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September

VOLUME XVI 1956 NUMBER 3

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THE

HARMONIZER

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OUR SEPTEMBER COVER

Our 1956 International Quartet Medalists are the featured attractions on the brilliant cover of this issue of the HARMONIZER. Artist Bob Hockenbrough, Brookfield, Illinois, has created another of his outstanding Barbershop covers which have added so much to the attractiveness and life of our magazine. Our 1956 Champions, THE CONFEDERATES, Dixie District (George Evans, Dave LaBonte, Bill Busby, Wally Singleton) and Medalists, THE PLAY-TONICS, Mid-Atlantic District (Trabulsi, Loeb, Mittelstadt, Brandt); THE LADS OF ENCHANTMENT, Southwestern District (Aycock Pitts, Wallace, Wright); FOUR PITCHKERS, Central States District (Young, Hedgpeth, Delzell, Keltner); and THE EASTERNAIRES, Mid-Atlantic District (Richter, Heyburn, Bobb, Dames) can take great pride in their championship accomplishments. Artist Hockenbrough can be proud of his "championship" HARMONIZER cover.

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.

80,000 Gems of Musical Americana

By DEAC MARTIN, Cleveland, Ohio

SOCIETY INDEBTED TO CHICAGO BARBERSHOPPER LYNN HAULDREN FOR FIND

The Walter Wade Memorial Song Library of popular sheet music and portfolios, a gift in early 1956 to SPEBSQSA from Chicago advertising executive Albert G. Wade II and his mother, Mrs. Pearl Wade, contains about 60,000 numbers and is evaluated at \$30,000.00 by the Department of Internal Revenue. The collection was accumulated by Walter A. Wade, deceased father of Albert G. II who was named for his grandfather A. Geoffrey, founder of the Wade advertising agency in 1909.

Added to the Society's current collection of about 20,000 popular songs, the Wade gift makes the music library at the Detroit headquarters of The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc., one of the largest of its kind. Donald A. Marcotte, music supervisor of N. B. C. for 28 years, says that he knows of no library other than the Library of Congress which has more comprehensive coverage of the popular music of the past seventy years.

Delving into it, a man from Mars would get unusual insight into the antics of us (temporarily?) earthbound creatures, since popular "music" includes words along with the notes. In consequence the Society's song collection is really American history and Americana set to music. Our popular songs have not only preserved the musical styles of succeeding generations but have also revealed in their lyrics our modes of living, our thinking and our attitudes toward practically everything that has touched our way of life.

So, the SPEBSQSA Library, a valuable research source, is more than a treasure chest of tunes. It is a valuable research source for discovering our folk ways during the late years of the past century and the first half of this one. There are songs in the library that are much older than that, but in the main it centers upon the 1900's with special stress, it appears now, upon the era between the century's turn and the first world war. That statement is qualified because at the time of this writing Detroit Harold C. Hill, who catalogued the older donations to the original song library, is only into "D-o" in the mountainous Wade stacks. This means that at least two tons of popular music lie ahead of him.

HOW TO SHARE THE TREASURES

The newly acquired gift is being indexed on yellow cards, each with a printed "Walter Wade Memorial Song Library"



WALTER WADE

imprint to differentiate it from the alphabetized older white ones. After cataloguing will come the question of handling duplicate copies in both collections, and others that are bound to accrue later. In a few cases Mr. Wade had as many as four identical duplicates. Identical indicates the same printing; same date; same cover design including "Featured by Bessie McCoy" or "Al Jolson" or whoever; same colors, since music publishers sometimes used different colored ink on old plates to bring out a new edition of a song; and no revisions in music or words.

If agreeable to the Wade estate, it would seem that two identical duplicate copies would be enough to retain at the International Headquarters. The extras could be made available to mem-

bers who have been unable to find a desired oldie at the music store or song publisher's. There are instances where the publisher does not have even one copy. In such a case the Society might well present a duplicate to the copyright holder.

The possibility of getting some sort of blanket permission to photostat a copy which a member has wanted for years yet can't find anywhere else should be a natural exploration by the Society. It would seem that a small fee to cover search, reproduction, postage and handling should be charged in such cases. It is one thing to gloat about a song



THE MASQUADERS, of Chicago, sang many songs housed in the Wade Collection during the quartets active years. Left to right are: Dick Carroll, Buzz Haeger, Santa Clause (?), Hal Lewis and Lynn Hauldren (the man responsible for acquiring the Wade Collection).

collection locked up in mausoleum-like files, but quite different to consider it as a use collection that can contribute widely to pleasure and culture in musical matters.

THE COLLECTOR'S LIFE

Walter A. Wade, who made the collection of popular songs his active hobby, was born in Elkhart, Indiana in 1891. He joined his father's advertising agency in 1915, and took over active management when founder A. Geoffrey Wade retired in 1935. Walter was a pioneer in radio advertising, developing such well-known air shows as the National Barn Dance, Alec Templeton Time, the Quiz Kids and News of the World.

When he died suddenly in January 1951, Albert G. Wade II became head of the advertising agency. Song collecting was not a principal avocational interest with him and until SPEBSQSA member Lynn Hauldren joined the agency in '54 the collection got scant use. For almost a year Hauldren sat within 20 feet of the room where the musical treasure was stored but knew nothing about it. When he discovered it and also found that Mr. Wade was thinking of parting company with the collection, Hauldren became the on-the-job advocate for his beloved Society.

"Mr. Wade," says Hauldren, "was favorably impressed . . . His father had been a great quartet fan and a real champion for the old Maple City Four." The main hurdle in the way of presenting the collection to the Society was the organization's lack of eligibility to receive a tax-deductible gift. Without that, the Wades would take a substantial financial loss for doing what they wanted to do. For more than a year attorney Mark Roberts of Detroit, SPEBSQSA treasurer and chairman of the Laws and Regulations Committee, worked to get a ruling from Washington. Early in '56 came the glad news that the Society had been classified as a "charitable, educational and literary organization" in matters of tax-deductible gifts. That is still another reason why the organization should live up to its status and find means to share its

song treasures in ways agreeable to the Wade estate and the copyright owners of songs in the Wade Memorial Library.

Collector Walter Wade saw much more in popular "music" than melody and harmony. He was interested also in who wrote the songs and what the songs were about. In consequence he segregated 42 songs about California, 22 in a Chicago theme, more than 50 that are in Chinese mood (old style) from 1900 to 1936, 150 about Hawaii, and over a hundred Irving Berlin numbers. The files include upward of 250 Ziegfeld Follies songs and, of course, the famous names connected with the Follies—Cobb and Edwards, Bryant and H. Von Tilzer in 1907 to Gershwin in 1936.

FLAVORED AMERICANA

There are songs about the circus and many "Indian" songs that flooded the country after "Hiawatha" became a song hit about 1903 after attracting little attention as an instrumental piece. The Harry Lauder songs were grouped by Mr. Wade, and his "moon" songs would reach well toward it if laid sheet-to-sheet. Beyond such classifications

which Mr. Wade started lies almost infinite possibilities of classifying and research into other groups that record practically every American music style and most phases of American living, as revealed in the lyrics.

Holding only to typical A and B songs, here is a tiny sampling of numbers being catalogued:

Aba Daba Honeymoon—Absence Makes the Heart Grow Fonder—Absinthe Frappe—After the Ball (one copy 1892 copyrighted by Lyon & Healey when composer Chas. K. Harris worked for them—another dated 1919 when C. K. H. had his own publishing business, but long after the Ball song had outlived its popularity and commercial value)—**Ain't Dat a Shame—Any Little Girl That's a Nice Little Girl** (is the right girl for me).

Back, Back, Back to Baltimore is in the same general



Examining a few of the 60,000 old songs contained in the Wade Memorial Library at International Headquarters, Detroit, are Associate Secretaries Bill Otto and Ken Booth, International Secretary Bob Hafer and Mrs. Ethel Cronin. Cataloguing of the entire library is now in progress.

theme as the earlier **Just Because She Made Them Goo-goo Eyes**. We find **Bashful Bumblebee—But He Said It So Politely** (it was music to the ear)—**Bobbin' Up and Down**, reminiscent of the **Oceana Roll—Bill Bailey Won't You Come Home** and several B. B. sequels—**Because** (three of them all different, 1898, 1900, 1924)—**Be Sweet To Me, Kid**—and **Back to Georgia Bay** published by Michigan Music Publishing Company, of which J. George O'Brien, the Society's Old Songs Chairman, was a member in 1916.

There is as much variety in the many Wade folios as in the sheet music stacks. In that connection, a member of the Society's Old Songs Committee who is also a collector and do-you-rememberer in the upper brackets has already served notice on his wife that their 1957 vacation will be spent in a motel close by Detroit Headquarters. "What'll I do while you dig and delve into those old songs?" she asked. "Oh, we'll take a rocking chair along," he said, "and you can rock for two weeks."

MINNEAPOLIS, MINNESOTA

"A City Filled With Harmony"

Report of the 1956 International Convention

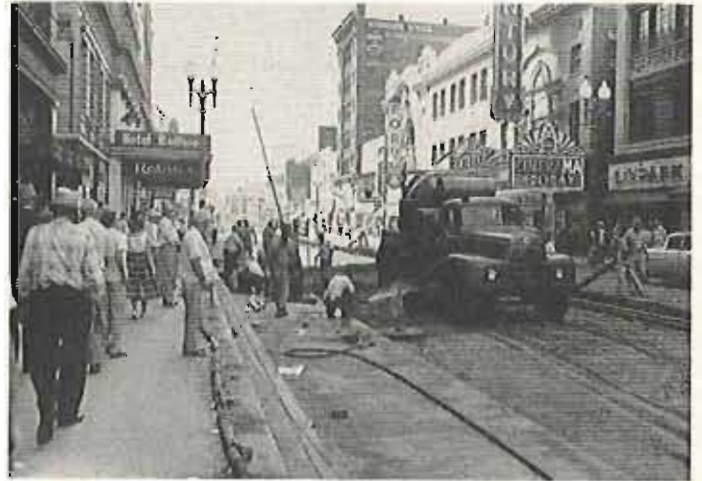
EVERY year we say, "this was the greatest convention ever" and 1956 was certainly no exception. Minneapolis was truly a "city filled with harmony" as over 4,800 barber-shoppers poured into the land of 10,000 lakes.

The weatherman outdid himself for the convention and made it plenty hot for those in attendance. Weather has never been known to dampen enthusiasm for this great thing we call barbershopping and we're sure that the harmonious chords flowed more freely than did the perspiration. Who will ever forget the downpour just prior to the Saturday night Medalists contest? The show was held up for a short time and before long the only water evident was flowing from the eyes of the winners in the quartet contest.

THEY SHOULD KNOW

If there's anyone in the twin cities (Minneapolis and St. Paul) who doesn't know what SPEBSQSA means or how a barbershop chord sounds, we'll be greatly surprised. While most conventioners were woodshedding or reminiscing about old times, our quartets were busy making dozens of appearances on radio and television, at hospitals, public places and supper clubs throughout the twin city area. Several of our quartets made guest appearances on NBC's Monitor radio show while others were covering the local scene.

Local newspapers, Associated Press, United Press, and CBS carried the story of barbershopping to thousands of Americans who might never have known about this great Society of ours. The broadcast of the Medalists contest by CBS radio was truly great considering the technical problems



A day before the convention opened the front view of the headquarters hotel looked like this. The street repairs were completed before the convention closed.

which prevailed. Due to the delay caused by the downpour of rain on Saturday night the contest was running behind schedule. WCCO (the Minneapolis CBS affiliate) had given 9:00 PM as their deadline for us to announce the winners from Northrup Auditorium so that they would have time to splice their tapes (which were made the day before at the Finalists contest) in the correct order for the broadcast and to give the announcer time to insert his announcements about each quartet.

IT TAKES TWO TO . . .

As 9:00 PM rolled around the contest was far from being finished and members of your Headquarters staff could feel their ulcers start to tango. At 9:26 PM, just four minutes before air time, the announcement came. The word was flashed to WCCO and in record time their capable crew put together a show which went out over the airways in fine style. If you couldn't attend the convention we hope you were glued to your radio for the show.

Complete reports of the convention business and committee meetings and the introduction of new officers will be found elsewhere in this issue of the Harmonizer. Pictures of all the competing quartets and choruses are also a part of this issue.

DON'T MISS THIS

For the first time in the Society's convention history an official souvenir program was published. The handsome book contains a wealth of information about your Society and your favorite quartets and choruses. If you failed to pick up your copy of this wonderful publication, you may obtain copies from International Headquarters in Detroit. The price is just \$1.00 and it will be the best buck you've



The lobby of the Radisson Hotel rang with harmony day and night. The welcome sign above was usually well bidden by "chord ringing" conventioners.



Ceremonies in the Minneapolis City Council Chambers opened the convention. Four council members formed a quartet "THE FOUR WARD FOUR" and were presented SPEBSQSA pins by the "ATOMIC BUMS," of Minneapolis. The affair was televised.

spent in your career as a barbershopper. Why not pick up some extra copies for your friends and relatives who have been or should have been bitten by the "harmony bug?"

CONFEDERATES WIN

After what was considered by many as the stiffest competition yet, the International quartet championship went to the Confederates of Memphis, Tennessee (see complete story on page 8).

The other four Medalists followed in this order: second place—Play-Tonics, Teaneck, N. Y. (Mid-Atlantic District); third place, Lads of Enchantment, Albuquerque, N. M. (Southwestern District); fourth place, Four Pitchikers, Springfield, Mo. (Central States District); and fifth place, Easternaires, Jersey City, N. J. (Mid-Atlantic District).

DECCA ALBUM

Here's a little advance information on the 1956 Medalists quartet album which will be at your local Decca record dealers next month. So that you might know what to expect in this great barbershop album here is a list of the numbers you will hear: **The Confederates** ("Goodbye, Old Dixie, Goodbye"—"The Sunshine of Your Smile"—"Rockabye Your Baby With a Dixie Melody"); **Play-Tonics** ("My Cutie's Due at Two to Two Today"—"Did Your Mother Come From Ireland"—"Cabin On the Hilltop"); **Lads of Enchantment** ("It Looks Like Rain in Cherry Blossom Lane"—"Love Me and the World Is Mine"); **Four Pitchikers** ("Ramona"—"A Perfect Day"); **Easternaires** ("My Little Dream Girl"—"Danny Boy").

This year's chorus competition offered its share of thrills and spine-tingling chills as the Ambassadors of Harmony of Michigan City, Indiana (Indiana-Kentucky District) under the direction of Rudy Hart won the coveted International Chorus Championship for 1956. Great shouts of joy went up throughout Northrup Auditorium as the assembled Barbershoppers heard the word that the Society's International

Board had voted to continue chorus competition at the International Conventions. The other four medalists choruses were: second place, Cascade Chorus, Eugene—Springfield, Ore. (Evergreen); third place, East York Barbershoppers, East York, Ont. (Ontario); fourth place, Pekin Barbershop Chorus, Pekin, Ill. (Illinois District); fifth place, Border Chorders, El Paso, Texas, (Southwestern).

ALBUM INFORMATION

We'll also let you in on the great barbershop numbers you will be hearing on the 1956 chorus album by Decca next month. Here they are: **Ambassadors of Harmony** (*Gee, But I'm Lonesome*—"When the Morning Glories Wake Up In The Morning"—"For Me and My Gal"); **Cascade Chorus** ("Waiting For the Robert E. Lee"—"When Irish Eyes are Smiling"—"Riding Down The Canyon"); **East York Barbershoppers** ("I'm Sitting on Top of the World"—"Carry Me Back To Old Virginny"); **Pekin Barbershop Chorus** ("In Apple Blossom Time"—"Tiger Rag"); **Border Chorders** ("Muskrat Ramble"—"The Darktown Strutters Ball"). We would suggest that you buy your quartet and chorus albums as soon as they're available at your Decca dealers because this year's selections are going to sell fast. No true lover of barbershop harmony would want to be without one of these we're sure.

OFFICIAL ACTIONS

It was a busy time for our administrative and legislative bodies, also. Here are brief summaries of actions taken by the International House of Delegates and the International Board of Directors:

1. Voted to continue the International Chorus Contest on the same basis as currently conducted (each of the fourteen districts being qualified to send one chorus to the International competition to be selected through district competition).
2. International By-Laws were amended to provide for two additional vice-presidents "of equal rank" and to provide for a Board of Directors to consist of "the President, Immediate Past Presi-

(Continued on next Page)



THE SUN COAST CHORUS, St. Petersburg, Florida, was involved in a bus-truck collision on their way to the convention. The truck driver was killed but no chorus members were seriously hurt. Despite the accident the chorus gave a fine performance at the contest.



Backstage tension is well portrayed in the above picture as quartets await the announcement of the 15 finalists. Cheers, tears, and harmony were evident at all times "behind the footlights" in the friendly spirit of competition which prevails in Barbershopping.



During the early hours of the convention the center of activity was the registration desk. The thousands of conventioners were processed in record time. Minneapolis hospitality was extended to all barbershoppers upon their arrival.

dent, First Vice-President, Second Vice-President, two Vice-Presidents of equal rank, the Treasurer, and fifteen Directors." Each Director will be elected for a three year term except for the first enlarged Board in which it was necessary to elect five Directors for a term of two years only. (The Board previously consisted of five officers and ten members serving two year terms.)

The House of Delegates conducted the election of officers in an open meeting attended by many barbershoppers and their families, with the following results:

- President—Rowland F. Davis, Mid-Atlantic District
- First Vice-Pres.—Joe Lewis, Southwestern District
- Second Vice-Pres.—Robert Irvine, Illinois and Indiana-Kentucky Districts
- Vice-Pres.—John Salin, Mid-Atlantic District
- Vice-Pres.—O. B. Falls, Jr., Northeastern District
- Treas.—Mark Roberts, Michigan District

Art Merrill, who will be Immediate Past President, is transferring from Northeastern to the Mid-Atlantic District due to a recent job change; O. B. Falls is moving from the Northeastern District to the Far Western District.



As usual the "woodshed" was the center of activity during the convention. When the last barbershop chord had been rung this Radisson Hotel employee sat down to take a well deserved rest. Many hotel employees were enthusiastic harmony lovers.

A complete list of the Board of Directors can be found on page 21 in this issue of *The Harmonizer*.

ACTIONS TAKEN BY THE BOARD

1. Upon recommendation of the International Contest and Judging Committee, the board certified Dan Wolf, of the Lakewood, Ohio Chapter in the Johnny Appleseed District, as a judge in the category of harmony accuracy.
2. The Board ruled that selection by districts of "area champion quartets" shall be made in conjunction with the Fall District contest, not in connection with the regional preliminary contest in the Spring. Selection of such champions shall be purely a district matter and that title will not be recognized by the International Society. (The Indiana-Kentucky District will name "area champion quartets" from those quartets competing in the regional preliminary contests this Spring; therefore, the Board gave consideration to this method as stimulating quartet interest, resulting in the action described above.)



Past champions were on hand to thrill the crowds throughout the convention. Here the SCHMITT BROTHERS, 1951 Champs, gave out with one of their famous harmony renditions, probably one from their new Decca record album, "Barbershop Ball."

3. Upon recommendation of the International Executive Committee, the Board ruled that in the future all detail work regarding search and clearance of copyrights on songs intended for publication by the Society shall be handled by the International Headquarters office, not by the committees involved in such publication.
4. A suggestion by Karl Haggard, of the Johnny Appleseed District, that a uniform "shorthand" system be developed for use by all contest judges, with another carbon copy to be added to the judges forms for presentation to the competing quartets and choruses immediately following a contest was disapproved upon the recommendation of the Executive and Contest Judging Committees. The feeling was that the time which would be involved in developing such a shorthand system and educating judges to its use and the speed of action and the concentration required in judging contests do not make this plan feasible.
5. The Board approved a pension plan for the members of the International Headquarters staff as recommended by the Pension Committee, chaired by Rowland Davis.
6. Selection for the site for the 1959 International Convention was deferred until the 1957 Mid-Winter

convention at Pittsburgh, Pennsylvania, pending completion of information from cities submitting invitations.

7. The 1960 convention was awarded to Dallas, Texas.
8. Approved the recommendation of the Music Educators National Conference Collaboration Committee that presentation of scholarship awards in conducting high school quartet contests be limited to male vocal students.
9. At a specially called meeting the Board voted to rescind the action taken at the Mid-Winter convention at Denver last January limiting reserved seats to the Saturday night Medalists Contests only for the 1957 convention. Complaints registered by members at the 1957 registration desk at Minneapolis indicated a decided preference for continuance of the "reserved seat for all convention events" plan which has been in effect



Just before show time International Secretary Bob Hafer, left, stops to talk over last minute details with master of ceremonies for the day's contest activities, Past International President Jerry Beeler.

for the past four years. (Orders for registrations for the 1957 convention at Los Angeles June 19-23 are being accepted at \$10.00 per person at International Headquarters, 20619 Fenkell Avenue, Detroit 23, Michigan. (See center section of *Harmonizer*.)

10. The Board recorded the opinion that no new evidence was presented at Minneapolis warranting a change in the vote taken at Denver to establish the Chicago area as the location for the Society's permanent Headquarters building, and took the following steps:
 1. Authorized the International Secretary to find suitable temporary quarters in Detroit which can be occupied by January 1, 1957 (upon expiration of lease at present quarters), selection to be subject to approval by the International Board.
 2. Instructed the International President to direct the International Headquarters Building Committee to proceed with preparation of architectural plans and development of a financing program for the permanent Headquarters building.



THE BARBER-TEENS were very active at this year's convention. Above the young barbershoppers are enjoying a chopstick dinner at a Minneapolis Chinese restaurant. Bring the kids to Los Angeles in '57. They'll love it!

A JOB WELL DONE

It would be difficult for *The Harmonizer* to single out every outstanding barbershopper in the Minneapolis Chapter who played such an enormous part in making the 1956 International Convention the success it was. Many of the chapter members took their vacation from their regular jobs and devoted their entire time to working on the convention. General Chairman for the convention, Maynard Saxe, and his Co-Chairman, Cecil Brantner, did an outstanding job of coordinating the activities of the four-day affair. The Society's thanks go to all committee chairmen and their committee members. Those thanks are also extended to the many hours of unselfish work done by the wives of the Minneapolis Chapter members. Those barbershoppers who attended the 1956 convention know what a tremendous job was done by the Minneapolis group and those members who were not able to attend can be very proud that they are associated with an organization composed of such outstanding persons.



Rudy Hart, in white sport shirt, director of our 1956 International Championship Chorus from Michigan City, Indiana, receives words of encouragement from a friend prior to the HOOSIERS' appearance on the contest. This year's chorus competition was extremely keen.

"The South DID Rise Again"

THE CONFEDERATES

(1956 INTERNATIONAL CHAMPIONS)

There are many barbershoppers across the land who are beginning to believe the warning, "Save your Confederate money, boys, the South will rise again!", of our new International Championship quartet, **The Confederates**, of Memphis, Tennessee. The South DID rise as the boys from Dixie turned on their Southern charm and Dixie melodies to turn the trick in winning the Society's most coveted quartet honor at Minneapolis.

Organized in September of 1953, **The Confederates'** personnel is made up of three previous Memphis quartets. In their first competition, they qualified for the International contest at Washington, D. C. in June of '54. They were eliminated in the Semi-Finals that year. **The Confederates** finished as second place Medalists winners at Miami Beach last year and went on to take the Society quartet crown this year.

VITAL STATISTICS

Tenor, George Evans, is a life insurance agent for General American Life Insurance Company. He is 26 years old, hails from Jackson, Mississippi, and was graduated from Southwestern in 1955.



Memphis folks took great pride in **THE CONFEDERATES'** victory and a local music store decorated its window in honor of the quartet—Confederate flag and all.



CHAMPIONS ALL—This was the big moment as **THE CONFEDERATES** received their championship gold medals and trophy from their predecessors, **THE FOUR HEARSEMEN**, of Amarillo, Texas. The Memphis, Tennessee championship quartet will carry the Society's banner across the country during the coming year, and, as **THE HEARSEMEN** would say, "they'll be the last to let us down!"

Lead, Dave LaBonte, is a piano tuner and salesman for the Hollenberg Piano Company and is 38 years of age. He's a transplanted "Yankee" from Concord, New Hampshire, but he claims it's the "southern" part. He's also past president of the Memphis Chapter.

Baritone, Bill Busby, is chorus director and past president of the Memphis Chapter. He is a commercial representative for the Southern Bell Telephone Company. Bill is arranger, coach and contact man for the quartet. He's 27 years old.

Wally Singleton, bass, is an insurance salesman and another "damnyankee" who claims he came "clean from Pittsburgh, Pa." He is a past president and chorus director of the Memphis Chapter and immediate past president of the Dixie District. Wally handles publicity and is spokesman for the quartet. He's 35 years of age.

OFFICIAL CONGRATULATIONS

A letter from Memphis Mayor, Edmund Orgill, congratulated **The Confederates** in the following manner:

"... May I express to each of you my sincerest congratulations upon being named the outstanding Barbershop Quartet of America . . . This honor, justly deserved by you, is not only recognition for you but also a credit to the City of Memphis . . . I wish for you continued success and assure you of my complete cooperation . . ."

Very truly yours
Edmund Orgill—Mayor"



The quartet changed into their Southern gentlemen costumes for their second appearance in the contest. Only thing missing were the mint juleps and Southern belles.



THE KORD KINGS
 Ruggles, DeFrew, Solberg, Jackson
 (Oak Park, Illinois — Illinois District)



TORONTO TOWNSMEN
 Bridgman, Green, Bonnyman, Watson
 (Toronto, Ontario — Ontario District)

1956 International Finalists

"WATCH FOR THEM AT LOS ANGELES IN '57"

THE KORD KUTTERS
 Powell, Moses, Sharpe, Sudberry
 (Pekin, Illinois — Illinois District)

THE DESERTAIRS
 Spooner, VanDien, Winter, Laurel
 (El Paso, Texas — Southwestern District)



INTERNATIONAL FINALISTS (Cont.)



