and special performances. Members of each part often hold special practises by themselves and this competition within the chorus has been particularly effective in building a fine esprit de corps.

It took us several years to realize that good barbershopping meant using imagination in the interpretation of arrangements, both mechan-

ical and in theme. As an individual or a quartet may have a personality, so does a chorus. We welcome ideas from the boys as to Expression and are continually trying out new effects. For instance, I was finally convinced that the chorus director himself must become an integral part of stage presence, not by drawing attention to himself but by fitting more perfectly into the whole pattern of chorus behavior on the stage, as applied to the interpretation of the song itself. Thus, to my delight, I found myself bowing, saluting and marching with the chorus, on occasion.

Selection of songs for our repertoire is usually done by a committee. We try to pick the song to fit our chorus limitations and what we think our "character" may be. Then we try it out on the chorus. If, after several rehearsals, the song doesn't appeal to the boys, we drop it. The songs we sing, then, are those that the boys enjoy singing and can do well.

There are no other tricks of the trade. Like a quartet, our chorus must spend much time on breath control, word pronunciation, tone quality, attacks and releases and other such elements of good, basic barbershopping. Our Society is a quartet society and we want our chorus to be a huge quartet.

We're no different from hundreds of other chapters in our Society, but we do know that there is no other chapter chorus that gets more fun and excitement out of singing, or has more enthusiasm for barbershopping than Buckeye.

*Kenneth R. Keller,
Chorus Director,
Buckeye Capital, (Columbus, Ohio)*

Directory of Registered Quartets

On this, and the following pages, is a complete list (by District) of Society quartets officially registered with the International Office as of February 10, 1956. If you do not find *your* quartet listed herein, it means that your contact man overlooked the filing of a request for registration, or that he neglected to renew your previous registration when it expired. In either case, a note to the International Office at 20619 Fenkell Avenue, Detroit 23, Michigan, with a request for a registration blank, will be given immediate attention. Registration protects a quartet's name and permits issuance of contact information to show chairmen. Number to right of quartet's name indicates month registration expires.

CENTRAL STATES DISTRICT

- AIR CAPITAL QUARTET** 9
c/o Edw. G. Fahnestock, 346 N. Water St., Wichita 2, Kansas
- ALDEN AIRES** 9
c/o Bill Gray, Alden, Kansas
- ARIGATORS** 10
c/o J. E. Knepper, Box 112, Bayard, Nebraska
- ARISTOCRATS** 7
c/o Dr. Norman Rathert, 936 Arcade Bldg., St. Louis, Mo.
- BALDING AIRES** 12
c/o Dr. L. W. Bauer, 420 East Court, Smith Center, Kansas
- BITTERSWEET FOUR** 1
c/o Don R. Williams Sr., Room 203, YMCA, Burlington, Iowa
- THE BLENDAIRES** 7
c/o Arch Debruce, Box 258, Ulysses, Kansas
- BMA GAMBOLERS** 7
c/o Orval H. Wilson, 3646 East 61st Street, Kansas City, Mo.
- BOWNAIRES QUARTET** 2
c/o Paul Collicott, Broken Bow, Nebraska
- CHORD CLIPPERS** 1
c/o Walter Portmann, 9519 Echo Lane, Overland, Missouri
- CHORD HUSKERS** 7
c/o Louis Gargano, 853 S. 15th St., Fort Dodge, Iowa
- CHORDIALS** 6
c/o Wells Van Wyngarden, 915 N. Jefferson, Mexico, Mo.
- CHORD RANGERS** 8
c/o S. E. Crawford, 1665 Lee, Denver 15, Colorado
- CLINTON LOST CHORDS** 8
c/o Russ Mensinger, Camanche, Iowa
- CLOUD COUNTY CON-CHORDS** 9
c/o Boyd Bainter, 513 Washington, Concordia, Kansas
- CONKEY ISLAND QUARTET** 2
c/o King R. MacDonald, 836 Coolidge, Wichita, Kansas
- COSMOS FOUR** 5
c/o James E. Miller, 210 North 9th St., Kiowa, Kansas
- CROW-BARS** 5
c/o George F. Bacon, 122 West Central, El Dorado, Kansas
- DAVENPORT III PI FOUR** 3
c/o Howard W. Mescher, 2127 Gaines St., Davenport, Iowa
- DEBONAIRE OF IOLA** 3
c/o Dewey Peck, 422 North First Street, Iola, Kansas
- ELK'S MELLOTONES** 9
c/o L. G. Skelton, 334 N. Madison, Wichita 7, Kansas
- ENGNAIRS** 5
c/o N. D. Showalter, 5502 Coe Drive, Wichita 14, Kansas
- EVER READY FOUR** 8
c/o Leland Woeste, Colesburg, Iowa
- FOUR FATHERS** 7
c/o William Rose, 2403 North Clarence, Wichita 4, Kansas
- THE FOUR NOTEABLES** 9
c/o Delbert C. Laffer, 1002 West Ave., Holdrege, Nebr.
- FOUR NUBBINS** 12
c/o Harold B. Krite, 1321 2nd Ave., East, Spencer, Iowa
- FOUR OLD CROWS** 1
c/o Herbert H. Dill, Refg. Mgr. Wildlife Service, So. Columbia, South Dakota
- FOUR PICK-UPS** 3
c/o Dunne Wind, 37 Rainbow Dr., Humboldt, Iowa
- FOUR PITCHKERS** 3
c/o Joe Delzell, 2653 N. National, Box 228, Springfield, Missouri
- HARDWAY FOUR** 3
c/o John J. Walsh, 6942 Hillside, St. Louis 9, Mo.
- HARMONIACS** 10
Jack Boetjer, 1203 West 25th Street, Independence, Missouri
- HARMONY FOUR** 8
c/o Tom Davis, R. R. 1, Monett, Missouri
- HAWKEYE FOUR** 7
c/o Fred Owens, 3408 Hickman Rd., Des Moines, Iowa
- HIGHTOPPERS** 3
c/o Clair Tiede, Wessington Springs, South Dakota
- HI NEIGHBOR FOUR** 4
c/o William Hamm, 1507 Wood, Kansas City, Kansas
- HUMMING BIRDS** 3
c/o L. Francis Pike, 1500 Anthony, Columbia, Mo.
- IOWEGIANS** 9
c/o Don Johnson, 322 S. Adams, Burlington, Iowa
- IN-VEST-AIRES** 8
c/o Dave Mosher, 409 East San Miguel St., Colorado Springs, Col.
- JAYHAWKS** 1
c/o Sam Cohen, Grandview Plaza, Junction City, Kansas
- JUNCTION CITY ELKS** 1
c/o Sam Cohen, Grandview Plaza, Junction City, Kansas
- KANSAS CITY SERENADERS** 1
c/o Bert Phelps, 6035 Park Ave., Kansas City, Mo.
- KEN-SING-TONES** 4
c/o Raymond Thomm, Kensington, Kansas
- KERNELS** 7
c/o Joe Morocco, 428 Valley St., Omaha, Nebraska
- THE LARAMIE BOOMERANGS** 10
c/o Ward W. Husted, Box 978, Laramie, Wyoming
- THE LEFTOVERS** 4
c/o Ray Svindmo, 9740 High Dr., Kansas City 13, Mo.
- LEGIONNAIRES** 8
c/o Rex C. Tulloss, Hay Springs, Nebraska
- LIONAIRES** 10
c/o Claude Devorss, 319 S. Main St., Wichita, Kansas
- LONDONAIRES** 8
c/o Don Skiles, Apt. 13, 1617 Washington Blvd., Kansas City, Mo.
- LONGMONT-AIRES** 9
c/o Vernon V. Golden, 417 Emery Street, Longmont, Colorado
- LOST CHORDS** 7
c/o Morris Toalson, 105 West St. Louis, Aurora, Missouri
- MEADOW LANE FOUR** 10
c/o Willis Curless, 801 N. "C" St., Arkansas City, Kansas
- MELODY MUGS** 8
c/o Richard F. Ferguson, 5110 Underwood Ave., Omaha 3, Nebraska
- MELLO-D-MEN** 3
c/o Al Boughton, 2912 "C" Ave., North East, Cedar Rapids, Iowa
- MEL-O-TONES** 11
c/o Cliff Asling, 111 North East 12th St., Abilene, Kansas
- MIDWEST FORTISSIMOS** 1
c/o Dean Broberg, 816 Sheridan Street, Holdrege, Nebraska
- NEW LONDONAIRES** 6
c/o Duane Westerbeck, New London, Iowa
- NEWTON CLOVERLEAF FOUR** 5
c/o Donovan H. Smith, 601 East 4th Street, Newton, Kansas
- NIPCORDS** 9
c/o Roddy W. Berg, P. O. Box 1011, Le Mars, Iowa
- THE NOTINE FOUR** 6
c/o Dr. J. H. Spearing, 703 Court St., Harlan, Iowa
- ORPHANS** 3
c/o Jay W. Rond, 1128 South Minnesota, Wichita 16, Kansas
- THE PAGE BOYS** 9
c/o Tom Farrens, 222 West Wil- low, Clarinda, Iowa

- PIKES PEAK AIRES** 9
c/o James Bowers, 1506 East Kiowa Street, Colorado Springs, Colorado
- THE PLAINSMEN** 3
c/o Don Braun, 1016 Sherman, Holdrege, Nebraska
- POST CHORDS** 3
c/o Robert Buzbee, 111 S. Greenwood, Columbia, Mo.
- THE PROSPECTORS** 7
c/o E. B. Zabriskie, 2033 Albion St., Denver 7, Colorado
- THE RECAPS** 4
c/o Len Bjella, c/o Radio Station KOEL, Oelwein, Iowa
- RIVER KINGS** 4
c/o Russ Mensinger, Camanche, Iowa
- ROTACHORDS** 8
c/o Dr. S. Martin Brockway, 422 S. Main St., Ottawa, Kansas
- ROYALAIRES** 10
c/o Arlo Moore, 3015 South 28th Street, Kansas City 3, Kansas
- ROYAL 4** 5
c/o John M. Norgaard, Box 282, Harlan, Iowa
- RUSSELL-AIRS** 3
c/o John Lockyer, Box 681, Russell, Kansas
- SALINA FOUR NOTES** 7
c/o Glenn Miller, 618 W. Prescott, Salina, Kansas
- SCALE BLAZERS** 4
c/o Thomas S. Millot, 9112 Maur- reen Lane, Affton 23, Mo.
- THE SE-KANS** 6
c/o Carl Blackwell, 308 North Catalpa, Pittsburg, Kansas
- SHINERS** 10
c/o V. V. Golden, 417 Emery St., Longmont, Colorado
- SHY-GUYS** 3
c/o Don Bean, 3411 Dey Avenue, Cheyenne, Wyoming
- SILVER HARMONEERS** 3
c/o James Rogers, 1026 South Newton, Denver, Colorado
- SKYLINERS** 2
c/o R. C. Maddy, 1745 S. Sheridan Blvd., Denver 14, Colorado
- SLIP SHOD QUAD** 10
c/o R. F. Swiers, 34 Alta Drive, Fort Madison, Iowa
- SMITH CENTER FOUR CHORDERS** 3
c/o Art Tucker, Smith Center, Kansas
- SMOKY VALLEY FOUR** 7
c/o Dr. E. F. Stark, 3141 1/2 Broad- way, Abilene, Kansas
- SPEESQUALLERS** 3
c/o Bob Cole, R. F. D., Storm Lake, Iowa
- SPRINGFIELD FOUR-TISSIMOS** 4
c/o Virgil E. Williams, 620 East Meadowmere, Springfield, Missouri
- SPRINGS CITY FOUR** 9
c/o Myran Winter, Wessington, Springs, South Dakota
- SPRING SINGERS** 8
c/o Vic Holmes, 208 Plaza Bldg., Colorado Springs, Colorado
- STORM LAKE ACCIDENTAL FOUR** 10
c/o Lou Sharp, R. F. D. 2, Storm Lake, Iowa
- THE SWEDES** 10
c/o Al James, W. 9th Ave., Long- mont, Colorado
- TALL CORN FOUR** 2
c/o Robert E. Skinner, 1312 Ba- chanan Street, Des Moines, Iowa
- TEMPO-AIRES** 6
c/o Kenneth Leoka, R. R. 2, El- kader, Iowa
- TIMBERLINERS** 10
c/o R. A. Martinson Jr., 3166 5th Street, Boulder, Colorado
- TOWNS-ORIOLES** 6
c/o Dr. Dale Brinkmeyer, New London, Iowa

- TRAVELING SCALES MEN** 9
c/o John Heinz, 2160 Lincoln Ave., Dubuque, Iowa
- TRI-STATERS** 1
c/o Robert D. Haggblade, 301 11th Street, Sioux City 4, Iowa
- WAPSIE WARBLERS** 1
c/o Pete J. McIntosh, 209 East Main Street, Anamosa, Iowa
- W. O. W. SOVEREIGNS** 7
c/o Allan F. Demorest, 2329 South 35th Avenue, Omaha 5, Nebraska

DIXIE DISTRICT

- ACROSONICS** 1
c/o Rees Bowne, 2843 Fletcher Street, Hollywood, Florida
- THE ANTLERS** 7
(Inactive)
- ARKANSAS TRAVELERS** 1
c/o C. R. Huie, Huie Bldg., Arka- delphia, Arkansas
- THE ARKORDS** 7
J. E. Gingerich, 622 South Buierke St., Stuttgart, Arkansas
- BARBERLINKS** 2
c/o Ken F. Buttorf, 1809 Enter- prise St., Jackson, Miss.
- BELLRINGERS** 1
c/o Joe T. Smith, 1515 Gresham Street, Arkadelphia, Arkansas
- CAROLINIANS** 2
c/o Joe Turner, 1724 Garden Ter- race 1, Charlotte, N. C.
- CHORD ROIS** 1
c/o George Mook, 4339 57th Ave., North, St. Petersburg, Florida
- CIRCUS CITY FOUR** 4
c/o Dr. Henry J. Vomacka, 1881 Rose Street, Sarasota, Florida
- THE CONFEDERATES** 9
c/o William Busby, 264 Johnson Circle East, Memphis, Tennessee
- COTTON STATERS** 2
c/o Bobby L. Thompson, 1798 Preston Ave., Memphis, Tenn.
- THE CRACKERS JACKS** 10
c/o David W. Cunningham, P. O. Box 312, Orlando, Fla.
- THE DELTONES** 3
c/o W. F. Heard, 280 Rosslyn Ave., Jackson, Mississippi
- DIMINISHED FIVE** 3
c/o Dale Joseph, 776th AF Band, Albrook AFB, Canal Zone
- THE DRAKES** 4
c/o Arthur Meins, Route 1, Stutt- gart, Arkansas
- FLORIDA KEYS** 11
c/o Fred Breedon, Jr., 5169 Co- lumbus Avenue, Jacksonville, Fla.
- FLORIDA KNIGHTS** 7
c/o Sam Breedon, 1612 Virginia Ave., Tampa 9, Florida
- FLORIDONS** 10
c/o Bill Ronald, 744 Madera, Coral Gables, Florida
- FLYING DAYTONES** 10
c/o Austin O. Combs, Box 3536 Penn. Station, Daytona Beach, Florida
- FOOT NOTES** 8
c/o Wallace D. Schulstad, 3017 Avenue West Ensley, Birming- ham 8, Alabama
- FOUR CHIPS OFF OLD ROCK** 5
c/o Marshall W. Walsh, P. O. Box 4579, Jacksonville, Florida
- FOUR HIGHLANDERS** 3
c/o George F. Kiser, 120 Cox Avenue, Asheville, North Carolina
- FOUR SEA-SONS** 11
c/o Walter C. West, 525 North Howard Avenue, Tampa 6, Florida
- GATE CITY FOUR** 8
c/o Baxter H. Westmoreland, 2405 Friendly Road, Greensboro, N. C.
- GOLDEN STRAND QUARTET** 10
c/o Rees Bowne, 2843 Fletcher Street, Hollywood, Florida

GRINGO GROANERS 3
c/o G. H. Dalton, Box 781, Ancon, C. Z.

