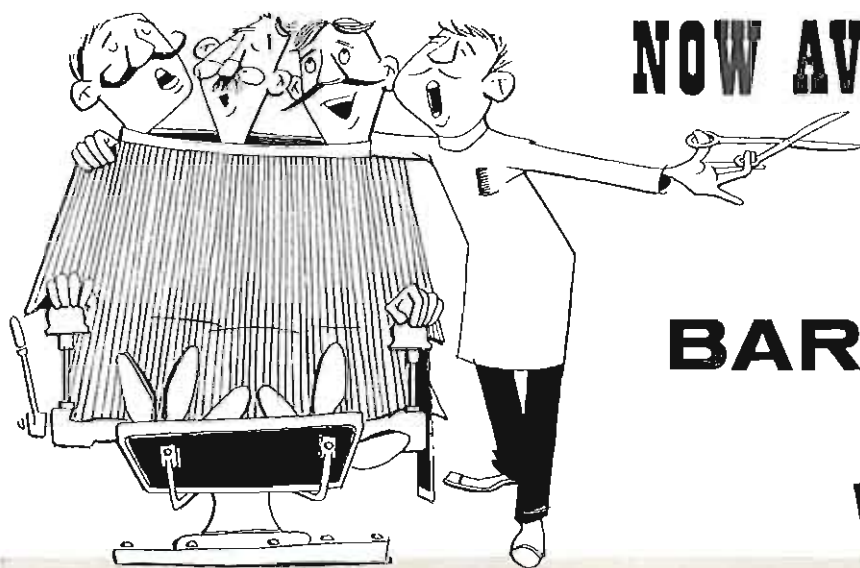


HARMONIZER

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY



THIS BEAUTIFUL PORTRAIT OF O. C. CASH (1892-1953)
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INTERNATIONAL HEADQUARTERS



HARMONY HALL

DATELINE, ASHEVILLE

A REPORT ON ACTIONS AND DECISIONS OF THE SOCIETY'S ADMINISTRATIVE AND LEGISLATIVE BODIES

The weather man wasn't on our side at the International Mid-Winter Convention at Asheville, No. Carolina the last week in January but that didn't make much difference to the Society's administrators and legislators (who hardly got outside the hotel). The International Executive Committee began its meetings early Wednesday morning with an informal session devoted to consideration of the Society's "short" long range plans. The discussion dealt specifically with the next four or five years, during which all present agreed our organization should have excellent opportunities for solidification and growth. The meeting was attended by all International officers, Past International Presidents, International Board Members and International Committee Chairmen who were able to be on hand a day or two early for the Convention. A very well prepared paper titled "Our Status and Our Future" was presented by Past International Vice President Dean Snyder as Chairman of the Society's Organization Study Committee. The treatise consists of 21 pages which evidenced much diligent research work on Dean's part. Study of Dean's observations and recommendations will be continued by the Executive Committee, other committees concerned and the International Board and House of Delegates. You will be hearing more about this document in days to come.

Altogether, the Executive Committee met for some 25 hours on Wednesday and Thursday. The International Board of Directors met Thursday night and Friday morning and the House of Delegates met Friday night. Thursday afternoon and evening and again Friday afternoon the 14 District Presidents held a conference.

Here are the most important matters handled by our administrative and legislative bodies at this convention:

1. Adopted budget for '58 providing for the following: Two free Harmony Heritage Song releases—Five Harmony Heritage releases for sale—A loose-leaf edition of Songs for Men Book 10 (8 to 10 titles) to be distributed free to members—Employment of Field Representative Floyd Connett on a permanent basis—Tenure of Membership stickers (or seals) for membership cards to denote number of consecutive years a

member has belonged to the Society. (Details of handling to be worked out by Headquarters.) —Furnishing of Founder's Room at Harmony Hall—Preparation by International Headquarters Staff of: Barbershop Craft Manual, Standard Initiation and Indoctrination Procedures, Leadership Development Program.

(The budget, which will be reviewed at Columbus in June, anticipates income of \$218,961, expenditures of \$214,686, leaving unallocated income of \$4,275. \$24,111 of the income must come from the Expansion Fund to cover some of the expense items listed above.)

2. Authorized the Society's attorney to apply for incorporation of the Society in the State of Wisconsin (now incorporated in Illinois); then to apply for exemption (as a not-for-profit corporation) from payment of real estate taxes; then to set up a Trust Foundation to be called "Harmony Foundation" to provide protection of the Society's real estate holdings and to make certain other advantages available to guard our members' equity in the Society.

3. Approved plan of Headquarters Staff to concentrate Field Man's activities in specific areas for two to three months at a time to strengthen faltering chapters, organize new ones, train chorus directors, chapter officers, help quartets, etc. Floyd Connett's services will still be available for craft demonstrations provided the Districts, Areas and/or Chapters involved will reimburse the Society for his transportation expenses to and from his home in Peoria, Illinois or the location in which he will be working (probably Kansas, Iowa or Wisconsin first). It is felt that this can be accomplished in most cases by setting a door donation to be made by members participating in such special meetings. Requests should be directed to Headquarters.

4. Approved plans to present a special Sunday afternoon show at the Columbus Convention (June 15, 1958) for the enjoyment of the general public in and around Columbus and for the financial benefit of the Society's general fund or the Expansion Fund according to needs at the time. (Ticket prices will be announced as soon as possible. The show is expected to feature International Champion Quartets, the 1958

Medalist Quartets and the 1958 International Champion Chorus.)

5. Appointed Immediate Past International President Rowland Davis and International Secretary Bob Hafer to meet with officials of the American Society of Composers, Authors and Publishers, in New York City, to discuss an ASCAP proposed blanket licensing agreement to cover performance of ASCAP-controlled songs on Chapter shows. (For some 14 years the Society has had the benefit of a gratuitous license issued by ASCAP.)

6. Adopted a resolution commemorating the services of the late J. George O'Brien as Chairman of the Society's Old Songs Committee for twelve years.

7. Approved plans to publish for sale, at a cost to be determined, a Contest and Judging Operations Procedure Handbook, drafted by the International C & J Committee. (News regarding availability and price of this important compilation of literature and the form, will be publicized just as soon as possible by International headquarters.)

8. Approved Mid-Winter Convention dates for 1959 and 1960, and Annual Convention dates for 1961 and 1962, in El Paso, Texas, Hartford, Conn., Philadelphia, Pa., and Kansas City, Mo., respectively.

Here is the present lineup of International Conventions:

Columbus, Ohio	June 12-15, 1958
El Paso, Texas	Jan. 28-31, 1959
Chicago, Illinois	July 1-4, 1959
Hartford, Conn.	Jan. 27-30, 1960
Dallas, Texas	June 22-25, 1960
Philadelphia, Pa.	June 21-24, 1961
Kansas City, Mo.	June 20-23, 1962

(The International Convention was last held in Kansas City in 1952.)

9. Approved plans of the Quartet Encouragement and Development Committee to establish a Woodshedders' Guild, full details concerning which, including a special Woodshedders' Song Folio (price \$1.50 each), will be issued as soon as possible by International Headquarters. The idea was first proposed by Binx Walker of the Abilene, Texas Chapter and elaborated upon by Marty Mendro, Chairman of the International C & J Committee as a member of the Quartet Encouragement and Development Committee.

10. Approved plans of the High School and College Quartets Committee to produce a folio of basic song arrangements for sale in connection with youth promotion activities and to replace the folio of loose-leaf arrangements being furnished in the new members' kits. (This folio is expected to be off the press by mid-year.)

11. Took formal action to provide for the pro-rating of district rebate of International per capita dues on the same basis on which the dues are pro-rated for new members.

12. Authorized International Headquarters staff to prepare a proposal regarding re-districting (changing the district boundaries) the Society. This proposal is to be considered by the International Board at the Columbus Convention in June. Chapters and Districts wishing to make suggestions regarding possible change of district boundaries in regard to natural geographic barriers, membership distribution, marketing areas, etc., are urged to submit their ideas to Associate International Secretary Ken Booth.

13. Adopted the following changes in the International By-Laws: (changes in *italic*).

(1) To improve the language in 10.05 of the International By-Laws titled "election" — second sentence — to read: "A majority vote of the *Delegates present*, provided a quorum exists, shall determine the election of each officer and/or director."

(2) Section 11.10, Article XI, to read as follows: "The *International Contest and Judging Committee* shall consist of six members, three of whom shall be appointed each year for a period of two years. *There shall be, in addition to the above, an Associate Committee, composed of one member from each District, appointed by the District President, for one-year terms to serve as Chairman of the District Associate Contest and Judging Committee, such appointments subject to approval by the International Contest and Judging Committee.* It shall be the duty of the committee to *advise*, supervise and direct the conduct of all quartet and chorus contests, conducted under the auspices of the Society. It shall be charged with the responsibility of training members in the art of judging quartet and chorus contests and of providing a *register of certified and candidate judges* for each Society contest at all levels in conformity with the contest and judging rules as adopted by the Board of Directors of the Society. It is the intent herein that the Contest and Judging Committee shall be an active force

in the preservation of traditional barbershop harmony."

(3) Section 12.02 Article XII, "Per Capita Dues" changed to read: "*It is urged that chapters pro-rate their dues for new members in the same ratio as is provided for per capita dues set forth hereinabove.*"

(4) Section 13.02, "District Boundaries" to read as follows: (in place of third, fourth and fifth paragraphs "*District resolutions shall be directed to the International Executive Committee. Chapter resolutions shall first be presented to the district or districts involved, and shall be directed to the International Executive Committee only following unreasonable delay in action or rejection by one of the districts involved. The International Executive Committee, following investigation, shall submit its findings and recommendations to the Board of Directors.*"

(5) Section 17.03 was amended to add a new sentence reading as follows: "*Chapters shall pro-rate their Harmonizer subscription price for new members in the same ratio as is provided for the subscription price set forth hereinabove.*"

(6) For consistency in submitting amendments to the Society's By-Laws, the second line of section 20.03 was made to read the same as section 20.02, incorporating these words: "provided written notice of the proposed amendment."

(A resolution from the Senecaland District concerning a possible change in the International By-Laws regarding a change of officers' terms to begin January 1 through December 31, and another resolution from the same District concerning staggered terms of International Committees, were referred to the Organization Study Committee.)



A highlight of the convention was the presentation to the society of a portrait of its founder which is shown above in its place in the Founders Room at Harmony Hall. Artist Del Jackson, Past Int'l. Pres. King Cole and Int'l. Sec'y Bob Hafer examine the finished product.

STUB PENCIL



As usual we had "It's never been like this here before at this time of the year" weather for our Mid-Winter Convention at Asheville, North Carolina, January 29-February 2. The weather varied between topcoatless sunshiny days to rainy, sleety, snowy and foggy weather which kept the Asheville airport closed in much of the time. Many delegates arriving by air had to land at alternate points such as Spartansburg, South Carolina; Greenville, South Carolina; Knoxville, Tennessee; and Charlotte, North Carolina. Also as usual, however, inconveniences were accepted most graciously and good harmony prevailed.