HOME TOWN QUARTET
Stone, Clause, Corsale, Annichiarico
(Lodi, New Jersey — Mid-Atlantic District)



THE MERRI-MEN
Bulock, Stephens, Washburn, Hawkins
(Lansing, Michigan — Michigan District)



THE DUNESMEN
Martin, Zula, Kissinger, Foley
(Gary, Indiana — Indiana-Kentucky District)



THE MEMORY FOUR
Dave Whipple, Condra, Cokeroff, Dan Whipple
(Miami, Florida — Dixie District)



THE WEST COASTERS
Best, Cockrell, Hay, Potter
(San Gabriel, California — Far Western District)



MID-CHORDS
Hester, Haney, Bell, Begley
(Middletown, Ohio — Johnny Appleseed District)

1956 INTERNATIONAL SEMI-FINALISTS

"CHAMPIONS IN THE MAKING"



THE RHAPSODIES

Babeock, Nickolie, Habeck, Schultz
(Stevens Point and Wisconsin Rapids, Wisconsin—
Land O'Lakes District)



EXTENSION CHORDS

Verduin, Helder, Hall, Lucas
(Grand Rapids, Michigan — Michigan District)



THE QUANTONES

Ackerman, Brandt, Durso, Farrell
(Buffalo, New York — Seneca Land District)



HI NEIGHBOR FOUR

Goldsberry, Hamm, Conover, Saunders
(Kansas City, Kansas — Central States District)



FOUR ALARMERS

Cooley, Lawrence, Lindland, Turner
(Muncie, Indiana — Indiana-Kentucky District)



SHARP FOUR QUARTET

Huffman, Lodge, Halloway, Hoffman
(Eugene-Springfield, Oregon — Evergreen District)

INTERNATIONAL SEMI-FINALISTS (Cont.)



**THE
MERRY
NOTES**
Hoyt,
Fader,
Beckford,
Jeffery
(Boston, Mass. —
Northeastern
District)



HAWKEYE FOUR
Langerak, Boudewyns, Owens, Pike
(Des Moines, Iowa — Central States District)



MARQUETTE UNIVERSITY MARQSMEN
Savage, Evans, Murphy, Gibson
(Milwaukee, Wisconsin — Land O'Lakes District)



THE JOLLY WHALERS
Stetson, Lake, Palmer, Jellison
(New Bedford, Mass. — Northeastern District)



TREBLE MAKERS
Reddick, Rowell, Van Yorx, Van Tassel
(Detroit No. 1 and Redford, Michigan — Michigan District)

**THE
PORTAGE
VELVETONES**
Reedeman,
Leatherberry,
Quam,
Skare
(Portage, Wis. —
Land O' Lakes
District)



(More Semi-Finalist Quartets on next page)



THE GREAT SCOTS

"Scotty" Ward, "Angus" Ward, McCullough, Smith
(Stenbenville, Ohio — Johnny Applesced District)



AMBASSADORS OF HARMONY
Romanoff, Dohson, West, Ruggles
(Reading, Mass. — Northeastern District)



BMA GAMBOLIERS
Wilson, Wasson, Schliebs, Robinette
(Kansas City, Missouri — Central States District)

BARBER "Q" FOUR
O'Commer, Bond, Maulberger, Haeger
(Q Suburban and Skokie, Illinois — Illinois District)



THE PARAKEETS
Swanson, Bostic, Aldridge, O'Leary
(Akron, Ohio — Johnny Applesced District)



LIMA UNCALLED FOUR
Clif Willis, Williams, Bushong, Mooney Willis
(Lima, Ohio — Johnny Applesced District)



INTERNATIONAL SEMI-FINALISTS (Cont.)



WIZARDS OF AH'S
Fagundes, Maehado, Schulz, Fritz
(Sacramento, California — Far Western District)



MODEL "T" FOUR
Pulham, Earl Cousins, Gordon Cousins, Francis
(Vancouver, British Columbia — Evergreen District)



MELODAIRES
Reynolds, Horschke, Crawford, Lukes
(Pioneer and Skokie, Illinois — Illinois District)



VERDUGO DONS
Stallings, Strange, Scott, Plumb
(Crescenta Valley, California — Far Western District)



THE CHORDMASTERS
Monroe, Kanick, Mungle, Birch
(Binghamton-Johnson City, N. Y. — Seneca Land District)



POTOMAC CLIPPERS
Metcalf, Peters, Sims, Watson
(Washington, D.C. — Mid-Atlantic District)



LAKESHORE FOUR
Borchardt, Zarling, Morris, Lettman
(Milwaukee, Wisconsin — Land O'Lakes District)

"Ambassadors of Harmony" Win Chorus Championship



1956 INTERNATIONAL CHAMPIONS—MICHIGAN CITY, INDIANA
Indiana-Kentucky District

Cascade Chorus Thrills Crowd While Placing Second In Competition



SECOND PLACE WINNERS
EUGENE-SPRINGFIELD, OREGON
Director—J. H. (Bud) Leabo
Evergreen District



Michigan City director, Rudy Hart, receives the championship chorus trophy from Schyler "Skid" Davies, director of our 1955 chorus champions from Janesville, Wisconsin. Decca records will publish an album featuring the chorus winners next month. Look for it!

CHORUS COMPETITION (Cont.)



**THIRD PLACE
EAST YORK
BARBERSHOPPERS**

TORONTO, ONTARIO
Director—Al Shields
Ontario District

**FOURTH PLACE
PEKIN CHORUS**

PEKIN, ILLINOIS
Director—Jim Moses
Illinois District



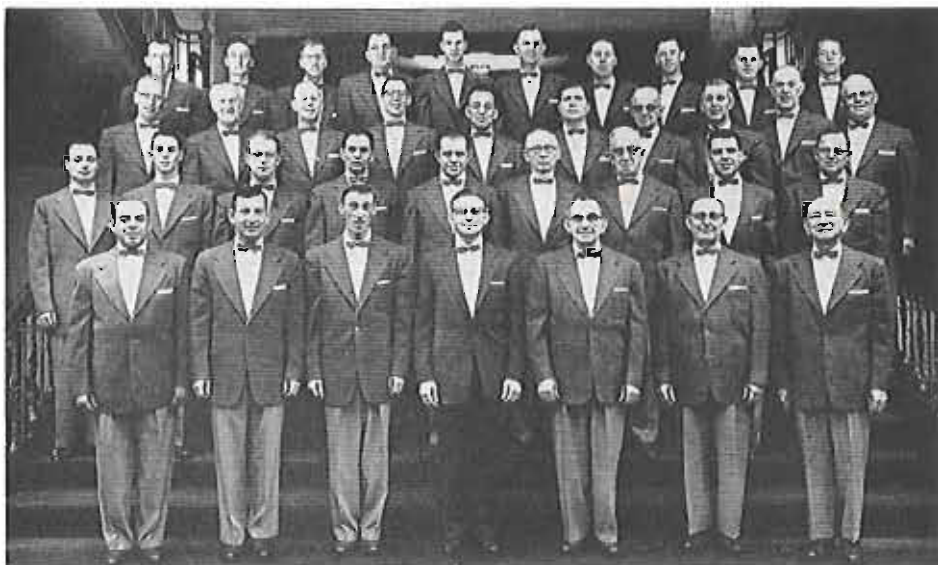
**FIFTH PLACE
BORDER CHORDERS**

EL PASO, TEXAS
Director—Dr. John Heiden
Southwestern District



GREAT LAKES CHORUS

GRAND RAPIDS, MICHIGAN
Director—J. R. (Bob) Weaver
Michigan District



CAPITAL CHORDSMEN

MADISON, WISCONSIN

Director—Joseph Ripp
Land O' Lakes District



CALIFORNIANS

BERKELEY, CALIFORNIA

Director—Dave Stevens
Far Western District

GENESEE CHORUS

ROCHESTER, NEW YORK

Director—Louis Ugino
Seneca Land District



SUN COAST CHORUS

ST. PETERSBURG, FLORIDA

Director—Walter C. West
Dixie District

CHORUS COMPETITION (Cont.)



BUCKEYE CAPITAL

COLUMBUS, OHIO
Director—Kenneth Keller
Johnny Appleseed District

**HEART OF THE OZARKS
CHORUS**

SPRINGFIELD, MISSOURI
Director—F. Bion McCurry
Central States District



HOUNDS FOR HARMONY
PLAINFIELD, NEW JERSEY
Director—Tony Doganieri
Mid-Atlantic District



HARPOON HARMONIZERS
NEW BEDFORD, MASSACHUSETTS
Director—Baptiste (Bap) Balestracci
Northeastern District

● NOTICE ●

Placement or size of pictures has no bearing on the rank of any chorus listed on these pages except those in the first five places.

"STABILITY NEEDS MOMENTUM," SAYS . . .

ROWLAND F. DAVIS OUR NEW PRESIDENT

With "Stability Needs Momentum" as the motto for his administration, our new International President Rowland Davis has begun his year in the Society's highest office.

Rowland became a barbershopper in November 1946, affiliating with the Manhattan, N. Y. Chapter. He has been very active in the chapter throughout his barbershopping career. He has held many chapter offices, being elected president in May 1949. He was elected to the International Board in July 1949 and was advanced to International Second Vice-President on July 1, 1954. He served next as First Vice-President until his election to the Society's highest office at Minneapolis in June.

A customer equipment engineer for American Telephone and Telegraph Company of New York City, Rowland is a graduate of Cornell University and holds a degree in electrical engineering.

He and his wife Sophie have two sons, Bruce, age 28, and Kenneth, age 23. Barbershopping is Rowland's principal hobby but, as he puts it, he enjoys gardening, cacti and succulents along with his "ringing chords." His favorite barbershop number is "Honey" and his favorite arrangement of the song is shown below. Just for the record, Rowland sings bass.

An interesting letter was sent to our new President by Mrs. Leba Lewis Snyder, wife of Past International First Vice-President Dean Snyder, congratulating Rowland on his election to the presidency of the Society:

"HONEY"

AS SUNG BY BASSO PROFUNDO AND
INTERNATIONAL PRESIDENT ROWLAND DAVIS

OLD SONGS ARR.

By
R. W. GRANT

OH HON-ey, HON-ey, BLESS YOUR HEART, MY HON-ey THAT I LOVE SO
SO WELL,
WELL— FOR I'VE BEEN TRUE, MY GAL, TO YOU, TO MY
SO WELL,
HON-ey, THAT I LOVE SO WELL



INTERNATIONAL PRESIDENT ROWLAND DAVIS

Dear President Davis:

It is a very great pleasure for me to congratulate you on being President, as my grandmother did. Honest! I dared not dream I'd live to see the day that Davis was President again. It makes me very proud. I'm a Southerner, you know.

I just love that quartet, THE CONFEDERATES! Dean told me they were all officers, now that they have won the battle of Minneapolis. That's the farthest North we ever got . . . bless their little hearts.

. . . Here in Virginia people think they're right far South. My family thought my grandfather was right far North when he fought in Virginia in the Civil War. But what I wanted to say is—if you and Mrs. Davis (may I call her Miss Sophie?) and that cute CONFEDERATE quartet ever get down, and up, here, respectively, we hope all of you will come out to see us.

I know you will make a fine President. Good luck!

Most sincerely

Your obedient servant

NEW OFFICERS *(Continued)*

JOSEPH E. LEWIS **FIRST VICE-PRESIDENT**

Moving from Second to First Vice-President this year is Joe Lewis of Dallas, Texas. An active barbershopper since 1947, Joe has served as president of the Dallas Chapter and has served the Southwestern District as treasurer, vice-president and president. He was elected to the office of International Second Vice-President in 1955 and served in that capacity until his election to the First Vice-President's post this year.

Joe sings lead and barbershopping is his only hobby. He is a graduate of Carrick High School, Pittsburgh, Pa., and Westminster College, New Wilmington, Pa. Although Joe is president of the National Bond and Investment Company of Dallas, he still finds time to effectively carry out the many duties of his Society office and to spend enjoyable hours woodshedding.

Joe and his wife Mary live in Dallas with their 18 year-old daughter Marilyn who is also an enthusiastic barbershopper.



ROBERT L. IRVINE **SECOND VICE-PRESIDENT**

Assuming the post of Second Vice-President is Bob Irvine, of Anchorage, Kentucky. He joined the Society in January 1944 and has been very active in the affairs of the Oak Park, Illinois Chapter, of which he is a charter member. He served that chapter in practically every official office and served on the International Board of Directors for two years as International Treasurer for two years, and as Chairman of the Ethics Committee for two years.

Before his retirement, he served as assistant general credit manager for Sears and Roebuck in Chicago. Bob and his wife Bess have a 19 year-old daughter Mary. Bob sings bass and devotes most of his time to his barbershopping career.



JOHN SALIN **VICE-PRESIDENT**

As International Vice-President, John Salin brings a wealth of knowledge and background acquired during his eight years with the Society. He has served the Manhattan, N. Y. chapter as treasurer, vice-president and president. John served as president of the Mid-Atlantic District for two years and was then appointed chairman of the International Finance Committee, a position he held for two years. Last year he was elected to the International Board and was appointed chairman of the Endowment Committee.

John has served as chairman of the Associate Contest and Judging Committee of the Mid-Atlantic District for two years and is a certified judge in Balance and Blend.

He is a graduate of Syracuse University and is a vault officer and assistant head of the credit department at the Guaranty Trust Company of New York City, Fifth Ave. office.





MARK ROBERTS
TREASURER

Detroit attorney Mark Roberts begins his second consecutive term as International Treasurer this year. Mark joined the Society in 1940, sang in competition at all levels with the DETROIT TUNERS who reached the Finalist rank at Grand Rapids in '42. Mark is a certified judge in all categories. He has been a chapter secretary and president, district president, chairman of the International Contest and Judging and Laws and Regulations Committees. A "Hoosier" by birth and a Detroiter by preference, Mark was graduated from Detroit Tech and Detroit College of Law. Mark and his wife Isabel are enthusiastic barbershoppers as are their two daughters, Dolores and Marcia.

O. B. FALLS, JR.
VICE-PRESIDENT

Our other new Vice-President is O. B. (Obie) Falls, Jr., of Los Altos, California. He began his barbershopping in December, 1946 with the Schenectady, N. Y. chapter. He later moved to Seattle, Washington and became president of that city's chapter. He has served as vice-president and president of the Evergreen District and as vice-president of the Northeastern District.

He is a graduate of the University of Richmond and the Massachusetts Institute of Technology. He is Manager-Marketing, Atomic Power Equipment Department of the General Electric Company, San Jose, California. Obie and his wife Betty have three children; Harriet, 19, Margaret, 14, and Susan, 9. He describes barbershopping as, "one of the most enjoyable, relaxing and soul-satisfying activities in which I ever participated."



BOARD OF DIRECTORS—SPEBSQSA, INC.

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Minneapolis, Minnesota
Land O' Lakes District



Barbershop Craft

ARRANGING BARBERSHOP HARMONY

(SECOND OF TWO ARTICLES)

By MAURICE E. REAGAN, Chairman, College of Arrangers

MANY song harmony patterns start out on the keynote (twelve o'clock) chord, jump to some position along the right-hand side (say between one and six o'clock), and return sequentially to the home-base or twelve o'clock position again. About the only thing to avoid is the skipping of only ONE of the clock positions in the counter-clockwise sweep, as some harmony theorists approve the jump from one to eleven o'clock (although this doesn't strictly hold). By practice, you soon can recognize, by the sound, the chords in their various clock positions. At first, even the same chord—revoiced—will sound different but this is only a temporary condition.

Some songs automatically tell the harmony pattern by the sequence of the melody. Examine the start of the choruses of two very similar songs, such as "Who's Sorry Now" and "I'm Sorry I Made You Cry." The melody fairly sings the harmony to you.

Melody— Who's Sor - ry Now, So Sor ry Now
MI SOL DO' MI' MI si TI MI'

The first phrase sings out the twelve o'clock tonic chord while the second phrase is the four o'clock tonic chord. No one could make an error in harmonizing that portion of the song. In a similar manner, "I'm Sorry I Made You Cry" also harmonizes itself at the start of the chorus.

Melody— I'm Sor - ry Dear, So Sor - ry Dear
MI' DO' SOL MI RE' LA fi RE

Again, the first phrase contains the tones of the twelve o'clock major chord and the second phrase is composed of the tones of the two o'clock major chord. The harmony in most songs is not so apparent.

In 1909, "Pony Boy" came out and was quite popular. At that time, we voiced the start of the chorus something like this:

	Po	-	ny	Boy,	Po	-	ny	Boy
Tenor	MI'		SOL'	SOL'	fi'		fi'	fi'
Lead	SOL'		MI'	MI'	RE'		LA	LA
Baritone	DO'		DO'	DO'	DO'		DO'	DO'
Bass	DO		DO	DO	RE		RE	RE
	12T		12T	12T	2-7		2-7	2-7

By 1915, the voicing had changed by the introduction of a three o'clock seventh chord on the first "BOY," making it read:

	Po	-	ny	Boy,	Po	-	ny	Boy
	MI'		SOL'	SOL'	fi'		fi'	fi'
	SOL'		MI'	MI'	RE'		LA	LA
	DO'		DO'	di'	DO'		DO'	DO'
	DO		DO	LA	LA		RE	RE
	12T		12T	3-7	2-7		2-7	2-7

Today, one of our quartets might voice it this way, even going so far as to change a melody note to gain their harmony objectives.

Po	-	ny	Boy,	Po	-	ny	Boy
DO''		RE''	di''-LA'	DO''		di''	DO''-fi'
SOL'		MI'	MI'-di'	RE'		TI	LA-DO'
MI'		SOL'	SOL'	fi'		SOL'	fi'RE''
DO		fi	LA-MI	LA		MI	RE-LA
12T		12-9	3-7	2-7		3-9	2 7

Perhaps this is a little extreme, but it does show the present-day trend in either attempting to get something new or to show off the talents of the high tenor and low bass voices. The enjoyment of listening to such a voicing may be greatly enhanced by proper timing or "swing" and tempo. Poor rhythm can ruin the presentation inasmuch as those in the audience who are familiar with the number are already slightly offended by the change in the melody. So another good rule to follow is to leave the melody unaltered and control the rhythm.

We want the melody in the lead voice—not in the tenor's. Again, however, this is a matter of degree. In short passages where the melody goes soaring to unusual heights, smoother harmony flow may be obtained by singing the tenor part below the lead. A high-baritone arrangement will usually get away from this problem but sometimes even this is not convenient with the voice ranges available. Consider the start of the chorus of "Any Time" as an example:

An	-	y	Time
MI'		MI'	SOL'
SOL'		si'	LA'
DO'		RE'	di'
DO'		TI	MI
12T		4-7	3-7

Another short, similar phrase starting in the chorus of "Memories" used to be sung:

Mem	-	o	ries
MI'		MI'	MI'
LA'		si'	SOL'
DO'		DO'	DO
DO		DO	DO
3M		12-A5	12T

Later, someone thought of using a three o'clock seventh chord on ries. Then someone else took a look at the melody and suggested adding a four o'clock seventh for the twelve o'clock augmented fifth on o. Later on, someone noticed the LA for the first tone of the melody and, knowing that it was a member of the five o'clock family also, came up with something like:

Mem		o	ries
DO''-TI'		TI'	LA'
LA'		si'	SOL'
MI'-ri'		RE'	di'
DO-fi		MI	MI
3M-5-7		4-7	3-7

This chord sequence of 12 to 4 to 3 to 2 o'clock (in the next phrase) is a common one in barbershop harmony. But

note that the tenor, in singing the high baritone part, does not sing either the THIRD nor the barbershop SEVENTH tones of the chords as he usually does. HE sings the root of the first (12 o'clock) chord, the root of the second (5 o'clock) chord, the fifth tone of the next (4 o'clock) chord and again the root of the three o'clock chord on *ries*. Perhaps the next time we hear this number we will note a background of something that sounds like "Toot - too - wah."

Let us not carry the theme "nothing but barbershop seventh chords" too far as there are many places where it would be wrong to use them. Let us, on the other hand, use them where they can be used correctly. The ending of a song, unless written in the minor mode, should have but two voicings, these, in this arranger's opinion, are:

DO'	or	MI'
MI'		DO'
SOL		SOL
DO		DO

Some of us have talked so much about the barbershop seventh being the barbershop chord that we jump when we hear a sixth, diminished seventh or ninth chord. Such an attitude is carrying our theme too far. Take, for instance, a melody which is on the tone LA and the harmony pattern calls for twelve o'clock.

You	ask	me	what	I	do	in	my	spare	time
FA'	MI'	MI'	MI'	MI'	ri'	ri'	ri'	MI'	MI'
SOL	LA	LA	LA	LA	TI	LA	TI	LA	LA
TI	DO'	DO'	DO'	DO'	LA	TI	LA	DO'	DO'
RE	SOL	SOL	SOL	SOL	fi	fi	fi	SOL	SOL
1-7	12-6	12-6	12-6	12-6	5-7	5-7	5-7	12-6	12-6

It sounds quite modern, doesn't it? But the rest of the song is wonderful for our favorite barbershop type of voicing.

The diminished chord is an unusually fine stepping-stone to use when we want to take one step in a clock-wise direction. Remember "Bright Was The Night?" At the start of the chorus, all of us would use a one o'clock diminished seventh chord on *was* the.

Bright	was	the	night,	bright	was	the	night
MI	ri	MI	SOL	MI'	MI'	MI'	FA'
				DO'	fi	fi	TI
				DO	di	di	RE
				12-T	1-D7	1-D7	1-7

In a similar fashion, the ninth chord is one of our favorites as a stepping stone. The last voicing shown for "Pony Boy" used a favorite voicing of a twelve o'clock ninth chord on the second syllable. But many arrangers feel that this chord should not be held on an accented melody note unless the melody note is used in the song and where the chord sequence demands that particular clock position. It was brought out in the June, 1954 International Contest in Washington, D.C., when the Four Harsemen, a wonderful quartet and our 1955 Champions, used a three o'clock ninth chord very effectively in the chorus of "When You're A Long, Long Way From Home." They started the chorus something like this:

When	You're	A	Long,	Long	Way	From	Home	- mm
SOL'	LA'	LA'	DO'	DO'	di''	di''	DO''	DO''
MI'	FA'	fi'	SOL'	LA'	TI'	LA'	MI'	RE'
MI'	ri'	ri'	MI'	MI'	SOL'	SOL'	fi'	fi'
DO'	DO'	TI	DO'	DO'	MI'	MI'	LA	LA
Type of chord—								
12T	11-7	5-7	12T	3M	3-9	3-7	2-9	2-7

The three o'clock ninth chord on *Way* was beautifully sung. It was held for a relatively long time to permit plenty of aural inspection. Since, however, the melody note permitted a four o'clock seventh chord, there was some comment that it should have been used. The voicing—from bass to tenor—

could have been *Mi' - si' - TI' - RE''*. Try both of them and see which you like better. Both should sound very well when properly done. It is our opinion that both are satisfactory and should be rated equally as good barbershop voicing, because it adds novelty and permits more voicing freedom without making the ninth chord sound characteristic of the song.

It would therefore appear that we must judge as to the DEGREE of use of other than barbershop seventh chords. How much is permitted without penalty and how much constitutes grounds for disqualification in a contest? While it is quite a burden to put on the shoulders of the arrangements judge, it appears that he must make the decision on a relative scoring. A good judge of arrangements must be an experienced arranger, able to instantly recognize all of the inversions of all of the types of chords in all of the clock positions. As such, he is well equipped to penalize—or perhaps disqualify any quartet which chooses to excessively use other than our accepted barbershop voicing. Should it develop to the degree voiced as in this example, the arrangements judge would have little trouble:

I	Had	A	Dream	Dear
SOL	fi	LA	SOL	MI'
DO'	di'	RE'	DO'	di'
LA	LA	DO'	LA	LA
MI	ri	FA	MI	fi

Compare that voicing with something like this:

I	Had	A	Dream	Dear
MI'	ri'	ri'	MI' SOL'	SOL'
SOL	fi	LA	SOL' MI'	MI'
DO'	LA	TI	DO'-RE'	di'
DO	TI	fi	DO-II	LA

Another rather common arranging error is one that takes us "out on a limb" where we give the impression that we are giving up and starting all over again. We have such a case in our Society Theme Song—"The Old Songs"—where we end on a four o'clock seventh chord at the end of the phrase "good old songs for me." If it is resolved into a one o'clock seventh, the feeling of awkward voicing disappears.

The	Old	Songs,	The	Old	Songs,
FA'	FA'	MI'	SOL'	SOL'	fi'
SOL	SOL	DO'	LA	LA	RE'
TI	TI	SOL	di'	di'	DO'
RE	RE	DO	MI	MI	LA
1-7	1-7	12T	3-7	3-7	2-7

The	Good	Old	Songs	for	Me	- ee
fi	FA'	FA'	LA'	si'	si'	SOL'
DO'	TI	TI	DO'	RE'	MI	FA'
LA	RE'	RE'	RE'	DO'	RE'	TI
RE	SOL	SOL	FA	FA	TI	RE
2-7	1-7	1-7	11-6	11-6	4-7	1-7

I	Love	To	Hear	These	MI	nor
FA'	MI'	MI'	MI'	MI'	FA'	SOL'
RE'	DO'	DO'	SOL	DO'	FA'	MI'
TI	SOL	SOL	fi	fi	DO'	di'
RE	DO	DO	DO	SOL	FA	LA
1-7	12T	12T	12-7	12-7	11T	3-7

Chords	and	Good	Close	Har	- mo	- ny
fi'	fi'	SOL	fi'	FA'	fi'	MI'
RE'	ri	MI'	DO'	RE'	DO'	DO'
DO'	DO'	di'	LA	TI	LA	SOL
LA	si	LA	RE	SOL	FA	DO
2-7	8-7	3-7	2-7	1-7	11-7	12T

The foregoing represents some of the thinking of this writer on how barbershop chords should be voiced. As Chairman of the College of Arrangers, he welcomes your comments on the points raised here and any additional thoughts which will be constructive in our instructions to our younger arrangers.

Keeping on PITCH

ROWLAND F. DAVIS
INTERNATIONAL PRESIDENT



I CAN think of no better way for your new President to start his column in the Harmonizer than to give you the best picture possible at this time of the various jobs which this administration hopes to accomplish this year and the way we're organizing to do these jobs.