GULF LINERS 12
c/o Paul Myers, 1450 Alcazar Ave., Fort Myers, Florida

THE HOBOS 11
c/o Todd Baker, 703 Sudekum Bldg., Nashville, Tennessee

JAXONAIRE 7
c/o John W. Pate, 2240 Herschel Street, Jacksonville, Florida

JUNGLEAIRS 4
c/o Gerald Hayter, Box 528 Albrook AFB, Panama Canal Zone

MELLO-CHORDS 8
c/o Harry Clements, P. O. Box 2069, Greensboro, N. C.

MEMORY FOUR 5
c/o Gene Cokeroff, P. O. Box 264, Hialeah, Florida

THE MIAMIANS 12
c/o Dale Sylvester, 1369 North West 35th Street, Miami, Florida

THE NOTABLES 7
c/o R. G. Farran, 2348 Cloverdale Ave., Winston-Salem, N. C.

NOTEWITS 8
c/o Robert L. Sears, 3985 Princeton Dr., Springfield, Ala.

NUTT-EN-GALES 1
c/o J. D. Leidig, 344 S. E. 6th St., Fort Lauderdale, Florida

PAN CAN ALLEY FOUR 4
c/o James Marshall, Box 303, Balboa Heights, C. Z.

PEACHTREE PIPERS 1
c/o E. Putnam Head, 1303 Middlesex Ave., N.E., Atlanta 6 Georgia

PINCH HITTERS 9
c/o Hively Gladhill, 3917 Hawthorne Street, Sarasota, Florida

REBEL-AIRES 2
c/o Milton R. Proseant, 1320 Iverson Street, North East, Atlanta, Georgia

THE RINGMASTERS 7
c/o Joseph A. Griffith, 4147 Grove Street South, St. Petersburg, Fla.

RIPKORDS 9
c/o Jack Jamison, 2928 Garden Lane, Memphis, Tenn.

ROYAL PALMS 8
c/o Thomas J. Melsker, 20 North West 101 St., Miami 50, Florida

SHORT CUTS 9
c/o Roy Swanborg, Box 11 Int. Airport, Miami 48, Florida

SOUTHERNAIRES 4
c/o O. A. Meredith, 1814 South Buerkle St., Stuttgart, Arkansas

THE SOUTHERN GENTS 8
c/o F. Leslie McEwen, 2637 Miriam St. So., St. Petersburg, Fla.

ST. PETE A CAPPELLA FELLAS 8
c/o M. Daniel Manning, 204 Lakeview Ave., So., St. Petersburg, Florida

SURFSIDE FOUR 11
c/o Sam A. Saltzman, Jr., 2414 Blais Road, Daytona Beach, Fla.

TAR HEELS 9
c/o Richard Baechus, 3506 Kirby Drive, Greensboro, North Carolina

TRI-STATE-FOUR 3
c/o Gene Worrell, 3544 Hernando Road, Memphis, Tennessee

THE TROPICAIRS 10
c/o Larry Boone, Box 1947, Fort Myers, Florida

TUNETWISTERS 10
c/o Robert McDermott, 38 Lorillard Road, Ormond Beach, Florida

VAGABONDS 7
c/o Robert O. Bennett, 1703 Arlington Street, Winston-Salem, N. Carolina

VAGRANTS 8
c/o Bob Boemler, 2241 S. W. 81st Ave., Miami, Florida

VENETIAN-AIRES 11
c/o C. W. Daniel, P. O. Box 593 Oakland Park, Florida

VENICE VILLAINS 8
c/o Sam Stahl, Box 951, Sarasota, Florida

VERSATILES 11
c/o William F. Wilson, Fort Lauderdale, Florida

THE WINTONES 7
c/o Jim Ward, 312 Grove Park Ave., Winston-Salem, N. Carolina

EVERGREEN DISTRICT

ALL DONE FOUR 3
c/o Weyburn Kenyow, Box 361, Talent, Oregon

BEE-DLEE BUMS 5
c/o Winfield S. Kircher, 310 Second Ave., E., Jerome, Idaho

B-NATURAL 4 9
c/o William Beeles, 4805 6th Ave., Tacoma 6, Washington

CAPILANO FOUR 8
c/o Al Green, 1796 Garden Ave., No. Vancouver, B. C., Canada

CASS STREET FOUR 1
c/o Paul Caey, 486 North East Jackson, Roseburg, Oregon

C-FARERS 9
c/o Willis G. Gering, Rt. 2, Box 2362, Bellevue, Washington

THE CHORD CATS 6
c/o Donald E. Foster, 1495 North 25th St., Salem, Oregon

CHORD-INATORS 10
c/o Ted Jain, 1215 S. 9th Avenue, Yakima, Washington

CHORD KINGS 10
c/o H. C. Erickson, 3328 Rucker Avenue, Everett, Washington

CHORD WRINGERS 9
c/o Alan Coppock, 1231 N. E. 111th Street, Portland, Oregon

EMERALD-AIRES 1
c/o Morris L. Stewart, 214 North 2nd St., Springfield, Oregon

EUGENE TIMBRE TONES 3
c/o William Hunter, 4040 Wood Ave., Eugene, Oregon

THE EVERGREEN QUARTET 10
c/o Bill Gable, 219 S. Grandview Ave., Yakima, Washington

FAIR CITY FOUR 9
c/o Doug. Whipple, 208 5th Ave., N.W., Puyallup, Washington

FOREGONIANS 9
c/o Bill Burtress, 3910 South West Idaho St., Portland 19, Oregon

FOUR BARS 10
c/o Robert Rains, 730 South East Stephens, Roseburg, Oregon

THE FOUR DADS 10
c/o Dick Porter, 1008 S. 21st Ave., Yakima, Washington

FOUR K-NOTES 4
c/o Don Scott, 123 East Second Ave., Kennewick, Wash.

FOUR QUARTERS 2
c/o Ted P. Jain, 1215 South 9th Street, Yakima, Washington

GASLIGHTERS 7
c/o James Ramsey, 917 Colby, Everett, Washington

GEM STATESMEN 10
c/o J. Howard Lapp, 523 20th Avenue South, Nampa, Idaho

HARMONY MEN 4
c/o Harold Fankhauser, P. O. Box 67, Monroe, Washington

HARMONY VENDORS 4
c/o Gene Haworth, 2505 Powerhouse Rd., Yakima, Washington

HY-LO FOUR 8
c/o Art Riebow, 4052 E. 178 St., Seattle 55, Wash.

LAKE OSWEGO FOUR 1
c/o Louis C. Lavachek, Box 505, Oswego, Oregon

LETHBRIDGE SERENADERS 2
c/o Max Baines, 1141 20th Street South, Lethbridge, Alberta, Can.

LILAC CITY FOUR 3
c/o C. Schlerman, West 4917 Hoffman Pl., Spokane 14, Wash.

LOST LAGOONS 8
c/o William Vorley, 2126 East 50th, Vancouver, B. C., Canada

MILLERTONES 10
c/o Lawrence Leek, Gherney Hall, Room 211, Eugene, Oregon

MODEL "T" FOUR 3
c/o Gordon Cousins, 2546 Trinity St., Vancouver 6, B. C.

THE MOUNTAINAIRES 7
c/o Alan Galbraith, 285 Deep Cove Rd., Deep Cove, B. C., Canada

NOTE CLIPPERS 11
c/o Carl Haworth, South 3220 Division St., Spokane, Washington

OCTOGONIANS OF EUGENE 4
c/o John H. Starr, 1093 West 5th, Eugene, Oregon

OREGON MISTERS 11
c/o Carl F. Hamilton, 616 N. E. 43rd Street, Portland 13, Oregon

PITCHBLENDERS 10
c/o Wm. E. Hunter, 4040 Wood Ave., Eugene, Oregon

QUADRACHORDS 4
c/o Gerry Rice, 2588 Cornwall St., Vancouver, B. C.

RIP CHORDS 11
c/o Don Coughlin, 1501 40th Street, Anacortes, Washington

ROSE CITY FOUR 10
c/o A. F. McDonald, 3425 SE 16th Ave., Portland 2, Ore.

SCHOOLMASTERS 2
c/o Roderick Stubbs, 11211 Fremont, Seattle 33, Wash.

SCRAP IRON FOUR 4
c/o Harry Huffman, RFD 2, Creswell, Oregon

SHARP FOUR 7
c/o Bob Huffman, Rt. 2, Jasper, Oregon

SILVERAIRES 9
c/o John Thew, 130 S.E. 108th Ave., Portland 16, Ore.

TAC-O-CHORDS 4
c/o Ed Moltke, 6842 So. Thompson, Tacoma, Wash.

THREE ACHES & A PAIN 9
c/o Jess Crabtree, Box 598, Oretch, Oregon

TOTEM TONES 8
c/o Gordon Cousins, 2546 Trinity St., Vancouver, B. C.

TULEAIRES 6
c/o Louis E. Stewart, Box 60, Merrill, Ore.

UNBARGAINED 4 1
c/o G. E. Massena, P.O. Box 669, Edmonton, Alberta, Canada

VARSITONES 4
c/o Merv Clements, 324 Naden Avenue, Kent, Washington

FAR WESTERN DISTRICT

THE ADAMS OF EDEN 10
c/o Bob Richardson, 14889 Esser Ave., San Lorenzo, Calif.

AMBASSADORS 9
c/o Dr. John Adamie, 831 N. Lafayette Park Place, Los Angeles 28, Calif.

ARISTOCHORDS 3
c/o Donald M. Moss, 1530 Rio Verde Drive, West Covina, Calif.

THE AVOCHORDS 1
c/o Jim Ranney, 605 West Elder, Fallbrook, California

BACHELAIRES 10
c/o Paul Ludwig, 1207 East Hedrick Drive, Tucson, Arizona

THE BARBOLERS 10
c/o Don Axtell, 478 N. 8th St., San Jose 12, Calif.

BEACH CHORDS 11
c/o Joseph F. Tilton, 1145 East 71 Way, Long Beach 5, California

BEACHCOMBERS 6
c/o Frank Walsh, 319 Olive Avenue, Piedmont, Calif.

CABLE CAR FOUR 8
c/o Victor Barabta, 119 Sylvan Dr., San Francisco 19, Calif.

CACTUS CHORDS 7
c/o William Balsley, 1537 W. Earle Dr., Phoenix, Arizona

CANYONAIRES 5
c/o A. L. Palmer, 234 East Main St., Ontario, Calif.

CAROUSELS 10
c/o Hank Croh, 9250 Olive Street, Bellflower, Calif.

THE CHESSMEN 4
c/o Glen Burnham, 577 West Gentile, Layton, Utah

CHORD-IALS 12
c/o Richard Oury, 5029 Sereno Drive, Temple City, California

THE CHORD RAZORS 6
c/o Jim O'Marro, 834 Encino Place, Monrovia, Calif.

THE COACHMEN 9
c/o Judd Cribbs, 7574 Citronell St., Rivera, Calif.

CROW-MATICS 4
c/o Lew Austin, 5625 Florinda Ave., Arcadia, Calif.

CROWN CITY FOUR 7
c/o Jim Arnold, 345 E. Colorado, Pasadena 1, Calif.

DELTA KNIGHTS 1
c/o Lamarr Parrish, 2076 Elmwood, Stockton, California

DESERT CANARIES 10
c/o Jerry Kemp, P.O. Box 1664, Prescott, Arizona

DUSTY FOUR 7
c/o Dean R. Hewitt, 403 A Langley Street, China Lake, California

EDENAIRES 4
c/o Vern Lind, 2282 83rd Avenue, Oakland 5, California

1894'S 11
c/o John Gibbs, 3519 Randolph Place, Huntington Pk., Calif.

EVANS QUARTET 9
c/o Thayer Evans, 821 West Second North, Salt Lake City, Utah

FORGET ME KNOT HEADS 9
c/o Carl Kochler, 605 North Glendale Avenue, Glendale 8, California

FORTE FOUR 8
c/o Bill Heedy, 4130 N. 15th Ave., Phoenix, Ariz.

FOUR BITS OF HARMONY 7
c/o Richard E. Montgomery, 2258 Pepperwood Ave., Long Beach, Calif.

FOUR BUCKS 9
c/o William Miller, 5347 North 20th Drive, Phoenix, Arizona

FOUR COLONELS OF CORN 8
c/o Herbert C. Allen, 1447 Post Ave., Torrance, Calif.

THE FOUR KEYS 10
c/o Lyle Dutton, P. O. Box 14, South San Gabriel, Calif.

THE FOUR MOST 4
c/o Jim Ingram, 14 Mary St., San Rafael, Calif.

FOUR-TUNE HUNTERS 10
c/o Gerald W. West, 1356 Wildwood Drive, Los Angeles 41, Calif.

FOUR-T-NINERS 4
c/o Bud Dillon, 886 Reeves Place, Pomona, Calif.

FRISCO FOUR 12
c/o Dave Stevens, 1906 Funston Avenue, San Francisco 14, Calif.

GAY BLADES 10
c/o Donald C. Shawver, 1048 Peach Place, Concord, California

GLENDALIANS 9
c/o Roland Logan, 4966 Eagle Rock Blvd., Eagle Rock, California

GOLDEN GATE FOUR 4
c/o Jerry Nyhan, 156 Grattan St., San Francisco, Calif.

GOLDEN SPIKES 1
c/o Roy Freeman, 964 Orchard Ave., Ogden, Utah

GS-4 11
c/o Fred Ernsberger, 4A Wasp Circle, China Lake, Calif.

HAPPY JACKS 11
c/o Ross Thompson, 2649 Liberty Ave., Ogden, Utah

HARMONY GRITS 10
c/o William Deis, 12137 Eddystone, Whittier, California

HIGHLANDAIRES 10
c/o Ned Tharp, 368 El Paso Drive, Los Angeles 42, Calif.

HIGHTONES 3
c/o Smiley Gomes, 475 Bell St., East Palo Alto, Calif.

HUM-BUDDIES 4
c/o Ralph Brown, 28 Kuuala St., Lanikai, T. H.

THE INGRAMS 10
c/o Rad Ingram, 914 A St., San Rafael, Calif.

KEEPERS OF THE KEYS 3
c/o Frank Finnegan, 5649 Katherine Ave., Van Nuys, Calif.

MAJOR CHORDS 7
c/o Richard N. Schenck, 8265 E. Garibaldi Ave., San Gabriel, Calif.

MARINATED FOUR 10
c/o Hutch Harnsberger, 217 Los Gallinas Ave., San Rafael, Calif.

MEDIOCRE FOUR 1
c/o Lyle Stevenson, 229 East Wyandotte, Stockton, California

MELODIANS 7
c/o Art Halford, 3425 Military Ave., W. Los Angeles 34, Calif.

MELODY MASTERS 9
c/o Thomas G. Bourchier, 702B Coronado Dr., Oxnard, Calif.

METRO-GNOMES 3
c/o Marvin M. Brown, 1869 Elderwood Dr., Concord, Calif.

METTA-FOUR 3
c/o Rang Hansen, 19629 Sherman Way, Reseda, Calif.

MISGUIDED FOUR 12
c/o Alfred C. Nichols, 1376 North Roosevelt Ave., Pasadena 7, Calif.

MONARCH FOUR 10
c/o Dr. Forrest Cooke, 8215 Holmes Avenue, Los Angeles 1, Calif.

THE NOVELAIRES 7
c/o L. Ronald Folkersen, 6855 Brookhill Drive, Salt Lake City, Utah

NUNOTES 10
c/o Johnnie Fulco, 8648 Bluford Avenue, Whittier, California

PAIR O DICE FOUR 9
c/o Nick Stosic, 1150 Cordon Avenue, Reno, Nevada

THE PASADENANS 10
c/o Otto F. Nass, 2491 Galbreth Rd., Pasadena 7, Calif.