Even International Board Member, Ken Phinney, whose suitcases got on his plane out of Buffalo, managed to maintain a philosophical attitude during a wait of a day and a half or more for his wardrobe to catch up with him.

Sunday, when the Convention ended, it was nice and bright but so much snow had fallen in the mountains that most of the highways were closed by State Highway Officials. This didn't stop International Board Members, Lou Harrington of Detroit, and Rudy Hart of Michigan City, Indiana, from doing a real selling job on the Highway Department and coming up with a way out



CONVENTION HEADQUARTERS

of the snow for many motorists who wanted to leave Asheville Sunday morning. Lou and Rudy returned from the State Highway Department loaded with maps and conducted a briefing session in the lobby of the Vanderbilt Hotel which rivaled the bombing mission briefings we see in those Air Force movies.

In spite of the weather and the fact that travel connections to Asheville from most points in the United States and Canada are complicated and time consuming, it was felt that a good attendance of barbershoppers was on



THE STARDUST TWINS
Int'l VP George Pranspill and
Past Illinois Dist. Pres. Chuck Snyder

hand. The Asheville Chapter's guest book contained some 350 names and many barbershoppers who were there didn't get around to signing it. Blustery weather on Saturday night kept the local attendance for the All Star Show down considerably, but the local committee workers felt that Ashevilleans (careful how you pronounce that!) came through much better than they had expected, knowing the aversion of the local citizenry to high winds and snow.



DIST. PRESIDENTS CONFER

Stub never did pin down who came the farthest distance to attend the Convention. Probably the Elmer Burkes and Pete Bement of Seattle, Washington.

The city of Asheville knew full well that the barbershoppers were coming to



A.B.E. MEETS

town. International Board Member Staff Taylor, Chairman of the Society's Publicity and Public Relations Committee, fed material to local Convention Publicity Chairman Charlie Newcombe, (who is also manager of the Asheville Convention Bureau) articles and pictures galore for advance publicity and coverage during Convention week. Every day's papers carried something about the Society or our Convention. In addition there were radio and TV appearances which helped a lot also.

NBC "Monitor's" Paul Mason (weekend radio feature which picks up interesting items across the country) taped plenty of coverage of the Convention, part of which we were told was scheduled for rebroadcasting the weekend of February 14.

Hats off to the **MID-CHORDS** of our Middleton, Ohio, Chapter who for the past two years have attended the Mid-Winter Convention just for kicks and have done yeoman service for the various meetings in the woodshed and on radio and TV. The **MID-CHORDS** are tenor Tom Haney; lead Tom Bell (they switch parts occasionally), bari Bud Hester and bass Stan Begley.

Other organized quartets attending the Convention who were not on the Saturday night show but lent valuable assistance were the **SOUTH CHORDS** of Danville, Virginia, Chapter who demonstrated "barbershop" versus "wrong" arrangements with Jim Ewin, specialist of the song arrangement category of the International Contest and Judging Committee. The **SOUTH**



CHORUS DIRECTORS

CHORDS consist of Charlie Norton tenor; Arvin Searce lead; Warren Bowen bari; and Walter Caldwell bass (Walt Caldwell is director of the Danville chorus). The **BLUEGRASS BLADES** of the Danville, Kentucky, Chapter who are O. C. Seevers tenor; Fred Turnbull lead; Jephtha Jett bari and Warren Griffith bass, did their full share of singing, too.

Stub heard another organized quartet of the new Smokyland Chapter in Knoxville, Tennessee, President of which chapter and lead of which quartet is Doctor (formerly Captain) Tom Prince, Jr., who sang with the original **AIR FOURS** of Greenville Air Force Base, South Carolina.

With International President, Joe Lewis, serving as emcee, the Saturday



The Champs work out a new one at Craft Session

night show moved along at a brisk pace, consuming exactly two hours and sixteen minutes (the Society considers two hours and fifteen minutes the ideal length of a barbershop show). Even the newspapers the morning after, remarked enthusiastically about the conversation being held to the minimum, providing time for mostly singing. The show opened with the Asheville Chapter Chorus, some fifty strong, singing very well under the direction of Dr. (of music) Frank Edwinn, a local voice teacher. The **CHICKASAWS**, 1956-57 champions of the Dixie District, represented the host district on the program with a brand-new bass, Jim Rudnick, formerly of Battle Creek, Michigan, doing a terrific job not only of singing but as spokesman as well. Past Dixie District Champions and International Semi-Finalists, the **FLORIDA KNIGHTS** of Tampa, Florida, had to miss the Convention because of a couple of unforeseen urgent business commitments. The **HOMETOWN QUARTET**, of Lodi, New Jersey, International Finalists at L. A., who were added to the show when the **WEST COASTERS** had to bow out because of bass Bill Cockrell's ear infection, added



Field Man Floyd Connett Reports to House of Delegates

much color to the show with their gay nineties costumes and their solid barbershop singing. Following the intermission, International Vice President George Pranspill and Chairman of the Society's Chorus Director Development Committee, led community singing for which Marty Mendro, Chairman of the International Contest and Judging Committee and former lead of the **MID-STATES FOUR**, had warmed up the audience with some pre-show gang singing. The second half of the show featured the International Medalists, **THE PLAYTONICS**, **FOUR PITCH-HIKERS** and International Champion **LADS OF ENCHANTMENT** all singing up a storm. Bill Diekema, Chairman of the Society's College of Arrangers and composer of *Keep America Singing*, led the singing of that number by the five quartets which appeared on the show as a finale.

Mrs. O. C. Cash, widow of our beloved founder, and her daughter Betty Anne Oathout, (who resides with her husband and young son in Iowa City, Iowa), were present throughout the Convention where hundreds of barbershoppers and their families greatly enjoyed renewing acquaintances with them. Both Mrs. Cash and Betty Anne took part in the ceremony in which the oil portrait of O. C. Cash rendered by Delbert Jackson, staff illustrator of the



The Artist and His Work

Pan American Petroleum Corporation (former lead of the 1941 International Champion **CHORD BUSTERS** of Tulsa, Oklahoma), was presented. Co-founder of the Society and our first President, Rupert Hall, launched the proceedings by introducing barber-shopper, Al Cashman, Vice President of the Skelly Oil Company, who served as master of ceremonies for the presentation. Mrs. Cash's speech at the close of the ceremony, delivered under immense emotional strain, was most impressive and inspiring. This was indeed a highlight of the Convention.

Several barbershoppers of the Buckeye, Columbus, Ohio, Chapter were on hand to beat the drums for the Columbus Convention in June, under the



Food for Thought Luncheon

direction of General Chairman of the Convention, Past International Vice President George Chamblin, (bass of the International Finalists, **BUZZ SAWS**). Their reminders of an early sell-out of Convention registrations were not just sales talk—their facts! (Order yours now at \$10 per person—from International Headquarters.)

The "Woodshedder's Deluxe" award—if we had one—would certainly have to be shared by at least four barbershoppers from the Mid-Atlantic and the Northeastern Districts. They are tenor Marty McNamara of Washington, D.C.; lead Dan Cuthbert of Baltimore, Maryland; baritone Bob Dunning of Lynn, Massachusetts, and bass Dave Hoff, also of Lynn. Marty didn't arrive until a day or two after the other three who managed to keep several other tenors busy throughout the weekend. Someone suggested a good name for them would be the "Indestructible Four." Incidentally, they still sounded mighty good on Sunday morning!

All in all it was another great convention.

SET YOUR SAILS FOR COLUMBUS

By Staff Taylor



the International Conventions in past 10 years.

Public Relations Committee Chairman: Staff Taylor, international board member, chairman of International Public Relations Committee, past president Buckeye Chapter, tenor of the **BUZZ SAWS**, advertising account executive.

Civic Relations Committee: Wally Huntington.

Hospitality Committee Chairman: Charley Linker, past president Buckeye Chapter, lead, certified international judge, railroad general agent.

Meeting Rooms and General Service Committee Chairman: Bill Dainsel, Buckeye Chapter, District area counselor, bass of the **BLACK LICK LARKS**, Ohio Bell Telephone.

Teen-age Committee Chairman: Spencer Chamblin, (son of George



General Chairman: George Chamblin, past international vice-president and board member, past president of Buckeye Chapter, bass of the **BUZZ SAWS**, several times past finalists in competition, lawyer and civic leader.

Co-Chairman: Wally Huntington, past president Columbus Chapter, civic leader, insurance executive.

Skipper George Chamblin and first mate Wally Huntington of the good ship Columbus, have completed appointments of their crew for the historic dates of June 10-15, 1958, when all of "America discovers Columbus" and thousands of barbershoppers sail into port for the most exciting week in Society's history.

Many of the committee heads are well known in the Society, but here's a thumb-nail sketch of each chairman so that you can't say, like the Turk, "Your name escapes me but your Fez is familiar"...

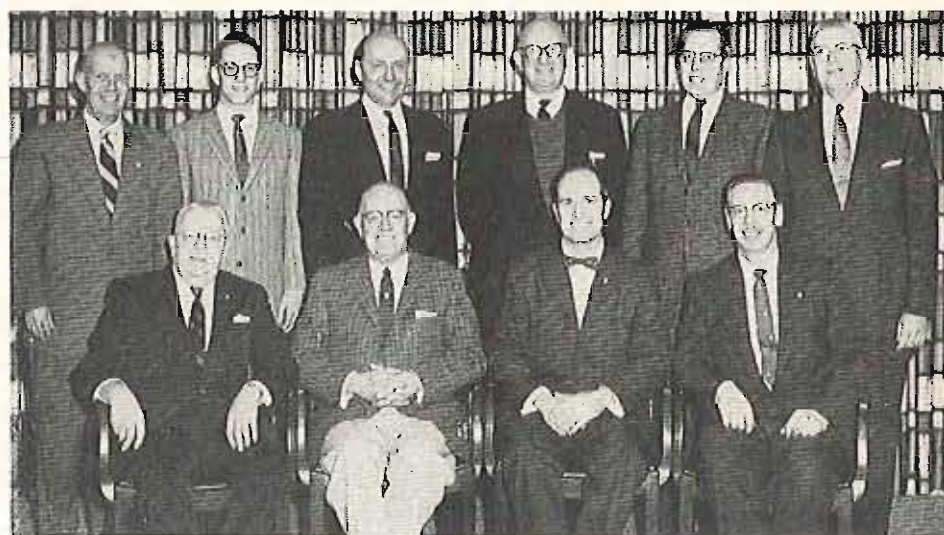
Auditorium Committee Chairman: Bruce Lynn, Buckeye Chapter, lead of the **BUZZ SAWS**, lawyer, past president Columbus Bar Association.

Woodshed Committee Chairmen: Chuck Armel, Columbus Chapter past president, tenor of the **DAWN BREAKERS**, retired newspaperman; Co-Chairman Russ Platte, president of Columbus Chapter, long-time barber-shopper.