Our Society is in its late 'teens and thus is rapidly approaching its majority. When a human being approaches the age of 21 years, he begins—perhaps subconsciously—to take stock of his past accomplishments and to think more seriously about the responsibilities of becoming an adult. Thus it is with our Society. It's time that we looked over our past accomplishments in the light of the objectives set forth so clearly by the Long Range Planning Committee under Dean Snyder's initial guidance and later carried on by me. While these past accomplishments have been very worthwhile and, in many cases, satisfactorily successful under our illustrious past presidents, a great deal remains to be done!

We propose this year with the help of the various Committees and the continued self-sacrificing cooperation of Bob Hafer and the Headquarters Staff to move forward significantly in the following phases of Society activities:

- 1. Chapter and District Operations**—finish the job on District By-Laws, Helpful Hints for Operation, Guides for Area Counselors, Guides for Selection of New Members for Chapters, Short Briefing Story for New Members to Cover Interrelationships of the Various Echelons of the Society, An Improved and Dignified Initiation Ceremony, A Guide to Better Chapter Programs, Programmed Procedures for Membership Extension and Retentions.
- 2. Personal Development**—A Special Task Force to recommend improved integration of the College of Arrangers, Harmony Heritage Series and Song Arrangements to assure maximum availability of good barbershop songs; A Special Task Force to develop a curriculum on Leadership Training; Serialized installments on barbershop harmony (by the Barbershop Craft Committee); careful review and clarification of training of judges; a Special Task Force to set up guides for protocol and conduct of our members when representing the Society before the Public.
- 3. Public Relations and Collaboration With Others**—Guide for a coordinated and accelerating public relations; extended collaboration with the MENC and other musical organizations, more active High School and College Quartet promotion work, extended collaboration with the Armed Forces, etc.
- 4. Fiscal and Operational**—A Special Task Force to work with Bob Hafer with the objective of improving the operations of the Headquarters Staff including possible increased

automation; a forward-looking budget by the Finance Committee; a review of the format, reproduction costs, etc., of the Harmonizer and increased coverage and advertisements; developing a "pattern" for the conduct of June conventions; a long-range project implementation of the Headquarters "Building," etc.

These activities are for the most part divided among the four Vice-Presidents who have the definite responsibility of coordinating the activities of their several committees and seeing that "target dates" are met. In addition the four V-P's will serve to represent the International Society at the various Chapter and District functions in their general geographical areas. This representation will, in some cases, be in collaboration with Bob Hafer or Ken Booth and will relieve me of the obviously impossible task of being several places at one time.

You probably are saying by this time "This sounds swell but will all these things be done or are these just fond hopes?" I firmly believe that most of these jobs will be done this coming year. We have, in my opinion, a Varsity line-up of Committee Chairmen and Task Force Coordinators and their fellow-workers are qualified and sincere in their desire to help. This team spirit has encouraged me to adopt for this administration the motto of "Stability Needs Momentum." What does this mean? Did you ever try to balance on a bicycle standing still or to make a dime stand on its edge. It's quite a stunt if you can do so. However, if you pedal the bicycle down the street or roll the dime across the table the job becomes quite easy. See what I mean! We're stabilizing as a Society and to accomplish this properly, and to retain a proper balance between our various objectives we must keep moving forward—preferably in a straight line and at a reasonably constant speed.

We don't expect miracles this coming year but I will be deeply disappointed if the Society doesn't award the boys "A" for Accomplishment and "Excellent" for Efficiency and Effort.

I hope that the above presentation provides you with a fairly inclusive perspective of what we are planning for the coming year and how we are organizing to do the jobs. Now let's turn to page 49 and read about a phase of our Society's activities which is taking on momentum and which is adding a great deal to our prestige as a singing group. We've been hearing more and more about the work which Johnny Means, Berney Simmer, Dean Snyder and others started a few years back in enlightening the Music Educators at their National Conferences with respect to the barbershop style of American ballad singing. Needless to add here to the already overwhelming evidence of the success of this activity.

MEMO FROM THE DESK OF THE
INTERNATIONAL SECRETARY

Status Quotes

ROBERT G. HAFER



ANOTHER International Convention is now a great big passel of harmony-packed memories and it's hard to believe that Summer is more than half gone as this column (?) is being written. Hardly before we know it we'll be Mid-Winter conventioning in Pittsburgh.

Everyone who can get to Pittsburgh owes it to himself to be there the fourth week-end of next January. If you were at the Minneapolis Convention (or any other held by this great fraternity of ours) you know what a glow it gives you to get together with Barbershoppers from all over the United States, Canada, Alaska, etc. There you not only hear the best singing we can produce but you enjoy good fellowship at its very best and have the opportunity of soaking up a lot of Barbershop know-how from the host of experts (but they don't call themselves that) who know Barbershop from A to Z both music and administrative-wise. Check the full page ad in this issue for preliminary info about what's going to happen in Pittsburgh this winter. Minneapolis did a tremendous job and so will Pittsburgh!

SUMMER BARBERSHOPPING

Although the weather has been unusually hot in some parts of the Society and tornados, floods, etc. have been acting up here and there, Barbershop activity has been humming merrily along these days. More Chapters than ever before have kept meeting through the Summer months, planning plenty of outdoor meetings, picnics for the families, Moonlight Cruises, etc. It pays off! At the moment we are running more than 700 members ahead of last year.

In my column in the June issue I referred to the continued popularity of modern quartets. The disc jockeys are still giving them a big play. The Epic album I also mentioned, "Gentlemen Be Seated," is still selling well. Now look at what's happened to Lawrence Welk and his "Champagne Orchestra" which I well remember playing the same songs in much the same way twenty years ago. Today he and his music are all the rage.

You no doubt have noticed that he features a male quartet nearly every week. Last week they sang in an old time barber shop setting (with not nearly enough four part chords). He's probably flooded with suggestions, but Curt Hockett, our Public Relations man, along with being Editor of the Harmonizer, sent him some real barbershop arrangements out of our stock. We'll see what happens.

Incidentally, Welk started out as a polka band leader. Then he developed his "champagne" style which "wore well" like Guy Lombardo who has never changed his style. In my opinion here are two cases of orchestra leaders who insisted on giving the public what they knew was good for them instead of trying to give the public what they felt the public wanted or thought it wanted at the time. It seems to me that we would do well to take a tip from this and "stick to our last." Sell good old down-to-earth barbershop instead of tossing in an overabundance of "modern" stuff and knocking ourselves out trying to instrumentalize our repertoires.

That's the end of that lecture. I do get wound up, don't I? Doggone it, it's just that I know we have something really great in pure Barbershop and in this Society and I feel we should promote what we stand for instead of trying to keep up with the whims of the musical tastes of the public.

MAILING HARMONY HERITAGE

As this is being written, several folks here are busy stuffing and getting into the mail an envelope to every Society member containing four new Harmony Heritage Songs releases. They are: *Story of The Rose (Heart of My Heart)*, *Mandy Lee*, *Gypsy Love Song* and *Asleep in The Deep*. These are furnished free to each member and bring to five (along with the first release last December of *Sweet Sixteen*) the Harmony Heritage arrangements distributed to date. All these numbers are in stock and orders are being filled at a straight 10¢ per copy (minimum order \$1.00). Push (or I guess in the music business it would be "plug") these numbers, for the more we sell, the more additional releases we can make available to you as part of your membership.

SONGS FOR MEN

By the time you read this you should have received the long awaited Songs for Men Book IX. There is no point in boring you with a detailed explanation of the snags we ran into on this book such as copyright complications but I feel sure you will say it was worth waiting for. We owe a lot to the music publishers, composers and arrangers who contributed to the book. When we here at your International Headquarters see all the labors of love contributed by men who could command good money for their talents outside the Society we are impressed with the fact that if we had to pay for all the benefits we enjoy we just couldn't exist as an organization.

If you have been wondering about the headquarters location matter and didn't get the news at the Convention, we are still in Detroit and may be for a good many months to come. We do need more room, though, to eliminate excessive noise problems (from some of our office machines), to provide more stock space—permitting quantity purchase at cost reductions, etc. Our lease will expire here at the end of this year, and we do not have an option to renew. Therefore, the International Board at the Minneapolis meeting authorized me to locate other temporary quarters here in Detroit. How long a lease we will negotiate remains to be determined, but we are working hard to line up quarters of which our membership will be proud and which will permit us to render better service. Meanwhile, study is under way of site possibilities, architecture, etc. in the Chicago area, selection of which as the preferred site of our permanent headquarters was re-confirmed by the Board at Minneapolis. Wherever we settle down, either temporarily or permanently, we'll try to get an easier-to-remember street name than "Fenkell Avenue."

Precisionists Sell Barbershopping During European Entertainment Tour

By HOWARD CRANFORD, Tenor of The Columbians

On the morning of July 7 in the great concourse of Union Station in Washington D.C., a group of men burst into song—"Hail, Hail, The Gang's All Here, And We're On Our Way to Germany." Amid cheers and flash bulbs twenty-six of us, the Precisionists from the Singing Capital Chorus of S.P.E.B.S.Q.S.A., under the direction of Major H. H. Copeland, began an eventful three-week tour of Germany. Our purpose was two-fold—to carry a touch of Main Street, U.S.A. to our soldiers overseas for their entertainment, and to speed the gospel of barbershopping in the Army camps, with the hope that enough interest could be aroused so that our boys could "Keep America Singing" over there. An important by-product, we hoped, would be to strengthen the goodwill and understanding between Americans and Germans, who love good music and respect musical craftsmanship. We feel we succeeded.

At McGuire Air Force Base we checked in and visited the Officers' Club to cool off. After a warm-up of an hour, we were invited to sing for General Hopkins, Deputy Chief of the Atlantic Division of M.A.T.S. He and his family enjoyed the concert, and the General followed us back to the Club for dinner on the outdoor patio. Impromptu entertainment was provided by the Columbians, Ramblers and Potomac Clippers plus the Whitehurst Wailers, Beall's Bullies and Lichty's Lads. Then we closed with the Harmony Band routine, complete with the Gil Bayliss introductions. It wowed the General and the others.

After dinner we sang at a farewell banquet given for a Colonel Manzell, who was soon to leave McGuire for the trackless miles of the Pentagon. Major Jones, in charge of the Officers' Club, exclaimed "Utterly unbelievable and beautiful."



At 4:00 A.M., two hours before arriving at Prestwick, Scotland, most of the group were preparing for the rugged schedule ahead with a little sleep.



THE PRECISIONISTS are shown in their formation of "4's" at Bunker Hill Service Club at Geissen, Germany. The formation is used for the Diekema Medley of "It's a Sin to Tell a Lie" and "I Wasn't Lying."

Sunday morning we checked out. Our plane, a four-motor DC 7, was due to take off at 12 noon for Harmon Field, Newfoundland; Prestwick, Scotland; and Frankfurt, Germany. Coming into Harmon Field, Newfoundland, over water, we had to scramble into our "Mae West" jackets. What a sight that was. Somebody yanked at Lou Metcalf's (tenor of the Potomac Clippers) jacket and all of a sudden he just ballooned out—seemed as if you aren't supposed to release the CO 2 cartridge until you hit the water.

THEY WANTED MORE

At Harmon Air Force Base the chorus sang for a good audience at the Airport—then we loaded into the plane. Something was wrong with a gyrocompass so we disembarked to the delight of the Airport audience, who wanted more music. The Columbians were in the middle of the "Muskrat Ramble" when the good word came and we soon were in the air, bound for Prestwick, Scotland, 2021 miles and 8½ hours away.

Copeland played a dirty trick. He went around snapping pictures of the bunch in various attitudes of slumber, then announced gleefully, "This'll make a swell page for the Harmonizer."

Scotland is green, neat, fertile and tight. We couldn't get the hot breakfast we'd been promised there, so we sang under the name of the Malnutritionists.

Now on to Germany! We flew over the English countryside at 15,000 feet, over the busy industrial center of Manchester, crossed the English Channel, cruised over Brussels, then came down to the Rhine-Main Airport at Frankfurt, Germany. It was a glorious day, with a warm sun overhead, and as we stepped from the plane the first face seen was a familiar one—Chris May, former member of the D.C. Chapter now working as a civilian for the Army in Germany.

After exchanging our American money for Army scrip we picked up our bags. Lt. Bob Gray joined us to take us to our hotel at Bad Schwallbach, near Weisbaden. Bob was with us during the entire tour as our liaison officer.

GET FINAL INSTRUCTIONS

On Tuesday, July 10, our serious work commenced. At a briefing in the morning Lt. Schmidt of the European Armed Forces Professional Entertainment Division gave us our instructions. He emphasized that we were goodwill ambassadors, and that we should govern our actions accordingly. Just to prove that all was not too serious, Dick Ellwanger (baritone of The Ramblers) was appointed "chief worrior" for the trip.

Our first formal show was presented at the Weisbaden Air Force Hospital, where an enthusiastic audience of patients enjoyed the performance. Following the show we split into quartets to sing at the six wards for patients who could not get to the theater. The Columbians sang in the isolation ward, where all the patients wore masks, and the boys enjoyed the half-hour show as much as the patients. The "Copeland Thirteen" sang for several wards and were enjoyably received. Lt. Cates, in charge of the program, said it was a "terrific show, a real morale booster."

In the evening we sang at the Sky Hook Service Club, Weisbaden Air Field, and a good audience found the show worth cheering over. Our first two shows were well received, and Act II, where an explanation and demonstration of barbershopping is given, seemed to create interest in our form of musical entertainment.

In the evening the boys at the U.S. Navy Schurstein Rhine River Patrol received the show with a lot of enthusiasm. It seems many of the new shows are tried out there, and some of them are "not so hot," according to one sailor, who added "Your show is the best yet." We were getting more natural on the stage by now.

Later we drove to the Nerobere Officers' Club at Weisbaden, a very swanky resort formerly used by Hitler, Von Hindenburg and the Kaiser. Here over four hundred officers and their wives were really wowed by our barbershop bal-



Shown holding a pre-show conference during the overseas tour are, left to right, Metcalf, Copeland, Peters and Skinnard.

STREET SHOW GIVEN

After the Eagle Club we went to the Palast-Gastasaan, an open air restaurant in downtown Weisbaden. We put on an informal show at midnight there on the street, much to the delight of hundreds of Americans and Germans alike. We literally stopped the traffic, with people filling the streets to enjoy the program. The Ramblers sang their "German Band" and the crowd roared. An M.P. car drove up ready to put down the revolution, and the policemen stayed to enjoy the show. Several German policemen stood around and had a good time too. To me, this was the high point of the trip thus far. Two American women who had been in Germany several years said that two blocks down the street they had heard "Carolina In The Morning" and just stopped in sheer joy and amazement. Finally, toward one o'clock we sang Diekema's "Keep America Singing" and "May The Good Lord Bless and Keep You" to close out one of the greatest experiences I've ever had as a barbershopper. The Germans love good music, and they enjoy barbershop harmonies. Our music is not just American—it's universal!

On Saturday, July 14, we drove to the Lindsay Air Force Base near Weisbaden for the annual picnic held by the Personnel Services Division of USAFE (United States Armed Forces in Europe). Rain moved the affair into a huge gym. Here we ran into the "Jaw Hawkers," a group of around 20 college boys and girls from Iowa, who have a girl quintet, show band and a square dance routine. After an excellent picnic feed we sang for the five or six hundred present.

DOWN IN THE DUMPS

At night we put on our full show at the Bunker Hill Service Club at Giessen, some 40 kilometers out of Frankfurt. This is an old storm troopers' barracks, complete with huge ramparts of concrete, high rocket-shaped concrete entrances to the ammunition dumps which, so we were told, extended seven floors below the ground level. We sang for a wonderful group of soldiers.

Sunday morning, on Glen Whitehurst's birthday, the Precisionists sang at the U.S. Army Chapel at Frankfurt. The Minister, Chaplain Herman Tarpley, read John 3:16, a very helpful verse, since we had just learned that one week after we took off from McGuire, the same flight as ours crashed with 46 killed.

Sunday afternoon we had an interesting guided tour of Frankfurt. At 5:00 we boarded the Army bus for a long



Here COPELAND'S "13" are doing a Ward Show at the U. S. Air Force Hospital in Weisbaden, Germany. The other three quartets were singing in the wards.

lads and rhythm. Later an officer told us that American soldiers are just hungry for real American shows such as ours. A club member remarked that our show was the best he'd seen in several years at the Club. Certainly barbershop singing is more universally enjoyed than almost any other type of music. The audience really joined with a will on "Sweet Adeline."

PRECISIONISTS TOUR (Cont.)

ride to Bad Kissingen. We dressed on the bus, so that when the bus pulled into the camp, we marched off with our gear, trooped onto the stage, and hit the intro with a bang. This was our toughest show—we had had no supper and these soldiers were tough veterans not far from the Red Border.



The servicemen were an attentive audience at the Bunker Hill Service Club in Geissen, Germany. THE PRECISIONISTS did a wonderful job of selling barbershopping during their tour.

Monday, July 16, was Cranford's birthday. We celebrated with a trip to Heidelberg. There we saw the little tavern where Sigmund Romberg wrote the "Student Prince," and we had to sing a chorus of "Serenade."

In the castle museum we ran across some ancient 15th century music scores. Lou Sims sang the melody of one and we all agreed it had possibilities if Jean Boardman or Bud Arberg would arrange it.

On Tuesday morning we drove 150 miles through the Black Forest area of rolling hills to Stuttgart. After the beauty of forest and field and valley it was dismaying to behold the terrific bomb damage at Stuttgart.

BEST SHOW TO DATE

At McKee Barracks we found a big rehabilitation center, but we also found our best audience to date. At 6:30 we presented our first clinic, with Copeland and Lou Sims presenting a clear picture of barbershopping, the chorus and quartets demonstrating, and Buck Domin showing the two Society film strips on Balance and Blend and Voice Expression. After dinner we presented our best show to date to a packed, enthusiastic audience.

Thursday, July 19, we traveled to Camp Cook and the Goeppingen Service Club. On the way we had hail and snow so our "Hail, Hail" intro was quite appropriate. A clinic preceded the main show. We had a packed house, and the boys called us back for encores. We found three or four soldiers who knew something of barbershop, so we got them to do some singing. Could be a new quartet forming.

Our trip to Nurnberg was long and uncomfortable. We had an afternoon show at the Palace of Justice (where the trials were held) for some of the big brass, but we just couldn't get there on time. We checked into the U.S. Army Hotel, washed up, then drove to the Service Club at Merrilly Barracks where a good audience applauded the performance.

Saturday afternoon we sang at the William O'Darby Service Club at Fuerth and in the evening at the Monteith Service Club. Here we ran into Al Trudeau of the Boston Chapter who used to sing with Ray Klee, former D.C. Chapter tenor.

On Sunday, at the request of General Hodes, Commander-in-Chief of the U.S. Army Europe, we sang at the finals of the European U.S. Army Track Championships at Soldiers

Field. This was the stadium Hitler had built so that he could review 1,000,000 troops. Across an artificial lake is a great coliseum-like building, left unfinished, from which Hitler planned to rule the world. What a dream!



"THE RAMBLERS" (Adamson, Hummer, Ellwanger, Duffy) thrilled the European crowds with such songs as, "Dear Hearts and Gentle People," "German Baud" and "Ain't She Sweet."

The Tuesday night show at the Leighton Lighthouse Service Club brought a pleasant surprise. Col. John Cole, member of the Alexandria, Virginia Chapter, was present and we got a special thrill out of the show.

Thursday, July 26, marked our last three performances. At 5:30 p.m. we boarded the old Army "Omnibus" for the 97th General Hospital near Frankfurt where over 90% of the available patients attended and enjoyed the show. Then on we went to the Rhine Main Air Force Base and the Gateway Gardens Service Club where we had a terrific audience for our final G.I. program. After the show we ran into Lt. Del Brewer who used to belong to the Tulsa Chapter and still sings a lot of tenor.

After ten years of barbershopping it takes a super thrill to send those gooscpimples up and down the spine, but this was it. We were all very proud that we had been a part in bringing a very real part of America to our boys and our German friends three thousand miles from home.

WORDS OF PRAISE

During the informal singing that followed, the Commander of this Air Force Base, busiest in all Europe, remarked that our show was the greatest thing to hit the Rhine—Main Field since the Berlin Air Lift. After we said goodbye with "May The Good Lord Bless And Keep You," a group of Officers and their wives sang "Auf Wiedersehen" as the bus pulled out.

In the twenty-two days we had been gone, we had performed approximately 40 shows in 15 playing days for well over 20,000 service men and had traveled some 10,000 miles. We were tired, but we were happy in knowing that, from the Generals down to the Privates, we had received the coveted "Well Done." We had brought a touch of home to them, and they appreciated it. We had presented barbershop harmony singing as a musical art, and the people in the land of Wagner, Beethoven and Bach recognized it as an art. We had seen many new and inspiring scenes, had many wonderful experiences and had come to appreciate more than ever the wonderful fellowship that exists among those who love the good old songs and whose credo is the noble one, "Keep America Singing."

CONVENTION CHAIRMAN

Los Angeles, California

& Contests of our Society in Los Angeles
e a wonderful opportunity for many to
as been written about Los Angeles that
pt to see for yourself.

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s with true Western Hospitality. So plan
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Yours for a *Bit of Heaven
in Fifty Seven

Reedie Wright

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AT LOS ANGELES, CALIFORNIA
THE CITY OF THE ANGELS
LOS ANGELES, CALIFORNIA



REGISTRATION AND HOUSING APPLICATION FOR THE 19TH ANNUAL CONVENTION AND CONTESTS, LOS ANGELES, CALIF.

NAME _____
 ADDRESS _____
 CITY _____
 STATE _____
 CHAPTER _____

PLEASE ASSIGN ME _____ CONVENTION REGISTRATIONS AT \$10.00 EACH. MY REMITTANCE TOTALING \$ _____ 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. CONTEST PROGRAM 3. RESERVED SEAT TICKET to the following events at The Shrine Auditorium: 20 Quartet Semi-Final No. 1 on Thursday, June 20 at 2 p. m.—20 Quartet Semi-Final No. 2 on Thursday, June 20 at 8 p. m.—15 Quartet Final on Friday, June 21 at 2 p. m.—Chorus Contest on Friday, June 21 at 8 p. m.—25 Quartet Jamboree on Saturday, June 22 at 2 p. m.—Quartet Medalist Contest and Parade of Champions on Saturday, June 22 at 8 p. m.



PLEASE RESERVE THE FOLLOWING HOTEL ACCOMMODATIONS:

Single bedroom \$ _____ Double bedroom \$ _____
 Twin bedroom \$ _____ 2-room suite \$ _____
(Parlor and Bedroom)
 HOTEL CHOICE: 1st _____ 2nd _____ 3rd _____
 ARRIVAL DATE _____ AND TIME _____
 DEPARTURE DATE _____ AND TIME _____

PLEASE LIST CAREFULLY THE NAME, ADDRESS, CITY AND STATE OF EACH OCCUPANT. (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.

PLEASE TYPE OR PRINT AND MAIL TO:
 S.P.E.B.S.Q.S.A., INC.
 20619 FENKELL AVENUE
 DETROIT 23, MICHIGAN

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.

★ SHRINE AUDITORIUM

HOTEL	SINGLE	DOUBLE	TWIN BED	SUITES
● STATLER (Headquarters) Wilshire and Figueroa	\$6.50-12	\$9-14	\$10-15.50	\$19-up
A ALEXANDRIA 210 W. 5th St.	\$5-8	\$7-10.50	\$9-11	\$10-30
B AMBASSADOR 3400 Wilshire Blvd.	\$9-21	\$12-24	\$12-24	\$28-48
C BILTMORE 515 So. Olive	\$6.50-11.50	\$8.50-14.50	\$10-16	\$20-30
D COMMODORE 1203 W. 7th St.	\$4-7	\$6-10	\$6.50-10	\$14-20
E GATES 830 W. 6th St.	\$3.50-5	\$4.50-6	\$5-7	\$8-12.50
F MAYFAIR 1256 W. 7th St.	\$6-9	\$8-11	\$9-12	\$18.50-30
G MAYFLOWER 535 S. Grand	\$5.50-8	\$5.50-7	\$6-8	\$14.50-17
H RITZ FLOWER 813 S. Flower St.	\$3-4.50	\$4-6.50	\$5-6.50	
I SAN CARLOS 507 W. 5th St.	\$3.50-6	\$3.50-6	\$5-7	\$7-10
J SAVOY 601 W. 6th St.	\$4.50-5	\$5.50-6.50	\$6.50-7	\$9-9.50

OR ANY HOTEL OF YOUR CHOICE

So You Want To Be A Judge?

By JOE JONES

Chairman, International Contest and Judging Committee

No one can accurately estimate the number of judges we have in our great Society.

Along with the membership card and certificate, the lapel pin and allegiance to our noble Code of Ethics, goes the inherent and uninhibited right to set one's self up as an unofficial court of appraisal with full privilege to approve heartily or disagree most violently with the decisions rendered by an official contest panel.

Some of our more ebullient members go "all out" in donning the mantle of "expert all-inclusive" in each of the five judging categories, but that's as it should be. That's part of the spirit which makes us so unique as an organization.

How many times have you heard these remarks: "I had all five and right in order," "What do they need judges for? I had 14 out of 15," "What happened to The Throat Ticklers? I had 'em first by a mile," "That one judge wasn't even watching the quartets," "Everybody sitting around us thought The Four Jerks had it cinched."

Love these guys and their wives and sweethearts and friends exercising their Society-given freedom to sit in judgment as they see and hear it, right or wrong about the official outcome.

However, relatively few of us, sitting at the official panel table, must assume individual responsibility for that final official outcome. We must know exactly what we are doing in the application of the rules of each category. We must apply the rules as impartially as possible so that the scoring system, with its accumulative credits and debits, can function to the best of its ability to screen out all but the top quartet or the top chorus. When properly applied, the scoring system can never miss.

SYSTEM ALMOST "FOOLPROOF"

The success of this system has not been accidental. It is the result of continuous improvement. More important, however, is that it was conceived, improved, and applied by judges who, on the whole, have been capable, experienced, conscientious and devotedly impartial. Human frailties enter the picture only when a judge is not totally familiar with his specific categorical responsibilities but such incidents have been so infrequent as to be called "rare." The present scoring system isn't perfect but it is almost "foolproof."