PETALUMA ROOSTAIRES 3
c/o Wes Hill, 404 4th St., Petaluma, Calif.

PUPULE FOUR 5
c/o Albert P. Medeiros, c/o P.O. Box 3225, Honolulu 1, Hawaii

RIVERSIDEWINDERS 3
c/o Wilton L. Randel, 6750 Clifton Blvd., Riverside, Calif.

SACTONES 12
c/o Donald Redlingshafer, 130 N. Evergreen St., North Sacramento, Calif.

SALT LAKE CITY LAKESIDERS 10
c/o Preston D. Evans, 743 North 12th St. W., Salt Lake City, Utah

SALT LAKE NOVELNOTES 6
c/o Alan Flower
588 DeSoto St., Salt Lake City 16,
Utah

SAN DIEGO SERENADERS 7
c/o Chet Hodapp
3810 Chamomile Ave., San Diego 5,
Calif.

SHARP-SHOOTERS 1
c/o Woody Williams, 2145 See
Drive, Whittier, Calif.

SILVERSTARS 7
c/o Robert Baker, 836 Lander St.,
Reno, Nevada

SMOG LIFTERS 2
c/o Rollo West, 1201 E. Carnell
St., Whittier, Calif.

SOLIDAIRE 4
c/o J. X. Mulvey, 4467 Del Mar
Avenue, San Diego 7, Calif.

SPLIT TUNE FOUR 10
c/o Russ Cunningham, 2700 Delta,
Long Beach 10, Calif.

THE STATESMEN 1
c/o Jack Gilstrap, Navy 3923, Box
3, c/o FPO San Fran, Calif.

TEMPORALS 5
c/o L. W. Case, Jr., 646 W. Cucha-
mongo Ave., Claremont, Calif.

THE THUNDERBIRDS 8
c/o Maury Mooney, 1909 W. Monte
Vista, Phoenix, Arizona

TIED TRAVELERS 10
c/o Bob Hokanson, 1770 Brace St.,
San Jose, Calif.

TWO-BY-FOUR 4
c/o Ed Roberts, 533 Campus Way,
Davis, California

UNCALLED FOUR 9
c/o John F. McElravy, 1655 Mary
Drive, Pleasant Hill, Calif.

VALLEYAIRE 10
c/o Seymour Thomas, 518 No. Lin-
den Dr., Beverly Hills, Calif.

VERDUGO DONS 4
c/o Don Plumb, 2129 Los Amigos,
La Canada, Calif.

WEST COASTERS 3
c/o James W. Potter, 437 So. Oak-
land Ave., Pasadena 6, Calif.

WESTERN KNIGHTS 10
c/o Grover W. Betson, 2218 Work-
man Street, Los Angeles 31, Calif.

WHAT 4 4
c/o Bill Nuoffer, 1166 Nogales St.,
Lafayette, Calif.

WHATS-AT-FOUR 3
c/o E. E. Ades, 1012 Raymond St.,
Udland, Calif.

THE WIZARDS 4
c/o William G. Fritz, 1900 Flowers
Street, Sacramento, Calif.

ILLINOIS DISTRICT

ARROTT MEDICINE MEN 3
c/o Roy C. Truelsen, 305 Burton
Ave., Waukegan, Ill.

AGONIZERS 5
c/o Hal Hallman, 17211 Longfel-
low, Hazelcrest, Illinois

AIR FOUR'S 3
c/o A-2C Dugan C. Peck, 3310 Tech,
Triniting Group, Scott Air Base,
Illinois

ALTONES 9
c/o Dewain L. Nevins, 1616 Claw-
son Street, Alton, Illinois

THE BARBER-Q-FOUR 12
c/o Thomas Watts, 856 South York
Road, Elmhurst, Illinois

BARBERSHARPS 6
c/o Joe Papes, 2752 South Millard,
Chicago, Illinois

BELLE-CLAIR FOUR 10
c/o Walter A. Sauer, 108 North
31st St., Belleville, Ill.

CAMPUS CHORDS 2
c/o Kirby Lockard, 1105 S. Fourth
St., Champaign, Ill.

CHANTICLAIRS 6
c/o Virgil Jordan, 1011 North Mel-
vin St., Gibson City, Illinois

THE CHICAGOANS 7
c/o Ward S. Chase, 8854 Crandow
Avenue, Chicago 17, Illinois

CHICAGO TOWNSMEN 3
c/o Peter Lahlum, 3039 Cornell
Ave., Chicago, Ill.

CHI-GUYS 2
c/o Bob Fraser, 8500 So. Rhodes,
Chicago, Ill.

CHORDOLIERS 7
c/o Harold Gray, 2349 26th Street,
Rock Island, Illinois

CHRONICS 3
c/o Walter Martin, 7943 Rhodes
Avenue, Chicago 19, Illinois

CLOSE CLIPPERS 4
c/o Gene Hearn, Box 206, Fairfield,
Illinois

DECATUR COMMODORES 9
c/o Ralph Grossmann, 1617 East
Cantrell, Decatur, Illinois

DROP-CHORDS 8
c/o Bob Potts, R. R. 2, Clearview,
Bloomington, Ill.

ERISTOCHORDS 9
c/o William Brander, 7236 West
Lunt Avenue, Chicago, 31, Illinois

THE FAIR FOUR 6
c/o Alva Charles Gale, 917 North
1st Street, Fairfield, Illinois

FORGET-ME-NOTES 10
c/o Ralph G. Hartman, 1625 N.
16th Ave., Melrose Park, Ill.

FOUR COUNTRY SQUIRES 3
c/o John Johnston, Deerfield Rd.,
Deerfield, Ill.

FOUR FRETS 7
c/o Doc Colditz, 128 S. Wesley
Ave., Oak Park, Ill.

FOUR HARMANIACS 7
c/o Floyd R. Emerick, P. O. Box
309, Canton, Ill.

FOUR HARMONIZERS 7
c/o Charles Schwab, 3206 S. Pu-
laski Blvd., Chicago, Ill.

THE FOUR HOARSEMEN 4
c/o Stan Myers, 403 East Eastman,
Arlington Heights, Ill.

THE FOUR LYLES 4
c/o Alfred Vischer, Jr., 909 So.
Cumberland Ave., Park Ridge, Ill.

THE FOUR MAJORS 8
c/o Lauren L. Shaw, 2194 West
Macon Street, Decatur, Illinois

FOUR MILKMIEN 6
c/o Ross Milk, Route 1, Chebanse,
Illinois

FOUR TEENS 7
c/o Rex Reeve, 2115 North 72nd
Court, Elmwood Park, Illinois

FOUR TISSIMOS 4
(Inactive)

FOX VALLEY FOUR 7
c/o Stan Johnston, 307 Houston
St., Batavia, Ill.

GIPPS AMBERLIN FOUR 7
(Inactive)

HARMO GUYS 1
c/o Robert Strouse, P.O. Box 257,
Aurora, Illinois

HARMO-KNIGHTS 6
c/o L. Allen Lindseth, 3848 West
Eddy, Chicago 18, Illinois

HEART OF ILLINOIS FOUR 9
c/o Ed Walloch, 1206 West Wilcox,
Peoria, Illinois

HOLLOWAY HOUSE FOUR 3
c/o Bruce Hartman, 5354 West
Oakdale Ave., Chicago 41, Illinois

ILLINOISY-FOUR 9
c/o Donald Secor, 902 Dawes Ave-
nue, Wheaton, Illinois

JORDANAIRE 7
c/o Don Atwell, R. F. D. 2, Lernn,
Ill.

KEEN KEYS 8
c/o William Blanchette, 1939 Mar-
mion Street, Kankakee, Illinois

KORDALL-AIRES 2
c/o Lawrence Sailer, 1610 Glenn
Parke Dr., Champaign, Ill.

KORD KINGS 3
c/o Bob Jackson, 159 North Taylor
Avenue, Oak Park, Illinois

KORD KUTTERS 4
c/o Paul Sudberry, 910 Amanda
St., Pekin, Ill.

KOUNTER KORDS 3
c/o Wallace E. Ryan, 1114 North
Westlawn Ave., Decatur, Illinois

LIGHT-CHORDS OF PEORIA 9
c/o Donald Summers, 3029 Pros-
pect Road, Peoria, Ill.

LOMBARDIANS 9
c/o Richard Shirer, 255 West Hick-
ory Road, Lombard, Illinois

LOST CHORD MASTERS 9
c/o Robert Dennis, 301 Parkalde
Avenue, Aurora, Illinois

MASQUERADERS 9
c/o Lynn Hauldren, 20 North
Wacker Drive, Chicago 6, Illinois

MELLO-MACS 8
c/o Carl Gruppell, 304 N. Liberty,
Jerseyville, Ill.

MELLOW FELLOWS 12
c/o Roy Redin, 612 S. Cumberland
Ave., Park Ridge, Ill.

MELODAIRES 7
c/o Charles F. Lukes, 411 South
Main Street, Mt. Prospect, Illinois

MIDNIGHTERS 5
c/o Bob Howard, R. R. 1, Box 54,
Palos Park, Illinois

MID STATES FOUR 7
c/o Martin S. Mendro, 621 Wis-
sing Lane, Glenview, Illinois

MID-STATSMEN 6
c/o Bill McKnight, 4548 Howard
Ave., Western Springs, Ill.

MILL WHEELS 4
c/o Lawrence Kreider, Milledge-
ville, Illinois

MISFITS 7
c/o Cy Perkins, 53 W. Jackson
Blvd., Chicago 4, Illinois

MIS-TAKES FOUR 8
c/o George Manz, 8039 Keating
Avenue, Skokie, Illinois

MORGAN COUNTY FOUR 1
c/o Harold D. Kamm, Franklin,
Illinois

NORTHWESTERNAIRES 9
c/o Ken Haack, 323 Arbor Ave.,
West Chicago, Illinois

OAK PARK AIRS 3
c/o R. L. Irvine, Locust Lane,
Anchorage, Ky.

PEKIN FOOTNOTES 9
c/o Dick Seelye, 1701 North 12th
St., Pekin, Illinois

PION-AIRES 6
c/o Joseph Toussaint, 4238 North
Troy Street, Chicago 18, Illinois

THE PITCHBLINDERS 7
c/o James Large, 7430 Kenwood
Ave., Chicago 19, Illinois

THE Q SHARPSHOOTERS 7
c/o Rollo F. Fletcher, 134 East
Kenilworth, Villa Park, Illinois

REVEALERS 4
c/o W. H. Kramer, 1416 East 74th
St., Chicago 19, Illinois

SCORE KEY-PERS 8
c/o Dr. H. M. Leaf, 1115 North
Kenilworth Ave., Oak Park, Ill.

SING-CHRONIZERS 7
c/o Joseph O. Lange, 5869 North
Kilbourne Ave., Chicago 30, Ill.

SOUTHTOWNERS 2
c/o Erwin F. Beyer, 9601 Prospect
Ave., Chicago 43, Illinois

STARDUSTERS 8
c/o Charles Wolven, North LaSalle
Avenue, Bradley, Illinois

SUBURBAN KNIGHTS 6
c/o Gene Rieth, 5027 West 23rd
Place, Cicero 50, Illinois

TAG-A-LONGS 2
c/o Lowell L. Eno, 1 S. View St.,
Aurora, Illinois

TRI-COUNTY FOUR 8
c/o O. A. Wilson Jr., 308 North
State St., Jerseyville, Illinois

TUNE-BLENDERS 4
c/o Dick Keyes, 204 Lake Street,
Princeton, Illinois

TUNE TICKLERS 9
c/o Marvin Maier, 4534 N. Wolcott
Ave., Chicago 40, Illinois

TUNE TINKERS 3
c/o Walter Baldof, 610 Michigan
Avenue, Urbana, Illinois

TUNE TIPPERS 9
c/o Richard Koontz, 5501 1/2 Good-
ing Street, LaSalle, Illinois

TWIN CITY FOUR 12
c/o Adolph C. Modahl, 511 East
Grove St., Bloomington, Illinois

UP'N ATOMS 4
c/o Manning Potts, 8131 Knox,
Skokie, Illinois

VIKINGS 7
c/o Robert Maurus, No. 7 Knoll
Court, Rock Island, Illinois

WINDY CITY FOUR 8
c/o James F. Talbot, 2759 North
Kilbourn Ave., Chicago 39, Ill.

INDIANA-KENTUCKY DISTRICT

BALLADAIRE 10
c/o Delma Cox, 524 West 7th St.,
Connersville, Indiana

BLUE GRASS BLADES 7
c/o Fred Turnbull, 488 Fitzpatrick
Ave., Danville, Kentucky

CLEF CHEFS 7
c/o Lee Kidder, R. R. 2, Elkhart,
Indiana

COAL MINORS 1
c/o Don M. Kingston, 32 So. Main
St., Madisonville, Kentucky

THE COLONIAL-FOUR 10
c/o Ted Huberkorn, 2002 Dodge
Ave., Fort Wayne, Indiana

DIXIELINERS 10
c/o James Negley, 1605 Lincoln
Avenue, Evansville 14, Indiana

DOCTORS OF HARMONY 7
c/o Max E. Cripe, 412 S. 2nd St.,
Elkhart, Indiana

THE DUNESMEN 3
c/o James Foley, 4116 East 11th
Place, Gary, Indiana

ELKS CLUB QUARTET 7
c/o Jerry D. Beeler, Box 507,
Evansville, Indiana

FOUNTAINAIRES 3
c/o William L. Small, R. R. 2, Box
23, Covington, Indiana

FOUR ALARMERS 10
c/o Mel Turner, 615 South Mul-
berry Street, Muncie, Indiana

FOUR CROWS 8
c/o Clayton Purizer, 302 1/2 Main
Street, Tell City, Indiana

FOUR SHADES OF HARMONY 7
(Inactive)

FROLICAIRE 9
c/o Jim Foley, 4116 East 11th
Place, Gary, Indiana

GARY HARMONAIRES 4
c/o William Hess, Box 130 R. R. 1,
Gary, Indiana

GAY CHORDS 3
c/o Lewis Johnson, 1321 Hill Ave.,
Owensboro, Kentucky

GOURMETS 11
c/o Frank Clemens Jr., 1431 Ninth
Street, Tell City, Indiana

GRAVEL PIT FOUR 5
c/o A. J. Quinkert, Tell City, Ind.

THE GREYTONES 8
c/o Donald L. Coy, Sunset Park-
way, Seymour, Indiana

HOGEN CREAKERS 2
c/o George Ward, 312 Third St.,
Aurora, Indiana

KENTUCKYAIRES 10
c/o Jim L. Colyer, 320 Lexington
St., Versailles, Kentucky

KENTUCKY COLONELS 12
c/o George House, Box 270, Ver-
sailles, Kentucky

KENTUCKY TROUBADOURS 9
c/o J. Jack Byrne, 2638 Garland
Avenue, Louisville, Kentucky

KEY PICKERS 9
c/o Virgil D. Sauls, 222 Euclid
Drive, Evansville, Indiana

THE KORD-INATORS 4
c/o Phil Miller, 17 East Market
St., Indianapolis, Indiana

LIGHT CHORDS 5
c/o Richard Payne, R. F. D. No. 1,
Franklin, Indiana

MID-KNIGHTS 11
c/o Robert M. Wright, R. R. 2,
Box 245, Aurora, Indiana

NORTHSIDERS 1
c/o Bill Pritchett, 513 Elsie Bldg.,
New Albany, Indiana

NOTRE DAME DIS-CHORDS 1
c/o Charles Hickman, 332 Hownd
Hall, Notre Dame, Indiana

THE QUESTION MARKS 4
c/o Robert Wright, R. R. 2,
Aurora, Indiana

REDDY KILOWATTS 7
c/o Leslie H. Emmerson, 3206 Par-
nell Ave., Fort Wayne 3, Indiana

RIPPLEAIRES 7
c/o Joseph D. Cutsinger, 1010
Dresden Ave., Louisville 15, Ky.