Aides Committee Chairmen: Larry Wood, president Buckeye Chapter, bari of the **BLACK LICK LARKS**, oil company executive; co-chairman, Bill

Gould, Buckeye Chapter, lead, chapter director, contractor and engineer.

Ladies Hospitality Committee Chair-lady: Mrs. Mae Vorce (Donald R., bari of the **BUZZ SAWS**), attended most of



1958 Columbus Convention Committee

Standing, from left: Staff Taylor, Spencer Chamblin, Bruce Lynn, Charles Linker, William Gould, Larry Wood. Seated, from left: Charles Armel, Wally Huntington, Geo. Chamberlin, Russell Platte.

Chamblin), has attended several international conventions.

Under each chairman are various members of Buckeye, Columbus, Lancaster, Newark, Zanesville and Marion Chapters, with a combined total of over 150 committee members intent on seeing that the convention runs like a cuckoo clock with Swiss works, the hospitality like the spreading warmth of an electric blanket on a zero night, that each barbershopper's comfort and pleasure is as complete as individually furnished valets, and that your thrills are akin to those of a ski jumper's take-off from a jet plane.

It's true that there's no place like home, but crowding in a strong second place is Columbus . . . your second home for 5 heaven-sent days—June 10-15 . . . be there!

FACTS ABOUT REGISTRATIONS

With a relatively small auditorium (4000 seats) at Columbus, it is apparent that the '58 sessions will soon be sold out. As of this writing only about 300 registrations are available (aside from an estimated number set aside for competing quartets and choruses). So, if you haven't already placed your registration order **YOU SHOULD DO SO RIGHT AWAY** so as to be sure you don't miss out on Barbershopping's "World Series."

FACTS ABOUT TRAVEL TO COLUMBUS

To COLUMBUS, OHIO, FROM	**VIA RAILROAD			*VIA PLANE			AUTO One Way Mileage		
	Time Hours	1st Class	Coach	Time Hours	1st Class	Coach	Time Hours	1st Class	Coach
Atlanta, Ga.	16	\$ 48.25	\$ 35.00	3	\$ 71.61	569			
Birmingham, Ala.	15	48.90	35.44	3	77.33	609			
Boston, Mass.	19	59.55	54.35	3	84.81	772			
Buffalo, N. Y.	6	36.10	22.50	2½	38.00	331			
Chicago, Ill.	7	35.25	22.35	1½	42.68	317			
Cleveland, Ohio	3	15.70	8.95	1	16.83	141			
Dallas, Texas	24	78.40	60.05	6	133.43	1092			
Denver, Colorado	24	97.45	73.70	6	164.12	1237			
Detroit, Mich.	7	20.42	13.60	1	25.19	190			
FL Worth, Texas	24	80.50	61.70	6	133.43	1120			
Indianapolis, Ind.	3½	20.62	13.60	¾	25.83	175			
Kansas City, Mo.	14	59.05	42.50	2½	64.81	664			
Louisville, Ky.	7	22.33	15.40	2	30.14	221			
Miami, Fla.	31	103.10	74.20	4	146.08	1243			

* Plane fares shown are Round Trip, First Class Accommodations and include 10 per cent Federal Tax.

**Rail Fares shown are round trip, but do not include 10 per cent Federal Tax or in case of first class rail travel do not include the Pullman accommodations because of the various types of accommodations available.

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

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

Rates subject to change.

Registration orders—accompanied by check made out to S.P.E.B.-S.Q.S.A. should be mailed to:

HARMONY HALL
6315 Third Avenue
Kenosha, Wisconsin

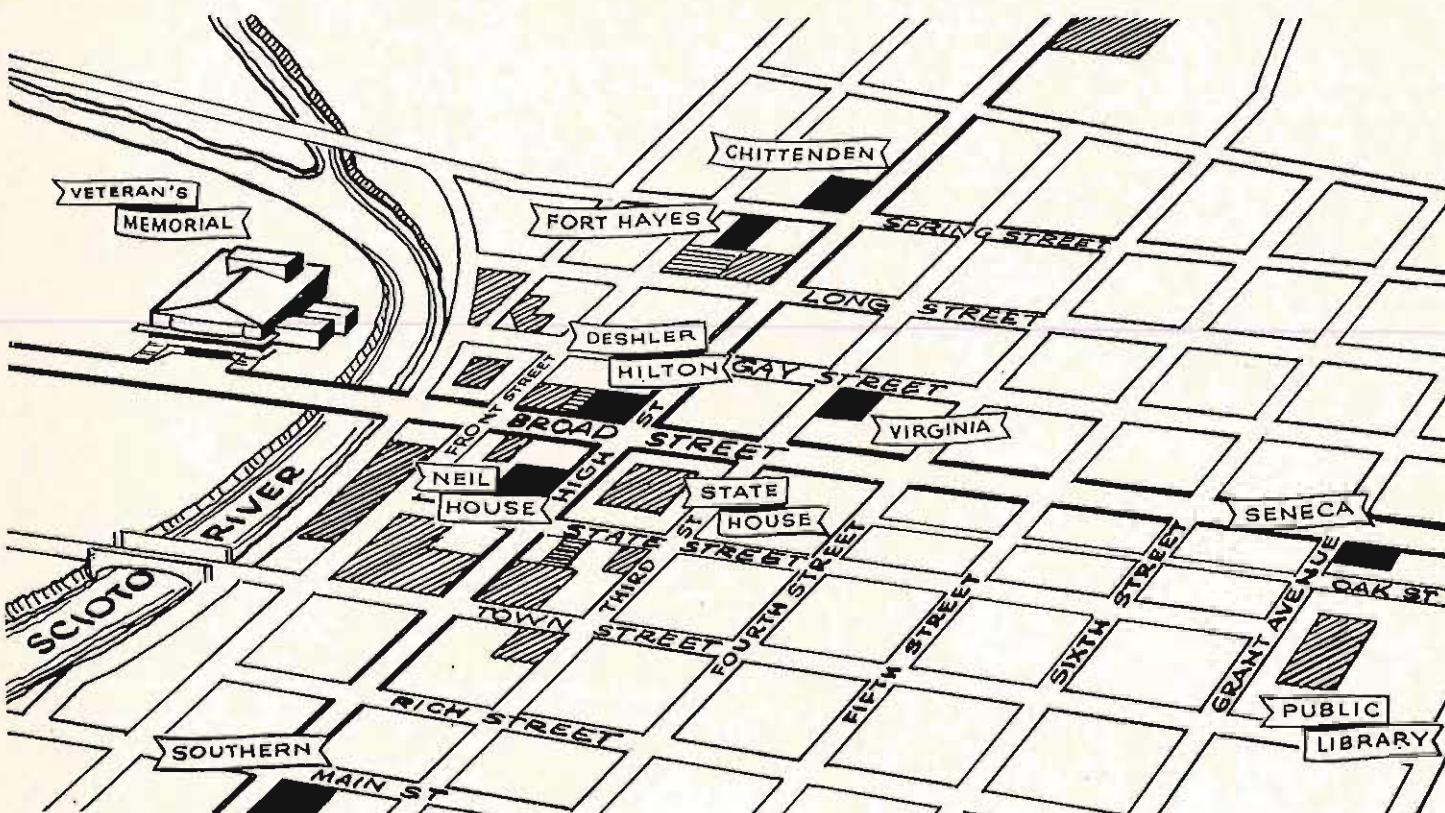
Registration Fee \$10.00 each

FACTS ABOUT HOUSING
Headquarters—Deshler Hilton Hotel.

Other hotels (see map this page for location) — Neil House, Fort Hayes, Southern, New Seneca, Virginia, Chittenden.

Official housing request forms (as well as information and order forms for various functions) will be mailed with auditorium tickets, about March 15.

Housing reservation requests will be directed to International Headquarters, not directly to the hotel, and must be made on the official form.



A-CHORD-ING



to President Joe...



How many of us have asked ourselves the questions—Am I a leader? Do I have what it takes to successfully guide and direct our membership? and finally, I wonder how I can find out?

A few years ago while attending the Southwestern District Contest in El Paso, Texas, I had the occasion to talk about leadership and its importance to the present and future of the Society. In the audience was a young man named Paul Chapin who was attending the meeting with my daughter, Marilyn. Upon Paul's return to New Mexico Military Institute where he was a student, he sent me a pamphlet covering the subject "Traits of a Leader" with the suggestion that perhaps such principles might properly fit into our leadership program.

During the months of March through June, we are searching for and selecting those barbershoppers who will direct the forward progress of our Chapters, Areas, Districts, and International organizations. Now is the time for each one of us to examine not only our own leadership qualifications but the traits and qualifications of those being considered for 1958-1959 officership.

Please take the time to study the following "Traits of a Leader." It may stimulate your interest to become an officer of our Society and for those on our Nominating Committees it may help in the recommendation of a strong slate.

TRAITS OF A LEADER

The man who is a leader must look at himself with a critical eye. Motivated by self-analysis and objective thinking, he seeks his faults so that he may correct them; he seeks his strong points so that he may capitalize on them. Practice honest thinking in your self-evaluation because you are the beneficiary.

The following check list covering the traits of a leader is offered as a guide to assist you in the task of self-analysis. You will have to be the judge as to whether you possess these traits in a

sufficiently high degree to be considered a good leader.

1. **KNOWLEDGE** (Acquired information)

a. Its Use: To enable you to do your job; to employ and supervise your members effectively; to plan; to anticipate; to solve problems; to determine how well work is being accomplished.

General and cultural knowledge will broaden your viewpoint and increase your knowledge of human relations; thus your sense of justice and your ability to render decisions can be employed more effectively.

b. Suggestions for acquiring or developing knowledge:

Study pertinent manuals, training directives, and Society's Constitution and By-Laws.

Form the habit of developing a serious conversation on barbershopping subjects.

Be alert, listen, observe, look things up.

Evaluate your experience and the experiences of others.

2. **COURAGE** (Mental control of fear.)

a. Its Use: To accomplish your objective.

To recognize and stand up for what you know to be right, even in the face of adversity and popular condemnation.

To get things done when they need to be done.

b. Suggestions for acquiring or developing courage:

Stand for what is right in the face of popular condemnation.

Look for and readily accept responsibilities.

Accept the blame when the blame is yours.

3. **INITIATIVE** (Seeing what needs to be done and doing it.)

a. Its Use: To originate and carry through an action; to get things done. To meet needs and problems for

which no previous solution may be at hand and when precedent or previously developed procedure is not adequate.

b. Suggestions for acquiring or developing initiative:

Check yourself for laziness—mental as well as physical. Force yourself to action.

Develop the habits of staying mentally and physically alert.

Develop the habit of looking for what needs to be done and doing it without hesitation.

Think ahead.

4. **DECISIVENESS** (The ability to arrive promptly at an appropriate decision, and then expressing it in a clear and forceful manner.)

a. Its Use: It helps instill in our members a feeling of confidence in their leaders.