The field of judging is always open to that member who can measure up to the responsibilities the office has to all other Society members. What are the characteristics of a good judge? How does one go about becoming a judge? These are logical questions. Let's see if we can find some logical answers.

A good judge must be respected in his own chapter, his own district and throughout the Society-at-large. He must know his chosen category so thoroughly that he can explain it to a single member, a quartet or a well-attended clinic in a manner that makes it readily understood. He must be scrupulously impartial, decisive with conviction, friendly in criticizing, helpful in attitude, cooperative, analytical, and must have the ability to see, hear and think fast.

A good judge must love the Society and what it stands for

with all his heart. He must be able to concentrate, closing out from his mind all things other than his own category in the tenseness and under the pressure of either quartet or chorus competition. He must be able to quickly determine in his own category the difference between an A quartet or chorus, a B one or a C or D one. He must continue to improve himself in his chosen category in order to keep his ear, his eye and his mind sharp. He must be willing to compete with other judges on his own record of performance, just as our quartets and choruses compete with each other.

Some of our judges have been sitting at the panel table for years. Why do they continue to sit there? Because of their performance record, of course. Some of our judges are comparatively new in experience. Why are they selected for a contest panel? Because of their performance record on standby panels, because of their faithful attendance at judging schools and because they continue to learn and perfect themselves in the application of a category.

THOROUGH TRAINING NEEDED

No judge candidate attains certification because he thinks he ought to be certified, or is recommended for this award by the Associate District C & J Committee. Candidate judges are recommended for certification to the International Board by the International C & J Committee and only after thorough training. It is the duty of the International C & J Committee to protect the integrity of the judging system. That responsibility to the Society requires and necessitates great care in the selection of candidates for certification. No Society member anywhere would want that trust violated.

So you want to be a judge? If so, how does one go about it? The preliminaries are simple. All you have to do is write the International office for an application. That's up to you. What happens from then on is also up to you and to us.

Your application, indicating the category of your choice, is referred back to your District President and to your District Associate C & J Committee for recommendation as a candidate. The International C & J Committee wants to know if you have the qualifications outlined above. Are you a responsible, reputable individual? If so, what other qualifications do you have musically? Are you of a temperament suited for judicial responsibility? That comes through a test you must take if your district's recommendation is satisfactory to the International C & J Committee. If you pass that test you have taken the first big step toward possible certification.

STANDBY PANELS

Then follow numerous opportunities to serve on standby panels where your record of performance begins and it is this record of performance on which candidates eventually gain certification or do not. Your scoring will be checked with the official panel scoring. You will receive copies of the judging rules and their supplements for study. Your attendance at clinics and judging schools will be credited to your record. How much YOU become interested in the training program will be a big factor. How much YOU avail yourself of the opportunity to study, to learn and develop and practice your chosen category also goes into your performance record.

Every certified judge has gone through this training program. Every certified judge has met its testing requirements. Every certified judge was once a candidate. Every certified judge first had to make that initial application.

We need more judge candidates. We need more good judges. If you think you have what it takes, we need your application too.

**HERE'S WHAT IT TOOK TO WIN
THIS YEAR'S SOCIETY AWARDS IN THE
FIELDS OF MEMBERSHIP AND EXTENSION**

MEMBERSHIP

By GEORGE DOHN,

Immediate Past President—Far Western District

Membership — a subject near and dear to our hearts. A subject which we firmly believe is the most important one to consider in planning for the future of the Society. A subject with which we have lived and worked and on which we are going to continue to work. A subject that has paid off in the creation of a stronger, larger and more enthusiastic Far Western District.

We have been asked, "What did you do?" to increase your membership as you have. There is one simple answer, though many methods were used to assure that the answer would be a true and workable one. It is:

Make Every Member Membership-Conscious. Then Keep Them So!

The brain-child of Vice President (now, FWD President) Bill Parry, Chairman of our Extension Committee, was the "tie" that held the program together during the entire year. It was our combination Extension-Membership Contest, with the prize being an all-expense (up to \$500.00) trip to our Regionals for ten men of the winning Chapter. Arcadia won, by a slim margin through an excellent job in adding members to their Chapter plus being the sponsor of one new Chapter and co-sponsor of another.

With this contest and worthwhile prize as an ever present prod the Membership Committee went to work to capitalize on it. The first step was to request, then urge and then practically insist that every Chapter appoint a Membership Committee, report the name and address of the Chairman to the District Committee, and set a goal for themselves which would require real effort. Future bulletins and letters were addressed to this Chairman.

Bulletins containing plans, pitches and ideas went out to each Chapter with amazing regularity. Realizing that it is easy for such communications to be scanned and discarded unless they had some element that caught the eye and/or fired the imagination, a definite attempt was made to have them include a cartoon and a catchy title that tied in with the subject matter of the bulletin. Some were: **How to jump the summer slump**, with a cartoon of a descending graph that started up again in September and with a happy individual jumping over the low spots; a cartoon of an inept fisherman asked, **Are you fumbling, or really fishing—bungling, or really building—procrastinating, or really putting your Chapter to work on a Membership Drive**; the celloist who mistook the dowager for his musical instrument proclaimed that **This is no time to be fiddlin' around**; a cowboy bottle-feeding a wee calf insisted that **Many a slim prospect only needs proper nourishment to develop into a whale of a steer**. Each of these, and others, covered some one phase of membership procurement or retention; membership contests, interesting programs, indoctrination, finding prospects and methods of screening for quality were subject matter of some of these pitches.



DOHN

In addition to these, we also sent out reports of progress in the form of bulletins, in the report of the Membership Committee Chairman at the District Meeting and in stories and graphic charts on the pages of our District publication, *Westunes*. As nearly as it is possible to determine, the most important element in the entire program was the fact that we continually kept new information on Membership in the hands of every Chapter, thus we made every member membership-conscious: then kept them so.

EXTENSION

By DEMOS Mac DONALD,

Area Counsellor—Northeastern District

In thinking of Northeastern District's success in the field of extension, I don't mean to imply that this is the best or a superior district, it's just that these people shoot high—nothing is too good for their Society.

Our 1955 president, Ed. Stetson, dedicated himself to increasing the number of chapters (there were 49); increase the membership and to generally improve our district. His slogan, "Let's Come Alive in '55," was on every bulletin and letter. He struck the spark, set the pace and followed through.

Since my own area had only two chapters, Schenectady and Gloversville, O. B. Falls, our district vice-president, charged me with the duty of carrying out the order of President Stetson—more and better chapters, and members. We went out to many towns and cities to meet with the people, mostly on the basis of reading their names in a paper, hearing that they were civic leaders or could stand to listen to singing.

Our first successful pitch was in Hudson, New York. We finally chartered this "new" chapter—the feeling of satisfaction was overwhelming—but, it only added fuel to our burning enthusiasm.



MAC DONALD

Then I met Carroll Adams for the first time . . . how he laughed when I pressed him to organize a chapter in Bennington. He was way ahead of me—it was already in the making. Here was our second addition.

Out of the blue, an ex-Gloversville member, Ron Gibbons, called me down to Kingston, New York (110 miles).

The Poughkeepsie group had moved up here and, with Ron's help, were ready to charter. In less than a year this area had increased 150%.

Along the way, though, we promoted some ideas that, I believe, allowed for this healthy growth and insured stability. How did we do it? Well, it's not easy, but, it's well worth a million times the effort and time. We organized an Inter-Chapter Relations Committee (2 men from each chapter) and through this, we direct our extension effort. There is an organized quartet of 3 from Schenectady and the fourth from Gloversville. Any combination of various chapter members is a "dog gone" good chorus for any show.

Our area lacked a city in which to hold a district contest, so we decided that either Albany or Saratoga would be ideal. For six months I inquired and recorded every name and address that I could gather in these two cities. One day, Ed Collins of Schenectady called a meeting of the listed people in Saratoga. We went and talked to them, sang with them, gave them music and got their names on a charter application.

Oh, yes! Every new chapter is sponsored by the area rather than a chapter and every member of every chapter is obligated, even dedicated, to their success. The whole area puts on the charter night and the new chapter keeps all the proceeds.

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

"MY FIRST INTERNATIONAL CONVENTION"

The Way I See It

By MAX HEDRICK, Mason City, Iowa

IN the every day whirr of events there are get-togethers, meetings, assemblies, gatherings and song-fests — you name them! And then once a year there's the International Barbershop Convention. Believe me, when you've been fully exposed to the opportunity of such an assemblage as was held in Minneapolis this last June, you've hit the top rung of American fellowship in singing action. If the wealth of that experience hasn't yet been yours, let me sincerely express a completely unsolicited sentiment as to why you should start planning NOW for a repeat performance at Los Angeles next June 19-23.

You'll come, stay and leave with a song in your heart. You won't find the everyday convention spirit: "Here-I-am; entertain-me" attitude. That spontaneous Barbershopping Bug will bite even before you register . . . and that's good!

Sure, I had expected humble fellowship . . . and I got it, but the overwhelming and unexpected revelation came as I witnessed throughout the entire convention the mounting surge of humble fellowship expressed through song in the American manner. Here's an institution simply started to preserve beloved old-fashioned tunes. As a pebble dropped into a placid lake sends rhythmic and lured rings from its point of contact, so the S.P.E.B.S.Q.S.A. rings out its widening heralds of harmony as it encompasses and enriches all who join its mounting fold.

I understand now why the International Convention is spoken for by cities across this great land of ours through 1960. You turn that united power of singing fellowship loose in any metropolis and you've got a winning ticket for Americanism. Whether you're a common laborer or president of the "Uptown Upties" is of no consequence. If you've a song in your heart, you're in. So often a thing as big as an International Convention can lose its individuality. Not so with S.P.E.B.S.Q.S.A. From the grass roots right up to the full bloom of International competition there is a swelling and binding sense of oneness . . . that's good!

Incidentally, bring the family right along. They'll be kept busy as bees in clover and will buzz home with a better realization as to why the sting of Barbershopping has done something for you . . . you can bet *that's* good.

Whenever scheduled convention performances are over, stop in at any Woodshed Session. Believe me, there's no whipping post here. You'll listen to the best (even the worst) in barbershop harmony from the champs right on down to a voluntarily pick-up quartet. You'll hear harmony that will elang and ring throughout your very being. You'll revel in showmanship supreme, and yet you'll witness humility at its best.

Attend all of the six scheduled convention performances. Prior to the show and during intermission, listen to that mass of convention attenders ring out in strict barbershop harmony for a community sing. Any Joe who can sit through this and

not feel a jolt of something shoot his spine better check for rigor mortis. Your only salvation at this stage could be to call the Four Hearsemen. They'll put you right—right back in song . . . that's good!

Listen to a united effort done in accepted barbershop manner. Witness the finesse of polished showmanship. Observe the individual styling of each choral or quartet arrangement. Watch those fifteen judges work in a united effort to honestly place the winners. At intermission get a load of astonishing good pick-up quartets singing in the outer foyers. Let these experiences run rampant as you follow each of the convention concerts. Exciting and challenging things will happen with you. That's good!

After the final convention concert, thrill to the overwhelming moment of recognition when the top quartet and chorus winners are announced and knighted into the highest bonds of Barbershopping!

I've tried to analyze why the scheme of things of international convention barbershopping intrigues me to the extent it has. These conclusions I've reached:

The natural congeniality around by all concerned is contagious. Just attend; you'll get it.

There are no class barriers—rich man, poor man from North, South, East or West—who cares? If you enjoy harmonizing, you're in.

The type of music sung is down-to-earth and most often has a ring of familiarity. Yet you don't have to be content with just "Sweet Adeline." The range of selections is surprisingly complete.

Whether you're attending only to hear close harmony or whether, in addition, you're there with earnest zeal to learn the technique of Barbershopping—there is a place for you.

There's a place for showmanship at its best either in a quartet or chorus performance. This year's choral competition at the International Convention proved that.

I can't think of an entertainment so encompassing as the International Barbershop Convention, nor one that so fully gratifies a multitude of emotions!

God willing—I'll be there with the little wife and youngsters old enough to take the trip towards L. A. for next June's gala event. Here's an experience you won't believe until it happens to you; I know. After attending this one and having it hit me with such an overwhelming bounty of complete satisfaction, I had to pen these lines to the editor and you.

You can bet we'll "Keep America Singing," and that chorus will swell in meaning as more and more Barbershoppers share the honors of membership in S.P.E.B.S.Q.S.A.

See you in L. A.

KEYNOTE SPEECH

By PHIL EMBURY, Past International President

THE OLD SONGS!—*The Old Songs!*
—Why the good old songs for you and me, members of a barbershop quartet singing Society?

As one of music's various forms, barbershop singing developed when the vehicle for its expression presented itself. That vehicle is, I think, what we call the "old songs."

In the sweep of musical history the old songs are not really very old. Perhaps their equivalent has existed in the musical folklore of other peoples. But to a sizable group of devotees in America, the old songs are a pretty definite kind of music. Their relationship to barbershop is the theme of this keynote.

Why talk about the old songs? Because in the old songs we find the origin, the life blood and pulse of barbershop singing. Take the old songs out of barbershop and this Society would collapse. You have heard them since your arrival in Minneapolis. You will be hearing them until the last chord fades into the memory of another annual gathering of the S.P.E.B.S.Q.S.A.

The beginning of barbershop harmony, like that of many things, is somewhat obscured in the mists of largely unrecorded history. Our knowledge about it comes out of the memories of men who are still alive. We know that barbershop took definite form, enjoyed its fullest development, and received its greatest impetus to preservation and encouragement on the North American Continent during the life span of men still among us.

I have just completed a poll among a small number of barbershoppers, old and new, chosen at random from north to south and east to west in the United States and Canada. The request was "for the names of at least ten songs that ring the bell with you as all-time greats in your barbershop-ping book . . . the songs that represent the ones you just naturally think of when, with three other fellows, you say 'Let's bust this one.'" Their answers came back in an 80% plus response, giving us an enlightening story on (1) the era in which our old songs were written and (2) the songs that emerged as all-time favorites.

The songs were grouped by dates of original copyright and the number of choices was recorded for each. A few songs for which copyright or publication dates are not yet ascertained I listed separately. Several old favorites whose origins are unknown I classified as traditional. The total of votes for all songs identified with a date is shown by years in graphic form on Chart A.

Let's take a look at the chart. The songs included in the returns of this poll cover over a century—1838 to 1951. You will observe, however, that the quartet century beginning 1898 is the period when the majority of barbershop melodies made their appearance. A survey of larger scope would be of value and interest for the realignment of songs it might produce, for the additional song titles it would bring to light, and for its further confirmation of song productivity



PHIL EMBURY

in the years that span the barbershop ballad era.

Because of tie votes the top five (shall we call them medalist?) spots in the poll include eleven titles headed by—just what you hear woodshedded most:

No. 1

I Had A Dream Dear (1908)

Songs of 1898 and 1899 combine in ties for 2nd and 3rd place to make a tremendous impact on the early development of barbershop harmony.

No. 2

When You Were Sweet Sixteen (1898)
Mandy Lee (1899)

No. 3

Honey Dat I Love So Well (1898)
Heart Of My Heart (1899)

It is interesting to observe that the four songs in second and third places were among the titles selected for arrangement in the Society's Harmony Heritage Songs Series, confirming a sense of agreement, independently arrived at, by the pollees and the Harmony Heritage Committee.

In fourth place is a duo of sweet singing numbers and a quartet of titles crowds into the fifth and final medalist position:

4th

Let Me Call You Sweetheart (1910)
I Love You The Best Of All (1915)

5th

Down By The Old Mill Stream (1910)
I Want A Girl (1911)
The Curse Of An Aching Heart (1913)
Sweet, Sweet Roses of Morn (Trad.)

The remaining songs in the list make up the composite of individual barbershopper's ideas on what constitutes top favorites. So you see there is much divergence of opinion and this is all to the good. It assures freshness and variety for our barbershop repertory.

Notable years for the appearance of barbershop greats include: 1903 which gave us *Sweet Adeline* and *Dear Old Girl*; 1908 with its *You Tell Me Your Dream*, better known as *I Had A Dream, Dear*, referred to above; 1910 that produced *Down By The Old Mill Stream* and *Let Me Call You Sweetheart*; 1912, a real hot year with *Just A Dream Of You Dear*, *When I Dream Of Old Erin*, *When Irish Eyes Are Smiling*, and many others; 1913 with its famous *Curse Of An Aching Heart* and *If I Had My Way*; 1915 another year of big hits including *I Love You Best Of All*, more popularly known among barbershoppers by the first line of its chorus *I Love The Silver In Your Hair*, *Memories* and *My Mother's Rosary*; and finally 1921, the year in which Geoffrey O'Hara composed *A Little Close Harmony*, the first two lines of which were adopted as our Society theme song, just about brings to a close the years of greatest productivity of songs that have endured as barbershop gems. From then on the number of first rate harmony songs is few and far between.

APPENDIX

It is significant that most of the songs listed 1945 through 1951 were composed by our own Society members. The late Hal Staab, a past International President, composed many songs that immediately became popular with Society quartets and choruses, and rightly so, since they capture the spirit of the barbershop songs of much earlier date. *Violets Sweet*, a Staab copyright of 1945, has already established its position among traditional songs of barbershop. Nate Berthoff produced a real hit in 1946 with his *Great Smoky Mountains In Dixie*, and Jumbo Smith presented to the Society in 1950 *Mississippi Moon*, as sung by the Doctors of Harmony.

Past International Vice-President and Historian, Deac Martin, is author of the observation that the old songs are among the very few constants in the America of the last half century or so. How true that is! Gone are the shaving mug . . . the handle bar mustache . . . gas lights . . . wooden sidewalks . . . horse and buggy . . . the Model T. But the old songs still remain. They share in common, to a large degree, simple, sweet, easily remembered melodies, tunes that suggest harmony for which you can feel the parts, a tempo that enables your foursome to improvise original chord sequences and swipes, and lyrics that tell of sweetheart love, of mother, love of country, old Ireland, the dear old South, we can agree with Deac that there is nostalgia in these songs.

What does this all add up to? It seems to me it is just this: the old songs are established in the musical folklore of America. They have stood the test of time, they have demonstrated their constancy in a world of change and their beautiful melodies continually challenge the originality of our quartets to produce thrilling interpretations in barbershop harmony. Sing them, sing the new songs that capture the feeling of the old, but don't neglect the almost inexhaustible storehouse of the old classics that continue to be loved and sung by people in all walks of life, in all parts of North America.

To preserve and encourage barbershop quartet singing everlastingly, Keep America Singing the Old Songs.

Annie Laurie—1	1838
Darling Nellie Gray—1	1856
Sweet Genevieve—1	1868
I'll Take You Home Again Kathleen—1	1876
Carry Me Back To Old Virginny—1	1878
Daisy Bell—1	1892
Get Out and Get Under The Moon—1	1894
Bright Was The Night—2	1896
On The Banks Of The Wabash—1	1897
Honey Dat I Love So Well—9	1898
When You Were Sweet Sixteen—11	1899
Heart Of My Heart—9	1899
Randy Lee—11	1899
My Wild Irish Rose—1	1899
On A Chinese Honey-moon—1	1899
Stay In Your Own Back Yard—1	1899
After Dark—2	1900
A Picture Without A Frame—1	1901
Down Where The Cotton Blossoms Grow—1	1901
Down On The Farm—1	1902
Old Heidelberg—1	1902
You're As Welcome As The Flowers In May—1	1902
Dear Old Girl—4	1903
Sweet Adeline—3	1903
Give My Regards To Broadway—1	1904
Where The Southern Roses Grow—2	1904
Mary's A Grand Old Name—1	1905
The Moon Has His Eyes On You—1	1905
My Bonnie Rose—1	1905
Wall Till The Sun Shines Nellie—4	1905
Cheyenne—1	1906
I Love You Truly—1	1906
Love Me and The World Is Mine—3	1906
On San Francisco Bay—1	1906
Time Has Brought Changes—1	1906
Down In The Old Cherry Orchard—1	1907
When It's Moonlight, My Darling—1	1907
When The Sheep Are In The Fold—1	1907
I Had A Dream, Dear—12	1908
Roses Bring Memories Of You—1	1908
That Tumble Down Shack In Athlone—1	1908
While The Rivers Of Love Flow On—1	1908
By The Light Of The Silvery Moon—1	1909
Meet Me Tonight In Dreamland—4	1910
Down By The Old Mill Stream—6	1910
Goodbye Rose—1	1910
I'd Love To Live In Loveland—2	1910
Let Me Call You Sweetheart—7	1910
I Want A Girl—6	1911
If All My Dreams Were Made Of Gold—1	1911
You'll Never Know The Good Fellow I've Seen—1	1911
Down In Dear Old New Orleans—2	1913
Just A Dream Of You, Dear—3	1913
Last Night Was The End Of The World—1	1913
Moonlight Bay—1	1913
Ragtime Cowboy Joe—1	1913
When Irish Eyes Are Smiling—1	1913
When I Lost You—1	1913
When I Dream Of Old Erin—3	1913
Curse Of An Aching Heart—6	1913
If I Had My Way—4	1913
Oh, You Million Dollar Baby—1	1913
There's A Girl In The Heart Of Maryland—1	1913
When The Maple Leaves Were Falling—2	1913
There's A Little Spark Of Love—1	1914
When You're A Long, Long Way From Home—1	1914
When You Were A Tulip—1	1914
I Love You The Best Of All—7	1915
Is There Still Room For Me 'Neath The Old Apple Tree—1	1915
Memories—2	1915
My Mother's Rosary—4	1915
Son Of The Sea—2	1915
You Remind Me So Much Of My Mother—1	1915
Sunshine Of Your Smile—1	1915
Cotton Pickin' Time—1	1917
If You Were The Only Girl In The World—1	1917
Sweet Cider Time—1	1917
Bells Of St. Marys—1	1917
Don't Cry, Little Girl—1	1918
Somebody Stole My Gal—1	1918
That Wonderful Mother Of Mine—1	1918
Don't You Remember The Time—1	1919
Oreamland Brings Memories Of You—1	1919
I'm Forever Blowing Bubbles—1	1919
Let The Rest Of The World Go By—1	1919
The World Is Waiting For The Sunrise—1	1919
Down The Trail To Home Sweet Home—1	1920
A Little Close Harmony—1	1921
Somebody Knows and Somebody Cares—1	1921
Peggy O'Neil—1	1921
Time After Time—1	1921
Yell Me You'll Forgive Me—4	1923
I Wonder What's Become Of Bally—1	1923
When Day Is Done—1	1923
Dam, Bam, Banmy Shore—1	1926
Coney Island Washboard—1	1927
Are You Lonesome Tonight?—1	1927
Down Our Way—1	1927
I'm Looking Over A Four Leaf Clover—1	1927
Way Back When—1	1927
Dye, Dye Blues—1	1930
Wabash Moon—1	1931
When I Were My Daddy's Brown Derby—1	1932
There's A Shanty In Old Shanty Town—2	1934
Fingerprints—1	1935
On Suzanna, Dust Off That Old Piano—1	1944
You Always Hurt The One You Love—1	1945
Violets Sweet—1	1946
Great Smokey Mountains In Dixie—1	1946
I'm All Dressed Up With A Broken Heart—2	1947
Corabelle—1	1950
Mississippi Moon—1	1951
There's A Rose On Your Cheek—1	TRADITIONAL
Cat Fish Song—1	TRADITIONAL
Coney Island Baby—3	TRADITIONAL
Daddy Get Your Baby Out Of Jail—1	TRADITIONAL
Down Mobilo—1	TRADITIONAL
I've Been Working On The Railroad—1	TRADITIONAL
My Evaline—2	TRADITIONAL
Sweet, Sweet Roses Of Mord—6	TRADITIONAL
Tell Me Why—3	TRADITIONAL
Yona From Arizona—1	TRADITIONAL
IF YOU ASK HOW MUCH I LOVE YOU—1	ASCERTAINED
SAY SOMETHING SWEET TO YOUR SWEETHEART—1	ASCERTAINED
UNDER THE SOUTHERN MOONLIGHT—1	ASCERTAINED
WASHINGTON WADDLE—1	ASCERTAINED

THE OLD SONGS

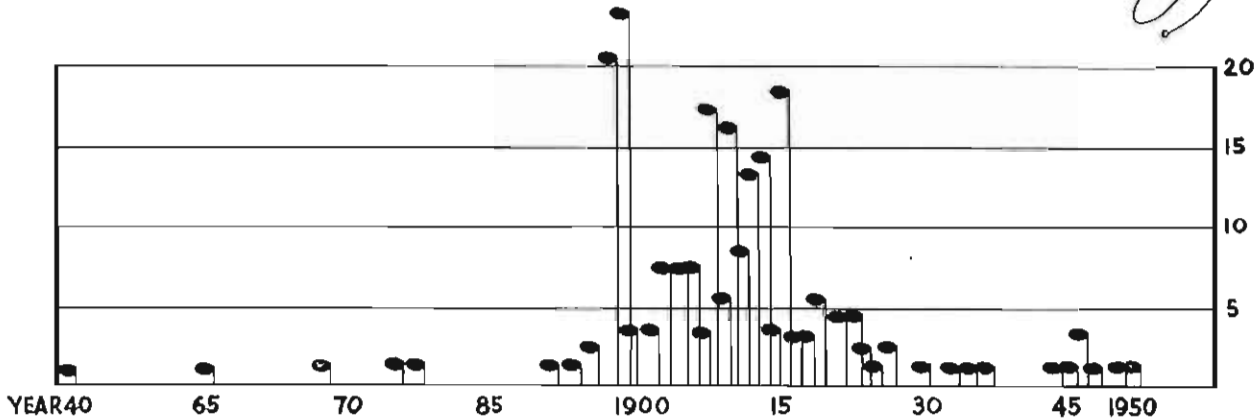


CHART "A"
DISTRIBUTION OF SONG POINTS BY YEARS

Hock Says:

Share the



Wealth

By ROBERT HOCKENBROUGH
Past International Board Member

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

WE'RE all richer when we share the wealth and Chuck Snyder, our Illinois District President sent me the following little gem to prove the point . . . here 'tis:

"If you have a dollar and I have a dollar and we exchange . . . we each end up with only ONE dollar. BUT . . . if you have an IDEA and I have an IDEA and we exchange, then each of us will have TWO IDEAS."