ROCKETAIRES 10
c/o J. E. Lathouse, 5757 N. Key-
stone Ave., Indianapolis, Indiana

ROUGH-NOTES 1
c/o Carl Haywood, 5811 E. 18th
St., Indianapolis, Indiana

SANDPIKERS 9
c/o Robert Tokash, 3568 Broadway,
Gary, Indiana

SENTIMENTAL FOUR 8
c/o Walter Vollmer, 2519 South
Lafayette St., Fort Wayne 5, Ind.

SIDELINERS 3
c/o Glenn Niewoehner, 304 S. East
Parkway, Richmond, Indiana

THE TONE-DEFS 6
c/o Duane F. Richard, 267 13th
Street, Tell City, Indiana

TONE POETS 3
c/o Paul Izdepski, 1739 Southeast
Drive, South Bend, Indiana

JOHNNY APPLESEED DISTRICT

ALLE-KATS 12
c/o William Renshaw, M. R. 1608
Second Street, Tarentum, Pa.

APRILAIRE 5
c/o F. R. Hultgren, 2735 Clague
Road, Cleveland 26, Ohio

BUCKEYE STATESMEN 9
c/o John Glass, 555 Hadley Ave.,
Dayton, Ohio

BUZZ SAWS 10
c/o George Chamblin, 209 South
High St., Columbus 15, Ohio

CANONERS 11
c/o Vernon R. McDade, 106 North
Central Ave., Canonsburg, Pa.

CARROLL-AIRES 9
c/o Roland S. Smith, R. F. D. 1,
Malvern, Ohio

CHARLESTONAIRES 7
c/o T. C. Fennell, 607 Albert Rd.,
Charleston, W. Va.

CHORD CLIMBERS 7
c/o Don Swartz, 5851 McKenzie
Rd., North Olmsted, Ohio

CHORDOMATICS 9
c/o Francis J. Seibert, P. O. Box
105, Defiance, Ohio

- THE CHORDOVANS** 10
c/o John Glass, 555 Hadley Ave., Dayton, Ohio
- CINCY-NOTE-IANS** 1
c/o Gerard C. Keefe, 2738 Edroy Ct., Cincinnati 9, Ohio
- COMMODORES** 4
c/o Jack Ford, 2539 Wildwood Blvd., Toledo 14, Ohio
- COOKIE DUSTERS** 5
c/o Lee Cook, 713 E. High Street, Lima, Ohio
- COUNTRY GENTLEMEN** 10
c/o F. W. Evans, Chesterland, Ohio
- CROSTOWNERS** 3
c/o Walt H. Murphy, 2888 Dover Rd., Columbus 9, Ohio
- THE DANDY-LIONS** 9
c/o Louis I. Perkins, 767 Long St., Bridgeport, West Virginia
- DOMINATED** 3
c/o Valdan Baltz, R. R. 1, Middletown-Ham Pike, Middletown, Ohio
- DYNACHORDS** 10
c/o Donald McGunagle, 3694 Melbourne Ave., Cleveland 11, Ohio
- EXTRACHORDINARY FOUR** 9
c/o Harry Van Gunten, 509 East North Street, Lima, Ohio
- FASHION CHORDS** 5
c/o Frank Barcovic, Box 1503, Uniontown, Pa.
- FOUR ACES** 6
c/o Jack Kaminsky, 3631 East 154th Street, Cleveland 20, Ohio
- FOUR CHORDSMEN** 8
c/o Paul Kane, 1450 N. Columbus Street, Lancaster, Ohio
- FOUR DEE PIES** 10
c/o Dutch Miller, 418 Pearl St., Pittsburgh, Pa.
- FOUR DISCORDS** 4
c/o Charles P. Glann, 4761 Dorset Street, Toledo 7, Ohio
- FOUR-IN-A-CHORD** 10
c/o Ray Bieber, 506 Bulkley Bldg., Cleveland 15, Ohio
- FOUR LARKS** 4
c/o Earl Brooks, R. R. 2, Oakmont Road, East Liverpool, Ohio
- FOUR MALDEHYDES** 7
c/o Kaye Cupples, 416 Kingsboro St., Pittsburgh 11, Pa.
- FOUR MAL-TONES** 8
c/o Arnett Snyder, 217 West 2nd St., Weston, West Virginia
- THE FOUR NOTESMEN** 3
c/o Don Lyon, 207 Updyke Street, Montpelier, Ohio
- THE FOUR SQUARES** 8
c/o Paul M. Hackett, 646 Bank St., Painesville, Ohio
- FRACTURED FLATS** 4
c/o N. B. Pfouts, R. F. D. 1, Carrollton, Ohio
- FRANKLIN FOUR** 1
c/o Bill Davison, R. D. 1, Sewickley, Pennsylvania
- FRANTIC FOUR** 9
c/o Joe Burns, 215 Woodland Ave., Conneaut, Ohio
- FUNDAMENTALS** 1
c/o Paul Chenoweth, 503 West 2nd Street, Xenia, Ohio
- THE GEM DANDIES** 10
c/o Loren Buchanan, Riverside Dr., Troy, Ohio
- THE GREAT SCOTS** 4
c/o John Ward, Jr., Rt. 21 East Liverpool, Ohio
- THE GREENVILLE FOUR** 9
c/o E. Lowell Rife, 444 Harrison Ave., Greenville, Ohio
- HALFTONES** 8
c/o Ed. Schwartz, Box 23, Greenville, Ohio
- THE HAMILTONS** 4
c/o Howard Brown, 4701 Fairfield Ave., Hamilton, Ohio
- HARMONICHORDS** 5
c/o Elmer Cooper, 1413 Kearney Street, Niles, Ohio
- HI-FLI-FOUR** 2
c/o George O'Brien, Route 3, Medina, Ohio
- HI-LIGHTERS** 3
c/o Joseph Yveges, Jr., 428 Parkman, Warren, Ohio
- HILLTOPPERS** 1
c/o Walt Kinnal, 15328 Glencoe Rd., Cleveland 10, Ohio
- HOME TOWNERS** 10
c/o Morry Upstrom, 870 Duncan Ave., Washington, Pa.
- HUMDINGERS** 7
c/o Ralph Craddock, 4229 7th N. W., Canton, Ohio
- JOLLY BOYS** 11
c/o Paul Fisher, 2021 Lisbon St., East Liverpool, Ohio
- JUST-US FOUR** 1
c/o Al B. Cantleberry, Box 76, Justus, Ohio
- KEY CHANGERS** 9
c/o Joe Shekleton, 1185 Croyden Road, Lyndhurst 24, Ohio
- KEYNOTERS** 9
c/o C. E. Roberts, Jr., 4414 Washington Ave., S.E., Charleston 4, West Virginia
- KORD-DEANS** 8
c/o Dr. Lewis Tinianow, 74 Public Square, Lima, Ohio
- LAMPLIGHTERS** 7
c/o Murray Honeycutt, General Electric Co., East Cleveland, Ohio
- LIMA UNCALLED FOUR** 3
c/o Cliff Willis, 1415 Trebor Dr., Lima, Ohio
- LYTLE BROTHERS** 4
c/o Robert E. Lytle, 139 Rockdale Avenue, Youngstown, Ohio
- MAD FLATTERS** 12
c/o Gordon K. Douglass, 1094 Case Ave., Mentor, Ohio
- MARKSMEN** 5
c/o Gene Ritter, 2512 Georgetown Ave., Toledo, Ohio
- THE MEDINAMITERS** 8
c/o Art Swartz, 815 Oak Street, Medina, Ohio
- MEL-O-CHORDS** 2
c/o D. Richard Eversole, R. R. 1, Lafayette, Ohio
- MELODY LANE FOUR** 9
c/o Ralph J. Reed, 727 East Third Street, Ottawa, Ohio
- MELODY WEAVERS** 2
c/o Frank P. Dugan, 805 E. 203 Pl., Euclid 19, Ohio
- MIAMI-TONES** 3
c/o Ben Duer, 724 Clark Ave., Piquin, Ohio
- MID-CHORDS** 8
c/o Stanley Begley, 1250 Ellen, Middletown, Ohio
- MID-NITERS** 8
c/o Bruce Parker, 17D Lumar Village, Butler, Pa.
- MILLSTREAMERS** 3
c/o Herb Freeman, 119 20th St., Findlay, Ohio
- MUZZLE LOADERS** 10
c/o James V. Goudy, 718 31st St., Parkersburg, West Virginia
- MY-KINDA CHORDS** 7
c/o Wilfred W. Drake, 1702 East 29th Street, Ashtabula, Ohio
- THE NU-TONES** 11
c/o Thomas Baker, Shadyside Ave., RD. 1, East Liverpool, Ohio
- ORIGINAL SLEEPLESS KNIGHTS** 9
c/o Lester A. Billington, 10 West Hudson Ave., Dayton 5, Ohio
- PARAKEETS** 1
c/o Ralph D. Aldridge, 738 Kling Street, Akron, Ohio
- THE PIQUADS** 3
c/o Chas. D. Clark, 321 Broadway, Piquin, Ohio
- PITCH HIKERS** 2
c/o H. P. Durand, 7252 Iuka Ave., Madeira, Ohio
- PITCH MISTERS** 1
c/o Dale Hartley, 3220 Princeton Dr., Dayton 6, Ohio
- PITT CHORDS** 2
c/o Warren S. McKay, 839 Chalmers Place, Pittsburgh 16, Penna.
- PITTSBURGHERS** 7
c/o J. M. Ward, 343 Bailey Ave., Pittsburgh 11, Pa.
- POLE AND CLIPPERS** 9
c/o William M. Shipstedt, 44 Water Street, Poland, Ohio
- PUMPERNICKEL FOUR** 1
c/o Bill Burford, 506 Bank Street, Warren, Ohio
- QUARTONES** 1
c/o Vern Ruoff, 74 North Rock River Dr., Berea, Ohio
- RUBBER CHORDS** 2
c/o Bob Bartley, 1713 Fourth St., Cuyahoga Falls, Ohio
- SCALAWAGS** 3
c/o Frank Zacharias, 208 Clark St., Berea, Ohio
- THE SING-A-FOUR** 7
c/o Don Hyler, 1328 Granger Ave., Lakewood 7, Ohio
- THE SINGING SHERIFFS** 9
c/o Harry M. Freeman, Sheriffs Office, Court H., Columbus, Ohio
- THE SMORGASCHORDS** 9
c/o Elbert Kaufman, 1852 Blackstone Pl., Cincinnati 37, Ohio
- SONS OF HARMONY** 1
c/o Steve Myers, 110 North Second, Arcanum, Ohio
- SOUND PROOF FOUR** 4
c/o W. N. Behm, 38 River St., Madison, Ohio
- STAFF MASTERS** 2
c/o W. R. Cummings, 113 North Erie Street, Mercer, Pennsylvania
- THE STATE-LINERS** 6
c/o Richard L. Munn, Box 205, Verona, Ohio
- STEEL CITY FOUR** 11
c/o W. W. Frank, 1335 Grotto St., Pittsburgh 6, Pa.
- SUPERB-IN-AIRS** 3
c/o Don Riley, 41 North Avenue, Washington, Penna.
- THREE & A HALF FOUR** 10
c/o Peter Waback, 107 N. Belle Vista Ave., Youngstown, Ohio
- THREE SHARPS & A FLAT** 5
c/o Edward L. Schwartz, Box 23, Greenville, Ohio
- TIGERTOWN FOUR** 9
c/o Howard F. Miller, 2119 Lincoln Way E., Massillon, Ohio
- TOWN AND COUNTRY FOUR** 11
c/o Michael L. Sisk, 1419 Norvell Drive, Pittsburgh 21, Penna.
- TOWNSMEN** 2
c/o Tracy Evans, 221 13th St., Parkersburg, West Virginia
- TRI TOWN TUNES** 4
c/o Jules Di Federico, 426 South Street, Steubenville, Ohio
- TUNE TOPPERS** 1
c/o Paul F. Shannon, 116 Columbia Street, Newark, Ohio
- TURNPIKE FOUR** 7
c/o N. Berthoff, 519 Park Place, Elyria, Ohio
- 270 YEARS OF HARMONY** 7
c/o Bert Sanford, 704 Wilmington Ave., New Castle, Pa.
- UNARRANGED FOUR** 4
c/o Ray Kinn, Howard Street, Youngstown, Ohio
- VENDAIRES** 4
c/o Bob Baker, 3413 Eyrich St., Cincinnati 11, Ohio
- VIKINGAIRES** 2
c/o Joe Peters, 516 Pierce Avenue, North Canton, Ohio
- WARBLIN' FOUR** 9
c/o Edward Goebelbecker, 23596 Chadsey Drive, Euclid 23, Ohio
- WARREN KNIGHTS** 2
c/o Bill Smith, 368 Belvedere S.E., Warren, Ohio
- WESTINGHOUSE QUARTET** 7
c/o Harry W. Smith, 3 Gateway Center, Box 2278, Pittsburgh 30, Pennsylvania
- WOOD CHORDERS** 7
c/o E. E. Richard, 877 Pearl St., R. R. 1, Bowling Green, Ohio
- ZANE TRACERS** 5
c/o Russell F. Painter, 788 Westbourne Ave., Zanesville, Ohio
- LAND O' LAKES DISTRICT** 7
- AGRICULTURISTS** 10
c/o Arthur Duerst, R. R. 2, Elkhorn, Wisconsin
- AIRE CONDITIONED FOUR** 7
c/o Erwin Smejkal, Route 3, Box 108, Sturgeon Bay, Wisconsin
- ALL NITERS** 9
c/o Ralph Buscher, 1601 Main, Marinette, Wisconsin
- AMERICANADIANS** 12
c/o Bert Gillespie, Bolssevain, Manitoba, Canada
- APPLETONE-IANS** 3
c/o Roger Laberge, 730 W. 3rd Ave., Appleton, Wis.
- THE AQUA-TONES** 5
c/o Dr. Edward H. Hamlet, 2921 Nicollet Ave., Minneapolis 8, Minn.
- AUCTIONAIRES** 1
c/o Herb Juneau, Abbottsford, Wis.
- ATOMIC BUMS** 7
c/o Maynard Saxe, 3437 Girard Ave., S., Minneapolis, Minn.
- THE BADGERS** 9
c/o James Gylland, 6914 Banks Avenue, Superior, Wisconsin
- BADGER LADS** 3
c/o Cliff Borchardt, 2767 N. 41st St., Milwaukee, Wisconsin
- BAY NINETIES** 3
c/o Dan Waselehuk, 141 Bremeret Street, Green Bay, Wisconsin
- BAY SHORE FOUR** 10
c/o Ed Selissen, 1149 Cherry St., Green Bay, Wis.
- BENDER BLENDERS** 7
c/o Henry F. Renard, 329 North Main Street, West Bend, Wisconsin
- BLACKHAWKS** 9
c/o Donald Doherty, Ray Court, Delavan, Wisconsin
- BONDED BLENDS** 4
c/o Karl Mess, 176 Argyle Avenue, Phillips, Wis.
- BRANDON VAGABONDS** 11
c/o G. H. Streuber, 416 12th St., Brandon, Manitoba
- BRILLION IRON MEN** 3
c/o Howard Heimke, 619 Lee Ave., Brillion, Wis.
- BUM STEERS** 1
c/o Orlin Foss, 112½ East First Street, Fairmont, Minn.
- THE CAPITOL CITY POLKADOTS** 7
c/o Jack Skogg, 612 E. Case Ave., St. Paul 6, Minn.
- CARDINALS** 7
c/o Jerry Ripp, 723 West Dayton St., Madison, Wisconsin
- CHILTON-ERRORS** 9
c/o Bob Jacquin, 34 W. Main St., Chilton, Wis.
- CHORD COBBLEERS** 9
c/o Edw. Pfeiffer, 1326 Erie St., Racine, Wis.
- CHORD COUNTS** 9
c/o Charles H. Koch, 1222 Manitowoc Avenue, South Milwaukee, Wisconsin
- THE CLOVERLANDERS** 4
c/o James Soranur, 224 West Ash Street, Ironwood, Michigan
- EWALDS GOLDEN GUERNSEY** 7
c/o Walter Becker, 1907 Benjamin St., N.E., Minneapolis, Minn.
- FEARSOME FOURSOME** 8
c/o Dr. J. N. Schoen, Box 441, Owatonna, Minn.
- THE FLAT HAPPY FOUR** 3
c/o Don Smalley, 833-18th St., Brandon, Manitoba
- FOR-MOR-QUARTET** 8
c/o Kenneth Davidson, 526 West Washington Ave., Madison, Wis.
- FORT GARRY FOUR** 10
c/o Gordon Gooding, 410 Bond St., Transcona, Manitoba
- FOUR CLIPPERS** 7
c/o Ed Heidenreiter, 1226 Superior Ave., Sheboygan, Wis.
- THE FOUR CLIPS** 7
c/o Edmund Chevalier, 1415 Ridgeway Blvd., Depere, Wis.
- FOUR CORNERS** 7
c/o Frank Heebink, 414 Seaver Street, Eau Claire, Wisconsin
- THE FOUR ERRORS** 7
c/o Lawrence Bremer, Box 464, Cannon Falls, Minn.
- FOUR FLIPS** 4
c/o Don Sundt, 3451 Grand Avenue, South, Minneapolis 8, Minn.
- FOUR JACKS** 4
c/o Wallace Engelbrekt, Jackson, Minnesota
- FOUR SCORES** 11
c/o Walter Woyke, 408 11th Street, S.E., Waseca, Minn.
- G-FLATS** 4
c/o Phillip Knautz, Gustavus Adolphus College, St. Peter, Minn.
- GAY NINETIES QUARTET** 9
c/o Cec Rodeberg, N. S. Power Co., Montevideo, Minn.
- GOLDEN GOPHER** 3
c/o A. L. Samuelson, 2654 Benjamin St., N.E., Minneapolis, Minn.
- HARMONIANS** 1
c/o Rudolph J. Clark, 3926 Zenith Avenue, South, Minneapolis, Minn.
- HI-LO'S** 7
c/o Paul Alexandroff, 4171 North 19th Street, Milwaukee, Wis.
- HUT FOUR** 11
c/o John F. Hansen, 5240 Meadow Ridge Road, Minneapolis 10, Minn.
- KEY-NOTIONS** 7
c/o Sam Odelberg, 3016-75th Street, Kenosha, Wisconsin
- KIRSH FOUNDRY FOUR** 6
c/o Hubert Roberts, 322½ East Third St., Beaver Dam, Wisconsin
- LAKE-AIRES** 3
c/o Robert J. Reed, 4316 Colfax Avenue, South Minneapolis 9, Minn.
- LEINENKUGEL FOUR** 9
c/o Bud Medtke, c/o Oakwood Heights, Menomonee, Wisconsin
- MARQUETTE UNIV. MARQSMEN** 4
c/o John Gibson, 2312 East Park Pl., Milwaukee, Wisconsin
- MELLODY MILLS** 1
c/o John Kitchell, 941 Higgins Ave., Neenah, Wis.
- MELODY LANER'S** 4
c/o Rudolph J. Clark, 3926 Zenith Ave. S., Minneapolis, Minn.
- MEMOMONIE MELODIERS** 2
c/o Arthur H. Barnhart, R.R. 2, Menomonee, Wis.
- MINNESOTA GO-FOURS** 10
c/o Bernard Hutar, 640 Camp St., Ely, Minn.
- MONARCH RANGE FOUR** 7
c/o Wm. Ptasebinski, 125 Roosevelt Dr., Beaver Dam, Wis.