Coupled with an ability to make wise decisions (judgment), decisiveness eliminates uncertainty.

b. Suggestions for acquiring or developing decisiveness:

Learn to be positive in your actions. Don't delay; don't beat around the bush.

Get to the facts, make up your mind, and then give your decision in a clear, concise manner.

Practice exercising judgment.

Check decisions you have made and determine if they are sound.

Check decisions made by others. If you do not agree, think *why*; then determine if your reasons for disagreement are sound.

Broaden your viewpoint by studying the viewpoint of others.

Take advantage of the experiences of others. Learn from their mistakes.

5. **TACT** (The ability to handle human relations.)

a. Its Use: To maintain self-esteem and self-confidence in your fellow members.

To develop and maintain the confidence of others in your abilities.

To get others to cooperate willingly and enthusiastically with you in accomplishing your job.

b. *Suggestions for acquiring or developing tact:*

Be courteous.

Be cheerful.

Have consideration and regard for others.

Study the actions of successful leaders who enjoy a reputation for being able to handle human relations skillfully.

Study the different types of personalities; gain a knowledge of human nature.

Develop the habit of cooperating in spirit as well as in fact.

Check yourself for tolerance; if at fault, correct your habit.

Apply the Golden Rule.

6. **JUSTICE.** (Giving every man his due.)

a. *Its Use:* To give every man his due.

To build morale.

To stimulate members to greater effort and achievement.

To arouse in members a feeling of stability, a sense of steadiness.

b. *Suggestions for acquiring or developing justice:*

Consider every matter referred to you on its own merits.

Be consistent under similar circumstances.

Search your mental attitudes to determine if you hold any prejudices, and if so, rid your mind of them.

Learn to be impersonal and impartial.

Play no favorites.

Be honest with yourself.

Recognize those members worthy of commendation or award.

7. **DEPENDABILITY.** (Certainty of proper performance of duty.)

a. *Its Use:* To insure certainty of proper performance of duty regardless of adversity, or personal disagreement.

To instill in your members a confidence in your desire and ability to lead and care for them.

To gain prestige and respect in the eyes of all barbershoppers.

b. *Suggestions for acquiring or developing dependability.*

Develop the habit of honest thinking.

Avoid making excuses.

Do every job assigned to you regardless of obstacles.

Be exact in details.

Form the habit of being punctual.

Give attention to the lot and general welfare of your members.

Understand loyalty and develop within yourself a keen sense of loyalty.

8. **BEARING.** (Appearance and conduct.)

a. *Its Use:* To set an example of appearance and conduct for your members.

b. *Suggestions for acquiring or developing bearing:*

Require of yourself the highest standards in appearance and conduct.

Know and adhere to regulations concerning conduct.

Avoid the use of profanity and vulgar speech.

If you drink liquor, drink moderately.

Avoid coarse behavior.

Avoid making a spectacle of yourself.

9. **ENTHUSIASM.** (Intense interest in the task at hand.)

a. *Its Use:* To arouse intense interest of one's self, and others, in the accomplishment of your job.

To instill optimism and a belief in eventual success.

b. *Suggestions for acquiring or developing enthusiasm:*

(Concluded on page 27.)

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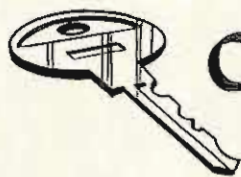
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CHANGES FROM THE Chapters



The above unposed picture originally appeared in Far Western District's "Westunes" but we think should be shared with every member.

It seems that Chuck Zanzig's wife has an occasional meeting which conflicts with the Whittier, California Chapter's regular meeting. Chuck won't miss and so little Charlene goes right along. She seems to have a real ear for harmony and at the time the picture was taken over 50 men were in the room with all but Chuck and the photographer (George Dohn, editor of Westunes) singing.

CHRISTMAS PARTIES — Among the many special Yule activities reported by our chapters, Pittsburgh does it this way.

For the past several years Pittsburgh has been obtaining a list of the children at the Industrial Home for Crippled Children as well as information as to what each would like to have for Christmas. Each chapter member gets the name of a child and wraps the gift, with the name on the outside, and brings it to the chapter or sees to it that it reaches "Santa Claus" in time for the Christmas party. (At the request of the Home's superintendent, all gifts are kept within the \$2.00 to \$3.00 range.) In case any member is too busy to do his shopping the chapter's committee will do it for him.

On the night of the big affair, chapter quartets and chorus entertain, gifts are handed out as well as all of the little ones being well supplied with candy, cookies and ice cream.

Santa also presents the Home with a check — a gift from the Pittsburgh Chapter.

CHAPTER PLANS ANNIVERSARY—We haven't any details yet, but the Tulsa, Oklahoma Chapter (birthplace of barbershopping) is planning a big doings to celebrate their and the Society's 20th anniversary.

George McCaslin, a real early timer, and Rupe Hall, the Society's Co-Founder, are co-chairmen of the affair which will take place on Saturday, April 5.

WAYNE, MICHIGAN BATTLES CHILDREN'S DISEASE — A large part of the proceeds from Wayne, Michigan's annual "Harmony Howl" is slated to go to the Detroit Chapter of the National Cystic Fibrosis Research Foundation to help research for a cure for this dread disease affecting children. The disease, though not widely known, is not rare, being more common than cerebral palsy or childhood leukemia, for example. One child in every 600 is affected. Until recently all diagnosed cases were fatal before adolescence—but now, due to considerable research, life is being prolonged while medical science is searching for a cure.

CHORUS DIRECTOR A FINAN-

CIAL SUCCESS? — John W. Peterson, President of the Delco (Delaware County, Pa.) Chapter, and its chorus director, is unique in the Society. When he took up the baton back in 1954 the chapter Board of Directors by appropriate motion established his annual salary at \$00,000.00. Each year since 1954 the Board has duly moved that his salary be doubled.

(Chorus Director's Union, please note!)

OPPORTUNITY KNOCKS — Taking advantage of "Craft King" (title bestowed by Minneapolis Chapter) Floyd Connett's appearance at the Q Suburban, (LaGrange, Illinois) chapter recently, a special initiation team from the Chicago No. 1 Chapter put some 19 initiates through the mill. A whopping 14 of the 19 came from the Arlington Heights Chapter. The house was jammed by Elgin, Skokie, West Towns, Southtown, Pioneer, Chicago No. 1, Oak Park, Arlington and, of course, "Q" members.

A real friendly and enthusiastic as well as educational meeting.

(We know—we were there!)

"PETE" ELDER NIGHT — Our Pittsburgh Chapter recently presented its annual barbershopper of the year award to Earl F. "Pete" Elder with



NO TRANSPORTATION PROBLEM HERE

Pictured above is the new bus of our CONNERSVILLE, INDIANA Chapter getting ready to embark on a trip to Cincinnati for a Red Leg ball game. The Chapter bought an old school bus and utilizing their own talent painted it up with all the trimmings. It comes in handy for the chapter's annual Christmas carolling which takes them to more than 200 stops through three cities.



WOOSTER COLLEGE GLEE CLUB

great fanfare and harmony. Picture on this page shows Pete holding his award and surrounded with members of the well known **WESTINGHOUSE** quartet with whom Pete (until very recently) has sung baritone for all of its 27 years. Front row l. to r. Sam James, lead; Dave Whitset, lead; Ed Beers, tenor; "Pete" and Joe Girusso, President of the Pittsburgh Chapter. Back row l. to r. Carl Chada, tenor; Bill McDowell, tenor and lead; Al Young, bass; Bill Frack, bass; John Powers, bass; Bob Howes, bari.

During all these years Pete has found time to serve as President of the Pittsburgh Chapter, on its Board of Directors, and for more than 10 years was its chorus director.

With all of those various combinations of the **WESTINGHOUSE** quartet, there must have been a real night of harmony.

(Ed. The practice of recognition of worthy chapter members as "barbershoppers of the year" seems to be gaining increasing popularity and is, we think, a fine idea.)



ATTENDANCE AND REHEARSAL—More evidence of the increasing importance which is being attached by our chapters to the matter of regular attendance at chorus rehearsals is the following "rule" which is in effect in our Green Bay, Wisconsin Chapter.

"REHEARSAL AGREEMENT" — passed by majority vote and incorporated into standing rules April 14, 1955:

"... To create the ... finest possible presentations by the Green Bay Barbershop Chorus ... We, the Green Bay Barbershop Chorus members, do hereby agree to attend a minimum of one-half of all chorus rehearsals or the equivalent of two months regular rehearsals prior to any major chorus appearance. Be it further understood



PETE ELDER NIGHT

The pic above was given priority space by the San Francisco News and produced great publicity for San Francisco Chapter's 10th Annual Festival of Harmony. Pictures l. to r. are Frank Walsh, Harry Spoon, Tamra (Tammy) Evans, Bob Reed, Don Redling-shafer. All, except "Tammy" of course, appear in the uniform of the Cable Car Chorus.

Photo courtesy of George Shimon

that any of us not fulfilling this agreement do, by that action, relinquish our privilege to appear with the chorus on any such event."

Our Cleveland, Ohio Chapter recently struck a blow for Barbershopping when by special invitation the Wooster College Glee Club (see picture this page) was invited to attend one of their regular meetings.

The Glee Clubbers were not only treated to plenty of good barbershop-ping by the Cleveland Chorus and several quartets, but enthusiastically participated in the gang singing and woodshedding which were a big part of the evening.

Needless to say, such Society stalwarts as Deac Martin and others saw to it that the joys of barbershoppping were made apparent to all. Just so that the evening wouldn't soon be forgotten, each member of the club was presented with a copy of the Harmony Heritage release *Story of A Rose* which we'll bet they'll soon be singing.

YA GOTTA HAVE HEART

A Scituate, Mass. barbershopper recently suffered a fatal auto accident, leaving behind his widow and five children—one of them a polio victim.

By the next day, a group of sympathetic citizens, sparked by John Broderick, Scituate Chapter President, had set up a committee to raise vitally needed funds for the family. The committee, headed jointly by Broderick and John Reynolds, past commander of the local VFW Post, had swung into action with a publicity unit consisting of the Superintendent of Schools, a radio announcer and three newspapermen. A special day was set up for a house to house canvas with a sub-committee to handle business concerns.

Meanwhile, Scituate barbershoppers not only voted a substantial contribution from their treasury but volunteered their services as solicitors.

By the end of the day some \$5440 had been turned over to the fund trustees (three bankers and an attorney whose services were donated).

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WELCOME QUARTETS!

or

How to Do It, Salt Lake City Style



Our Salt Lake City Chapter credits its highly successful parade history to its efforts to build up a reputation for hospitality.

Pictured above, left, are the **GREAT SCOTS** being welcomed upon their arrival at the headquarters hotel for Salt Lake's 9th Annual Parade of Quartets.

Pictured above, right, are the **SHARPSHOOTERS** also being "beautifully" welcomed in the hotel.