So, if you've any ideas that have been working real good for you, how about sharing 'em with the rest of us . . . hm-m?

WHAT'S THE PITCH?—BERT GILLESPIE of the Brandon Chapter, Manitoba, Canada, gets the credit for this one. Ever find yourself drivin' along in the old car, and feel like "bustin' one" but just couldn't glom onto the right key? If you've previously determined the pitch of your car horn, using your pitchpipe, of course, as BERT suggests, your worries are over. A "Beep" on the horn, a few "Da Das," and you're in business. So "tune your own." No charge, says BERT.

Chuck Abernathy, editor of the Decatur (Ill.) "Beat-caster" says, "Quartets are judged off stage as well as on . . ." that applies to every member of the Society. To quote the code "we shall deport ourselves . . . (at all times . . .) in such manner as to reflect credit upon the Society."

FROM THE FOOD-FOR-THOUGHT LUNCHEON held at the Illinois District Annual Meeting last May comes this idea as told by Ward Chase of Southtown, Chicago. It's a plan to encourage quartet activity by placing one experienced man in each foursome. Quartets are selected by lottery. Names of chapter members were distributed into five hats. One hat contained the names of those members more experienced in quartet singing; the others were divided as to parts. In drawing quartets the first selection was of an experienced singer; the remaining members of the quartet were from the necessary appropriate hats to make up a quartet. Each quartet had one week's preparation before they would appear in a contest before the Chapter.

PRACTICE MAKES PERFECT?? . . . well anyway, it helps as the boys in the Winnipeg, Canada chapter found out with this little twist. As part of the Chapter program foursomes were made up and asked to sing a number. Then they were given about twenty minutes to practice and then asked to sing the same number and were judged on the improvement made. The results were quite astonishing and the feature proved a great success.

SOME NEW SONGS PERHAPS should result from a "bush-league" contest (no members of organized quartets) cooked up between Oak Cliff, Fort Worth and Dallas chap-

ters. Every new foursome organized for this contest must sing numbers their chorus does not have in its repertoire . . . this sounds like much fun and a real variety of songs should result.

NOW AN OFFICIAL "PICK-UP" QUARTET assures the Southtown Chicago Chapter of always having a foursome available for those very important community functions. Called "The Southtowners," the quartet is made up of any four members who happen to be available when the need arises. It is quite possible that the group could consist of completely different personnel for each appearance.

Charlie Jessup (Oak Park) at the Illinois District Food-for-Thought Luncheon, explained the principles of the "Fun" quartet contest as used in Area 10. Each quartet had no time limit for their presentation, which was judged only in Harmony Accuracy and Stage Presence categories. Quartets were rated either in Class A (those which had been organized for more than one year but had not received previous recognition in a District Contest), and Class B (quartets organized less than one year). At last Area meeting, 13 quartets competed; 3 in Class A, and 10 in Class B. The reception was most enthusiastic.

35 MM SLIDES FOR SONG PROJECTION. According to Staff Taylor of the Buckeye Chapter of Columbus, Ohio, you don't need a lot of special equipment to enjoy the benefits of projecting your music for faster learning. They use a regular 35 MM projector and have the slides made at one of their local photographic stores on regular 35 MM film. Cost about \$1.15 per slide.

Chorus and Quartets will do well to consider these "Tips from the Winners" gleaned from the District of Columbia Chapter Bulletin, Sharp Notes:

"We believe what the song says, and we give our best to make those that listen believe it too. A song is not a success unless we give the audience at least 6 thrills in true barbershop style.

Balance and Blend comes from paying attention to one thing: giving each vowel sound the same color, as each voice in the quartet sings it.

Showmanship? It is keeping the attention—by what we do—from the time we are seen until we leave the stage, of those who come to hear us. If you can smile, your performance is three-quarters won."

Oak Park, Illinois Chapter sets aside a half-hour session before regular meetings for brush-up of old songs—under the leadership of an associate director. This serves to refresh the memories of old timers and enables the new members

to learn the old ones without taking up Chorus rehearsal time.

WHAT'LL WE SING is no problem at all for the Pontiac, Michigan Chapter. They have a list of some thirty to forty of the familiar old titles on the wall of their meeting room. Each title is numbered and the letters are large enough that the guy who's had bifocals the longest can easily read the list from the back of the room. No stewing around to decide what they're gonna sing. Someone calls out a number (27, 41, 19, etc.) and away they go!

IF BOARD MEETINGS DRAG try the luncheon-meeting idea used by our Alamo Heights Chapter. The Chapter Board meets every Monday for lunch. Chapter business is handled swiftly, on time and with a minimum of the delays experienced by most chapters who have those long, long, once-a-month meetings. Try it—your chapter will benefit and so will your board members.

DINNER 'N' BUSINESS work out quite well for our Lancaster, Penna. Chapter too, where they get together once a month for food and fun. We quote:

"The meetings are called for 7:00 P.M., at which time we have dinner together, as a rule about one third of the chapter attends the dinner. Dinner concludes around 8:00, and we go into our business of the Chapter. At the conclusion of the business session, we have our Chorus practice for at least one hour, during this practice there is no drinking or smoking. After this we have tag quartets, and then woodshedding. The dinners are paid for by each member, and we order from the menu. They have been very successful, as we enjoy them very much, it tends to bring the members closer together."

A PROFESSIONAL TOUCH is given the Community Service program of our Charlotte, N. C. Chapter in the form of a very fine letter which is mailed to the various organizations in town telling them of the chapter and its availability for all types of programs. I suggest you write to Ed. West, Route 1, Matthews, N. C. for a copy of same.

A REAL SOUPED-UP MEMBERSHIP ROSTER has been published by our Centinela Valley Chapter in California. It's reproduced photographically and is complete with a picture of each member along with the vital information—name, address, phone number, single or married (and wife's name) as well as business. If you like the idea write to Bob Northup, 1276 9th Street, Hermosa Beach, California.

NEW USE FOR OLD HARMONIZERS can spread the story of S.P.E.B.S.Q.S.A. and win new members, too. Ves Sansing of our Arcadia, Calif. Chapter suggests that the members turn in their Harmonizers when they have read them and that they be stamped and then placed in barber-shops, libraries, Doctors' and Dentists' Offices and anywhere else that people congregate and read. The rubber stamp, of course, shows the name of the chapter as well as the date and place of the meeting—(plus perhaps a line that says "come and sing with us").

GETTING MEMBERS TO RENEW turned out to be no problem at all for our Enid, Oklahoma Chapter according to Don Johnson. He says, "our chapter president wrote the names of all paid-up members on a large bulletin board entitled "Whose Name Will We Add Tonight." "It worked," says Don, "and we added many delinquent names to the paid-up rolls—including mine."

THE TIE THAT BINDS—many chapters, I notice, make a practice of listing the names and addresses of all visitors in their chapter bulletins. This enables members to follow-up on the guests—and if copies of the bulletin are mailed to

the guests too, it can't help but impress them with the group. Give it a try. Should help in making visitors into members.

IT'S A SNAP being Chapter secretary if you have the two very handy record forms developed by Bob Brunson of our Oklahoma City chapter. One is a form for speeding up the recording of minutes and the other is a Membership History Record form which gives all the facts on each member in the Chapter. I'm sure if you write to Bob he'll be glad to send you copies—that's Bob Brunson, 3700 Linda Ave., Oklahoma City.

LET'S SELL THAT SHOW! Filling the seats is always a problem so here are a few tips that might help you out. **DALLAS' STRICTLY BARBERSHOP** show tickets this year have a new look. Attached to each is a stub providing for name and address of person attending show. Object? Getting up a really sound mailing list for future years' mail solicitation.

Our **LUBBOCK**, Texas Chapter came up with the idea of installing a telephone in the Lubbock Hotel, listed under S.P.E.B.S.Q.S.A., just to take orders for show tickets.

Our Attleboro, Mass. Chapter got very effective results from little one-inch ad inserts at the end of each news column—a rather unusual twist in place of the regular large-space ads usually used. Try it.

TO HELP YOU SELL program advertising Lake Churchill, immediate past president of the El Paso Chapter, and current District Vice-President, suggests these sure fire methods.

GET EVERY MEMBER TO PARTICIPATE—The method which has proved the most successful for the El Paso Chapter is a team system that gets every member to participate—not just the "dependable few."

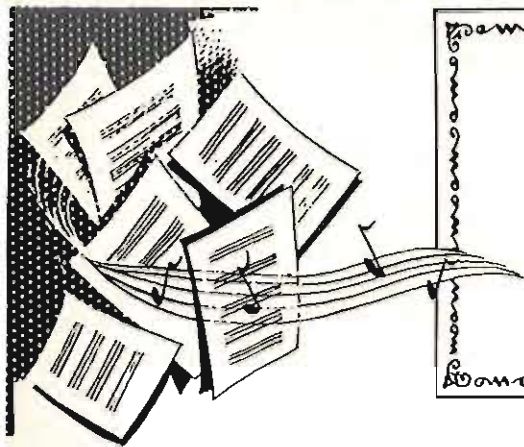
GET THE RIGHT RAMROD—A member is selected as advertising chairman who is known to possess the necessary qualities to "ramrod" the ad sales. These include organizational ability, initiative, exceptional drive and perseverance, and generally some successful selling experience. The entire success of the program depends in large measure upon the sincerity and ability of this person.

MAKE UP TEAMS—Team captains with, if possible, the same qualifications as the chairman are appointed to teams not to exceed 10 members. It is then each captain's job to keep in constant contact with the members of his team to insure their continued effort, and to offer assistance if they require it in selling certain ads.

QUOTAS FOR THE SELLERS—The membership should be divided so that each team contains some known "sellers" and some known "lagers." A quota per member and per team should be established. Then a contest of some sort should be set up to provide additional incentive.

THEN MERCHANDISE THE PLAN—By every means available, such as the chapter bulletin, announcements at each meeting, the chapter bulletin board, etc., the members should be kept constantly informed of the progress. A desirable method is to post the team rosters and each time an ad is sold to place a colored star or pin beside the name of the member who made the sale. Line graphs of various types may also be used—perhaps barber poles with stripes up to the appropriate level, or other similar devices.

THE KEY TO SUCCESS—The key to real success in the program is a continued effort—not spasmodic—by every member. The above plan works—best proof is the plus \$2,000 ad sales turned in by El Paso members each show. Your chapter can do it, too . . . tear out this plan, save it and put it to work for you.



Harmony Heritage Songs



By Past International Vice President JEAN BOARDMAN, Chairman, Harmony Heritage Songs Committee

IN our last woodshed chat, I believe most of us decided that *Heart of My*—I mean *The Story of the Rose* is probably the most satisfying of all harmony songs. Now let's see if you will agree with me that *Asleep in the Deep* is the grandest bass song ever written, whether for quartet, chorus, vocal solo, brass band, bull fiddle, or piccolo.

Originally published in 1897, H. W. Petrie's masterpiece is as singable today as it was then; and although designed as a bass solo it is so adaptable to close harmony that it has been published as No. 4 in the series of Harmony Heritage Songs. The arrangement is substantially as sung by the Singing Capital Chorus on the Decca recordings of the 1954 Chorus Winners. (If my memory serves me, this is the first arrangement published by the Society in which the melody is entirely in the bass. Also, it is one of those extremely rare songs which can be harmonized without any voice ever being lower than the bass melody, and this results in the pleasing effect of a down-under melody that is distinctly audible at all times.)

SOME RAISED EYE-BROWS

The arrangement has been published with the calculated risk that there will be some eye-brow lifting because the introduction does not conform to the expected 'barbershop' pattern and contains several bizarre chords that are not what you would exactly call 'clock'. The purpose is to establish for the song its mood of foreboding peril or watch-out-or-something-awful-is-liable-to-happen. Some of us feel that in the Society it should not be a sin to use unusual tonal effects to produce atmosphere, and it is hoped that the singers who will learn the introduction with this in mind may obtain results that are gratifying.

WISH THEY WOULDN'T

On the other hand, it seems that even the name quartets that have been singing this arrangement during the past few years have been unable to resist the temptation to do the bell imitations in the chorus in the form of arpeggio chimes, and this trick always goes over big with audiences. I can't help but wish, though, that they wouldn't do it. In the first place, it copycats the Clef Dwellers who evoked amazement from the audience and big scores from the judges at the Omaha contest when they sang their famous version of *When The Bell In The Lighthouse Rings Ding Dong*. But of far greater importance is the fact that such tinkling chimes are repugnant to the mood of a song that tells about the loud and solemn bell that warns against disaster at sea. I think our quartets would be more faithful to descriptive music if they would pick out some song about "joyous bells on Christmas Day" or "wedding bells were ringing gay" in

which to insert their merry music-box effects. However, this is a free Society in which we have cut many a cute caper such as lulling little Kentucky Babe to slumber with screaming chords projected by the full force of masculine lungs. So who am I to be telling my quartetting betters how they ought to ring their bells!

A BIG PROFUNDO

The most majestic of human voices is the basso profundo if its timbre is maintained in the upper registers. It is seldom, however, that singers with big low voices can find their niche or feel that they are appreciated in the Society where for the sake of balance and blend the foundation of a quartet usually is sung by a bass-baritone or, more often, by a baritone. This is unfortunate because most of those who buy tickets to our performances love real bass singing and they feel cheated when they don't hear it. Just as every circus must have a Big Jumbo, every well planned harmony show ought to have a Big Profundo.

For a number of years the District of Columbia Chapter was the proud possessor of a unique combination known as the Profundo Four, consisting of a basso profundo, a basso profundo, a basso profundo and another basso profundo. Costumed as old salts with chin and jaw whiskers, they would walk on stage in front of the chorus and pour the bass of *Asleep in the Deep* into a special microphone with the full chorus, bass section and all, backing them up except on the solo passages. Well, sir, that was always a smash hit, and I suspect that the new ceiling they have put in at Constitution Hall was made necessary by some of the cracks caused by the applause that came like thunder following the final low down tone.

SYMPATHETIC VIBRATIONS

All this talk about basses of the profundo breed doesn't mean that ordinary choruses can't sing *Asleep in the Deep*. With only a couple of voices that can sing a solid D, the entire bass section will be carried down by sympathetic chest vibrations. So if any chapter wants to point up its next show, it ought to set its chorus to work right away on *Asleep in the Deep*, with or without a Profundo Four. I will guarantee that the results will exceed all expectations.

Extra copies of *Asleep in the Deep* and of all Harmony Heritage Songs may be obtained for 10 cents each on minimum orders of \$1.00 from S.P.E.B.S.Q.S.A., 20619 Fenkell Avenue, Detroit 23, Michigan.

Well, here we are again with our time up. So let's all learn Thurland Chattaway's little harmony gem, *Mandy Lee*, and Victor Herbert's immortal *Gypsy Love Song*, so we can give them a good talking over later on.

FALL DISTRICT CONTEST SCHEDULE

CENTRAL STATES

Kansas City, Mo., Kansas City, Mo., October 6, 1956, Muehlebach Hotel, Music Hall, Robert D. Gall, 4448 Ridgeway Drive.

DIXIE

Memphis Cotton Boll, Memphis, Tennessee, September 15, 1956, Claridge Hotel, Ellis, Elford Lumpkin, 1601 Foster.

EVERGREEN

Vancouver, Vancouver, B. C., November 3, 1956, Georgia Hotel, Georgia Auditorium, Chris Lepine, 1242 Park Drive.

FAR WESTERN

San Gabriel, San Gabriel, Calif., November 10, 1956, Green Hotel, Pasadena, Calif., Mission Plahouse-San Gabriel, O. R. Marvel, 6031 No. Willard.

ILLINOIS

Joliet, Joliet, Ill., October 6 & 7, 1956, Louis Joliet Hotel, Joliet Twp. High School, Emmett Bossing, 5800 Wolf Road, La Grange, Ill.

INDIANA-KENTUCKY

Indianapolis, Indianapolis, October 13-14, 1956, Severin Hotel, Joe Lathouse, 5757 N. Keystone Ave., Indianapolis, Ind.

JOHNNY APPLESEED

Cleveland, Cleveland, Ohio, October 13-14, 1956, Statler Hotel, Masonic Hall, Joseph F. Shekleton, 1185 Groyden Road, Lyndhurst 24, Ohio

LAND O'LAKES

Stevens Point, Stevens Point, Wis., November 2, 3, 4, 1956, Hotel Whiting, Emerson Jr. High School, Don N. Varney, 704 Main St.

MICHIGAN

Bay City, Bay City, Mich., October 5, 6, 1956, Wenonah Hotel, Bay City High School, Don Grunder, 2107 11th St.

CENTURY CLUB

As of July 31, 1956

Chapter	District	Members
1. Manhattan, N. Y.	Mid-Atlantic	280
2. Minneapolis, Minn.	Land O'Lakes	173
3. Tulsa, Okla.	Southwestern	151
4. Miami, Fla.	Dixie	148
5. Muskegon, Mich.	Michigan	146
6. Sheboygan, Wisc.	Land O'Lakes	137
7. Tell City, Indiana	Indiana - Kentucky	136
8. Dearborn, Mich.	Michigan	130
9. Pittsburgh, Penna.	Johnny Appleseed	128
10. Chicago, Ill.	Illinois	126
11. Washington, D. C.	Mid-Atlantic	121
12. Skokie, Ill.	Illinois	118
13. Oak Park, Ill.	Illinois	117
14. Wichita, Kansas	Central States	114
15. Kansas City, Mo.	Central States	112
16. San Gabriel, Calif.	Far Western	107
17. Ft. Lauderdale, Fla.	Dixie	104
18. Grand Rapids, Mich.	Michigan	104
19. Milwaukee, Wisc.	Land O'Lakes	101
20. Asheville, N. C.	Dixie	100

MID-ATLANTIC

Philadelphia, Pa., Philadelphia, Pa., September 28, 29, 30, 1956, Bellevue-Stratford Hotel, Bellevue Ballroom & Academy of Music, John Enright, 1810 Spruce St.

NORTHEASTERN

Meriden, Meriden, Conn., October 6, 7, 1956, Petrose Hotel, Meriden High School, Earnest Kirkby, 447 Broad Street.

ONTARIO

Hamilton Chapter, Hamilton, Ontario, November 3, 1956, Royal Connaught, Delta Secondary School, D. Mancini, 212 Grosvenor Ave. South.

SENECA LAND

Auburn, N. Y., Auburn, N. Y., November 3, 1956, Erwin Ray, 36 Aldrich.

SOUTHWESTERN

Houston, Houston, Texas, November 3, 1956, Shamrock Hotel, Cullen, Norman Seim, 546 Cascade Dr., Bellaire, Texas.

(District contest information listed as follows: Chapter, City, Date, Hdq's. Hotel, Contest Site, General Ch.)

"NOTEWORTHY CHAPTERS"

Chapters Exceeding 1956 Membership Bogeys as of July 27, 1956

Figures showing total number "Noteworthy Chapters" per district include 66 chapters listed in June issue — not repeated due to space limitations.

Central States District (12)

Iola, Kansas
St. Louis #1, Missouri
Lincoln, Nebraska
North Platte, Nebraska
McCook, Nebraska

Tucson, Arizona
Bakersfield, California
Crescenta Valley, California
Monterey Peninsula, California
Monterey Park, California
Pomona Valley, California
Riverside, California
Santa Monica, California

Euclid, Ohio
Madina, Ohio
Middletown, Ohio
Painesville, Ohio
Sandusky, Ohio
Allegheny-Kiski, Pennsylvania
Beaver Valley, Pennsylvania

Waterbury, Connecticut
Haverhill, Massachusetts
Rochester, New Hampshire
Mid-Hudson, New York
Bonnington, Vermont

Dixie District (4)

Greater Little Rock, Arkansas
Ft. Lauderdale, Florida
Hollywood, Florida
Jackson, Mississippi

Illinois District (12)

Charleston, Illinois
Decatur, Illinois
Joliet, Illinois
Rockford, Illinois
South Cook, Illinois

Land O'Lakes District (10)

Hu.-Ca.-Wa.-Ba (Pork Rapids),
Minnesota
Owatonna, Minnesota
Monticew, Wisconsin
Milwaukee North Shore,
Wisconsin
Wausau, Wisconsin

Ontario District (1)

Barrie, Ontario

Seneca Land District (11)

Binghamton-Johnson City,
New York
Ithaca, New York
Kenmore, New York
Mohawk Valley, New York
Oneonta, New York

Evergreen District (6)

Calgary, Alberta
Billings, Montana
Gron's Pass, Oregon
Everett, Washington
Wenatchee, Washington

Indiana-Kentucky District (7)

St. Joe Valley, Indiana
Tell City, Indiana
Washington County, Indiana

Mid-Atlantic District (11)

Greater Atlantic City, New Jersey
Livingston, New Jersey
Hopewell, Virginia

Southwestern District (7)

Longview, Texas
Moore County, Texas

Far Western District (15)

Phoenix, Arizona
Prescott, Arizona

Johnny Appleseed District (13)

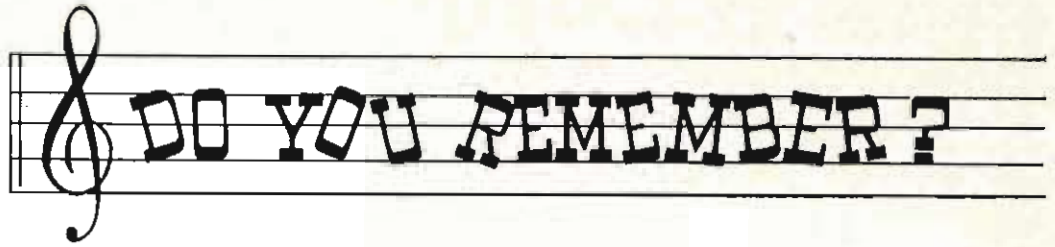
Dayton Suburban, Ohio
Doylestown, Ohio

Northeastern District (16)

Norwich, Connecticut
Old Greenwich, Connecticut

Society (125)

(Total Chapters in Society
602 as of 7-27-56)



By J. GEORGE O'BRIEN
117 West Genesee Ave.
Saginaw, Michigan

MY MARYLAND recently found its way to our Library with a number of other old songs contributed by Pete Ludlow, bass of the Barbersharps of the Southtown (Chicago) Chapter. It was "adapted and arranged by Sep Winner, electrotyped by L. Johnson & Company of Philadelphia," is in an excellent state of preservation and is complete with all verses.

WHAT ARE THEY DOING TO MY BARBERSHOP harmony? Recently our local Chapter had a parade and Olde Ed turned up his ear trumpet and hobbled over to give it a listen. What he heard was a very enjoyable evening of good singing marked principally by the absence of real barbershop type songs and real unadulterated barbershop harmony, unless you could call *Among My Souvenirs* and *With Her Head Tucked Underneath Her Arm* barbershop type songs. Then when he saw the advertisement in the June Harmonizer for the 1952 International Champs album of "Modern Barbershop" and recognized among the songs listed only one, or at the outside two, that would qualify as barbershop, he couldn't help but wonder "where oh where has my barbershop gone"?

A BARBERSHOP TYPE SONG is a song in which you can FEEL the barbershop harmony the first time you hear the melody. By all means, read Maurice Regan's articles in the June publication and in this issue titled "Barbershop Craft" and let's get back to "preserving" before we go overboard for "modern barbershop," whatever that is. There is no such thing as "modern barbershop;" it's either barbershop or it's modern, and never the twain shall meet. If you want Elvis Presley, let's have Elvis, but let's not call him Ezio Pinza.

OLDE ED IS CRACKING UP. In the last issue he sent out an S.O.S. for a number called *Far Away In The South*. Now he wishes he and his red face were both farther away in the north. Hardly was the ink dry on Olde Ed's page than the letters, copies of the song, photostats and what have you started pouring in from all points of the compass and we began to smell a rat. When we looked over a copy and found a number called *Hoing His Row* on the reverse side the bells began to ring. Then we did what we used to do with an inquiry like this before we started slipping. WE LOOKED IN THE FILE TO SEE IF WE HAD ANY INFORMATION ON IT. Too late, we learned that we have a copy of the number in our Detroit Library, that we located it for Orin Risley back in 1950 and did a squib on it for the Harmonizer in March of that year.

Oh well, as a result of our "boo-boo" Fred is now up to his ears in copies of *Far Away In The South*, and we're in the north up to our ears in crimson.

Our thanks to Wayne Hubbard of Wichita, Olin Risley of Buffalo, P. G. Cullum of Nashville, Bill Kavanagh of Windsor, Vermont, Dr. John Startzel of Shamokin, Phil Embury of Warsaw, Bob Wagner of West Sacramento, Ed

COME BACK WITH ME TO NINETEEN-THREE. Let's take a look into the old Model T crystal ball and see what was going on in the year that Harry Armstrong, collaborating with Richard Gerhard Husch, (who wrote under the pseudonym Richard H. Gerhart), turned out the immortal *Sweet Adeline*, a number that was destined to be emblematic of barbershop harmony from that day on.

What a year it was, old naughty-three, and what a galaxy of history-making events date back to it. First off, Congress established the Department of Commerce and Labor on February 14th, and in May the U. S. signed a Treaty of Relations with Cuba and leased Guantanamo as a naval base for \$2,000 a year. From Olde Ed's recollections of Guantanamo (World War One) we got cheated.

Wireless communications between Europe and America were established and Teddy Roosevelt sent the first message to King Ed VII. The Iroquois Theater in Chicago was destroyed by fire and 602 people lost their lives.

AUTOS COME OF AGE

Dr. H. N. Jackson and Sewell Crocker drove an automobile from San Francisco to New York in 70 days.

Phonograph recordings of operatic arias sung by celebrated artists to piano accompaniment made their first appearance on the market. Caruso made his debut at the Metropolitan Opera House as the Duke in *Rigoletto*, and Fritzi Scheff quit the Met for musical comedy to play the lead in Victor Herbert's "Babette" at the Broadway Theater.