MONOTONES 2
c/o Dick Ender, 321 Caledonia St., LaCrosse, Wis.

MOOSKETEERS 1
c/o Harold J. McHale, 1710 1st Ave., Hibbing, Minn.

NAMELESS FOUR 2
c/o Ed Dohlbay, 2416 Loomis, LaCrosse, Wis.

NEW-TONES 7
c/o A. B. Stuhse, 1424 N. 7th, Manitowoc, Wis.

THE NORTHMEN 9
c/o Jay Austin, 603 West Third St., Northfield, Minn.

NOTEWORTHY FOUR 6
c/o Dr. Roland A. Koyen, 560 East Burton St., Richland Center, Wis.

ORE CHORDS 8
c/o William Jacobson, 1508 12th Street South, Virginia, Minn.

OWAT-FOUR 4
c/o James Treischel, Apt. B, 115 West Mill, Owatonna, Minnesota

POINT PIPERS 3
c/o Leo Fobart, 618 Main St., Stevens Point, Wis.

PORTAGE-AIRES 3
c/o Ken Ross, 626 Main Street, North East, Portage LaPrairie, Man.

PORTAGE VELVETONES 3
c/o Iver Leatherberry, Route #2, Lodi, Wisconsin

QUARTER-NOTES 3
c/o Gerald Teske, 405 Kilbourn Ave., Tomah, Wis.

THE RHAPSODIES 3
c/o Dick Babcock, 310—19th Street, North, Wisconsin Rapids, Wis.

RHYTHM A TICS 3
c/o Bruce Crocker, 1438 N. 4th St., Mankato, Minn.

RICHLANDERS 9
c/o Ted M. Glass, 124 E. Haseltine St., Richland Center, Wis.

ROCHESTER DAIRY HARMONIZERS 4
c/o Ray Ferdinandt, c/o Rochester Dairy Corp., Rochester, Minn.

THE RUSTY HINGE QUARTET 4
c/o Vern Ramsdell, 1804 Woodruff Blvd., Janesville, Wis.

SCHMITT BROTHERS 7
c/o Raymond M. Schmitt, P. O. Box 367, Two Rivers, Wis.

SHARP CHUTERS 4
c/o Frank Hermesen, 1029 Depot Street, Little Chute, Wisconsin

THE SILHOUETTES 8
c/o John West, 712—20th Street, Brandon, Manitoba, Can.

SIX FOOT FOUR 10
c/o Harold Moy, Route 2, Mondovi, Wis.

SONG WEAVERS 7
c/o Arnold J. Boyle, 4122—22nd Avenue, Kenosha, Wisconsin

SPARTA HILLTOPPERS 12
c/o Ted Torkelson, Cashton, Wis.

SPARTAN-AIRES 1
c/o D. D. Lewis, Sparta Cafe, Sparta, Wisconsin

SQUEAKIN' DEACONS 3
c/o Julian Domack, 519 Monroe Ave., N. Mankato, Minn.

STRATO-TONES 12
c/o G. L. Crossett, 2970 No. 80th St., Milwaukee 10, Wis.

TREBLE CLEFS 5
c/o Dennis Hayes, 1118 Ne. Payne, New Ulm, Minn.

TREBLE SHOOTERS 3
c/o Mark A. Rusch, Jr., 114 Gilman House Kronshage, Madison 6, Wisconsin

THE TRUMPETEERS 12
c/o Roger Eisenman, 922½ N. 3rd Ave., Wausau, Wis.

TUNE TOSSERS 9
c/o Arthur Jacobson, 526 Wisconsin Ave., Racine, Wis.

TWO HI & TWO LG 8
c/o R. Ches. Weier, Route 2, Kewaskum, Wis.

UNKNOWN FOUR 2
c/o Paul Drennan, 111 East Mackie, Beaver Dam, Wis.

VELVETEERS 5
c/o Merlin Jacobson, 215 Lake Street, Mt. Horeb, Wisconsin

THE WALCOTONES 6
c/o Arnold Bakko, Box 36, Walcott, North Dakota

WHIPCHORDS 8
c/o D. Schuyler Davies, 103 Washington Street, Delevan, Wisconsin

WILDWOOD CLIPPERS 2
c/o A. R. Miller, 288 Wildwood Park, Fort Garry, Winnipeg, Man.

WOODSMEN 12
c/o Carl D. Finstad, 117 W. Cascade Ave., River Falls, Wis.

YACHTSMEN 4
c/o Andrew R. Smith, 3213 Kentucky Ave., St. Louis Park 16, Minn.

YANKEE DOODLE DANDIES 5
c/o Dick Faas, Route 1, Box 801, Duluth, Minn.

MICHIGAN DISTRICT

THE AIR-MEN 3
c/o Carleton Scott, Box 149, Birmingham, Mich.

AIRE-TONICS 3
c/o Thomas A. Damm, 1820 West Spencer Drive, Muskegon, Mich.

THE BARONS 5
c/o Milton Arthur, 3400 Laura Street, Wayne, Michigan

BARONS OF HARMONY 6
c/o Chuck Sarle, 1861 McArthur Street, Saginaw, Michigan

BEACON-AIRES 2
c/o Bill Van Bogelen, 514 S. Hopkins St., Grand Haven, Mich.

BOWERY BOYS 3
c/o Fred Schimmel, 1810 Sixth St., Bay City, Mich.

CHORD BENDERS 7
c/o Ronald T. Mason, 20542 Archdale, Detroit 35, Mich.

CLEF DWELLERS 7
c/o Harold Bauer, 15490 Sussex, Detroit 27, Michigan

COSMOPOLITANS 9
c/o Peter Pell, 1627 Delwood, S.W., Grand Rapids, Mich.

CURBSTONE SERENADERS 9
c/o Ed Lilly, 1231 Emmons St., Birmingham, Mich.

DEARBORNAIRS 7
c/o Frank Tritle, 925 Mason St., Dearborn 7, Mich.

FOR-TUNE TELLERS 7
c/o Chas. M. Knorpp, 630 W. Main St., Manchester, Mich.

FOUR BITS OF HARMONY 2
c/o Julie Zastrow, 232 West Hewitt Street, Marquette, Michigan

FOUR-FITS 1
c/o Al Rehkop, 4245 Sixth Street, Ecorse 29, Michigan

FOUR SCHMOOS 9
c/o Ray Smith, 12130 Maiden Avenue, Detroit 13, Michigan

FUN ADDICTS 9
c/o Thomas J. Elderkin, 937 Ballard St., S. E., Grand Rapids, Michigan

GRATIOT COUNTRY GENTLEMEN 9
c/o Lowell Boyer, 210 Maple St., Alma, Mich.

INCIDENTALS 4
c/o Herman Dykema, 211 Creston Ave., Kalamazoo, Mich.

INTER-CITY FOUR 8
c/o Carl A. Braun, 10865 La Salle, Huntington Woods, Mich.

ITHACA-AIRES 9
c/o Bill Taft, 212 S. Jefferson St., Ithaca, Mich.

KEY FINDERS 4
c/o Rawley Hallman, 26 Romona Terrace, Pontiac, Michigan

THE KEY-WANDERERS 6
c/o Robert Huebner, M.D., 421 Steer St., Addison, Mich.

KNOTTY CHORDS 12
c/o Robert W. Procter, Jr., 14155 Grndmont Rd., Detroit 27, Michigan

MAD HATTERS 11
c/o Wm. F. Pascher, 3520 Gregory Rd., Pontiac 4, Mich.

MAKE-SHIFT FOUR 10
c/o Lynden Wright, 107 Elizabeth St., Alma, Mich.

MERRI-MEN 3
c/o Douglas Stephens, 301 S. Hayford St., Lansing, Mich.

METRO CHORDS 4
c/o Harold Seely, 2916 Bewick Avenue, Detroit, Michigan

NIGHTHAWKS 3
c/o C. W. Osburn, 3827 Lincoln, Dearborn, Michigan

THE NOR-WESTERS 7
c/o Ted Robbins, 12817 Longacre, Detroit 27, Mich.

NOTE BLENDERS (Inactive) 2
c/o Wm. C. Ahrens, 239 Borland St., Saginaw, Mich.

THE OVERTONES 8
c/o Maurice Humphrey, 400 Jakeway, Benton Harbor, Mich.

PARADUETS 9
c/o Jim O'Toole, 2160 Forest Hills Rd., Muskegon, Mich.

PINETONES 3
c/o Don Grunder, 2107 11th Street, Bay City 16, Michigan

PITCH BLENDAIRES 10
c/o Dale Chixby, 515 Sunningdale Dr., Inkster, Mich.

PITCHMEN 2
Albert Koteles, 32001 W. Chicago Blvd., Livonia, Mich.

PITCH PIPERS 7
c/o Byron Dodge, 1564 Woodcliff, South E., Grand Rapids, Michigan

QUESTIONAIRES 2
c/o Jack O'Brien, 35017 Michigan, Wayne, Mich.

REDFORD HARMONY FOUR 3
c/o Henry Radhoff, 26307 Ivanhoe, Detroit 23, Mich.

SCALE MASTERS 9
c/o Gunnard Turnquist, 230 Alice Avenue, Pontiac, Michigan

SOLITAIRE 4
c/o Don Grunder, 2107 11th St., Bay City, Mich.

SONGMASTERS 7
c/o Harold McAttee, 1822 Ray St., Lansing 10, Mich.

THE SOPHISTICCHORDS 7
c/o Mort Freedlander, 19759 Ward Ave., Detroit 35, Mich.

TONE-MASONS 8
c/o Dale Moomey, 219 N. Catherine, Ithaca, Mich.

TONSILBENDERS 7
c/o Leonard H. Field, 2010 Glen Drive, Jackson, Michigan

TOWN CRIERS 7
c/o Louis Johnston, 1407 Portage, Kalamazoo, Mich.

TREBLE MAKERS 10
c/o Glenn Van Tassel, 9164 Harvard Ave., Detroit 24, Mich.

TUNE GRINDERS 3
c/o Ralph Schirmer, 19821 Florence, Detroit 19, Mich.

TUNE-TESTERS 5
c/o Ed Nealer, 325 Highland Ave., Milford, Michigan

VARSITY FOUR 7
c/o Ed Easley, 14310 Woodward, Detroit 3, Mich.

VERSICHOIDS 5
c/o Richard J. Millman, 9827 Ingram, Livonia, Michigan

VOCALAIRES 7
c/o Ben Landino, 25151 Dodge, Roseville, Mich.

WANDERERS 2
c/o Lec Klersey, 6750 Cooper Ave., Detroit 13, Mich.

MID-ATLANTIC DISTRICT

ACOUSTICATS 11
c/o Cameron Higgins, 122 Bayberry Lane, Levittown, L. I., N. Y.

AERONOTES 8
c/o W. R. Williamson, 3502 Anderson Rd., Kensington, Md.

BLASTING FOUR 7
c/o L. F. Alexander, 2961 Blvd., Jersey City, N. J.

BLOOMSBURG FOUR 4
c/o W. W. Goodman, 608 East Third St., Bloomsburg, Pa.

B STREET FOUR 9
c/o Robert L. Seay, 3103 Dunran Road, Dundalk, Maryland

CAPITOL CHORDS 10
c/o Walter Kinsinger, 9908 Colesville Rd., Silver Spring, Md.

THE CAPITOLIANS 9
c/o John B. Cullen, Investment Bldg., Washington 6, D. C.

CHIEFS OF STAFF 2
c/o Wm. R. Albrecht, 133 Colwick Rd., Merchantville, N. J.

CHORAL FOUR 9
c/o Donald S. Stark, 95 Prospect Street, Lodi, New Jersey

CHORDBLENDERS 6
c/o Jerry Batt, 314 South Broad St., Nazareth, Pa.

CHORD DEANS 9
c/o Al Palermo, 628 Maple Ave., Linden, N. J.