San Gabriel Chapter's **HAYWIRE ORCHESTRA** was also on hand for the festivities and joined in a big parade of some 28 cars. (Incidentally, all Salt Lake members wore different color badges which read "Welcome Sharpshooters" — "Welcome Great Scots" — "Welcome Haywire Orchestra.") The entire parade, led by four police cars with sirens going full blast from the airport directly through the heart of Salt Lake City, needless to say, created a lot of excitement.

Pictured below, as an additional part of the welcoming ceremonies, Commissioner Grant Burbidge representing Salt Lake City's Mayor, presented cer-



tificates of citizenship, the keys to the city and three separate welcome talks to each of the visiting groups. In addition the Mayor had proclaimed the week of November 11-17 as "Harmony Week."

Following the two nights show, the visitors took a tour to the great Salt Lake and the Bingham Copper Mine, with one of the highlights of the week-end coming when the **GREAT SCOTS**, the **SHARPSHOOTERS** and the **EVANS QUARTET** each sang one number in the famous Mormon Tabernacle and then joined forces to *Keep America Singing*.

To round out the chapter's appreciation, everyone of their 47 members introduced himself to the visitors and expressed in his own words how much he appreciated their being on the show.

As a final wind-up, each visiting group received a full set of pictures of all of the events.

With lots of pre-appearance attention and the hospitality described above, there is no mystery as to how Salt Lake City does it.



YOU— MEMBERSHIP— AND THE SOCIETY

By Ken Booth
Associate International Secretary



Brother Barbershopper, YOU are our Society. You, and only you, can bring about the stature and growth it richly deserves.

With the purchase of our permanent home and the development of concrete plans to expand and improve the Society's services to *you*, we are indeed achieving maturity—no longer an infant organization but one seeking and prepared to take its rightful place among the foremost fraternal organizations of our day.

To make our future certain, to insure our "place in the sun," however, we must grow in numbers as well as in stature and prestige. We must fulfill through increased membership, our purpose, "to perpetuate the old American institution the barbershop quartet and to promote and encourage vocal harmony and good fellowship among its members throughout the world . . ."

Membership in this wonderful organization is a *privilege*, not a right, and as with all privileges infers responsibility. You and I as fellow members, must bear the principal responsibility for our Society's success or failure. If each of us, in his own individual chapter, will accept the responsibility of doing his part, *there is no limit to what we can accomplish*.

In the field of membership, there are two considerations: RETENTION of existing members and PROMOTION of new members. Let's examine the two separately to determine what we can do to accomplish some specific goals.

RETENTION—First, let's each of us examine our own chapter's history. How many of our chapter members are still active? How many of our present members have belonged for two, three, four, five or more years? How many of last year's members are with us now?

I'll bet neither your chapter nor mine could honestly brag about our record in retaining its members.

Members leave us for various reasons: some because of health or, perhaps, even death; some because they move away; some because of job interference; but most, I am sure, because of *lost interest*.

We can't do anything about most of these reasons, but there *is* something we can do about the last one—lost interest. We can do something about it because, in the great majority of cases, the member's initial interest was lost because we *didn't give him what he wanted or expected to receive* from his membership. That is failure of programming—failure to instill in him a real love for and appreciation of our Society and failure to provide him with sufficient *opportunity to participate*.

What can we as individual members do about it? We can do this; we can exert our individual and collective influence to see to it that *our chapter* has efficient leadership; we can see to it that *our chapter* has and maintains a well balanced program of activity; we can familiarize ourselves with proven and successful methods of chapter operation; and we can each do our part to carry out the chapter's program.

1957 has been a memorable year for our Society! The future will be even more memorable if each of us will resolve right now to:

1. Pay our 1958 dues today.
2. Do everything we can to get every other member to do the same.
3. Take an *active* interest and part in all chapter activities.
4. Promote and participate, as much as possible, in Area, District and Society activities.

PROMOTION—Again, let us examine our own chapter. Wouldn't a membership two or three times as great give each of us a greater opportunity to enjoy the fun and fellowship of Barbershopping? Wouldn't our chapter be a better one for the increased support of and participation in its affairs?

Surely our community includes a great many more men who are eligible for and would enjoy membership in our Society? Surely our own personal friends and acquaintances include a number of such men!

There are more than 19 MILLION men, in the United States and Canada alone who are *eligible* for Society membership! We know that *all* of them would not be interested in Barbershopping, but, with such a tremendous potential, surely a membership three or four times our present size is not an unreasonable target!

What must we do to achieve such a goal? Just two things: invite desirable men to our meetings and share with them the unique fellowship we have to offer. *That's all*.

So, let's don't wait for "George" to do it. Let each of us resolve right now to *bring in just one new member in 1958*.

And, incidentally, why not increase your chapter's capacity for pleasure by bringing Barbershopping to a nearby community? You'll all be glad you did!

Let's all resolve now to do our part to promote MORE BARBERSHOPPING BY MORE PEOPLE IN MORE PLACES.

NOTE: The Society is cooking up a special deal to recognize individual achievement next year. Details will be out later.

HOW TO PLAN AND FOUL UP A PARADE

OR

IF YOU INSIST ON RIDING, AT LEAST DON'T DRAG YOUR FEET

By Professor Stirling F. Wilson

The first step in planning a barber-shop parade is to appoint a committee. The ideal committee is composed of three and a chairman. One of these appointees should be in bed with a broken leg, one should belong to a bowling team which has a chance for the championship if he plays regularly, and a third man should be one who "will be glad to help in any way he can, but don't count on me for meetings, because I am out of town a lot of the time." This leaves the chairman's hands unfettered, and he can let his own bad judgment run riot. But let us listen in on a typical meeting of a four-man committee, which for some unearthly reason finds all members present and not only voting but making suggestions. The chairman starts it off with a few thousand well-chosen words explaining that they are going to have a parade and it will be a big success if everyone cooperates.

"Well, boys, we must pick a date, and April 2nd seems the best date. The manager of the Charnel House says he can let us have the big ballroom that night for the Afterglow, or if we want a smaller room we can have the Dismal Room. That is the weekend my mother-in-law will be visiting us, and she says I will never amount to anything."

"Why are you so anxious to prove it to her?"

"Lay off the Joe Millers. If you guys will do a little work, we'll put this over."

"I'm afraid of that date. The Hagers-town Almanac says anything ventured on that date will be cloaked in an aura of doubtful fulfillment."

"That means the show would be a flop."

"How can it be a flop when we have the **CRUSTY CRUDS**, the **BOUNCING BAWLS** and the **CHORD EMBALMERS** on the program, in addition to our fine chorus of exactly twenty voices?"

"I think I can sell an ad to our druggist. I buy our morning paper from him and I never get stamps anywhere except from his machine."

"Last year he gave us a \$5 ad for two \$3 tickets."

"I'll handle the ticket sales, if someone will keep the books. Have we got

any accountants in the chapter?"

"We got two CPA's, but if you handle the ticket sales, I can see them giving up their licenses."

"Whadyamean by that crack? I handled the tickets for our Sunday school turkey raffle, and we cleared \$28."

"Yeah, I heard about that raffle. Even the turkey had to buy a ticket to get in, the way I heard it."

"We're not getting anywhere. I think the first thing to do is to discuss the menu for the Afterglow."

"The Afterglow can wait till we decide who is going to print the tickets."

"My uncle printed the table d'hote for Mike's High Counter Dining Car, and he will give us a special discount."

"He printed them for us two years ago and the ink was so damp people caught cold reading them."

"What's the theme for the show this year? I move something catchy, such as: If you can keep cool with things as they are, maybe you just don't understand the situation."

"That's no slogan. That's a TV commercial."

"We've already picked out a slogan. It's 'Here come the British'."

"What does it mean?"

"It doesn't mean anything. It's just a slogan. Slogans don't have to mean something. Joe Kooleyhow is the producer and he gave me a rundown on the plot. It opens in a railroad station."

"We opened in a railroad station last year. Why not something more relaxing like a country poorhouse? The chorus can sit in rockers and take it easy."

"Why not have the opening scene in a rocket going to the moon? Think of all the songs about the moon."

"I still think we should decide on the food for the Afterglow. I'm sick of ham and beans and potato chips. I think some chafing dish—lobster with . . ."

"Forget the Afterglow. We haven't even decided on the lighting effects and it's half past nine."

"Harry, can I use your phone? I just remembered I left the lights on in the garage. Our daschund sleeps out there and the lights will keep him awake."

"Say, maybe that's an idea for a theme for the show. This guy leaves the lights on, the cops raid the place, he joins the Foreign Legion and he is seen



leaning on the rail of a steamer leaving for Africa. The chorus could sing *Bell in the Lighthouse*.

"How can you work a ship and a garage into the same scene?"

"Well, that's what we got a producer for. Let him figure it out."

"Are we going to have an intermission, so the audience can sing?"

"Maybe we can work a switch. Let the audience sing during the whole evening, and the chorus can sing during intermission."

"That won't work. The boys paid six dollars for their coats and they want to show them for more than ten minutes."

"Don't you think Iceman's Hall would be a better place for the Afterglow than the Charnel House?"

"Will you kindly forget the Afterglow? Who can we get to sell advertising in the program?"

"Muggs Donahoo sold plenty last year but the Sharpedge Hardware Co. told me they would take a full page if only we kept Muggs Donahoo away from them."

"Maybe we can sell advertising by promising Muggs Donahoo won't call on them."

"Is the chorus going to walk on this year? If it is, somebody's got to train Craghead not to walk on the heels of the guy ahead of him. The man in front of Craghead is always looking over his shoulder like a fugitive from the cops."

"Let Craghead walk on first."

"Craghead doesn't like that. He can't relax unless he walks on somebody's heels."

"Has Doc decided who's going to blow the pitchpipe? Pop Extrom blew it last year and had the basses trying to hit high C. They couldn't get over the Great Smoky Mountains in *Dixie*. And in *Deep River* the leads never got down to sea level."

"What about having real plates for the Afterglow? Last year my wife ate a

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"What about Park Duncan? He didn't tell any double talk jokes last year."

"He didn't tell any jokes period. He talked history for twenty minutes—all wrong, too."

"What about Winn Gish? Everybody knows him for announcing wrestling matches."

"That's the trouble. Everybody will be looking for a tag match every time he walks on. He always announces the quartet's weight instead of their names."

"Well, we'll have to decide that later. It's past ten and I have to pick up the wife at the Bijou. We made a pretty good start. We can iron out the details next meeting."

"Sure. Meantime, everybody be thinking about the Afterglow. Who is gonna eat free, and who is gonna sing. The committee ought to get in free. Right?"

"Right."

"One thing more. We gotta have a song with 'Baby' in it."

"Why 'Baby'?"

"All songs today are written to Baby, about Baby or because Baby. No more girls. Only babies, right?"

"Right, doggone it. Right! Personally, I always kinda liked girls."