FOR ONLY A NICKEL

New York playgoers were watching "Mice and Men," "Raffles," "The County Chairman," "The Admirable Chrichton," "Merely Mary Ann," and many others. Musical comedy lovers fought for tickets to "The Wizard of Oz," "The Prince of Pilsen," "Babes in Toyland," "The Girl from Kay's," "Mother Goose," and the movies were offering a real thriller called "The Great Train Robbery" at the popular price of one nickel.

Fearless Foursomes in the backrooms of barbershops worked out on such goodies as *Always In The Way*, *Bedelia*, *Dear Old Girl*, *Ida*, *Sweet As Apple Cider*, *In The Merry Month of June*, *Navajo*, *That's What The Daisy Said*, and of course the one than which there is no whicher . . . *Sweet Adeline*.

AN ORIGINAL 1862 EDITION OF MARYLAND,

Richard of Bowling Green, George Kemerer of Carrollton, Ohio, G. Lee Lieberon of Los Angeles and Edwin Maus of Upper Sandusky, Ohio. And our apologies for causing you so much trouble.

LITTLE 'LIZ I LOVE YOU, LOVE YOU . . . but why are you so elusive? Surely every basso profundo who ever gave out with "honey . . . honey . . . honey . . . honey" on this one knows the song, and surely someone in this great organization of ours can tell Olde Ed who wrote it and when, who published it and where, and the correct title. Better hurry someone and get us off the hook or soon Olde Ed will be singing . . . "Little 'Liz I hate you, hate you, etc."

WITH LITTLE TO GO ON we mention that Jim Ramsey and his Gaslighters are looking for info on a number the Lewis & Doty sang many years ago, and all they remember is . . . "you can't bounce a meat ball, hello, hello, hello." Come on you Sherlock Holmeses, what you can do with this?

OUR MAILBAG OF LATE has been so full of letters concerning *Far Away In The South* that we've hardly had time to see what else it contains. We do know that Jack Briggs got a stat of the *Passport Photographer* from Bob Chapman, that Henry Mosier got a copy of *Back To Dixie-land* but we couldn't find *It's Hard To Kiss You Sweetheart When The Last Kiss Means Goodbye* for him. Can you help? Harold Scheinholz asked about a number called *The Persian Kitty* but we have a hunch that this was never published. Could we be wrong . . . are we? We had nice letters from Fred Kienzle and Ed Dauner who told us how much they like the column and pleased us no end. We told Henry Mosier where to get *All Dressed Up With A Broken Heart* and *Curfew Shall Not Ring Tonight* and helped Luther Smith with barbershop arrangements of *The Lord's Prayer* and *Girl Of My Dreams*, as well as piano copies of *Trees, Somewhere A Voice Is Calling* and *Breezin' Along With The Breeze*. To top it all off, we were tickled pink to find that we had a copy of *And The Great Big Saw Came Nearer And Nearer* in the new Wade Memorial collection on an inquiry from Roy Hopkins.

YOUR GRANDPAPPY YODELED . . . a real tear-jerker called *Evangeline*, written in 1864 by Will Hayes, the chorus of which went like this: OH! How sad we've been, Lost Evangeline, Since we've laid thee where the sweetest flowers wave. (Bass) She is gone, (Other three) and the angels bright, (Bass) Yes, she is gone. (Other three) Robed in spotless white, (Bass) Yes, she is gone. (And by this time you no doubt have a sneaking suspicion that "she is gone" so the other three, together with the bass,) finish "Are watching o'er the green mossy grave." Some fun, eh kiddo? Do you remember?

THE Philadelphia Story

By ED BLANK,

Past Secretary, Philadelphia Chapter

For years the thickly populated Philadelphia metropolitan area was represented by only one chapter. A few years ago several enterprising members realizing that the national organization was formed to encourage barbershop singing on a grand scale decided to do something about it. Certainly within this radius sufficient talent was available to form many chapters.

On February 15, 1954 a committee of nine members met to discuss ways and means for starting a branch chapter. As

six of the group lived in Delaware County, it was felt that this would be a good location to promote interest. An additional reason being that the six members from Delaware County had experience and would be close by and available to give all possible assistance to this young organization. John Enright, then President of the Philadelphia Chapter, realized that better than 25% of its membership lived in Delaware County. Confident that the two chapters could exist side by side and grow, he was determined to see it through.

The initial plan was to subsidize and guide it in policy until it was in a position to operate on its own.

A meeting place was found and on March 29, 1954 an organizational meeting, open to the public, was announced. About 135 people attended. The Philadelphia chorus and several quartets were present to stir up enthusiasm. All prospective members were invited to attend the first regular meeting a week later at which time an organizing committee would be functioning. Five months later (September '54) changes were made in the organizing committee, so that half of its members were new men. In January 1955, nine months from scratch, free elections were held in the usual Society manner.



Pictured above are the 34 members of the DELCO CHORUS as they appeared at charter night ceremonies in May, 1955. For a detailed report see the accompanying article.

On October 16, 1955, ten months after the "extension branch" had received its charter as a chapter, the Delaware County chorus placed second in the 20 chapter central section district contest, and on June 3, 1956 came in first, competing with 10 chapters in the same central section.

The cost to the Philadelphia Chapter for underwriting this project did not seriously embarrass their treasury and every member is proud and honored for the part he played in launching this undertaking, and seeing the fruits of his efforts grow into a very fine singing and social organization.

Past International Vice-President Dean Snyder attended one of our regular meetings and was very favorably impressed. Two of the many remarks made by Dean at the time were that more chapters should be as fortunate in their chorus director and a wish that somebody would put this Philadelphia Plan in writing, with the hope that other cities could adopt it. This is the logical and sensible way to start a chapter; the chances of its folding up a year or two later become very remote.

The Philadelphia and Delaware County chapters will continue to look for favorable spots in the suburban districts to stimulate interest in good barbershop singing. We hold high hopes in this area that Delaware Valley, U. S. A., will become the singing center of the East.

Do You Have A Record-Interrupter In Your Home?

OR

"THE POINT OF NO RETURNABLE"

So you thought that the good old art of conversation was dead, eh? That's what they've been telling us. Well, I have news for you and all good conversationalists and barber-shoppers. The art of conversation is not dead, but merely sleeping, and all that is needed to bring it up standing, eyes wide open, is to attempt to play some of your favorite barbershop records for friends (casual visitors, postman, visiting fireman, or Aunt Minnie from Raucous Sound, Rhode Island.) Will conversation immediately spring up like a prairie fire or a violated copyright holder? Dun't esk. Just stand by while I point out what is happening, using a few horrible examples to convince you. I'm not arguing, I'm just telling you. As Oscar Wilde says: "Arguments are always vulgar and often convincing."

END OF A BUSY . . .

You are ensconced in your easy chair after a tough day in the mill, reading the jokes in "Pageant," or maybe your favorite stanzas from Pope's Essay on Man, when the doorbell rings and a man enters who declares he has some strange proposition which will enable you to retire on a liberal pension nine years ago, provide a million dollars and a Cadillac (for your wife), put your kids through college, go your bail and leave enough for solid gold handles on your coffin. You spar for an opening and with your usual skill lead the conversation into the realm of barbershopping, and the first thing you know you have the stranger begging you to play him the new record by the Klandestine Kord Klangers. You acquiesce, start the machine and sit back for a few minutes of thrill singing. But at that very moment—

"How long have you been in this house," the visitor says, just as the high point of the Intro is reached.

"Four years. Notice the key changes in this song," you say proudly.

("When I heard that Mobile Boy Sing—") the quartet is singing, when—

"I suppose your children are headed for college?" he interrupts.

Well, about all this salesman gets out of the record is your determination not to buy his policy at any price, and all you get out of it is the final chord as the quartet loses an uneven battle to his resounding voice. But you're still a gentleman about it and you say reprovingly, "That quartet came out second in the big contest."

"This policy I have will cost you practically nothing after age 98," he says, as you close the front door behind him and and put on the night latch.

HE'S A LIVE ONE

OR—one night your daughter brings home a young goof, after the high school dance, which for some unaccountable reason broke up before 2 A. M. The young man shows occasional signs of life and you figure he might be able to sing and become a chapter member.

"Like four-part harmony, son?" you say smiling tolerantly as you would when addressing a halfwit.



By
PROFESSOR
F. STIRLING
WILSON

"Love it, sir. There's nothing sends me like good harmony. There's six of us in the senior class who meet at lunchtime and try a few songs. We style 'em like Katy Killen."

"Six, eh? We like 'em better with only four, but let me play you a record of some of our best quartets. Here's one, a Stephen Foster medley by the Gangrene Groaners of Ipswich Switch, Pa. The tenor and the bass are brothers." You turn on the Hi-Fi. "Listen to these boys." The quartet begins some perfect harmony.

The lad sounds off. You felt that he would, in your bones. "Ever listen to Gene Gasket and his Equatorial Hepcats?" The quartet is hitting some solid chords but he goes right on. "I say the trumpets really make a band, don't you, Mr. Glunt? Too much sax is bad, I always say."

"Any amount of sax is bad," you volunteer. "Listen to the chord changes at the end of the song, where the tenor—"

"I'm taking lessons on the traps myself," he says just as the quartet goes into a key changing spin. That does it and you tell him he can't marry your daughter. Traps yet.

LOVE THOSE RELATIVES

OR—Eddie comes over with Marge to spend the evening, and brings along Aunt Carrie, who is visiting from Akron. "Aunt Carrie used to sing in the church choir, soloist ten years," says Marge.

"Mr. Glunt sings with the Crescendo Creeps, Aunt Carrie," says Marge. "He has some wonderful recordings of his quartet. Maybe he'll play them for you." That's what Marge thinks. You put on your best record, made right after your bunch won the District Contest at Catty Corners, and smile with anticipation. They're bound to admit that was good singing. "This song was written for us especially." A good hum and the quartet is off.

"What did you put in this highball? Maybe the ice was bad." Eddie rattles ice. You are still holding on, trying to do these folks a big favor, spite of everything.

"This patter was right hard to learn. The lead is singing one set of words, and the rest of us another set. If you ever tried—"

"Oh, did I tell you Lucy got a traffic ticket yesterday. She made a left turn and hit a motor-cycle cop. He got a bad cut in his rear tire. Harry's real sore about it and says she'll have to get a driver's license before she can take the car out again."

The quartet sings beautifully: "When dawn arises, my heart surmises—"

"That's interesting," chirbles Aunt Carrie. "When I was singing alto at St. Malachi's in Salad Fork, N. D., we used to harmonize the Gregorian chants. Our choir master said we couldn't do it, but—"

"There used to be a quartet called the Gregorian Chanters. Our milkman sang bass with them, and he says the new crop of bass singers are a bunch of—"

"Eddie, remind me to stop at the drugstore for some milk of magnesia," Marge breaks into the song.

NOW'S YOUR CHANCE

"Les, you didn't play the song your boys sang at the Supermarket Cart-Pushers picnic. It's a riot. They really had them splitting their sides on that one. Wait till you hear it. Put it on, Les."

"O. K. if I can find it." You are encouraged. You take eight volumes of the Encyclopedia out of the bookcase, remove a doll, a book on hemstitching, a bottle of window-cleaning fluid and a map of the Northeastern States and bring out a record.

"This isn't a very good recording because we made it from a tape, and the mike fell on the floor. The record starts with the words: 'A short shortsnoter told his red-headed daughter, you are swimming in deep water where you really hadn't order—'" The quartet starts to sing.

"See what I mean!" says Eddie. "How they think up such rhymes I'll never know."

The record continues: "But the red-headed daughter swam the way her dad had taught her and put a strain on her aorta—"

"When is your chapter going to have a picnic, Eddie?" This from your wife.

"Did you get the last line? He said, 'So, porter, here's a quarter, and—'"

SURE THEY ARE . . .

"How nice. Thanks, Mr. Leslie, I certainly enjoyed hearing your records. They are awfully good. No wonder you love to play them over and over."

"It isn't all fun," you reply. "Come over again some time and I'll play my Sousa's marches and Uncle Josh on the Telephone."

Well, there is one solution to this problem, besides playing your records for the parakeet. Sell the Hi-Fi player instead of the records. Tell your visitors you would like to play them but the Hi-Fi is so good it's practically illegal, and that it cost you \$800 without the stand, and that the FBI uses the same machine for taking confessions from mobsters, and the Supreme Court for handing down decisions.

OR—you can lock yourself in your room, bite your nails and cry.

"TAG" LINES

FOR you tape recording enthusiasts who dabble in the sport a good deal, the Flahan Company of 7517 Telhan Drive, Cleveland 29, Ohio has come up with a little gimmick known as the Flahan Tape Threader. The gadget (which sells for only 98 cents) works thusly: simply drop the threader over the center post or spindle of the recorder, pull the overhanging lip tight against the hub of the spool (to grip the tape), and turn the spool a couple of times. Then remove the threader and you are in business. It takes a little practice, but here is a case where familiarity definitely does not breed

contempt. If you happen to be all thumbs like most of us are when we are threading tapes this might be a nice gimmick for you to investigate.

Northeastern District President Steve Dickinson has the following comment to make about this year's International Convention: ". . . this, truly, is the REAL Barber Shop Spirit—the light-hearted good fellowship, the walking on air feeling, singing with anyone that comes along, and not caring how you sound, as long as you are singing. Four fellows in a corner, unknown to you and to each other, from four corners of the country, trying a new twist on this year's Convention Theme Song, 'Tell Me You'll Forgive Me.' My advice to anyone attending their first—or fifth—or nineteenth Convention is to go a day early, as I was fortunate enough to do, and watch the buildup—from the calm to the storm, and the afterglow."

John Finkbiner, Publicity Chairman, Manhattan, New York Chapter sends along this interesting bit of information:

"The success or failure of an act during a Variety Program, as we all know well, is frequently due, in part, to the quality of the act which precedes it. Last week, May 23, the Manhattan Chapter Chorus coped successfully with the toughest challenge of this kind it has ever had to meet. During a community service appearance for the patients at

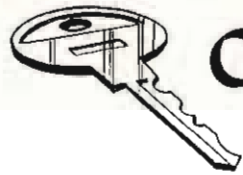
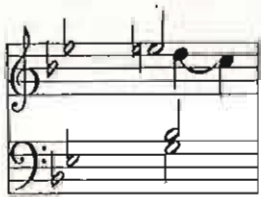


the Camp Lighthouse Association for the Blind in Manhattan, the Chorus followed two show-bizzers from 'way back—Eddie Jackson and Jimmie Durante . . ."

Barbershoppers in the San Francisco Bay area recently inaugurated monthly Luncheon Meetings for the Bay area members. This fine idea should promote good fellowship and offers opportunity for the exchange of ideas which can better the Far Western District and also the International Society. Why not consider a monthly or weekly Luncheon Meeting for your Group?

If you will take a close look at the picture of the "Four Gentlemen of Harmony" on this page you will note that all four are members of our International Family. The photo was taken at the recent New York Executive Committee Meeting prior to the Minneapolis Convention and we just wanted all Barbershoppers throughout the Society to know that our "Official Family" is indeed in "harmony." You should recognize left to right, International President Rowland Davis, Vice-President John Salin, International Secretary Bob Hafer and First Vice-President Joe E. Lewis.

A long-time Barbershop enthusiast and basso profundo par excellence, Joseph F. Figart, made a recent trip to Detroit to attend the "Moonlight Cruise" sponsored by the Detroit Association of Chapters. Joe is in his 82nd year of this wonderful life we are all subjected to and still enjoys whirling out the bass tones with the best of them. Joe resides in Altoona, Pa. and it was certainly good to have him drop in at International Headquarters during his Detroit visit.



CHANGES FROM THE Chapters

- The Northeastern District has reached the 2,000 mark in membership. The District is now shooting for 2,100 members. District Secretary Ed Stetson (last year he was district president, also on the International Board of Directors) has come up with an unusual idea, to promote new members, which is already in effect. International Headquarters will notify the district who the 2,100th member is, when that name is entered at International Headquarters and the district plans to roll out the red carpet for that illustrious member. Mr. X will be presented with two tickets to the District Quartet Contest, he, and his wife or girl friend, will have dinner with the district president before the contest; seats in the row of his choice will be reserved at the contest, and also for the

Edmonton Chapter of S.P.E.B.S.Q.S.A. who entertained with songs as well as giving their blood. The quartet in the accompanying picture could be classed as versatile; besides giving blood, they formed a quartet of: one bass, one bari, and two leads.

- Several hundred barbershop quartet enthusiasts and their wives watched the Braves defeat the Brooklyn Dodgers in Milwaukee recently at the Land O'Lakes District "Baseball Harmony Jamboree." At a concert following the ball game the four quartets which represented the District at the International competition this year were joined by two pioneer quartets in the Society and the Janesville, Wisconsin chorus. The **Portage Velvetones**, the **Rhapsodies**, the **Marquette University Marksmen**,

successful meetings. Morrie Deater recently came up with the idea for its use. The selector is a 6 foot wide narrow wooden box hung on a guy wire and containing an 8 foot long roll-down sheet on which are printed in bold letters more than 50 familiar song titles to be used for gang singing.

- The "Youth" approach was recently tried by the Seattle (Washington) chapter to encourage barbershop style singing. A contest was held for young boys in the Seattle and King County schools early in June to teach them the art of four-part harmony. The Seattle chapter appropriated \$600.00 to be divided in three parts for scholarships for the winning quartets.

- It was interesting to note the following "Sales Pitch" in a recent edition



member who brought him into his chapter, and for his chapter president (and wives); he will be introduced to the audience at the contest; he will be introduced to the House of Delegates at the meeting of the official body; in other words, he will be glad he became a barbershopper.

- The Red Cross Blood Clinic, of Edmonton, Alberta, took care of 344 donors recently (see photo above). The main attraction was 40 members of the



"The Seven Presidents"—you will note the picture of seven gentlemen above, all members of the Fort Lauderdale, Florida chapter. Six are past presidents and two are co-founders of the Fort Lauderdale Chapter. Chapter President Bob Childers is also shown. These men got together for a picture on the evening of May 1st at the chapter's installation dinner for their new officers. The Fort Lauderdale group probably holds some kind of a record because all of the seven past officers are still "active" chapter members.

Lake Shore Four, the **Hi-Lo's** and the **Atomic Bums** delighted the large audience.

- A new gimmick to help song leaders choose numbers for gang singing has been initiated by the Muskegon, Michigan chapter. Tried and proved by chapter members Al Burgess, Al Baughman, Len Horton and Bill Wickstrom, the handy, dandy "chapter song selector" became a valuable addition to the chapter's growing collection of aids for

of Coral Rechords, official publication of the Zinsmaster chapter (Coral Gables, Florida).

"What will \$7.50 buy today? A small bag of groceries, three cartons of cigarettes, about two tanks of gas or 52 meetings, approximately three hours long, with a swell bunch of guys who like to be with you and enjoy singing with you. To state the cost per meeting from strictly a financial standpoint, it amounts to:

"\$7.50 divided by 52 equals 14.6 cents per meeting—less than the cost of a pack of cigarettes, but so well spent." Barbershopping is one of the few rarities in the United States and Canada where you get "so much" for "so little."

• The Tulsa, Oklahoma chapter has an impressive new chapter slogan "Carry Your Part." Certainly more barbershoppers would derive more pleasure from their hobby if they only adhered to these "three little words."

• A talented artist from London, Ontario, Canada, by the name of Greg Backwell, was good enough to supply the Harmonizer with his conception of the London chapter chorus after they walked off with the district chorus contest for 1956. Our thanks to Greg for letting us share this "gem" with our readers and to the London chapter chorus for being such good sports. See artists' conception on page 44.

• The Des Moines, Iowa chapter is certainly doing a fine job of community service work. Forty of the chapter members recently visited the local YMCA Boys' Home for the purpose of presenting a check for \$1,040.00 to Mr. Dunn, Chairman of the Board of Directors of the YMCA Boys' Home. The presentation was made by chapter President, Charles Patrick. The 17 boys of the home were all present for the occasion and also the good folk, who live and work with these fine lads. Naturally, the chorus sang some good barbershop numbers for the group and one of the chapter members was heard to remark following the trip to the Boys' Home, "these gentle people seem to do more for us than vice versa."

• Here's an interesting item from the Decatur, Illinois chapter publication "The Beat Caster." "Did you know that we have a man in our chapter who is a real celebrity in barbershopping circles? The older members are aware of these facts, but to you newer men, Glenn Howard, lead of the *Commodores*, is the man who organized a harmony group of about 100 members in north central Illinois before Owen C. Cash founded S.P.E.B.S.Q.S.A. at Tulsa, Oklahoma in 1938. Glenn is the only man who has attended every national convention, and he has been a member of three different medalist quartets singing a different part in each quartet. He has never sung tenor . . . poor fellow "

• Integration has been accomplished in the deep south around Jackson, Mississippi between the long-hair musicians, the crew cuts and what hair you have left in the form of a "pops concert." A crowd of 8,000 according to



One of America's top test pilots is a member of our Wichita, Kansas chapter. For more about this interesting barbershopper see the accompanying story on this page.

the estimate by the experts, turned out to hear the Jackson symphony orchestra, Polly Bergen, Jerry Lane and his orchestra, the Hines County High Steppers and the Magnolia Chapter chorus of S.P.E.B.S.Q.S.A. It is reported that the Magnolia chorus did a job of exceptionally high calibre. This just goes to prove that, as has been said many times in the past, barbershoppers can compete with the best professionals any time.

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to be **SURE** about
your barbershop harmony

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• **READY TO GO**—Rod Randall, chief of Production Flight Test at Boeing Airplane Company's Wichita (Kansas) Closed Division and Vice-president of the Wichita chapter, waves to N. D. Showalter, Assistant Wichita Division General Manager and past Vice-president of the Wichita chapter, and Colonel R. E. Lee, Airforce Plant Representative, before taking off in the first Wichita-built B-52 Stratofortress in picture at left. Randall was first pilot when the eight-jet, 400,000 pound intercontinental bomber, made its maiden flight May 14th. "N. D." is baritone with the Enginairs and Rod subs as bass or bari. It's quite impressive that barbershopping has attracted men of such high calibre in the aircraft industry.

• The Madison, Wisconsin chapter recently turned over to that city's local newspaper (*The Capital Times*) a check for \$575.64 to aid the 1956 Kiddie Camp Fund for treatment of child rheumatic fever victims. This amount is half the net proceeds of the chapter's 1955 "Christmas card" program presented in twin performances in Madison last December 29th.

• The Newark, New Jersey chapter recently performed for a group of the Griffith Music Foundation members. The Newark barbershoppers appeared on the musical program with such stars as Mignon Dunn, mezzo soprano (see photo on page 44). Shown with Miss Dunn are William Hard, President of the Newark chapter, and Harry Fioretti, the chapter's Chorus Director. Once again barbershoppers strike out to prove the worth of barbershop harmony with talented professional musical artists.

• A \$200.00 music scholarship was recently awarded to Miss Joan Primavera by the Housatonic chapter (Derby, Connecticut). The scholarship award is an annual project of the Housatonic chapter instituted three years ago. The chapter intends to continue awarding the scholarship each year and makes applications available at the offices of the principals of the four Valley high schools in their area.

• Of interest to barbershoppers are these excerpts from a letter from Val Hicks of Salt Lake City, Utah.

" . . . secondly, it might be of interest to you to know that barbershop music is not only being sung in Australia, but also in Brazil now. The former tenor of my quartet has been in Brazil for two years as an L.D.S. (Latter Day Saints) (Mormon) missionary and I sent him some barbershop music and he recently reported to me that his quartet has been making many friends through the medium of barbershop quartet music. . . .



Barbershoppers sing side by side with metropolitan opera stars in the state of New Jersey. For this interesting story see accompanying article on page 43.

The third matter concerns my work this summer. I am currently a camp counselor at the YMCA Boys' Camp in Utah's Uinta Mountains. The camp director, Roger Freund, is a charter member of our Salt Lake chapter, and several years ago our chapter helped in financing and building a cabin in the camp. The cabin was named "SPEBSQSA" and so this summer I am in charge of this particular cabin. I am also in charge of the camp's music activities and am currently teaching the boys some barbershop songs. You ought to hear 120 boys sing "If There's Anybody Here from Out of Town, Step Up and Say Hello." We have a little cerebral palsy fellow (a terrific singer!) sing the patter. It is really something to see and hear if I do say so . . ."

- The Philadelphia "Quaker City Chorus" appeared at the World Famous Camp Meeting Resort, "Ocean Grove," New Jersey near Asbury Park summer

resort on Thursday, August 2nd. This is the first time that any Barbershop group has presented a program of this type in the Gospel Resort. The affair was attended by 3,500 persons. Appearing with the Philadelphia Chapter Group were the "Easternaires," of Jersey City, N. J. and the "Hometown Quartet," of Lodi, N. J. These two quartets appeared in the finals at the International Convention this year.

Two local Chapter Quartets appeared; The "Chiefs of Staff" and the newly formed "Phil-Tones" both of the Philadelphia Chapter. The chorus portion of the program of thirty-five strong

voices was under the direction of William Sleppy, Jr.

The Philadelphia Chapter traveled about 85 miles by bus to present the show.

Good olde Barbershop harmony was presented and the show was a huge success.

- An article in the *Badger Bell*, small pamphlet sent monthly to 635,000 subscribers of the Wisconsin Telephone Company with their bills, was entitled "Perhaps Barbershopping Could Introduce Harmony into the U.N.!" Accurately and interestingly, the article told about S.P.E.B.S.Q.S.A. and activities of Wisconsin Chapters.

- It is interesting to note in connection with the Minneapolis Convention that in 1947 at Milwaukee when the International Convention was last held in the Land O' Lakes District the Milwaukee Chorus introduced a new song by Willis Diekema, "Keep America Singing," now considered by many as the Society's "theme" song along with "The Old Songs."

THE WHITE HOUSE
WASHINGTON

June 29, 1956

Dear Mr. Graham:

I am grateful to you, and to the members of the Far Western District of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, for your kind letter of June nineteenth. I appreciate very much your thought and your prayers.

Mrs. Eisenhower and I remember vividly, of course, the impromptu concert you gave us at the Statler Hotel in Washington a couple of years ago.