CHORDSMITHS 9
c/o F. Noll Baumgartner, 733 Berkley, Plainfield, N. J.

CIVICAIRE 6
c/o Arthur Jones, 3317 Fulton Street, Laureldale, Pa.

THE CLEF MEN 5
c/o Harold Trethaway, 832 South Franklin St., Wilkes-Barre, Pa.

COLUMBIANS 7
c/o Joseph Yznaga, 500 11th St., N. W., Washington 4, D. C.

COMMUTERS 7
c/o E. C. Marshall, 17 Marion Rd., Upper Montclair, N. J.

CONDITIONAIRES 1
c/o Richard Ellenberger, 471 Mountain Ave., North Caldwell, N. J.

COUNTRY TUNE TINKERS 6
c/o Bill Brokenshire, 537 Franklin Ave., Wyckoff, N. J.

CURBSTONE FOUR 11
c/o R. E. Sponagle, 1046 Terrace Ave., Wyomissing, Pa.

DANTONES 9
c/o Henry Norton, 925 Paxton Ave., Danville, Virginia

D. C. KEYS 3
c/o Edward R. Place, 1507 M St., N. W., Washington 6, D. C.

DEL-CORDS 2
c/o Edgar M. Blank, 169 East Essex Avenue, Lansdowne, Pa.

DOMINION-AIRES 9
c/o C. W. Clay, 4503 Brook Road, Richmond, Va.

THE EASTERNAIRES 9
c/o Jack Brldy, 110 Lincoln Street, Jersey City 7, New Jersey

THE EASTERN PANHANDLERS 3
c/o T. W. Sinn, Box 462, Charles Town, W. Va.

EMERGENCY FOUR 12
c/o Roy Resseque, 617 E. Locust St., Scranton, Pa.

EMPIRE STATERS 3
c/o Walt B. Arvidson, 25 Highland Ave., White Plains, N. Y.

FAIRFAX-REBELAIRES 5
c/o Ted Grefe, Box 352, Fairfax, Va.

F CLEF FOUR 6
c/o A. L. Shultz, 1347 Alexander Ave., Chambersburg, Penna.

FLEXI-CHORDS 4
c/o Henry R. Hunsicker, 214½ N. 15th St., Allentown, Pa.

FOREMEN OF NOTES 2
c/o William Jennings, 164 North Ninth Street, Paterson, N. J.

FOUR DEES 4
c/o Don Urbas, 5805 15th Place, Apt. 103, Hyattsville, Md.

FOUR FLUSHERS 8
c/o Dave Poehler, 2558 Cecil Ave., Baltimore 18, Md.

FOUR HARMONEERS 6
c/o Pat Delfino, 314 Third St., Jersey City, N. J.

4 KNIGHTS OF HARMONY 10
c/o Neal Gordon, 1-20 Astoria Blvd., Astoria Queens, N. Y.

4-THS 2
c/o John W. Peterson, 1000 Agnew Drive, Drexel Hill, Pa.

THE 4 SPORTS 12
c/o Cyril J. Little, 934 E. Chocolate Ave., Hershey, Pa.

THE FREE STATERS 6
c/o Vernon Blank, 3608 West Saratoga St., Baltimore 29, Maryland

GARDEN STATE QUARTET 7
c/o John J. Brldy, 110 Lincoln St., Jersey City 7, N. J.

GEM-TONES 8
c/o Raymond S. Hart, Jr., 4516 Maple Avenue, Bethesda, Maryland

GLOBETROTTERS 7
c/o Claude Missmer, 1508 Liberty St., Allentown, Pa.

GOODTIME FOUR 8
c/o Wm. H. Gramley, 7946 Arlington Ave., Upper Darby, Pa.

GOT NO TIME FOUR 3
c/o Bernie Meyer, 5508 Morello Rd., Baltimore 14, Md.

THE HAGERSTOWN DIS-CHORDS 6
c/o Kenneth Sinn, 709 GuHford, Hagerstown, Md.

HARBOR CHORD-O-MATICS 9
c/o Harold Guscott, 512 Prospect Avenue, Laurence Harbor, N. J.

HARMONY KNIGHTS 10
c/o Jack Romancier, 16 Bridge St., Cushman, Mass.

HAZELTONES 2
c/o Harry Schappert, Tamaqua Street, Audenreid, Pennsylvania

HAZLETON MEN OF NOTE 9
c/o Merlin F. Phillips, Butler Ave., Conyngham, Pa.

HOMETOWN QUARTET 3
c/o Bill Annichiarico, Apt. 1-D, Devries Park, Lodi, New Jersey

HUMBUGGS 10
c/o F. S. Wilson, 310 Halifax St., Ormond Beach, Florida

IMPROVISIRS 10
c/o Charles R. Young, 726 North 7th Street, Lebanon, Penna.

THE JERSEY SKEETERS 1
c/o A. A. Patzitz, 428 32nd St., Union City, N. J.

- THE JIM BOBS** 7
c/o Robert E. Hughes, 411 W. Oak St., Hazleton, Pa.
- THE KEY-KINGS** 8
c/o Francis Frye, West Washington Street, Charles Town, W. Virginia
- THE KEYNOTES** 10
c/o John M. Rinehimer, 94 Charles Street, Wilkes-Barre, Pa.
- KEYSTONE FOUR** 9
c/o Don Fehr, 262 Northampton St., Hellertown, Pa.
- KLEVER-KORDS** 8
c/o J. Raymond Kelly, 410 School House Lane, Philadelphia 44, Pa.
- KNICKERBOCKER FOUR** 7
c/o Joe Gehrig, 60-37 Putnam Ave., Brooklyn, N. Y.
- LAKELANDERS** 9
c/o David Keay, 34 Kiel Ave., Butler, N. J.
- THE LANCASTRIANS** 1
c/o Richard G. Bislanski, 622 W. Lemon St., Lancaster, Pa.
- LINDENAIRES** 2
c/o Ed Murphy, 925 Academy Terrace, Linden, N. J.
- LIN-TONES** 4
c/o John Anderson, 302 East Blanche St., Linden, N. J.
- MASTER KEYS** 8
c/o Richard J. Dunmyer, R.F.D. 3, Box 531, Edgewater, Maryland
- MELLOAIRES** 11
c/o Frank H. Laucirica, 506 Crafton Avenue, Pitman, New Jersey
- MERRI-LAND FOUR** 7
c/o Elmer M. Jefferson, 34 S. Calver St., Baltimore 29, Md.
- MID-TOWNERS** 8
c/o J. B. Knight, 197-05 A 65th Crescent, Fresh Meadows 65, N. Y.
- MONTCLAIR TREBLE SHOOTERS** c/o Albert F. Erdman 12
31 East Reid Pl., Verona, N. J.
- MONUMENTAL FOUR** 11
c/o Lloyd T. Barger, 645 East 36th St., Baltimore 18, Md.
- MUDDLERS** 8
c/o Joseph Arnold, 121 Lakin Avenue, Boonsboro, Maryland
- THE NEW YORKERS** 9
c/o Neal F. Gordon, 1-20 Astorln Boulevard, Astoria, New York
- NOTE-TOTERS** 3
c/o Arthur F. Emmerson, 425 Bell Ave., Altoona, Pa.
- 1-2-3-FOUR** 7
c/o Frank Ferguson, 15 Thomas St., Bloomfield, N. J.
- PAPER MAKERS** 10
c/o Byron C. Miller, Main & Church Sts., Spring Grove, Pa.
- PATERSON HILL TOPPERS** 3
c/o Wm. Brokenshire, 527 Franklin Ave., Wyckoff, N. J.
- THE PENNSMEN** 10
c/o Ray K. Rauenzahn, Jr., 1910 Plymouth St., Philadelphia 38, Pa.
- PLAINFIELD RAMBLERS** 2
c/o John D. Cox, 120 Mildred St., South Plainfield, N. J.
- PLAY-TONICS** 3
c/o Dave Mittelstadt, 45 D. Parkway Village, Cranford, N. J.
- POTOMAC CLIPPERS** 2
c/o A. E. Watson, 3908 Prospect St., Kensington, Md.
- PROFESSORS OF HARMONY** 19
c/o Burton O. Young, 3131 North Military Road, Arlington 7, Va.
- THE PYRAMIDS** 9
c/o Frank Boland, 315 Randolph Ave., Jersey City, N. J.
- RACKET-QUADS** 2
c/o Robert Long, 2303 Sunset Avenue, Asbury Park, New Jersey
- THE RAMBLERS** 4
c/o Jack Reeves, 5007 Ontario Road, College Park, Md.
- RED ROSE FOUR** 8
c/o John H. Neimer, 426 New Holland Ave., Lancaster, Pa.
- RIDGEWOOD-AIRES** 3
c/o Phillip Mollica, 474 Sheffield Road, Ridgewood, New Jersey
- ROADSMEN** 1
c/o Francis V. Daly, 108 Lexington Street, Hampton, Virginia
- ROCK BOTTOM FOUR** 1
c/o Harry Lohman, 806 Conduit Rd., Colonial Hgts., Va.
- ROLLING TONES** 10
c/o Fred Householder, 418-7th Avenue, Juniata, Altoona, Pa.
- SENATORS** 3
c/o Jean Boardman, Shoreham Bldg., Washington 6, D. C.
- SINGING SQUIRES** 8
c/o Elton Woolpert, 3319 Tennyson St., N. W., Washington 15, D. C.
- SLEEPLESS KNIGHTS** 8
c/o Rube Cain, Round Top, R. D. 2, Box 346, Plainfield, N. J.
- SONGMEN** 6
c/o Marl E. Freeze, 232 Sunbury St., Minersville, Pa.
- SONG SURGEONS** 7
c/o Richard C. Stone, 4 Lansing Place, Upper Montclair, N. J.
- SOUTHCORDS** 2
c/o Walt B. Caldwell, Jr., 841 Melville Avenue, Danville, Va.
- SOUTH SHORE FOUR** 10
c/o A. Rudy Greser, 148 Fox Beach Ave., Staten Island 6, N. Y.
- STAGE COACH FOUR** 10
c/o R. C. Berry, Jr., 439 Birch St., Westfield, N. J.
- STATENAIRES** 2
c/o John E. Honan, 58 First St., Staten Island 6, N. Y.
- TAG TONES** 1
c/o Dr. Maurice W. Kidd, 1130 Shuford Ave., Colonial Heights, Virginia
- TEANECK BARBER-CUES** 10
c/o Joe Keating, 84 Orient Way, Rutherford, N. J.
- TELETONES** 7
c/o N. V. Ward, 17 Camden St., Johnson City, N. J.
- THREE QUARTS & A PINT** 12
c/o Pete Daniels, 167 Burbank Ave., Staten Island 6, N. Y.
- TIN MILL FOUR** 3
c/o John V. Kinney, 904 E. St., Apt. 10, Sparrows Point 19, Md.
- THE TONE-MASTERS** 10
c/o William C. Brown, 127 S. Main St., Pine Grove, Pa.
- TRU-NOTES** 2
c/o Harry Young, 1519 Claiborne St., Danville, Va.
- TUMBLE-TONES** 5
c/o William C. Coyle, 1 Armstrong Street, South Bound Brook, N. J.
- THE TUNES-MEN** 9
c/o Bill Riley, 11 E. Maple Ave., Penns Grove, N. J.
- THE TUNE SALESMEN** 6
c/o Bob Maginnis, 1400 North Washington St., Baltimore 13, Maryland
- TUNESMITHS** 8
c/o John Woodman, R. D. 2, Bristol, Pa.
- TUNE TIMERS** 9
c/o Harry Snyder, 1222 Halstead Street, Allentown, Pa.
- VARIETY FOUR** 12
c/o Robert MacEnery, 1530 North Gray Street, Baltimore 13, Maryland
- VIRGINIA GENTLEMEN** 4
c/o Dan Keeney, 7014 Essex Ave., Springfield, Va.
- VIRGINIA HAMS** 3
c/o Wm. K. Bennett, Jr., 802 So. Overlook Dr., Alexandria, Va.
- THE VOLUNTEERS** 2
c/o Robert MacEnery, 1530 N. Gny St., Baltimore 13, Md.
- WASHINGTON CON-CHORDS** 11
c/o Glenn Whitehurst, 4816 Drummond Ave., Chevy Chase, Md.
- WHAT-A-FOUR** 5
c/o Harold W. James, 8 East Baltimore, Funkstown, Maryland
- WHITE PLAINSMEN** 8
c/o Joseph A. Jordan, 14 Sherbrooke Rd., Scarsdale, N. Y.
- YORK-AIRES** 10
c/o Carl Snyder, 143 South Pleasant Ave., Dallastown, Pa.
- NORTHEASTERN DISTRICT**
- ABERJONA MOANERS** 7
c/o Stan West, 155 Bedford Rd., Woburn, Mass.
- AMBASSADORS OF HARMONY** c/o Stan West 3
155 Bedford Rd., Woburn, Mass.
- BEL-TONES** 11
c/o John L. Heath, 156 Stillwood Drive, Wethersfield 9, Conn.
- BLUE NOTES** 10
c/o Charles Labbee, Linsced Road, West Hatfield, Mass.
- BROCKTON HUMDINGERS** 10
c/o F. Eugene Moberg, 82 Hillberg Avenue, Brockton 41, Mass.
- THE CANADIAN HI-FI FOUR** 11
c/o R. A. Freeman, 65 Empire Ave., Greenfield Park, Quebec
- CAPE CHORDERS** 6
c/o James H. Dufur, 25 Locust Street, Falmouth, Mass.
- CARE FREE FOUR** 7
c/o Fred W. Hunt, Jr., 146 Sycamore St., Holyoke, Mass.
- CAROLAIRES** 5
c/o Charles B. Dewalt, 649 Chandler Street, Worcester 2, Mass.
- CAVALIERS** 7
c/o Frank Armstrong, 1125 Post Road, Fairfield, Conn.
- CHORD CHOPPERS** 9
c/o Edward B. Durgin, 28 Chatham St., Lynn, Mass.
- CHORDCOMBERS** 1
c/o Francis D. O'Brien, 133 Oakland Ave., Gloverville, N. Y.
- CHORD SMUGGLERS** 5
c/o Monroe Allen, P. O. Box 585, Burlington, Vermont
- THE CLANSMEN** 9
c/o James Fuller, 132 Williams Street, Taunton, Mass.
- THE CON-CHORDS** 10
c/o Jack Sadler, 6419 Decarie Blvd., Apt. 8, Montreal 29, Quebec, Can.
- CONCHORDS** 3
c/o Arthur F. Groth, 424 Chestnut St., New Britain, Conn.
- CONNECTICUT YANKEES** 8
c/o Jack MacGregor, 12 Leonara St., Trumbull 19, Conn.
- CURLY TOPS** 2
c/o Robert Dunning, 219 Essex St., Lynn, Mass.
- DOWNEASTERS** 10
c/o Richard H. Place, East Waterboro, Maine
- THE ECHO TONES** 11
c/o Harold Flewelling, Blueberry Lane, Lincoln, Mass.
- ELMCHORDS** 9
c/o Dr. Richard J. Sause, 204 Park St., New Haven, Conn.
- EMPIRE STATESMEN** 4
c/o Richard D. Miller, 1380 Regent St., Schenectady, N. Y.
- ETHAN ALLEN FOUR** 8
c/o C. I. Taggart, 171 Crescent Road, Burlington, Vt.
- FOUR CITY FOUR** 6
c/o George Ostrom, Jordan Ave., Shelton, Conn.
- FOUR G'S** 3
c/o Frank Fearn, 13 James St., Holyoke, Mass.
- THE FOUR INCISORS** 7
c/o Dr. Clyde A. Bostwick, 8, Belgrade Ave., Roslindale, Mass.
- FOUR MATES** 3
c/o Everett Wood, 59 Elawick St., No. Dartmouth, Mass.
- FOUR SHAVING MUGS** 3
c/o Joe F. Dittman, 77 Berkshire Ave., Southwick, Mass.
- GLEN-AIRES** 10
c/o C. C. Thompson, 55 Hillendale Road, R.D. 1, Bullston Lake, New York
- HARLEQUINS** 12
c/o Bogue J. Zawislinski, R.F.D. 1, Uncasville, Conn.
- HARMO GENICS** 10
c/o Malcolm Valentine, 29 Fellowship Ave., Medford, Mass.
- HELMSMEN** 7
c/o Joe Hamburg, 273 Arnold St., New Bedford, Mass.
- HI-DIVERS** 3
c/o Anthony Beaudry, 129 Main St., Shrewsbury, Mass.
- HO HUMMERS** 5
c/o Frank L. Crowell, 5 Joseph Perkins Road, Norwich, Conn.
- HOME CITY FORESOME** 7
c/o Charles H. Hegarty, 32 Brookline Ave., Feeding Hills, Mass.
- HONEST TOWN FOUR** 6
c/o Dana Deut, 8 Hillside Rd., Southbridge, Mass.
- HUB-RUBS** 4
c/o Edwin B. Cutler, 17 Prince Street, Needham, Mass.
- HUB CITY FOUR** 11
c/o Joe Breen, 656 Washington St., Brighton 35, Mass.
- HUFFENPUFFERS** 11
c/o Earl A. Damon, 171 Main Street, Nashua, New Hampshire
- THE HUM CHUMS** 11
c/o Bill Laskie, 17 Outlook Dr., Haverhill, Mass.
- HUNTSMEN** 1
c/o Dr. W. S. Unger, 672 Main St., Presque Isle, Maine
- JOLLY WHALERS** 7
c/o Edward J. Stefson, 1217 Cardinal St., New Bedford, Mass.
- THE KOPKAKES** 3
c/o Robert Herniman, 46 Fairview Ave., Nashua, N. H.
- LINEN DUSTERS** 7
c/o Wm. J. Ryan, Jr., 1814 Boulevard, West Hartford, Conn.
- LYRICHORDS** 8
c/o William E. Donroe, 123 Blatchley Ave., New Haven, Conn.
- THE MERRY NOTES** 9
c/o William Jeffrey, 5 Cliff Street, Winchester, Mass.
- MINUTE MEN** 3
c/o Neri A. Goguen, 30 Mayfield Place, Gardner, Mass.
- MODULAIRES** 4
c/o Bert Lundberg, 15 Stockholm St., Worcester 7, Mass.
- MOHAWK CLIPPERS** 9
c/o Joe T. Daniels, 38 Plaskie Drive, Schenectady 9, New York
- NEEDHAMAIRES** 1
c/o Benj. Thomas, 47 Greendale Avenue, Needham Hgts. 94, Mass.
- NEPTUNERS** 7
c/o Charles F. Ricketts, 2227 Cranston St., Cranston, R. I.
- NORTHEASTERS** 2
c/o Norman Paulsen, 35 Warren Ave., Woburn, Mass.
- NORTH-SHORE-MEN** 9
c/o Robert Cail, 51 Locust Street, Danvers, Mass.
- NOTEBUZZERS** 9
c/o Bill Fitzgerald, 50 Hartley St., Springfield, Mass.
- NUTMEG FOUR** 4
c/o Otto A. Leck, 34 Yale Street, Meriden, Conn.
- OCEAN CITY FOUR** 1
c/o Fred Sisson, 18 Butler St., Newport, R. I.
- OFFKEY FOUR** 7
c/o Richard M. Tyler, R. F. D. 1, Cumberland Center, Me.
- THE OLD TIMERS** 9
c/o Jerry Girard, 23 Cedar Rd., Medford, Mass.
- O'SHUN-AIRES** 9
c/o A. Lewis Clark, 1188 Washington Avenue, Portland, Maine
- PINE CONE CHORDS** 10
c/o George E. Stone, Sr., 15 Farm Hill Rd., Cape Elizabeth, Me.
- PIPER CUBS** 7
c/o James P. Brew, 30 Nelson St., Keene, N. H.
- THE QUEENSMEN** 12
c/o Bert Butler, 1145 Graham Blvd., Apt. 22, Town of Mount Royal, Que.
- QUINCY BEACHCOMBERS** 10
c/o Fred Manning, 35 Russell St., N. Quincy, Mass.
- RAMBLING FOUR** 7
c/o J. Arthur Laprade, 1 Pomeroy Place, Easthampton, Mass.
- ROADRUNNERS** 3
c/o George Chase, Box 25, Easton, Maine
- SACCARAPPA YAPPERS** 7
c/o John G. Fogg, 19 Ivie Rd., Cape Elizabeth, Maine
- SCITUATONES** 3
c/o Frank Tibbets, 59 Norwell Ave., Shore Acres P. O., Mass.
- SCOTCH FOURSOME** 5
c/o Wm. H. Heath, 82 Collier Road, Wethersfield, Connecticut
- THE SHEIKS** 12
c/o Don Quintana, 40 Cherry St., Stratford, Conn.
- SILVERTONES** 7
c/o D. Stephen Dickinson, 34 Cooper Ave., Wallingford, Conn.
- SPINDELAIRS** 9
c/o Raymond Murray, 31 Butler Street, Fall River, Mass.
- SPINDLE CITY FOUR** 4
c/o Bernard G. Skelly, 271 Barnaby St., Fall River, Mass.
- THE SQUARE TOPS** 9
c/o Tod Lind, 79 Barthel Ave., Gardner, Mass.
- THE STROP-PERS** 10
c/o Dick Severance, Sr., Neverville, St., Johnston 9, R. 1.
- THREAD CITY FOUR** 4
c/o Everett Beckwith, 23 Chestnut St., Willimantic, Conn.
- TONSILTERS** 11
c/o Robert R. Charron, 20 Ritter Street, Nashua, New Hampshire
- THE TUNE TOUR FOUR** 4
c/o George Wardrop, 37 Burton Ave., Westmont, Que., Can.
- UPSTATERS** 1
c/o Richard A. Hill, R. D. 1, Johnstown, N. Y.
- WANSKUTEERS** 11
c/o Babe Plante, 239 Veazie St., Providence, R. I.
- WIND-HAM-AIRS** 8
c/o Robert W. Johnson, South Windham, Conn.
- YANKEE BARONS** 9
c/o Wm. J. Childs, Jr., 458 Canton St., Stoughton, Mass.
- YANKEE DOODLERS** 7
c/o Harold A. Schoff, 1 Sunset Terrace, Ansonia, Conn.