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piece of paper plate with her sandwich and has had heartburn ever since."

"Well, a paper plate is more digestible than some of those sandwiches we had last year."

"Who are we gonna have for ushers?"

"Why not the high school girls, same as last year?"

"We gotta make an exception for Mark Lonspiller's daughter. She wants to usher but she flunked out of high school."

"Just so the girls are pretty, the audience doesn't care whether they get in the right seats or not."

"We must be careful about the dressing room this year. Last year the **TULSA TWO GUNS** got the chorus' dressing room, and the chorus got the janitor's supply room."

"What made it worse was that there was a rat in the supply closet."

"Whose rat was it?"

"How do I know whose rat it was. Probably the rat was there on his own. I had a friend who had a white rat, and—"

"No, no this was a gray rat."

"Are we talking rats or planning a parade?"

"Who we gonna get for an M.C.?"

OUR BOARDING HOUSE with MAJOR HOOPLE



Courtesy of NEA Service, Inc.

Hock Says:

Share the



Wealth

By **ROBERT HOCKENBROUGH**
Past International Board Member

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

It's open season on "lame ducks" . . . (that's all you birds who have just been elected to lead your chapter for the next year) . . . so here goes!

Now, Mr. President elect, you have about two or three weeks until you take office on May 1st. You can set around and twiddle your thumbs waiting for May 1st . . . or you can use this time to **GET READY!** Your first job is to call a meeting of the other newly elected officers and the outgoing officers. The purpose to acquaint the new men with current chapter problems, programs and policies. Call this meeting right now . . . for next week.

Then get busy and line up your chairmen for the various committees needed to make your chapter function . . . Membership, Extension, Program, Inter-Chapter, House Committee, Bulletin editor, Historian, etc. *Talk* to the men you have in mind for each committee. *Sell* them on the importance of the job. Don't just *appoint* and hope. *Sell* them and be *sure*. Now plan a second meeting this time with your officers and committee chairmen (and the new Immediate past president to be) . . . the purpose of this meeting is to **TAKE AIM!** Establish your goals . . . the things you'd like to see your chapter achieve in the coming year. What will it be?

Let's start with a 50% increase in membership . . . add 2 new quartets . . . at least one quartet to carry the chapter banner into district competition . . . a 50% chapter attendance at district convention . . . 25% chapter attendance at Columbus . . . sponsor a new chapter . . . increased community service . . . more interchapter programs . . . etc., etc. Put your goals down on paper. Make a copy for every chapter officer, chairman and member. Have one set printed in large type and display them on the bulletin board every

meeting. Keep them ever in front of every one.

Set your goals high . . . aim high and then **FIRE!** It's up to you as leader to set fire under your men . . . to fire your chapter with enthusiasm . . . to inspire them to the goals set.

The important thing is to *get started now!* Be ready to go when you take office May 1st . . . and remember—a good president doesn't get involved with doing all the jobs himself. He has plenty of others who are ready, willing and able to attend to details. A good president plans . . . directs . . . guides . . . assigns work to be done . . . checks to see that it's being done. Keep your chapter in tune with the aims and objectives of the Society. If you'll do these things . . . and put your chapter and Society ahead of everything else . . . you'll have a great year. Good luck!

★ ★ ★

APRIL 6, 1938 . . . that was the date when founder O. C. Cash sent out his memorable invitation to "a songfest on the roof garden of the Tulsa Club." I hope every chapter is planning some kind of founders night program honoring the occasion. Such a program should include a reading of the original invitation, (copy available from Ken-

osha) . . . plus some review of the early history, growth and achievements of our Society. It's good to recall our common heritage and the ties that bind us.

MILWAUKEE CHAPTER'S FOUNDER'S NIGHT program would fit right in with such a program. They use the occasion to pay tribute to those members who have completed 10 years continuous membership. Each of these men receive a special 10-year membership card in recognition of the event.

LIKEWISE A CHARTER MEMBER theme might be included as part of our program to honor the founding of our Society . . . and the memory of Owen C. Cash.

★ ★ ★

AND SPEAKIN' OF OWIN' CASH . . . we still have a mortgage to burn . . . and a lot of E-X-P-A-N-D-I-N-G to do . . . all of which takes that folding stuff. Really! . . . that \$2 a year is peanuts and there's no reason why every member shouldn't pledge at *least* this much —\$2 bucks a year for 5 years.

However, if you want to make it a chapter effort rather than an individual one, here's an angle you might investigate.

CANDY SALES SPELL PROFITS! Both our Springfield and Pekin, Illinois Chapters have plunged into the candy business with profitable results. Don Hannan, president of the Pekin Chapter, says, "Between Monday night's meeting, when I received the chapter's permission to order one gross, and the following Monday's meeting—we sold 3 gross and netted the chapter \$150. This was with less than half the men even taking any candy at all. We are convinced that with proper planning and a concentrated drive, we can make close to \$500 selling this candy at Easter-time.

"It may seem rather unmasculine for men to be selling candy but I can assure

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you the candy is a red hot seller. I could tell you story after story about how people would order a can or two and then call up and want more because they ate all of what they bought the first night."

If you like the idea, you can contact the Beich Candy Company of Bloomington, Ill., or any candy make in your vicinity.

★ ★ ★

BUCK OF THE MONTH CLUB—(See Feb. Share)—Pat Kelly of our Oak Cliff Chapter (Texas) and Roy White of our Hudson (N. Y.) Chapter both suggested that the "Inc." at the end of our name be included—as the final pin—awarded on receipt of a final payment or \$2—so we sell the initials SPEBSQSA at a buck a piece which makes \$8 plus \$2 for the "INC." and there you are.

★ ★ ★

BIG MONEY FOR SMALL TOWN CHAPTERS—Cliff Filbert, past president of our Crescent City, California Chapter, comes up with a real money making gimmick that has worked for his chapter and should click just as well for any other chapter, large or small.

Crescent City Chapter puts on an

annual Charity Benefit Show . . . and their problem is to raise enough money to defray the cost of the talent. Located as they are it costs a bit more to get top talent plus the fact that the only available auditorium seated only 620 customers.

Program advertising worked OK but the printing and assembling of the program became a major task and expense. So comes the **LOYAL ORDER OF CROWS** . . . a fictitious organization whose membership is open to all sponsors of this fine Charity event. The cost of being a sponsor is a mere \$7.50 in return for which the contributor gets a colorful Membership Certificate to display in his office, store or place of business. Cliff says the membership had no difficulty selling 130 of these memberships in two weeks time at this price. The sponsors like this idea better than the ads, and proudly display their certificates . . . which gives them a fine conversation piece and the chapter some top level publicity.

Costwise you can print a four-year supply of these certificates for less than one year's program costs. For full details on the plan and a copy of the certificate, drop Cliff a line . . . that's Cliff Filbert, P.O. Box 305, Gasquet, California.

★ ★ ★

CALLING CARD

Howard Cooper, past president of the Far Western District of La Habra, California has a most unusual calling card. One side has the usual name, address and business information on it. The other side has a brief but surprisingly complete story of the Society on it. Good publicity at work every time he hands out a calling card.

★ ★ ★

FIFTY LETTERS—Our Springfield, Illinois Chapter is on the ball. To make themselves known they recently mailed out fifty letters to the chairmen of conventions coming to Springfield for the rest of the year announcing the fact that they have a chorus and quartets available for program dates. A chance to add to the chapter treasury and to get some darn good publicity as well.

ENVELOPE THAT TALKS—Our Winnipeg Chapter sends out their chapter bulletin "March of Harmony" in an envelope that says on the front of it "Another Issue of THE MARCH OF HARMONY, official Bulletin of the Winnipeg Chapter SPEBSQSA" . . . and on the back—"IF YOU'RE TOO BUSY TOO SING . . . YOU'RE TOO BUSY." Let's have more of this same kind of good publicity.

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NICE TWIST TO CHAPTER CHARTER—Bill Sexton, tenor of the **BARBERIANS** and secretary of the Toronto Chapter, forwards a great idea which he says originated with the Toronto Chapter. Their charter is very nicely framed with a wide wooden frame into which is set sterling silver discs on which is engraved the name and year of office of each chapter president. Each president has the privilege of hanging the charter in his home while he is in office. Upon retiring from office, he is presented with a framed photograph of the framed charter showing the names and terms of all preceding presidents and bearing an engraving of his own name and term of office. This is one sure way of making certain that your chapter charter never becomes lost.

★ ★ ★

I'VE HAD SOME SUGGESTIONS about taking all our Share the Wealth ideas and editing them into booklet form. What do you think of this! Would it be of any help to program chairmen? Let's hear from you.

That's it for now . . . and remember—Good ideas aren't worth a thing unless you use them.



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★

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NEWS ABOUT QUARTETS

The past few weeks have brought news of several instances of special public recognition of community service contributions on the part of Society quartets. (Incidentally, you quartet men—how about making a special effort in '58 to keep your chapter secretary and this office advised of your quartetting activity. Chapter secretaries are continually pleading for information from quartets to include in the Chapter Quarterly Activities Report from which items of interest are lifted for publication in chapter bulletins, district publications, and the HARMONIZER.)



Pictured above right are the **HOMETOWN QUARTET** of Lodi, New Jersey, 1957 International Finalists. They are holding plaques awarded to them by the Lodi Junior Chamber of Commerce as "Men Of The Year" for 1957 in recognition of their many community service activities. Taking part in the presentation ceremony are John Neimer, left, of Lancaster, Pennsylvania, President of the Mid-Atlantic District and, at the right, Immediate Past International President, Rowland



Davis, of New York City. The awards were made at the Jaycees annual distinguished service award banquet, January 19. The **HOMETOWN QUARTET** were nominated by the Lodi Kiwanis Club, Rotary Club, and the Lodi Chapter of SPEBSQSA. The men in the quartet are left to right Ray Stone, tenor; Don Clause, lead; Frank Corsale, baritone; and Bill Annichiarico, Jr., bass.

The **PASDU-NOTES**, a quartet of our San Fernando Valley, California, Chapter were recently recognized in a resolution passed by the San Fernando City Council commending the group for their annual appearances in benefit shows staged by the Chapter for the Valley Association for the Handicapped. The proceeds for the 1958 show are to be used to build a swimming pool for physically handicapped children. Unfortunately, a picture of the quartet is not available, however, it consists of Jim Lavery, tenor; Howell Jones, lead; Burt Mustin, (film and TV actor, see page 13, June 1956 HARMONIZER) and Rang Hansen, bass.