With my thanks and best wishes,

Sincerely,

Dwight D. Eisenhower

Mr. Jerry Graham
1933 Wardell Avenue
Duarte
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OVER THE *Editor's* SHOULDER

HARMONIZER SURVEY

A readership survey of the regularly featured articles appearing in the Harmonizer is presently under way. Some 2,000 S.P.E.B.S.Q.S.A. members have been requested to list their likes and dislikes of the regular features in the hope that the Harmonizer will be better able to present to its readers a more enjoyable type of publication. The 2,000 selected members cover the entire 14 Society Districts and include at least three chapters from each of the Districts. If you are one of the 2,000 who has been asked to participate in the survey the Editor would appreciate your sending along the voting ballot as soon as possible so that the survey may be completed.

ATTENTION ARTISTS!

Please take special note of the cartoon contest which is being inaugurated in this issue of the Harmonizer. Special prizes will be awarded to the outstanding artist who comes up with the best interpretation of "Joe Barbershopper" of S.P.E.B.S.Q.S.A. If you are artistically inclined we would suggest you fill out the contest entry blank and get your drawing of "Joe Barbershopper" in to the Editor as soon as possible.

HARMONY IN THE DARK

International Public Relations, Committee Chairman Staff Taylor sent along the following story about one of the members of the Buckeye Capital (Columbus, Ohio) Chapter:

"Harold Deadman, member of Buckeye, past Ontario chapter president, past member of the Canadianaires, past member of the Charletownaires, a tenor deluxe and an experienced emcee and song reader, was attending the Columbus Jets-Montreal baseball game on June 9th in Columbus, a night game. Suddenly the lights went out. After a few moments of pitch darkness and slight uneasiness in the 4,000 attending, Harold saw an opportunity and took

it. Presenting his S.P.E.B.S.Q.S.A. membership card assuring the baseball officials that he wasn't a drunk seeking notoriety, he suggested that he lead community singing to keep the crowd entertained until the lights came back. In pitch darkness and on an auto-powered loud speaker he led barber-shop singing, told stories, introduced the Society to the audience, told them all about the Buckeye chapter, its trip to Minneapolis, what barber-shop harmony is all about, and kept everyone in a jovial—even enthusiastic mood—for over an hour, fleeing to his seat after the lights went on."

SOO—WHO?

Cleveland barbershopper Jim Knipe recently received the following note from Severino P. Severino, a feature writer for the Cleveland News: "Thanks for the tickets from the S.O.O.W.-G.A.H.W.O.O. (Society of Outsiders who get a heluva wallop out of S.P.E.B.-S.Q.S.A.)"

HARMONY BUG BITES

"When I ran head on into that pickle packer's party convention at Chicago I figured I had run the gamut of conventions, but there was a tag end of the gamut which hadn't been experienced and last weekend at Sacramento (California) I definitely must have completed the full cycle.

I don't have the full name of this group but it was the ten Western States Society for the Rejuvenation (or Resumption) of barbershop quartets. They were having their finals to see who

would go to the national convention at Minneapolis . . . I had trouble getting to the desk to register and I finally wondered who was left to take care of the barber shops.

Sing? I wondered when those guys ate. I didn't have to wonder when they slept for I was convinced they didn't . . . They sure were a happy group. Even at breakfast they would burst into song and if one of the gentlemen wasn't down yet, there were always spare basso profundos or sweet tenor voices to substitute.

I never did learn who got the trip to Minneapolis. I kinda got the itch myself, but although I hung around expectantly waiting for an invitation to do my part, it became evident that any trips that I make to Minneapolis will have to be again paid for by you know who . . ." Edward M. Zeller, Mendelson-Zeller Company, San Francisco, California.

Editor's Note: The above comments were made by Ed following his introduction to barbershopping at the Far Western District Regional Contest in Sacramento, Calif., in May. We certainly hope Mr. Zeller is oiling his vocal cords for more four-part harmony in the future.

A LOT FOR \$1.00

Be sure to buy several copies of the 1956 Official Convention Souvenir Program now available at International Headquarters, Detroit. This colorful publication will become a treasured part of your Barbershopping Library. Order today for quick delivery. Only \$1 each.



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• Harmonizer Editor Curt Hockett and International Secretary Bob Hafer, who went to Minneapolis early to set up the Convention Office, had a real treat the week before the Convention. They were invited to the Variety Heart Hospital on the campus of the University of Minnesota to take part in presentation of the check in excess of \$4,000.00, representing proceeds from the Minneapolis Chapter's Annual Show, which each year are donated to the Heart Hospital's Special Equipment Purchase Fund.

The Hospital was built by the Minneapolis Variety Club, a local unit of a national organization of professional entertainers and retired show people. The Minneapolis Chapter's contributions to the Special Equipment Fund for the past five years exceed \$35,000.00. It was inspiring for the Barbershoppers in the party at the check presentation program to tour the Hospital and see in use the equipment purchased through the efforts of the Minneapolis Barbershoppers.

Another treat for the Convention Staff personnel and Barbershoppers who arrived in Minneapolis early was the opening of the Parks Department Summer Concert Series in the Band Shell at Lake Harriet. The season was opened this year by the Minneapolis & St. Paul Chapter Choruses, directed by Judge Luther Sletten and Hollis Johnson respectively and featuring several quartets.

Although the Evening temperature was in the neighborhood of 90 degrees, the Concert was well attended and well received by hundreds of persons occupying seats in front of the shell and additional hundreds parked in cars on an adjoining hillside. This might have been the first time that Barbershopping was "honked" as well as applauded.

• Members visiting Minneapolis for the first time were amazed and thrilled with the number of lakes and lakelets

within the city and just outside the city limits. There are 22 such bodies of water right in Minneapolis proper. It is truly a city of lakes and parks.

Business places in the downtown section displayed "Welcome, Barbershoppers" signs in large numbers. The Minneapolis Chapter had several hundred window cards printed up which they sold to merchants for \$1.00 apiece to attract Barbershoppers. Proceeds from the sale were used to help the Minneapolis Chapter defray hospitality expenses. Dr. Bob Browne, one of the Minneapolis Chapter's most enthusiastic "salesmen" (a real community service stalwart), even sold 70 signs to a chain of grocery stores, none of whose outlets is closer than two miles to the downtown section!

• Many of our folks who attended the '54 Convention at Washington saw familiar faces in a Minneapolis Chapter quartet very much in evidence throughout the Convention. They were the Hut Four, alternate quartet from the Land O'Lakes District. The quartet, which got its name from the drill master's "Hut, two, three, four," when they got together in the service at Fort Riley, Kansas, appeared as guests on the Jamboree at the Washington Convention as part of our

Armed Forces Collaboration program. This is the quartet many Society members saw on the Godfrey and Sullivan TV shows and on the Arlene Francis talent show. They brought the house down at the Woodshed on several occasions.

Although only three Past International Champion Quartets were on hand intact, quite a few champion quartet members were there; in addition to the 1948 Champion PITTSBURGHERS, the 1950 Champion BUFFALO BILLS, and the '51 Champion SCHMITT BROTHERS, who wowed the crowd on the Parade of Champions Saturday night following the Medalist Contest, STUB saw the following additional champion quartet members; Past International President Frank Thorne, bass of the '42 Champion ELASTIC FOUR; Leo Ives, lead of the 1943 Champion FOUR HARMONIZERS; Ed Gaikema, tenor of the '44 Champion HARMONY HALLS; Cy Perkins, baritone of the '45 Champion MISFITS; Jack Briody, baritone of the '46 Champion GARDEN STATE QUARTET; Forry Haynes, baritone of the '49 Champion MID-STATES FOUR, who served as a judge in the Quartet Contest; John Steinmetz and Don Lamont, tenor and baritone of the 1952 Champion FOUR TEENS; Bob Lindley and Bob Livesay, baritone and bass of the '53 Champion VIKINGS; Bud Bigham, tenor of the '54 Champion ORPHANS. The FOUR HEARSEMEN, as retiring Champions, were there intact, of course, and presented a program of their favorite numbers sung at their best before turning the Landino Trophy over to the CONFEDERATES.

• Glenn Howard, of Cisco, Illinois, a member of the Decatur Chapter, was there, running his string of Society Conventions to 18—that's all we've had—he hasn't missed a one. STUB wonders if anyone else has a record like this.

• When Tom Watts, who sang bass with the Barber-Q Four at Miami Beach last year, moved from the Chicago area to southwestern Illinois, Jim Bond, bass of the disbanded 1955 3rd place Four Tissimos, took his place. Jim got through the semi-finals all right, but raced the stork home, leaving in the middle of the Convention.

Tom graciously offered to fill in for Jim on the Jamboree and he did a terrific job. Tom also sat on the Judges' panel, so he saw the Convention from both sides of the footlights.

The community singing at the Convention was tremendous again this year. Web Luebtow, lead of the 1945 International Finalists HI-LOS, of Milwau-

(Continued on Page 53)

IN TUNE WITH THE TIMES

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CATALOGS • BOOKLETS

ANNUAL REPORTS

SALES PRESENTATIONS

COMPANY HOUSE ORGANS



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.)

September 1-2-3—Venice, Fla.

- 2—Sacramento, Calif.
- 8—Bloomsburg, Pa.; Wisconsin Rapids, Wis.; Riverside, Calif.
- 15—Memphis, Tenn. Dixie District Contest; Fond Du Lac, Wis.; Big Spring, Texas; Monterey Park, Calif.; Hagerstown, Md.
- 16—Springfield, Ill. (Charter Night)
- 14-15-16—Orillia, Ont. Fern Cottage Jamboree.
- 20—Portage, Wis.
- 22—Madison, Wis.; Sheboygan, Wis.; Eau Claire, Wis.; Crescenta Valley, Calif.
- 23—Oklahoma City, Okla. Lake Murray Jamboree.
- 28-29—Philadelphia, Pa. Mid-Atlantic District Convention and Contest.
- 29—Beaver Dam, Wis.; Housatonic (Derby) Conn.; Gratiot County (Ithaca) Mich.; Gowanda, N. Y.; Charlotte, N. C.; Rochester, N. H.; Ruidosa, N. M.

October 5-6—San Gabriel, Calif.

- 6—Kansas City, Mo. Central States District Contest; Bay City, Mich. Michigan District Contest; Berkeley, Calif. Northern Division Preliminary Chorus Contest. Port Washington, Wis.; Fairmont, Minn.; Butler, Pa.; Saegertown, Pa.; Nashville, Tenn.; Rome, N. Y.; Zanesville, Ohio.
- 6-7—Joliet, Ill. Illinois District Contest; Meridan, Conn. Northeastern District Contest.
- 11—Kaukauna, Wis.
- 12—Westchester, N. Y.; Burlington, Vt.
- 12-13—Oak Park, Ill.
- 13—Albuquerque, N. M.; Kiel, Wis.; Olean, N. Y.; Gardner, Mass.; Escanaba, Mich.; Stockton, Calif.; New Haven, Conn.; Hazelton, Pa.; Janesville, Wis.; Metropolitan Toronto Chapters; Traverse City, Mich.; Ventura, Calif. Southern Division Preliminary Chorus Contest; North Platte, Nebr.
- 13-14—Indianapolis, Ind. Indiana-Kentucky District Contest; Cleveland, Ohio. Johnny Appleseed District Contest.
- 14—Bennington, Vt.; Cicero, Ill.
- 19—Elgin, Ill.; North Shore, Ill.
- 19-20—London, Ontario.

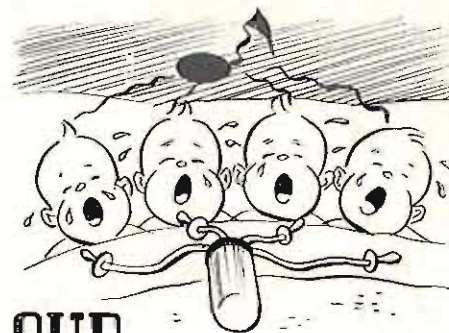
- 20—Tomah, Wis.; Genesee-Rochester, N. Y.; Skokie Valley (Chicago, Ill.); Windsor, Vt.; Bloomsburg, Pa.; Lancaster, Pa.; Amarillo, Tex.; Avocado Empire (Fallbrook, Calif.); Conneaut, Ohio; Marin (San Rafael, Calif.).
- 24—Baraboo, Wis.
- 26—District of Columbia.
- 27—Oak Cliff, Tex.; Ashland, Wis.; West Bend-Barton, Wis.; Norwich, Conn.; Waseca, Minn.; Binghamton-Johnson City, N. Y.; Freeport, Ill.; Danville, Va.; Wilkes-Barre, Pa.; Eugene-Springfield, Ore.; Quincy, Mass.; Salem, Mass.; Lowell, Mich.; Pennsgrove, N. J.
- 28—Kankakee, Ill.; South Cook, Ill.; Phillips, Wis.

November 2—Schenectady, N. Y.; Belmont, Mass.

- 2-3—Peninsula (Palo Alto) Calif.
- 2-3-4—Steven's Point, Wis.; Land O' Lakes District Contest.
- 3—Vancouver, B. C. Evergreen District Quartet & Chorus Contest; Auburn, N. Y. Seneca Land District Contest.; Houston, Tex. Southwestern District Contest; Worcester, Mass.; Brockton, Mass.; Detroit No. 1, Mich.; Newport Harbor, Calif.; Lancaster, Ohio.
- 4—Princeton, Ill.; Derry, N. H.
- 8—Mobile, Ala.
- 9—Mt. Horeb, Wis.
- 10—San Gabriel, Calif. Far Western District Contest; Baltimore, Md.; Kenosha, Wis.; Sturgeon Bay, Wis.; Louisville, Ky.; Linden, N. J.; Bath, N. Y.; Fall River, Mass.; Harrisburg, Pa.; Hartford, Conn.; Medford, Ore.
- 14—Martinsburg, W. Va.
- 17—Pioneer (Chicago) Ill.; Needham, Mass.; Geneva, N. Y.; Pampa, Tex.; Portland, Ore.; Salt Lake City, Utah; Newark, Ohio.
- 18—Arlington Heights, Ill.
- 24—Youngstown, Ohio; Patterson, N. J.; Buffalo, N. Y.; La Grange, Ill.; Seitate, Mass.; Willimantic, Conn.; Martinez, Calif. Fairview, Okla.; Tacoma, Wash.
- 30—Elkader, Iowa.

January 25-27—Pittsburgh, Pa. Mid-Winter Meeting of International Board and House of Delegates.

June 19-23—Los Angeles, Calif. International Convention.



OUR NEW CHAPTERS

MOORE COUNTY (DUMAS, TEXAS) . . . Chartered May 9, 1956 . . . Sponsored by Amarillo, Texas . . . 22 Members . . . W. G. Hollifield, 120 Amherst, Dumas, Texas, Secretary . . . Samuel H. Wilds, 412 North Bliss, Dumas, Texas, President.

WAYNESBORO, VIRGINIA . . . Chartered May 14, 1956 . . . Sponsored by Appomattox, Virginia . . . 43 Members . . . R. A. Thomas, R. D. No. 3, Staunton, Virginia, Secretary . . . E. L. McCleary, 2320 Mt. Vernon St., Waynesboro, Virginia, Pres.

DYERSVILLE, IOWA . . . Chartered May 17, 1956 . . . Sponsored by Dubuque, Iowa . . . 27 Members . . . Frank Gebhard, Dyersville, Iowa, Secretary . . . Gerald Schnieders, Dyersville, Iowa, President.

SANDTUNERS (BURWELL, NEBRASKA) . . . Chartered May 18, 1956 . . . Sponsored by Kearney, Nebraska . . . 20 Members . . . Keith J. Kovanda, Burwell, Nebraska, Secretary . . . Wm. R. Beat, Burwell, Nebraska, President.

OLD GREENWICH, CONNECTICUT . . . Chartered May 29, 1956 . . . Sponsored by Bridgeport, Connecticut . . . 33 Members . . . Malcolm Graham, 14 Westorchard Road, Chappaqua, New York, Secretary . . . Charles L. Drake, 23 Irvine Road, Old Greenwich, Connecticut, President.

FAIRVIEW, OKLAHOMA . . . Chartered June 5, 1956 . . . Sponsored by Enid, Oklahoma . . . 28 Members . . . Waldo Ratzlaff, Fairview, Oklahoma, Secretary . . . Wayman Cornelsen, Fairview, Oklahoma, President.

WATERLOO-CEDAR FALLS, IOWA . . . Chartered June 20, 1956 . . . Sponsored by Oelwein, Iowa . . . 40 Members . . . Ray Middleton, 3518 Homeway Drive, Cedar Falls, Iowa, Secretary . . . Frank L. Anderson, Elks Club, Waterloo, Iowa, President.

LONGVIEW, WASHINGTON . . . Chartered June 22, 1956 . . . Sponsored by Portland, Oregon . . . 25 Members . . . John A. Burpee, 1339 20th Avenue, Longview, Washington, Secretary . . . Robert E. Eggiman, 530 24th Avenue, Longview, Washington, President.

BATON ROUGE, LOUISIANA . . . Chartered July 5, 1956 . . . Sponsored by Jackson, Mississippi . . . 22 Members . . . Charles W. Bruton, 823 Eugene, Baton Rouge, Louisiana, Secretary . . . Randall E. Davis, 4924 Hammond Street, Baton Rouge, Louisiana, President.

SUMMIT, NEW JERSEY . . . Chartered July 6, 1956 . . . Sponsored by Montclair, New Jersey . . . 30 Members . . . Wendell G. Nutt, 1 Garfield Avenue, Madison, New Jersey, Secretary . . . Charles E. Brady, 47 Butler Parkway, Summit, New Jersey, President.

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NEWS ABOUT QUARTETS

... what they are doing and how they are doing.

THE Southtown Chapter (Chicago) has an official "pick-up" quartet, **The Southtowners**, comprising any four members who will represent the chapter in a public appearance whenever the need arises. **The Southtowners** made their initial appearance early in June at a Y.M.C.A. banquet in Chicago. Then they appeared at a meeting of the Cottage Grove Heights Improvement Association in Chicago and the following night at a Little League banquet. Any member of the Chapter is eligible to sing a part in **The Southtowners** and it is all together possible that the group could be completely different for any given appearance.

On March 3, The Avocado Empire Chapter "Fallbreck, California" chorus and 2 quartets went to the Santa Marqoreta Naval Hospital at Camp Pendleton to sing in the convalescent wards. The veterans expressed their thanks and said it was hard to believe that the Barbershoppers were only amateurs rather than highly paid professional musicians. The Chapter's singing encouraged a group of the patients to organize a quartet called **The Blue Hawkes** who are now singing in the wards at the hospital. The Avocado Empire Chapter is doing a good job of following through with **The Blue Hawkes** and a fine new quartet is in the making.

The Lincoln, Nebraska Chapter has a new quartet composed of high school boys from Wahoo known as the **Wa-Hooters**—certainly an intriguing name. It looks as though the young harmonizers are going to have a fine future in this great thing we call Barbershopping.

Pete Tyree, baritone of the 1954 International Champion **Orphans**, is moving back to Colorado Springs, Colorado. So, with Bud Bigham, the tenor, also transferred to Michigan, things don't look too bright for this great Wichita Chapter quartet.

Marty Mendro, lead of the **Mid-States Four, 1949-50** International Champions, recently informed International Headquarters of the following:

"Contrary to rumors I understand that were circulated in Minneapolis, the decision to not attend as a quartet was a vote of the members of the quartet and not a decision of mine. We will, or at least, are now planning, to be in Los Angeles for the 1957 convention, however, it will be the last show for the **Mid-States Four** . . . this is official, as far as I personally, am concerned. If the fellows decide to take on another lead, it is with my love and kisses (and a little bit of envy) but it will have to stand . . ."

Lou Davis of Hot Springs, Arkansas, informs us that the **Knights of the Bath Quartet** will be available for shows anywhere during the month of September.

Here's a list of the most recently registered quartets in the Society. For your information here are their names and the addresses of their contact men:

Pop Chords, Rochester, New Hampshire, Contact man: David A. Berry, 2 Lagasse St., Rochester, New Hampshire

Phila-Tones, Philadelphia, Pennsylvania, Contact man: Dr. W. C. Loper, 405 York Road, Jenkintown, Pa.

Original Southernaires, Jackson, Mississippi, Contact man: H. B. Shaw, 1401 Jackson Ave., Yazoo City, Mississippi

High Seas, Youngstown, Ohio, Contact man: Earl L. Colkitt, RFD 1, Pollard, Ohio

Quaker State Four, Pittsburgh, Pa., Contact man: Albert H. Wirth, Box 351, RFD 4, Gibsonia, Pa.

Hum-Bugs, Monterey Park, Calif., Contact man: Al Harder, 114 N. McPherrin, Monterey Park, Calif.

Clinton Uncalled Four, Clinton, Iowa, Contact man: Keith McRoberts, 413 S. Bluff, Clinton, Iowa

Chord Lords, Schenectady, N. Y., Contact man: David E. Priddle, 1418—5th Ave., Watervliet, N. Y.

Canadares, Toronto, Ont., Canada, Contact man: Jack Heaton, R.R. 1, Richmond Hill, Ont., Canada

Timbre Fellers, Lake Washington, Washington, Contact man: Hugh Brinkley, 2001, McGilvra Blvd., Seattle 2, Washington

Harmonizers, Scarborough, Ont., Canada, Contact man: Burt Chesworth,

48 Ben Frisco Cres., Toronto, Ont., Canada

Key Bee's, Schenectady, N. Y., Contact man: Eugene F. Pardi, 1093 Outer Drive, Schenectady, N. Y.

Chord Jesters, Paradise Valley, Calif., Contact man: William Dabney, 725 Willow, Rialto, Calif.

Harmony Chiefs, Albuquerque, New Mexico, Contact man: Charles Jackson, 2317 Britt North East, Albuquerque, New Mexico

High Brows, Providence, Rhode Island, Contact man: Manuel T. Cabral, 38 Sylvan Avenue, Edgewood 5, Rhode Island

Pitch Pipe-Aires, Providence, Rhode Island, Contact man: Donald R. Dingee, 47 Keith Avenue, Cranston 10, Rhode Island

Chord Belters, Bloomington, Ill., Contact man: Harold L. Coffman, 106 North Main, Bloomington, Ill.

Wheatstafers, Topeka, Kansas, Contact man: Thomas E. McMahon, 1939 Moundview, Topeka, Kansas

Four Bananas, Cleveland, Ohio, Contact man: R. Eugene Delanater, 1124 Mt. Vernon Blvd., Cleveland Heights 12, Ohio



Visitors to the Detroit office during the recent Shrine convention were **THE MIDIAN SHRINE QUARTET** from Wichita, Kansas. Left to right are: Wilbur Geeding, Birgil Chambers, Ed Fahnestock and Harry Benchman. These gentlemen are also known as the **AIR CAPITAL QUARTET**.

Barbershoppers Hit Chautauqua, New York With Harmony Galore

By GILBERT STINGER,

Staff Writer, Olean, (N. Y.) Times Herald

One night in July a year ago, they tried an experiment at Chautauqua. For the first time in that institution's 78 years, they introduced barbershopping to persons who spend the summer there pursuing culture and learning.

Prior to this year's performance, Ralph McAllister, program director at Chautauqua, recalled, "frankly I had my fingers crossed . . . but when the program was half over last year, I was fully convinced that barbershoppers had established a Chautauqua tradition. Now, I hope they'll be back every year."

I do not know how Mr. McAllister feels about it today, but the second annual concert of barbershop harmony must have removed any lingering doubt that "barbershop is the greatest thing that ever hit America."



THE BUFFALO BILLS, 1951 Champions, performed their expert brand of barbershop harmony for the assembled throng at the New York State gathering.

Those are the words Pat McPhillips, Past President, Seneca Land District, used a year ago in "selling" Mr. McAllister on the first concert . . . He and Floyd Newburg, director of the Olean Barbershop Chorus, were the men who "sold" Chautauqua on barbershopping.

Pat and Floyd must have been thrilled at this year's performance as they looked at the audience in the saucer-like Chautauqua Amphitheater. Half hour before the concert, the outdoor auditorium was filled. At 8:10 p.m. they took down the crimson backdrop on the stage so people could sit in seats "back" of the stage. By concert time, 8:30 p.m. extra benches outside were filled, so were extra chairs and park benches dragged to the amphitheater rim, and people were standing three and six deep in some places.

Mr. McAllister, introducing Pat, who was master of ceremonies, asked the audience to "sit a little closer to make seats for those who are standing." The audience did so, but the number of standees seemed the same as before.

I figured the audience at 9,500 anyhow. Troopers and



A Chorus composed of five outstanding quartets thrilled a packed house at the Chautauqua affair during the finale as they sang "Keep America Singing." International president Rowland Davis, extreme left, joined the group.

deputies on traffic duty called it the biggest crowd they ever had to handle at a Chautauqua concert . . .

. . . One couldn't imagine an audience more enraptured. You not only saw it, but you felt it. It was as if they put a great big arm around the singers and hugged them.

In 22 years of newspaper work, I have been in a lot of audiences. But, until Saturday night, I never saw or felt one so—well, intoxicated, so heady, so swept off its feet, so "rocked."

For intermission, the director of the Rochester (N. Y.) Chorus led community singing, and he noticed it, too, because he said, "Never mind if you blow the roof off; we'll put it back Monday morning."

It will be no surprise to Olean people that the Buffalo Bills were loved the most. They did all your favorites and tossed in some spicy patter, too. You may have heard the jokes, but if the Chautauqua audience had, you'd never know it. The crowd roared at them all, and the applause of their songs must have been heard in Jamestown 17 miles away.

At 10:30 they were still applauding, but the Bills said their voices wouldn't take another song, and so all the quartets came back on stage and rang down the curtain with "Keep America Singing."

For good measure, the barbershoppers had the Seneca Land President (Wayne Foor), plus the International President (Rowland Davis). And they awarded an international scholarship in singing to Miss Lee Daugherty, a Texas girl who sings soprano with the student symphony orchestra.

I am not saying that barbershop is the greatest thing that ever hit Chautauqua, even though, in Pat's words, it is the greatest thing that ever hit America.

I do say that you could not have been in Saturday night's audience at that institution of culture and learning and not know you'd been hit with something.