ONTARIO DISTRICT

A-CHORD-DEANS 10
c/o George Harper, 50 Scarboro Heights Blvd., Toronto 13, Ontario

ACOUSTIC CHORDS 1
c/o Jack McCulloch, 19 Arvilla Blvd., R. R. 9, London, Ontario, Canada

AMBITIOUS CITY FOUR 10
c/o Louis Simoni, 547 Cannon St., E., Hamilton, Ontario

BARBA-CHORDS 3
c/o T. M. Booth, Apt. 1, The Hermitage, Orillia, Ontario, Can.

BARBERIANS 3
c/o Bob Troughton, 9, The Cedars, Bain, Ave., Toronto, Ontario

'B' NATURALS 3
c/o Charles Murray, 900 Grierson St., Oshawa, Ontario

CANADIAN CHORDSMEN 4
c/o George L. Shields, 83 Marjory Ave., Toronto, Ont.

CLIROBOBBERS 10
c/o Robert Dowson, 304 McKellar Street, Peterborough, Ont., Can.

DULCI-TONES 8
c/o William A. Sampson, 42 Rossland Road East, Oshawa, Ontario, Can.

THE DYNAMICHORDS 10
c/o William Knight, 457 Kingswood Road, Toronto, Ontario, Can.

ENCHORDS 3
c/o Ken Livingstone, 554 Mary St., Woodstock, Ontario

FORM-A-KORDS 1
c/o Bob Viel, 304 Willow Ave., Toronto 8, Ontario

FOUR CANARIES 2
c/o Jack Calvert, 182 Mississaga St. E., Orillia, Ontario

FOUR CHORDERS 7
c/o Ronald Starling, 16 Cronyn Crescent, London, Ontario, Can.

FOUR DUTCHMEN 11
c/o C. E. Spry, 202 Glasgow St., Guelph, Ontario, Canada

FOUR ROSES 7
c/o John W. Grant, 75 Dorothy St., Welland, Ont.

FOUR TEEN-TIMERS 10
c/o Gord Lightfoot, 283 Harvey Street, Orillia, Ontario, Can.

FOUR-TUNE-AIRS 4
c/o James Marshall, 612 Queensdale Avenue East, Hamilton, Ontario, Can.

FOUR TUNE TELLERS 4
c/o Bud Lalay, 244 First Street, Midland, Ont., Can.

GAY TONES 9
c/o Ron Williamson, 1 Graham Crescent, London, Ontario, Can.

THE HARM-AND-AGONY FOUR 12
c/o Fred W. Town, 11 Mississaga St. E., Orillia, Ont.

LONDON RIP-CHORDS 9
c/o Jack A. Wemp, 771 Strand Street, London, Ontario, Canada

ONTARIO MIDLANDAIRES 10
c/o Allen Felman, 118 Fourth St., Midland, Ont.

POP-UL-AIRES 2
c/o Stan Stewart, 361 Knightsbridge Road, Woodstock, Ontario, Canada

PRESIDENTS FOUR 1
c/o Floyd Harrington, 70 Langarth St., London, Ont.

THREE DADS & A LAD 10
c/o Art Robinson, 373 Woodbine Avenue, Toronto, Ontario, Can.

TIMBRE TONES 9
c/o Sam Inglis, Queens Street, East Hespeler, Ontario, Can.

TONE SIFTERS 1
c/o Edward McVeigh, 50 Wineva Avenue, Toronto, Ontario, Canada

TOP TONES 4
c/o Harold MacIntosh, Amherstburg, Ontario, Canada

TORONTONES 7
c/o Stan Meecham, 182 Willow Ave., Toronto, Ont.

TORONTO RHYTHMAIRES 4
c/o Norman V. Sawyer, 49 Leggett, Toronto 16, Ont.

TORONTO TOWNSMEN 8
c/o Jack Watson, 2440 Yonge Street, Toronto 12, Ontario

TREBLESOME FOUR 5
c/o Lawrence Henderson, R. R. 4, Leamington, Ontario

VOCALISERS 4
c/o Fred Shoubridge, 23 Bayard Ave., Wexford P. O., Ont.

WIISPERWILLS 9
c/o C. Wallace Everett, R. R. 2, Welland, Ontario, Can.

SENECA LAND DISTRICT

AGONIZIN' HARMONIZERS 9
c/o James Zgodan, 140 Dwyer St., W. Seneca, N. Y.

AIR CHORDS 7
c/o A-3C Otto Karbusicky, Sampson Air Force Base, New York, New York

AIRE-LOOMS 1
c/o John S. Higinbotham, East Bloomfield, N. Y.

THE AURORACHORDS 7
c/o Henry K. Moffitt, 211 Dorchester Rd., East Aurora, N. Y.

BUFFALO BILLS 7
c/o Al Shea, 736 Highland Ave., Buffalo 23, N. Y.

CALLING CHORDS 8
c/o Joseph Warren, R. D. 1, Geneva, New York

CHIEFTONES 2
c/o Robert S. Rhoades, Cherry Creek, New York

CHORD CADETS 9
c/o James Cruickshank, 24 Church Street, North Warren, Pa.

CHORD CHRAFTERS 10
c/o Erwin Ray, 36 Aldrich Ave., Auburn, New York

CHORDMASTERS 4
c/o Jack Kanick, 18 Cary St., Binghamton, N. Y.

THE CLARK ANGLES 9
c/o James Thompson, 217 North 11th Street, Olean, New York

CLEF CHORDS 11
c/o John P. Golden, 36 Parkside Court, Buffalo 14, New York

COMPRESS-AIRES 10
c/o Harold E. Whitten, 4 Roche Drive, Painted Post, New York

THE CONEWANGO CLIPPERS 10
c/o Richard Yaegle, 408 Laurel Street, Warren, Pa.

COUNTRY SQUIRES 1
c/o Floyd Neely, Brooklyn Hgts., Portville, New York

FLOWER CITY FOUR 3
c/o Howard Burke, 178 Crescent Rd., Fairport, N. Y.

FOUR SWIPERS 10
c/o Hugh Hull, 3009 Madison Avenue, Niagara Falls, New York

THE FOUR TAILS 8
c/o Robert L. Cogsdill, 114 Lynhurst Ave., Horseheads, N. Y.

FOUR WINDS 8
c/o Don Wittenburg, W. Lake Rd., Canandaigua, N. Y.

HILL CITY FOUR 10
c/o G. Vaughn Russell, 7 Harrison Avenue, Oneonta, New York

JAMESTOWN FOUR NOTES 3
c/o Frank Richard, 213 Chautauqua Ave., Jamestown, N. Y.

JAMESTOWN ROLLING-TONES 7
c/o Ronnie Merwin, 313 Weeks St., Jamestown, N. Y.

JEFFOURE-SONS 3
c/o Richard M. Grossman, 216 East Main St., Brookville, Pa.

KORD KRACKERS 1
c/o Peter Alan Sanden, 8 Lansing Street, North Warren, Penna.

LEWISTONES 12
c/o Wm. F. Pearson, Orchard Drive, Lewiston, N. Y.

LOYALAIRES 3
c/o Carleton E. Meade, 16 Worcester Rd., Rochester 16, N. Y.

MELODY MESSRS 7
c/o Kenneth Brownell, R. D. 3, Little Falls, N. Y.

NAVAL CHORDS 9
c/o Dick Williams, 38 Park Street, Warsaw, New York

NOTE CRACKERS 7
c/o Robert Gale, 134 Merrick St., Rochester 15, N. Y.

O-AT-KANS 7
c/o Robert Arnold, 54 Washington St., Warsaw, N. Y.

OLD TIMEAIRES 8
c/o Dwight Chamberlain, 15 Palm Street, Lackawanna, New York

THE QUANTITONES 10
c/o James Ackerman, 31 St. Joseph Street, Lancaster, New York

RANGEFINDERS 4
c/o J. A. Ackerman, 31 St. Joseph St., Lancaster, New York

ROYCROFTERS 2
c/o Wm. B. Coddington, Jr., Woodward Road, Elma, N. Y.

SAEGERTONES 7
c/o Kenneth H. Hunter, 330 Broad St., Saegertown, Pa.

SANDPUMPERS 1
c/o C. Ralph M. Caverly, 129 Seaward Ave., Bradford, Pa.

THE SCINTILLAIRES 6
c/o Donald H. Sweet, Bainbridge, New York

SENECLEES 6
c/o Ed. M. Stilwell, 120 Hamilton Street, Geneva, New York

SENECA REVEL-AIRES 10
c/o Jack Kennick, 113 Lein Rd., W. Seneca 24, N. Y.

SILVER CHORDS 8
c/o R. L. Hitchcock, 147 Chautauqua, Lakewood, N. Y.

SONGHEREMEN 2
c/o George Chase, St. Claire St., Geneva, N. Y.

STERLING QUARTET 9
c/o Don Kieffer, 157 Green Acres Dr., Liverpool, N. Y.

TETRACHORDS 10
c/o Chuck Hornstein, 268 North Main Street, Meadville, Pennsylvania

TREBLEAIRES 10
c/o Lowell Brown, 11 Gault Ave., Oneonta, N. Y.

TRI-CY-SYNCHRONIZERS 10
c/o Norm Lanyon, 40 Willow St., Johnson City, N. Y.

TROU-BA-FOURS 3
c/o Jack C. Duncan, 1412 Black River Blvd., Rome, New York

UTICA HARMONY FOUR 10
c/o Stan Swider, 525 Milgate St., Utica, N. Y.