Another community service-minded quartet the **Southernaires** of Yazoo City, Mississippi, (members of our Magnolia Chapter in Jackson, Mississippi) is also pictured here. They are left to right Doc Shaw, lead; Whitey Johnston, tenor; Junior Gibbs, bari; and Bill Collins, bass. This quartet recently received the Big Brothers Award from the Big Brothers Clubs of Mississippi for their efforts in raising funds for Magnolia Boys Town in Laurel, Mississippi. This institution is patterned after Boys Town in Omaha, Nebraska. Magnolia Boys Town is dedicated to providing needy



neglected boys with a home and Christian training, recreation, education and the very important feeling of being wanted and loved. Bill Collins is a bank cashier, Lee Gibbs, Jr., is a U. S. postal worker, Whitey Johnston is connected with the Mississippi State Employment Service and Doc Shaw is an ex-school teacher, ex-coach, ex-sports announcer and now chief chemist for Mississippi Chemical Corporation. Three of the men are choir directors and the fourth sings in a church choir. The quartet specializes in Southern Airs many of which are written by Doc Shaw and arranged by his wife. They call themselves the "Original" **Southernaires**.

★

Signals over. The **Gay Nineties** quartet of Montevideo, Minnesota, reported in the January **HARMONIZER** as disbanding, has reorganized! Largely new personnel but the same kind of laugh-producing deadpan act (see ad in this issue).

★

A highlight of the Afterglow at the Milwaukee, Wisconsin, Chapter's twelfth annual show early in January, was the singing of the 1953 International Medalists **Sing-Copates** of Appleton, Wisconsin. The reunion was occasioned by the return to the United States, for a visit, of lead Mike Hammond (beard and all) a Rhodes scholar, who has been studying in England and India. Bari Gil Stammer, is now working in Chicago. Tenor Don Marth and bass Dick Faas, still reside in Appleton. All present were amazed at how well-rehearsed the quartet sounded although they hadn't been together for nearly five years!

★

The Kansas City, Missouri, Chapter in the month of December lost two stalwart members in the same week. Ray "Curley" Ryan, long time tenor of the



Here are the "new" **GREAT SCOTS**, International Finalists of East Liverpool, Ohio,—members of the Steuhenville, Ohio, Chapter. Left to right they are "Angus" Ward, tenor; (moved up from lead to take the place of Scotty Ward now singing baritone with the **BUFFALO BILLS** in "The Music Man" on Broadway) "Jamie" Keddle, lead; "Robbie Jones", huss; and "Sandy" Smith, bari.

Riss Rhythmaires and **Hy-Power Sere-naders**, died of a heart attack at the age of 54. Past International Board Member, Russ Gentzler, died of cancer after an illness of several months. Although Russ did not sing in a quartet, he was one of the biggest boosters of quartets in the Society and an administrator at the chapter, district, and International levels with a record of distinguished service.

★

The Society has learned of many instances of devotion above and beyond the call of duty on the part of quartet men during our nearly twenty years of existence as an organization. A recent report on the conscientiousness, grit, and determination of Dick Mackin, of Michigan City, Indiana, ranks among the most unusual.

Dick is director of the International Medalist chorus from Gary, Indiana, was baritone of the International Semi-Finalists, **Dunesmen** and now sings with the **Yan-Keys**. The chapter had an engagement to sing at an area gathering planned to give a shot in the arm to a few chapters which were in the doldrums. Therefore, when Dick suffered a broken arm shortly before the event, he asked his doctor to postpone a trip to the hospital to have bone chips removed until after he had directed his chorus with his good arm to help make the gathering a success (which we hear it was, with a capital S, with International Board Member Rudy Hart's 1956 International Champion Chorus, the **Ambassadors of Harmony** of Michigan City, Indiana, also aiding in the cause).

★

International Board Member, Jiggs Ward, baritone of the 1948 International Champion **The Pittsburghers** recently suffered a case of complete nervous exhaustion making it necessary for **The Pittsburghers** to cancel show commitments from the middle of January through March. Jigg's doctor did allow him to have some barbershop therapy at the Mid-Winter Convention at Asheville, but he strictly prescribed leisurely travel and adequate sleep so that's why Jiggs bowed out of the meetings and woodshedding sessions early. **The Pittsburghers** expect to be back on the parade circuit as strong as ever early in April.

★

Here are the **Sheratones**, the new



quartet organized by Earle "Pete" Elder, original baritone of the several times International Medalist **Westinghouse Quartet**, of Pittsburgh, Pa. Left to right are Less Veiock, tenor; Doug Myers, bass; Bill Hamilton, lead; and Pete, who incidentally was honored by the Pittsburgh Chapter on Pete Elder Night last December. The committee in charge of the affair had many of Pete's barbershopping friends all over the Society tape record greetings to him — so many that it's impossible for Pete to personally acknowledge the contributions to his "memory book." The chapter gave Pete a "man of the year" plaque in recognition of his many contributions to the barbershopping movement in Pittsburgh and for his years of service as chorus director.

★

Here is a late addition for news about quartets from one of the Society's most community service minded quartet, the **Sing-Chronizers** of our Chicago No. 1 Chapter. At least two of the members of the quartet are employees of The Crane (Plumbing Fixtures) Company, and they received a fine write-up in the January 1 edition of **THE CRANE WORLD**, an organ with a circulation of over 40,000. Press time is too close to permit us to obtain a glossy print of the



RAY HASS

THE PITCH, CHOPIN . . . JUST THE PITCH!

excellent picture which was reproduced in the publication showing the quartet singing a Christmas carol (the photographer is to be commended on using some very imaginative lighting and an

unusual camera angle). The quartet sang themselves hoarse on a Christmas caroling expedition which included civilian and veterans hospitals and other institutions.

SCHEDULE OF 1958 REGIONAL PRELIMINARY CONTESTS

District	Date	Location	General Chairman
CENTRAL STATES..	May 2-4	Cedar Rapids, Ia.	William A. Brauer, 1142 Clifton, N. E., Cedar Rapids, Iowa
DIXIE.....	Apr. 25-27	Ft. Lauderdale	Adm. Louis Perkins, 232 Oceanic Ave., Fort Lauderdale, Fla.
EVERGREEN.....	May 2-4	Calgary, Alta.	Alan J. Fraser, 343 Gladner Park, Calgary, Alberta, Canada
FAR WESTERN.....	Apr. 25-27	Sacramento, Cal.	Joe Trousdale & Bill Fritz, 1007-8th St., Sacramento 14, Calif.
ILLINOIS.....	Apr. 25-27	Springfield, Ill.	Ed Olinger, 620 S. 4th Street, Springfield, Ill.
IND.-KENTUCKY...	Apr. 19-20	Gary, Indiana	Paul Alt, M. R. #21 E. Cleveland Ave., Hobart, Indiana
J. APPLESEED.....	May 2-4	Youngstown, Ohio	John Kislingbury, 350 E. Auburndale Ave., Youngstown 7, Ohio
LAND O'LAKES....	May 2-4	Minneapolis, Minn.	Maynard V. Saxe, 3437 Girard Ave., Minneapolis, Minn.
MICHIGAN.....	Apr. 26-27	Jackson, Mich.	John Comloquoy, Jr., 770 Woodlawn, Sam Cushman, 252 Ackerson Lake, (both of Jackson, Mich.)
MID-ATLANTIC....	Mar. 21-23	Baltimore, Md.	Elmer Jefferson, 34 S. Calver St., Baltimore, Maryland
NORTHEASTERN...	Apr. 25-27	Bennington, Vt.	Carroll P. Adams, P. O. Box 358, Bennington, Vermont
ONTARIO.....	Apr. 11-13	Simcoe, Ontario	Keith N. Dolson, 103 Kent St., N., Simcoe Box 95, Ontario, Can.
SENECA LAND.....	May 2-4	Syracuse, N. Y.	Bob Boyce, 114 Stephen Place, North Syracuse, New York
SOUTHWESTERN...	Apr. 11-13	Fort Worth, Tex.	Al Smith, 5320 Bandy Avenue, Fort Worth, Texas



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Today
There'll Be Some Changes Made
Lonesome, That's All

THE UNCALLED FOUR

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In Louisiana
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AN EXCLUSIVE INTERVIEW WITH "THE BUFFALO BILLS"

How the "Bills" Became "Music Men"

On the occasion of one of his Barbershop Craft demonstration visits to Philadelphia, Pa. about the middle of December, Field Representative Floyd Connett visited the **Buffalo Bills** at their hotel and conducted an exclusive interview for the *HARMONIZER*. As was reported in the January issue of the *HARMONIZER*, the Bills were in Philadelphia for a four weeks "shakedown" of "The Music Man" which is now a smash hit on Broadway playing at the Majestic Theatre on West 44th Street.

Floyd had been encountering many questions from barbershoppers on the background of the **Buffalo Bills'** being named for the east and their transition into professional "show biz." He knew that all barbershoppers would be interested in many of the same questions. Therefore, he prevailed upon the Bills to take time out of their busy rehearsal schedule. (They don't work only four hours a day — 6 evening and two matinee shows per week. Most of their day is spent in rehearsals and in special appearances on behalf of the production). This the Bills graciously agreed to do.

Here are some of the questions Floyd asked.

1. How did the **Buffalo Bills** get into the show? This question was answered by lead Al Shea, who told about the quartet's first becoming acquainted with Meredith Willson, writer of the book known as "The Music Man" and of the play and the words and music of all the songs which are used in the production. This acquaintance came about through one of the **Buffalo Bill's** earliest record albums.

Willson and his wife (she is also a professional entertainer) had a radio show at the time, and they interspersed easy conversation and "live" songs with recordings. Willson, who has always professed a love for barbershop harmony took a liking to the Bill's recorded singing and stopped off in Buffalo to see them on one of his trips to New York City. The quartet later appeared with Willson on his show on several occasions.

(Undoubtedly, his love for barbershop harmony and his appreciation of the artistry of the Bills persuaded Willson to write a Barbershop Quartet into "The Music Man" which was four years in preparation.)

Al Shea, as contact man of the quartet was first approached by the producer

of the musical comedy, Kermit Bloomgarden, in March of '57. The producer merely said that he would like to talk with the quartet about the production some time when they were in New York. The Bills, although they were at first thrilled by the idea, were nevertheless skeptical and approached the matter somewhat with tongue-in-cheek. However, they stopped to see Mr. Bloomgarden in New York one day and as a result of their first interview began to become quite tantalized by the prospects of the whole idea. They had a later interview and were auditioned for speaking and acting roles. This, Al indicated, bothered all of them. However, they seemed to pass the test with flying colors (or was it collars?). Anyhow, they are now members of Equity, and that makes them actors regardless of what they themselves personally think about the whole thing.

Tenor Vern Reed, then commented on the development of the idea in the minds of Al, bass Bill Spangenberg, and himself. These fellows had made up their minds by June to take the big step. However, Bari, Dick Grapes, whom the quartet knew as a very sociable barbershopper and full of fun but deep down still a very conservative fellow, was undecided until the middle of June when he decided he would rather not leave his job and his family. Dick is the youngest of nine children with strong family ties and likes it so well in North Tonawanda, New York that he has a pact with his boss not to be transferred out of town. The fact that Dick did not care for travel or big cities shows that in traveling with the **Buffalo Bills** to Europe, Korea and Japan, and all over the United States and Canada Dick evidenced his love for barbershopping and his pleasure in being a part of one of our International Champion Quartets. The quartet is sure that Dick will stay in the Society as a good "Joe Barbershopper" and possibly after he has rested a while longer may become active again in another quartet.