But the understatement of the evening came from a college girl who sat behind me. It was obviously her first adventure in barbershopping, and as she looked over that audience, she remarked to a companion, "This must be a popular concert."

Editor's note: The craft session on the afternoon of the Chautauqua concert was both interesting and instructive. Its purpose was to explain the fundamentals of barbershop harmony to an essentially non-barbershop audience. Featured were the Society's slide films, "Balance and Blend" and the new "Voice Expression" in its Western New York premier. Cardinal points in harmonization and voicing were capably demonstrated by the Buffalo Bills.

CONVENTION MEETING REPORTS

CHORUS AND SONG LEADERS

This was probably one of the best attended meetings of this group. It started with about 25 eager members in attendance and built up to nearly 100 and chairs were at a premium until the meeting recessed at the 11:30 a.m. deadline.

Rudy Hart kicked off with a general introduction of Chorus Direction problems and suggested that he and Frank Thorne (**The Moderators**) would be glad to try to answer questions.

The discussion and questions were fast and furious. The necessity of developing chorus directors was stressed and it was agreed that chorus members should be encouraged and given tryouts as directors as hidden talent had thus been developed. The chorus director should maintain discipline but keep rehearsals enjoyable. Work hard when learning and then relax awhile. It is of prime importance that a director be consistent in his hand movements and signals so as to be well understood, and to also permit all chorus members to see his direction. Questions on how to handle many details were answered and when Rudy Hart departed for rehearsal of his "to become" champion chorus (**Michigan City**), of course, Thorne took over and later handled the song leaders' section on the same basis. The important differences of direction in song leading vs. chorus direction were stressed. The pitch must be well established and the fewer barbershoppers in the audience, the more important this point is. Thus it is wise to sing slowly "Let Me Call You . . ." to start out the sweetheart song. Also the motions and signals must be more exaggerated and correspondingly increased as the audience is increased in size.

The Leader must try to sell the audience, any audience, on letting themselves go all out to sing. Once this is done, they will respond better.

One must anticipate cuts as normally an audience, especially large ones, are slow to respond. Demonstrations were made of various arm movements, such as "pulling taffy" well up above one's head to encourage the audience to sustain a tone. As the scheduled adjournment time drew near, Thorne demonstrated his technique with the rest of the "audience" by directing them in three songs which they sang as only true barbershoppers can do it.

JUDGES SCHOOL

Several items of universal interest were highlighted during the International Judges School, conducted in Minneapolis as one of the workshops during the Convention there.

The need for extreme care in the selection of Judges for unofficial contests was stressed for we recognize the danger in utilizing the services of men not fully qualified. No Judge or Judge Candidate should be assigned to judge a category in which he is not listed as a Candidate or a Certified Judge.

All Judges and Candidates were urged to practice at every opportunity and to discuss their category with other Candidates, Judges and the Specialist within the category, for it is

recognized that only in this manner can we come to a more complete and universal understanding of the various phases of the category and its scoring. They were also urged to attend Judge briefing sessions and post contest Judge Clinics, Quartet and Chorus Clinics, to gain the benefit of the knowledge and experience of those officiating.

The use of personally established mathematical equations or supplemental forms was severely criticized and the attitude of the Committee toward such devices was clarified. All contests are to be judged on an International level utilizing reflective judgment based on knowledge and experience of the individual Judge.

The basic concept of our contest judging is merely to decide.—

1. Was it a barbershop song?
2. Was it executed well musically?
3. Was it on pitch?
4. Was it in balance and did the voices blend?
5. Was it presented well musically?

Our Judges are specifically charged with the responsibility of perpetuating the traditional Barbershop style of voicing and arrangement. They must ever be alert to guard against the encroachment of modern harmony upon our presentations and they must insist upon a strict adherence to Barbershop styling and voicing.

CHAPTER ADVISORY

The above Committee thanks the International Society for the opportunity to participate in the Conference of District and Chapter Officers at the recent Convention. We presented a brief report on our combined activities of the past year and led an open discussion concerning problems facing many chapters of the International Society.

The prime purpose of this Committee was the promotion of a Quantity of Quality Members. But, in order to attract these members, many factors must be considered. So we formed a triangle, the two sides of which are directly dependent upon the base. Membership and Extension form the two sides and rest on the all-important Chapter Program Division of our Committee. The first two named are greatly influenced by the success of the latter.

The object of the "Chapter" half of the Conference was to hear reports of the Chairman and three Vice Chairmen on methods used and results obtained during the past 12 months.

Dr. Don Flom, Schenectady, N. Y., gave the report on Chapter Program. Demos MacDonald, Gloversville, N. Y., handled Extension and explained the methods used in securing nine new charters in his Northeastern District this year. Needless to say Northeastern won the plaque for this phase of Barbershopping. In the absence of Pat McPhillips, President Art Merrill was called to the rostrum to talk on Membership, a subject in which he is most vitally interested. Far Western District carried off the Membership plaque.

CONCLUSIONS: Membership vigilance is absolutely necessary if we are to enjoy a growing Society. Standing still is to be avoided. Only a live, increasing membership will attract good, new prospective members.

MEMBERSHIP PLAN:

1. Re-enrollment of present members.
2. Enrollment of Alumni (former members).
3. Signing of new members. It's as simple as that, but concentrated effort must be given each section of the Plan.

Try to get all of your active members signed before December 31 of every year. January should be "clean-up" month for the unsigned members and Re-enrollment month for the Alumni members. Make personal calls and determine WHY these former Barbershoppers dropped out. Let them know that they are missed. Be on the alert for new members 12 months of the year.

EXTENSION: This part of the triangle is divided into three phases:

1. Pre-organization
2. Organization
3. Post-Organization

The following is a brief outline to follow in setting up a chapter in a new city:

1. Select target city
2. Write International Headquarters for possible leads
3. Call on mayor, newspaper, radio station and others, explaining the benefits of a Chapter in regard to Community Service
4. Secure suitable meeting place and set date for pre-organizational meeting
5. Get adequate publicity on pre-organizational meeting—notify all interested people
6. Have the meeting. Make it short, concise, with straightforward explanation of Society. Leave out irrelevant details. Use organized quartet. Have community singing. Select men to plan organizational meeting. Set date and urge large attendance
7. Have organizational meeting. Enjoy quartet and community singing. Conduct question and answer forum. Sign charter petition and elect temporary officers. Set meeting schedule. Send in charter applications, with check, for processing
8. Have members and quartets of sponsoring chapter attend first several meetings of new chapter. Encourage them, advise them, and give them a boost
9. Watch your baby grow and keep it healthy

CHAPTER PROGRAM: Here is the most important side of the triangle. Without a good Chapter Program there will be unsuccessful membership campaigns and certainly Extension will suffer.

Don Flom surveyed top chapters in each of the 14 districts and formulated the following suggestions on conducting Chapter Programs:

1. Start on time
2. Maintain good leadership
3. Inform your membership
4. Stress active participation of every member
5. Provide quartet singing opportunities for every member with competent coaching
6. Obtain a suitable rehearsal hall and good Barbershop director
7. Keep chapter business meetings interesting and brief
8. Thrash out controversial matters in committee or Board of Directors' meeting—not on the floor at regular meetings
9. Be active in Community Service Projects—always have something "cooking"
10. Elections should be serious affairs—choose your officers and board members carefully
11. Have fun in Barbershopping

In conclusion, there is the triangle that will get results in creating, maintaining and enlarging Barbershop chapters. This is only a working skeleton, but we feel it is strong enough to stand on its two feet. Fill in the skeleton with other workable ideas and you will have a strong, growing structure. Good luck and good Barber"shopping" for a QUANTITY OF QUALITY MEMBERS.

DISTRICT ADVISORY

International First Vice-President Joe Lewis as Chairman of the International District Advisory Committee led off the discussions as to the District phase of the conference.

After introducing the members of his panel he discussed the duties and responsibilities of District Presidents, the importance of the District organization in Society affairs; the relationship between chapters, areas, Districts and the Society; and the responsibilities of the membership to the Society.

Emphasizing the fact that, as administrative head of his District, the District President is responsible for the overall welfare of his District, his main duty is the appointment of an adequate committee organization to insure the most successful operation possible. A District President, it was further pointed out, is also the direct representative, through his membership in the International House of Delegates, of his District and its members in matters of Society legislation.

Discussion of the Society's structure—Chapters, Areas, and Districts—it was pointed out that each has a specific service to perform, in cooperation with each other, to provide for its individual members the maximum benefits that Society membership has to offer. It was further pointed out that each member, in turn, owes to his Chapter, Area, District and the Society his loyalty and active participation in its functions.

L. A. (Pom) Pomeroy, Immediate Past President of the Mid-Atlantic District and International Board Member, discussed the necessity of training District Officers, the need of careful planning of District & Regional Contests and the relationship between the District officers and the Society's Executive Committee and International Board of Directors.

The great necessity for training replacements for important District Posts if continued growth and progress is to be assured was accented in this discussion. All were reminded of the care with which the District Nominating Committees should select their panels of candidates.

Pointing to the increasing necessity for solid financial status in the Districts it was noted that few Districts fully exploit the possibilities of their District and Regional Contests. Referring to Far-Western, Southwestern and his own Mid-Atlantic Districts' experience in this regard it was shown that substantial financial returns from these sessions are easily obtainable if the proper care and planning is exercised.

The administrative and legislative structure of the Society was reviewed to point up the relationships between the District President and other officers and the Society's International Executive Committee and International Board of Directors.

Southwestern District President Aylett Fitzhugh, discussed the area counselor program, its importance in the Society picture and the services which the area counselor can and should perform for his District and for the chapters under his jurisdiction.

Emphasizing the need for careful selection of area coun-

(Continued on Next Page)

CONVENTION REPORTS

(Continued)

sors and a more comprehensive training for them, a review of the nature of the area counselor's work was given.

Emphasizing that the area counselor can be the most important one in the Society structure, it was suggested that each District re-examine its own area counselor program with an eye to improving its effectiveness of operation.

John Salin, International Vice-President and Chairman of the International Finance Committee, discussed District finances and the necessity for practical and business-like handling of District funds.

All were reminded that each District must have a budget under which to operate and that such budgets should be very carefully prepared with consideration to all items of estimated incomes as well as expense.

Pointing out that Districts and Regional Contests offered an outstanding source of revenue, various financing methods—per capita assessments, publications, subscriptions, etc.—were reviewed.

All were reminded that the International Finance Committee had requested copies of all budgets and related documents, the purpose being to possibly outline successful methods of operation, means of financing and careful budget preparation. All those who have not submitted those items were requested to do so. All were invited to solicit the aid and advice of the International Finance Committee.

Associate International Secretary Ken Booth discussed briefly the importance of expanding our Society thru the medium of new chapters.

Referring to his proposal regarding extension, he strongly urged each and every District to adopt the plan of operation contained herein. This plan suggests that the District is mainly responsible for success or failure in this field. It establishes a uniform method of operation which will guarantee adequate dissemination of literature and an easy-to-follow procedural guide which will assure success to guided efforts and proper follow-up.

BULLETIN EDITORS

HOLD FIRST A.B.E.

MEETING AT CONVENTION

The Association of Bulletin Editors of S.P.E.B.S.Q.S.A., Inc. became a re-

ality at Minneapolis. With over 20 editors and interested spectators attending the first annual meeting, the Board of Directors elected officers for the coming year as follows: President, Mike Michel, Kansas City, Missouri; Vice-President, Burt Moyer, Chicago, Illinois; and Secretary-Treasurer, Curt Hockett, Detroit.

The purpose of A.B.E. is to establish and provide a medium for the exchange of information and to promote mutual cooperation among bulletin editors of S.P.E.B.S.Q.S.A. All past and present editors of chapter, area, district, or International bulletins or magazines of S.P.E.B.S.Q.S.A. are eligible for membership in the Association. To date, over 100 editors have become charter members in the organization.

Annual dues are \$1.00. A membership card will be presented to each member along with a group of "How To Do Its" for editors and a copy of the Association By-Laws.

Here are some of the things A.B.E. hopes to accomplish during the coming year:

1. Assistance in the formation of new bulletins.
2. Improvement of existing bulletins.
3. Special "How To Do It" kits for members.
4. Explanations of reproductive processes.
5. Examples of good and bad publications.
6. Have every member place the words "Member of Association of Bulletin Editors, S.P.E.B.S.Q.S.A." on the masthead of his bulletin.
7. Periodic mailings to chapters who have no A.B.E. members.
8. Promotion of Editor's Workshops at District Meetings.
9. Formation of area and state editor's groups.
10. Appointment of a member to the Association's Board of directors by those Districts not now represented.
11. Publication of a regular newsletter for members.
12. A well planned program for the Editors' meetings at both the Pittsburgh and Los Angeles conventions next year.

It was decided at the Minneapolis meeting that each District should appoint one member to the Association's Board of Directors each year (the manner of selection to be decided by the District).

The Association of Bulletin Editors has taken as its motto, "ALWAYS BETTER EDITIONS."



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STUB PENCIL NOTES

(Continued from Page 46)

kee, got things off to a rousing start. About all Web could manage to say after each song was a rather breathless "Holy Cow!" Bud Arberg did the honors Thursday night at the second Semi Finals session (that was about the only time during the Convention none of Bud's arrangements were sung). Tom O'Malley, the bouncing lead of the PITTSBURGHERS, took over at the Friday afternoon Quartet Finals. Tom didn't wait until the end of the song to do his enthusing—a particularly ringing chord or a sharp cut-off would send him to the shell to pound on it and writhe in ecstasy. (Note for next year: Put heavier braces on back of Woodshed—O'Malley looks like he's gaining weight.)

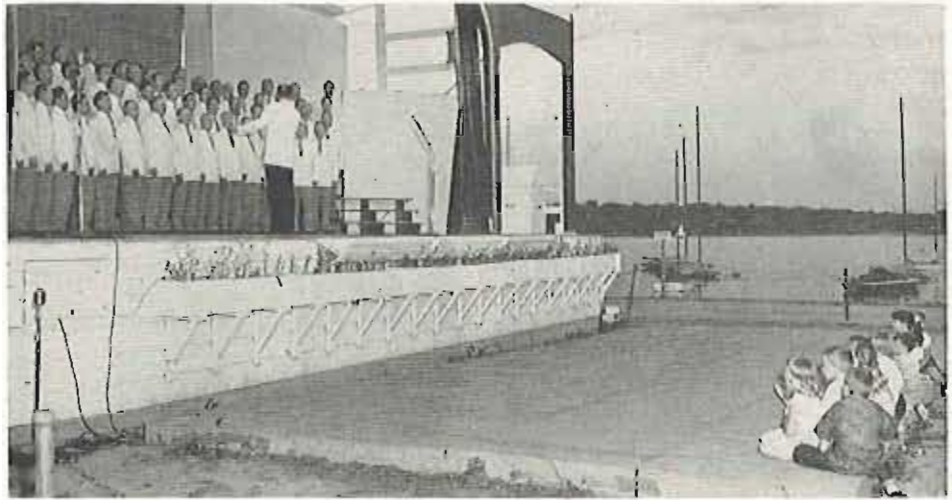


THE SINGING BROCK FAMILY was on hand to delight this year's convention crowd and they sounded better than ever.

Aylett Fitzhugh, President of the Southwestern District and Director of the Dallas, Texas Chapter Chorus, came up out of the judges' pit to lead the singing at the Friday night Chorus Contest, and Past International President Frank Thorne had the privilege of singing with the great Saturday night crowd at the Medalist Contest, and was great, as always.

• Next to harmony, the weather was again the topic of the day, with the thermometer soaring to 100 degrees three days of Convention week (while it was hailing not less than 25 miles away from Minneapolis). Therefore, Barbershoppers who attended both the Mid-Winter Convention in Minneapolis in '54 and this Convention experienced a temperature range of 127 degrees in the Twin Cities. In January of '54 the temperature dropped overnight from 15 above to 27 below. (Wonder if Harley Miller, from Plant City, Florida, and Reddie Wright, from Pasadena, California, ever got any more use out of those fur caps they bought then?)

What with four quartets in the top five for the first time, tension backstage



Pre-convention activities were centered at the Lake Harriet Band Shell in Minneapolis as the chapters' chorus and quartets, aided by the St. Paul Chapter, opened the 1956 concert season at the local park. The young folks crowded close to the stage while their parents sat on benches and in cars.

Saturday night wasn't quite what it has been in the past years, although the pressure was certainly on the CONFEDERATES, who made Medalist ranking for the second consecutive year. Dan Aycock, lead of the 3rd place LADS OF ENCHANTMENT, kept encouraging the other quartets by saying "There cain't none of us lose!"

• While tension among the quartets might not have been what it has been, the excitement was as great as ever and tears flowed in abundance. Bud Bingham said he felt as much or more emotion that he did when the Orphans won the title in Washington. As their names were called in the order in which they placed in the contest, the top five quartets bounded out on the stage to dance with joy and clap each other on the back, do a bit of hugging and bawling, and the curtain dropped for intermission on a scene that had a tense audience chattering away like mad. When the Confederates came out for their first appearance as new Champions, Wally Singleton expressed relief to the crowd that the quartet didn't have to sing the first time they came out—he said they are sentimental cuses and even cry at a basket-ball game.

Folks who had never been in the Upper Midwest were impressed with the stature of Minnesotans. Over 6 foofers were a dime a dozen. To get the Convention started off on a humorous note, Maynard Saxe, tenor of the ATOMIC BUMS and General Chairman of the Convention, presented International President Art Merrill with a "Paul Bunyan size" gavel. It looked like it would weigh a ton but was made out of basswood and surprisingly light.

• Many Convention Delegates at

Minneapolis got their first look in on a TV program in process; maybe they even got picked up by the camera once or twice when the camera "panned" the crowd. A half hour of the Jamboree was televised locally by the Milk Foundation of the Twin Cities. The quartets appearing were the Barber-Q Four, of La Grange, Illinois; The Great Scots, of East Liverpool, Ohio, members of the Stubenville Chapter; the Extension Chords, from Grand Rapids, Michigan;



Filled with barbershop spirit following nine operations after a severe auto accident last year, Board Member Bill Hall, Miami, chats with Cal Brow, Madison, Wisconsin.

and the Marquette University Marqsmen, from Milwaukee. Although the TV show fouled up the time schedule for the Jamboree, it was still an interesting sidelight in the opinions of a lot of our Convention-goers.

If you stay-at-home Barbershoppers waiting for the rebroadcast of singing by the Medalist Quartets from 9:30 to

(Continued on next Page)

STUB PENCIL NOTES

(Continued)

10:00 p.m. Saturday night, June 16, would have had any idea of how close the program came to not getting on the air, they would probably have been tearing their hair. A combination of factors delaying the show, beginning with a torrential downpour of rain during the dinner hour, put everything on a nip-and-tuck basis. Whereas the Columbia outlet in Minneapolis, Radio Station WCCO, had planned on a half hour to splice their commentary into a tape recording with the quartets situated in a reverse order in which they placed in the contest, they received the results of the contest by telephone only four minutes before time to go on the air! Although Chairman of Judges Berney Simmer and Society Public Relations Director Curt Hockett started to have ulcers, it was amazing how coolly the radio men operated. They took it like an every-day occurrence.

- Although there were no ocean beaches enticing our Convention delegates and making them late for some of the activities, as at Miami Beach last year, we had another deterring factor this year. It was eating places making a Duncan Hines' paradise. Any kind of



Past International President Art Merrill, standing left, examines his gift of appreciation, a high-powered telescope, presented him by members of his official Society family at a party given in his honor at Minneapolis.



Appearing on the "Parade of Champions" at the Saturday night show were the NOTABELLES, 1955 Sweet Adeline champions.

food you wanted, from Oriental (The Barber-Teens ate with chopsticks at their Chinese dinner), to genuine Smorgasbord, all deliciously prepared and portions a "Pro" tackle would have trouble downing.

The Singing Brock Family was again present and always willing to sing. Maturing voices of the older three members of the quartet haven't hurt their blend yet!

- The Woodshed setting in the Ballroom of the Radisson Hotel was ideal and once again the Woodshed was the hub of activity between contest sessions at the auditorium. The local committee did a top-notch job on handling the physical properties and the Decrepts' Organization (Past International Board Members) with R. George Adams, of Oak Park, Illinois,

as Chairman, kept the Emceeing and the programming running along in great shape.

With Northrop Auditorium (and a beautiful place it is, with tremendous acoustics, on the Campus of the University of Minnesota with some 22,000 students during a regular term) being about three miles from the downtown hotels, chartered busses were used again to transport delegates to and fro. The occasional gang singing and the ever-present impromptu woodshedding quartets kept everything on a harmonious note as the busses rolled along.

- International Board Member Bill Hall, of Miami, Florida, who was General Chairman of last year's Convention but taken out of picture by a near-fatal head-on collision on his way home from the Regional Preliminaries last year, came to the Convention, crutches and all. It really tugged at the heartstrings of his many Barbershop-ping friends to see Bill still a long way from being completely mended, but just as cheerful and optimistic as could be. We don't blame his wife Edna (also seriously injured in the accident) and his son Billy for looking so proud of him. One Barbershopper was heard to say "That guy must have been the inspiration for that song in 'Damn Yankee's' 'You Gotta Have Heart.'" Bill has had nine operations since his accident more than a year ago and faces at least three more, so he still needs those occasional notes of encouragement from Barber-

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and executed musical
composition will create
mental images that will
stir one's entire being,
so too, can we use type to
precisely convey the
mood of your message.*



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Pete Fisher, Grosse Pointe Chapter



A handsome pair of whaling bookends was presented to Minneapolis Mayor Eric Hoyer, third from right, by the HARPOON HARMONIZERS of New Bedford, Massachusetts, for their city's Mayor. Shown, left to right, are Charles Wilmot, Joe Hamburges, Fred Spicer, Jr., Bap Balestracci, Mayor Hoyer, Larry Martin and Frank Gracie.

shoppers, which he told us at Minneapolis meant so very much to him. Bill's address is: 469 S.W. 26th Road, Miami, Florida.

Those of you who have seen the Woodshed, which incidentally was designed by Past International Board Member Dick Sturges, a professional artist, may remember that it has a sign saying "Under This Sign Pass The Best Singers on Earth." Sunday morning at the Coffee & Rolls session, the second place Medalist PLAYTONICS, who were the only quartet to put in an appearance en masse, valiantly tried to sing after staying up most of Saturday night and singing at every invitation. At one point when their voices cracked badly, tenor Gene Loeb stepped out at the front of the stage and looked up at the sign quizzically. Previously on the Saturday night show following the Medalist Contest, lead Dave Mittelstadt pulled a cutie. The quartet was doing, by request, its "spectacular" production of "And The Great Big Saw Came Nearer and Nearer," a terrific comedy routine. Dave playing the role of Vera whom the villain was going to run through the sawmill, had trouble with a couple of his falsetto notes and, showing remorse, tucked his brand new second place medal out of sight inside the dress he was wearing.



Gay costumes are a big part of an International convention and not to be outdone was Gerry Kirsch of Edmonton, Canada, who arrived with an oil derrick on his hat. He borrowed it from the Edmonton Chamber of Commerce.

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BOTH

**THE 1957
MID-WINTER
CONVENTION**
PITTSBURGH, PENNSYLVANIA

(See details on inside
back cover)

AND

**INTERNATIONAL
CONVENTION and
CONTESTS**
LOS ANGELES, CALIF.

(See details in special center
section in this issue)

"TELL YA WHAT WE'RE GONNA DO..."

By *KEN BOOTH, Associate International Secretary*

YOU and I know what great fun and fellowship this hobby organization of ours gives to us. But we wonder just how good a job we do in offering to share our fun with others? How many of our friends—or relatives—have we told about our Society? About the thrill of being a part of a goosepimple raising four-part chord?

When did you last tell a friend about your singing hobby? Invite him to go with you to a Charter meeting?

Have you ever written a friend—or relative—in some other city to ask him if he knows about our Society? Suggest that he "get in on this good thing we've got going"?

If you are like us, and most other Barbershoppers, you've been too busy enjoying this hobby yourself and just haven't taken the time to talk it up the way all of us should. You're so enthusiastic, you just assume that everybody already knows about it. Well, unfortunately, they don't. So let's make it a point to talk to every friend and relative in town; give them "the pitch," and take them to our Chapter's next meeting. They'll thank us for it. Your Chapter, and the Society, will gain some new members. There'll be more barbershopping for more people!

And, let's don't neglect those out-of-towners, either. Write

them. Tell 'em how much fun you are having and suggest that they get in the act, too.

Now—to make it as easy as possible for you, "tell you what we're gonna do." We've got a brand new, sparkling, enthusiastic, super-dynamic leaflet! It's called, "Why It's Great To Be A Barbershopper," and it will really make them eager to learn more about this barbershopping hobby!

So—just you jot down the names and addresses of the kind of men you know your Chapter, and the Society, would like to have and mail them to us here at International Headquarters. Use the coupon below—it's easy. We'll send each of them a copy of "Why It's Great To Be A Barbershopper" and we're betting that we find a lot of brand new harmonizers.

If they are out-of-towners, and you happen to know that there isn't a Chapter in their town, so much the better. Just give us a little information about them, let us know what you think of their organizational abilities and we'll go a little further and see if we can't interest them in starting a new Chapter. Let's have

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CONTEST RULES

1. Each entry must be made by a member of S.P.E.B.S.Q.S.A. in good standing at time of entry; or a member of his "immediate" family.
2. All drawings of "Joe Barbershopper" must be made on 8½" x 11" white drawing board, or its equivalent, and must be drawn in black ink. (Drawing must be full length, not just the face. Use your own imagination on posture and costuming.)
3. An official entry blank must accompany each entry.
4. Contest closes midnight, September 29, 1956. (Post marked date will be honored.)
5. Contest NOT open to International Officers, Committee Chairmen, Headquarters Personnel, or Members of the Magazine Committee.
6. Entrant must state on entry blank his choice for the "grand prize" award.
7. Decisions of the judges will be final and duplicate prizes will be awarded in case of tie.
8. All entries become the property of the Society and none can be returned. As many entries as possible will be published in the December Harmonizer.
9. Winners will be announced in the December issue of the Harmonizer and will be notified by mail not later than Oct. 31, 1956.

OFFICIAL ENTRY BLANK

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