UTICA PITCH PIPERS 11
c/o Al 'Bud' Preston, 18 Palmer Ave., Whitesboro, N. Y.

THE UTICATORS 8
c/o Leo Aiello, 1634 St. Vincent St., Utica 3, N. Y.

VELVETONES 7
c/o Robert Barnes, 129 Crestmont Rd., Binghamton, N. Y.

VILLAGE SQUARES 10
c/o Rudolph W. Baer, W. Broad St., Horseheads, N. Y.

WAL-TONES 5
c/o Arch Thomson, 38 Townsend Street, Walton, N. Y.

WILLINKORDS 4
c/o Alvin C. Smith, 189 Hamlin Avenue, East Aurora, N. Y.

SOUTHWESTERN DISTRICT

ATH-A-TONES 8
c/o Robert Black, P. O. Box 896, Athens, Texas

THE ATMOSPHERE 6
c/o R. A. Boecheciamp, 530 N. Fifth St., Las Cruces, New Mexico

THE BAR-B-CHORDS 8
c/o M. R. Long, 3108 Louise St., Fort Worth 12, Texas

BARTLESVILLE BARFLIES (Inactive)

BAYOU BLENDERS 3
c/o Avery Hall, 207 East 11th, Houston, Tex.

BELL BOYS 11
c/o Wm. Malloy, c/o Sun Oil Co., Rio Grand Nat'l. Bldg., Box 2680, Dallas 1, Tex.

BIG STATE FOUR 4
c/o Hugh Edwards, 3606 Las Palmas St., Houston 6, Texas

BORDERTONES 9
c/o Burt Dycus, 4121 Cumberland Street, El Paso, Texas

BORESOME FOURSOME 10
c/o I. S. Wright, 605 Liberty Bank Bldg., Oklahoma City, Okla.

CAPROCKERS 9
c/o Robert D. Leonard, 2616 34th Street, Lubbock, Texas

CARLSBAD VELVETONES 2
c/o Bob Barnett, 1025 Edward St., Carlsbad, N. Mex.

CASHMEN 5
c/o Dr. N. T. Emmeier, 207 Pythian Bldg., Tulsa 3, Oklahoma

CHANTICLEERS 3
c/o Monard Dickerson, Piedmont, Okla.

THE CHEER-O-KEYS 9
c/o Robert Davis, 1606 Travia, Amarillo, Texas

CHORD-A-LIERS 3
c/o Edwin Watson, 1708 Caque N. E., Albuquerque, N. M.

CHORD BUSTERS (Inactive)

CHORD CRAFTSMEN 10
c/o James O. Evans, 2100 Charles, Pampa, Texas

CHORD SHARKS 2
c/o Cal Sexton, 3531 Monroe, El Paso, Texas

DALLASAIRES 4
c/o W. Aylett Fitzhugh, 162 Cole Street, Dallas, Texas

THE DESERTAIRES 7
c/o E. E. Winter, Jr., 29 Half Moon Rd., El Paso, Texas

THE DIPLOMATS 7
c/o Albert L. Smith, Jr., P. O. Box 9337, Fort Worth, Texas

DOUBLE L. QUARTET 4
c/o Willis Winder, Cherokee, Oklahoma

DUKE CITY FOUR 2
c/o Cecil F. Watson, 909 Quincey St., N. E., Albuquerque, N. M.

ENID HARMONAIRES 9
c/o Clifford Bond, 614 W. Wabash, Enid, Okla.

ESQUIRES 5
c/o Ray Anthony, 233 Bushnell, San Antonio, Texas

FOUR HEARSEMEN 7
c/o Dwight Elliott, 4226 W. 14th, Amarillo, Texas

FOUR OLD FOSSILS 5
c/o George W. Hopper, 1324 W. Mistletoe Ave., San Antonio, Tex.

FOUR PROPS 2
c/o Lt. Herschel Stroud, 1504 West Rupe, Enid, Oklahoma

THE FOUR SHAMROCKS 11
c/o Norm Seim, 546 Cascade Dr., Bellaire, Tex.

THE GAYNOTES 12
c/o John W. Louts, 1509 E. 37th St., Tulsa, Okla.

GOLD MEDAL FOUR 9
c/o Grady Musgrave, 712 Colcord Bldg., Oklahoma City, Oklahoma

THE HI-FIS 10
c/o James H. Restine, 1312 Parker, Amarillo, Texas

HOUSTONAIRES 9
c/o Hugh Edwards, 3606 Las Palmas St., Houston 5, Tex.

KEY CITY FOUR 4
c/o David Bedford, 1333 North 2nd Street, Abilene, Texas

LADS OF ENCHANTMENT 8
c/o Carlton A. Wright, 1816 Lead Ave., S. E. #4, Albuquerque, N. M.

LOUISIANA PLANTERS 4
c/o Wendell Stevens, 2751 West College, Shreveport, La.

MADCAPS 4
c/o Ralph Ribble, 2427 San Paula, Dallas, Texas

MIDNIGHT FOUR 10
c/o Billy Joe McSpadden, 422 A. Snyder Street, Odessa, Texas

MIGHTY KNIGHTS 3
c/o Ed. Johnson, 1813 Tucson Rd., Big Spring, Texas

MISPLACED FOUR 10
c/o Mike Brandon, 711 So. 9th Street, Lawton, Oklahoma

MOONLIGHT KNIGHTS 10
c/o Tom Wighton, 3908 Sumner, Shreveport, Louisiana

NIGHTCAPS 9
c/o James Massey, 8420 Mt. Scott Road, El Paso, Texas

OAK CLIFF LYRES 9
c/o Joe J. McConnell, 1403 Ramsey Avenue, Dallas, Texas

THE PANHANDLE-AIRES 7
c/o Robert H. Colmer, 1648 Smiley, Amarillo, Texas

THE ROLLING STONES 8
c/o Wm S. Davis, Box 8, Tomball, Tex.

SAND-O-LIERS 6
c/o Hal Wolfe, 509 West 25th Street, Odessa, Texas

SAN TONES 2
c/o Richard Manley, 816 W. Mistle Toe, San Antonio, Tex.

SCALEMATES 1
c/o Gene Carrier, Carrier, Oklahoma

SCHOLAIRES 5
c/o Billy Scott, 1342 South Fleming, Dallas 16, Texas

SOONAIRES 3
c/o John Walker, 2300 N. W. 57, Oklahoma City, Okla.

SQUEAKY DOOR FOUR 10
c/o Bunny Shultz, 682 N. Wells, Pampa, Tex.

SUNDOWNERS 7
c/o Bill Bartlett, 717 Georgia, South East, Albuquerque, N. M.

TEX-A-CHORDS 9
c/o Robert N. Brown, 1119 South Gilpin, Dallas, Texas

THREE MUGS & A BRUSH 10
c/o Barney Parker, P. O. Box 1542, Fort Worth, Texas

TOP O' TEXANS 10
c/o Dr. W. C. Jones, 900 Christine, Pampa, Texas

TULSA POLICE QUARTET 8
c/o Les Applegate, 1315 S. Boulder Ave., Tulsa, Okla.

VANCEAIRES 9
c/o Capt. William Dauchy, 1815 West Broadway, Enid, Oklahoma

WHIRLWINDS 3
c/o Jack Winter, 4909 Almagordo, El Paso, Texas

BULLETIN EDITORS ASSOCIATION

One of the highlights of the Denver Convention was the conference of bulletin Editors held on Saturday, January 28th. At this meeting preliminary steps were taken toward the formation of an Association of Bulletin Editors.

The idea of such a group, to deal with the all-important and specialized field of Chapter Bulletins and District Publications, has been in the minds of a number of people for some time. The meeting at Denver was suggested by Munson Hinman, Jr., editor of the Salt Lake City, Utah, Bulletin, in a letter to Calmer Browy, Chairman of the International Public Relations Committee.

Under the Chairmanship of Cal the group took steps to form an association of Bulletin Editors.

"How to do its" were distributed and a round table discussion brought out many interesting and instructive points. Louis R. Harrington of Detroit, Michigan District, President

and first Editor of Michigan District "Troubadour" was selected to draft a simplified form of organization By-Laws for presentation and approval at a similar meeting to be held in conjunction with the International Convention at Minneapolis in June.

Cal Browy remains as temporary Chairman of the group and Bill Otto, Associate International Secretary will act as temporary Secretary. In addition to the above, the following were in attendance: George E. Dohn, Editor of the Riverside, California, "Barbershopper"; Elford A. Lumpkin, Memphis, Tenn., Dixie District "Rebel Rouser"; Lou Velzey, Pasadena, Calif. "Crown and Scepter"; John W. Comloquoy, Jackson, Michigan "Barber-Notes"; Robert D. Gall, Kansas City, Mo. "Harmnotes"; Wm. Furst, Minneapolis, Minn. "Chordinator"; Burton B. Moyer, South Town, Chicago "Sharp Flats" and Illinois District "Attacks & Releases"; Bob Jones, President, Tulsa, Oklahoma; Roy W. Short, Tulsa, Oklahoma "The Spebulletin"; Herb Wall, President, Central States,

representing Central States "Serenade"; Dave Youngs, representing Nate Berthoff, Johnny Appleseed District "Quarternotes"; Dean Snyder for Dee Paris, District of Columbia "Sharpnotes".

Editors of Chapter bulletins and District publications are urged to contact Bill Otto at the International office who temporarily will act as "clearing-house" so that a mailing list can be set up, information disseminated, and additional plans formulated for the formal organization of the Association of Bulletin Editors in Minneapolis in June.

**SEE
YOU
IN
MINNEAPOLIS**



2nd Place
1941



2nd Place
1942



2nd Place
1943



2nd Place
1946

9 TENORS, 7 LEADS 7 BASSES, ONE BARI

For many years in the Society, the query "Who's On Second" didn't cause people to think of Abbott and Costello. They knew at once it was *The Kansas City Barber Pole Cats*, or *The Kansas City Serenaders*, or *The Kansas City Hy Power Serenaders*, or *The Kansas City Hy Powers* and they knew, too who'd be singing bari. It couldn't be anybody but Bert Phelps.

Bert started the quartet, with an assist from Joe Stern, in 1935 before SPEBSQSA was even thought



2nd Place.....1947

of by O. C. Cash. Twenty-three others have sung in the quartet, but Bert's been the one and only bari.

The pictures will bring back memories to older members. The '41 group had Dick McVey, Ben Franklin, and Jimmy Hurley. In '42, Don

Stone took over bass from Dick and Ed Bowlen replaced Hurley as tenor. In '43, Dick was back at bass. In '46, it was Don and Jimmy once more. In '47, for just about the only time in their competition history, personnel was unchanged. In six other competitions, the quartet represented Central States District as Semi-Finalists. Three other years they reached the Finals.

In all, the Pole Cat, Serenaders, Hy Powers have compiled a remarkable record—in competition for fourteen years and never completely out of the money.

SONG ARRANGEMENTS AVAILABLE FROM THE INTERNATIONAL OFFICE

For The COMPLETE Barbershopper—a kit containing a copy of every song listed on this page (over 250).....\$15.00

AVAILABLE LOOSE LEAF ARRANGEMENTS

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

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

Order all arrangements by symbol number.

OFFICIAL SPEBSQSA FOLIOS

- "SONGS FOR MEN No. 1" 1948 Edition (15 Arrangements)
 "SONGS FOR MEN No. 2" 1949 Edition (18 ")
 "SONGS FOR MEN No. 3" 1950 Edition (14 ")
 "SONGS FOR MEN No. 4" 1951 Edition (15 ")
 plus one page of "SWIPES"
 two pages of "TAGS"
 one page of "KEY MODULATIONS"
 "SONGS FOR MEN No. 5" 1952 Edition (16 ")
 plus two pages of "TAGS and SWIPES"
 "SONGS FOR MEN No. 6" 1953 Edition (16 Arrangements)
 "SONGS FOR MEN No. 7" 1954 Edition (15 Arrangements)
 "SONGS FOR MEN No. 8" 1955 Edition (12 Arrangements)
 "SONGS FOR THE CHORUS" (33 Arrangements)
 Above 9 Folios \$1.00 each (or 75c each in lots of 10 or more)
 STAAB-HILL FOLIO (8 Arrangements) \$.75 each

Make Checks Payable to and Mail to

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

20619 Fenkell Avenue, Detroit 23, Michigan

(MINIMUM ORDER \$1.00)

Complete set of 47 SPEBSQSA Loose Leaf Songs in Binder
 \$2.25 each 10 or more—\$2.00 each

OCTAVO FORM PUBLICATIONS OF VARIOUS MUSIC PUBLISHERS

CARRIED IN STOCK AT DETROIT (Arranger's name in parentheses)

15c each

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

20c each

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

25c each

- GMP 411—Your Mother's the Best Pal of All.....(Schefer)
 GMP 412—It's a Long, Long Way to My Old Home Town.....(Reave)
 GMP 413—You Leave a Trail of Broken Hearts.....(Thorne)
 GMP 414—Just to Think I Believed in You.....(Thorne)
 GMP 415—Those Days Are Gone, But Not Forgotten.....(Ingram)
 GMP 416—I'm Always Looking for Sunshine.....(Ingram)
 GMP 417—I Don't Wanna Wake Up When I'm Dreaming.....(Ingram)
 GMP 418—Linger Longer, Lucy.....(Ingram)
 GMP 419—Chick, Chick, Chick, Chicken.....(Ingram)
 GMP 420—Georgia Minstrel Band.....(Svanoe)
 GMP 421—Down the Road to Sunshine Land.....(Svanoe)
 GMP 422—I Love to Love You in My Dreams.....(Svanoe)
 GMP 423—By the Rolling Sea, In Brittany.....(Svanoe)
 GMP 424—Just a Smile, Just a Kiss From You.....(W. Hoeger)
 GMP 425—It's the Same Old Pattern of Love.....(W. Hoeger)
 GMP 426—My Heart's Achin', Nearly Breakin', Just to be in Macon, Ga.....(W. Hoeger)
 GMP 427—Dixieland Jamboree.....(W. Hoeger)
 GMP 428—Forgive Me.....(Mendra)
 GMP 429—Alabama.....(Ingram)
 GMP 430—Dixie Sandman.....(Svanoe)
 GMP 431—Ev'ry Now And Then.....(Ingram)
 GMP 432—I'm Just Dippy About Mississippi.....(Ingram)
 WR 101—Don't You Remember The Time.....(Ingram)
 WR 102—Gee But There's Class To A Girl Like You.....(Ingram)
 WR 103—I'm Waiting In Dreamland For You.....(Ingram)
 WR 104—In The Land Where They Don't Say Goodbye.....(Ingram)
 WR 105—When The Moon Plays Peek-A-Boo.....(Svanoe)
 WR 106—You Haven't Changed (A new song by the writer of I'd Love To Live In Loveland).....(Hoeger)
 AMC 201—Trail To Sunset Valley.....(Spaeth)
 AMC 202—Waiting For The Robert E. Lee.....(Spaeth)
 AMC 203—Ragtime Cowboy Joe.....(Spaeth)
 AMC 204—Here Comes My Daddy Now.....(Spaeth)
 AMC 205—Hilchy Kaa.....(Spaeth)
 AMC 206—Mammy Janny's Jubilee.....(Spaeth)
 CM 701—I Believe.....(R. Hoeger)

ORDER ALL ARRANGEMENTS BY SYMBOL NUMBER

"Come On Along, Come On Along!"

You'll fly the Best—



Aboard Northwest!

to the

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

CONVENTION

Minneapolis

June 13-17

Congenial

FUN!

Excellent

SERVICE!

—and your choice of
Luxury First class or
Money-Saving Air Coach Flights.

MAKE YOUR RESERVATIONS NOW!

Call your Travel Agent or

NORTHWEST *Orient* **AIRLINES**