2. How did you get into the picture? was the next question, which Floyd asked of Wayne "Scotty" Ward of East Liverpool, Ohio, a member of the Steubenville, Ohio Chapter who was tenor of the International Finalist **Great Scots**. Scotty indicated that Al Shea first approached him on the possibility about the middle of June shortly after Dick Grapes decided not to go on Broadway.

Scotty made a trip to Buffalo and worked out with the quartet, and after the quartet paid a visit to East Liverpool and did some more work, the three original Bills agreed that Scotty's appearance, personality and ability to handle the baritone part were quite satisfactory. Scotty learned about twenty-five of the **Buffalo Bill's** numbers from recordings before moving to New York and did three Barbershop shows with the quartet before they withdrew from the "parade circuit." He also worked with Dale Keddie, his replacement in the **Great Scots** for about three months. Scotty said that it took a lot of hard work to learn the Bill's songs in such a short time but that he has enjoyed the experience immensely.

3. In response to the question "How many songs do the Bills do in the show?", the entire quartet had to collaborate on this one resulting in this box score—three featured songs: *It's You*, *Lida Rose*, and *Sincere*—a total of seven appearances including *Lida Rose* three times. In addition, the quartet woodsheds *Good Night*, *Ladies* as background for one of the show numbers. Incidentally, this woodshedding ability astounded the other singers in the cast. They thought that every vocal group would have to have a special arrangement to sing from. The quartet feels that as much pure barbershop harmony as possible has been worked into the production in view of the fact that the songs have to fit into the orchestral setting and in a couple of places they have to modulate into another key at the end of their "solo" number, so that another vocalist can carry on or the orchestral score can pick up. You don't need to be told that this means the quartet *must* sing on key.

4. What did all this do to your family life? — Bill Spangenberg reported that all four men had taken one-year leaves of absence from their jobs just in case "The Music Man" turned out to be a "turkey." (At the time of the interview all but Al Shea had moved their families to New York — Al is staying in a downtown hotel.)

5. How about ticket sales? Reports have been that the ticket line at the box office goes most of the way around the block a good part of the time. Naturally, the Bills have been flooded with requests for tickets from barbershopping friends, and they wish they could fill all such requests. However, it just isn't

possible for them to do so. Only a limited number of tickets are made available to each member of the cast, and if they want tickets beyond that allotment, they have to stand in line at the box office the same as anyone else. Barbershoppers certainly don't want them to do that. The Bills report that they have been receiving an average of 250-300 requests for tickets a week! They can't even keep up with the correspondence. Therefore, we urge barbershoppers to be considerate of the small amount of time the Bills have available.

6. How do the Bills take to the transition to "professional" status? Vern Reed answered this question saying that the transition was not as great as the average barbershopper probably would think. The Bills feel that our chapter shows are extremely high standard and even though we are amateurs, our singing compares very favorably with pro-

fessional caliber. Vern pointed out that the understudies the quartet has (all four are trained singers with splendid voices, some of whom have sung at the Met) have difficulty "feeling" barbershop. They are astounded at the way the Bills "bend" their notes.

Vern said that in many ways their work in "The Music Man" is easier than doing a show. All of the Bills commented enthusiastically on the fine treatment and cooperation they have had from the producers of the show and all of the members of the cast. They have not looked down on the "four amateurs turning pro" at all, but rather have respected the special contribution the Bills are making to the show. Bill Spangenberg likened the encouragement they have received to that a new quartet experiences from its chapter.

7. How about barbershop shows? Are they still in or out of the picture? —

Bill indicated that the Bills are still members of the Buffalo, New York Chapter, and will probably become members of the Manhattan, New York Chapter, and they are sincerely interested in helping to attract more favorable attention to the barbershop style of singing. Vern indicated that they still hope to fill occasional chapter show dates on Sundays in the New York area.

Since the smash opening success of "The Music Man," the Bills have been on the Godfrey Show for four weeks and there are indications that their connection with that morning TV Program will continue for some time to come.

The entire Society is thrilled with the success of the first Broadway production featuring a barbershop quartet, and is grateful to the Bills for their interest in helping the barbershop style of singing to assume its rightful place as one of the outstanding forms of music culture.

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WHO SAID

"YOU CAN'T SELL TICKETS TO A CONTEST?"

An Editorial!

We don't know who first uttered this brilliant line—or who last did so. We DO know that they both should have been shot!

Who says the public won't pay to watch competition? And from what great store of personal experience and knowledge did he quote? (Wonder if he ever heard of baseball, football, hockey, wrestling, boxing, etc?)

Our host chapters and our districts—with very, very few exceptions—are completely missing out on their golden opportunities to become really solvent financially and to "sell" barbershopping to John Q. Public AT CONTESTS!

Why? Because "you can't sell tickets to a contest"? That's like saying the LADS OF ENCHANTMENT can't hit a B flat seventh!

We recently attended a district contest hosted by a chapter which has a history of highly successful Parades to its credit. They get top prices for their Parades—and sell out every year.

The contest audience? Well—if the contestants (and their families) hadn't been seated in the auditorium, the judges would probably have outnumbered the audience. Oh, yes. The ticket prices were one-half, or less, than the Parade prices.

Why? Because "you can't sell tickets to a contest." NUTS!

Another chapter—in the same district and about the same size (city and chapter) also hosted a district contest. Ticket prices? Top—same as for *their* successful annual Parade. But they didn't believe that "you can't sell tickets to a contest," and so they filled the auditorium. The chapter and the district each made a handsome profit. The public? They just had a wonderful time! (And they told the host chapter so.) Oh, yes—another thing. What effect did it have on their annual show four months later? A sell-out, as usual.

What was the difference in these

cases? Just this—one tried, the other did not. It's as simple as that.

These are extreme examples you say? Not on your life!! The successful promotion is unusual—yes. The other, unfortunately, is just average.

Now we know that programming of the contest must be attractive to the audience—just as in the case of a Parade—but we also know that a properly programmed contest, promoted in the same manner as a successful Parade, *will be just as entertaining to the audience AND worth just as much money to him!*

So—let's quit using a broken crutch as an excuse. If *Your* chapter is going to host a contest, make it your personal business to prove that

You CAN sell tickets to a contest! (Want to know how to run a successful contest? Just write International Headquarters for a copy of "District and Regional Preliminary Contests—How to conduct them.")



FAMOUS LAST CHORDS



We Don't Need to Work on Stage Presence 'Til the Last Week



OVER THE *Editor's* SHOULDER

PIONEER CHAPTER HAS PUBLICITY COMMITTEE OF SIXTEEN

The above statement may not seem too startling or unusual until the facts are made known that 15 of the 16 were not members of SPEBSQSA. The only Barbershopper being myself, the Publicity Chairman of the Pioneer Chapter, Chicago, Ill. On Oct. 15th, I enrolled in a ten week course in Publicity, Promotion and Public Relations at the Central Y.M.C.A. in Chicago. The tuition was paid by the National Postal Transport Association, a Postal employees organization of which I am a member and also Division Chairman of Public Relations. Pioneer Chapter had also offered to pay the tuition.

During the 2nd class session, the instructress suggested that the class work on an actual project in order to practice writing press releases, obtain radio and TV announcements, etc. Four projects were submitted by my fellow students and myself. I submitted the Pioneer 12th Annual Show and it received a majority of votes from the class.

The class was divided into three groups; newspapers, radio (AM and FM) and TV and miscellaneous media. In order to gain a working background of our singing organization the teacher permitted the class to question me for about 30 minutes. During this half hour I believe I answered every possible question about the SPEBSQSA, ranging from "How did it get started?" to "do the quartets get paid?" The question and answer period afforded me a splendid opportunity for Public Relations work before a group of men and women.

The following week the class brought in a wealth of information and ideas that truly indicated some hard honest to goodness work on the part of Pioneer's "adopted" Publicity Committee. Some of the ideas were used while others were filed away for next year's show because

of the element of time at this late date. Each student was offered a complimentary ticket to the show. A marked increase in our box office ticket sales, despite a cold, rainy night, proved quite conclusively that it pays to publicize, be it with a committee of one or a "committee of sixteen."

From Boston Chapter's "OFF BEAT"

— The Barbershopper-of-the-Month wasn't easy to choose this month. All those named were considered and there was a great deal of wrangling in the committee room before the choice was made. All we can say is it's a good thing it's just a one-man committee.

The winner: Sylvester J. Wynters! The immediate reason for making "Zukie" our Barbershopper-of-the-Month is because entirely on his own and without any urging, he sold \$340 worth of parade tickets and \$60 worth of afterglow tickets. But the real reason for choosing Zuke goes deeper. He was born November 29, 1879. That makes him 78. By rights, he should be parked by the fireplace with a blanket over his knees. He should be remembering the good old days and cackling out sage advice to anyone who will listen.

He isn't though. He's young at heart and as up to date as Sputnik. He doesn't sit by the fire at all. He's too busy cruising around in "Black Beauty" visiting friends, going barbershopping and doing people favors. He and "Black Beauty" are willing to tote anyone anywhere at any time.

How does a man in his 79th year get that way? Who knows? Perhaps an apprentice angel was on duty the night Zuke was born and though the said angel was careful to check the newcomer's card for liberal allowances of health, happiness and particularly unselfishness, somehow he forgot to fill in the date. So nobody up there knows how old he is.

From Teaneck, New Jersey Chapter's THE HIMSINGER—

"I RESOLVE:

1. To pay my 1958 dues *now*.
2. Attend chapter meetings (forsaking my slippers, easy chair and T.V.

on Wednesday evenings).

3. Be on time and not penalize those members who are on time.
4. Attend all show rehearsals without exception (unless working) and cooperate to make this year's show a huge success.
5. Remember the Society's Code of Ethics and take pride in being a member of TEANECK Chapter and the chapter proud of you."

A letter from Cy Johnson, TORONTO CHAPTER, asks:

"CAN SOMEONE TELL ME? — What is—What isn't "Barbershop"?"

This is a question that has puzzled me for some time. It was around 1900 that I became actively interested in barbershop singing, and I can still remember how some of the old "name" quartets—the *Empire City Quartet*—*Avon Comedy Four*—etc., gave out with real barbershop—good minors, hot chromatics, fast swipes, harmonious dissonances, and really close runs. Their's, as I understood it, was real barbershop singing.

There are a few points that stand out almost as cardinal, with regard to these old timers. Regardless of what minor chords they interpolated — what runs, etc., they used — it was always in good musical taste. Their chords were natural progressions, in proper relation to what preceded and what followed. Above all, they didn't mutilate the melody in order to strike some special chord. Today there seems to be a difference. Numerous quartets that are heard seem to be trying to modernize (?) barbershop singing. Instead of standard voices, we seem to have a baritone, two tenors, and a falsetto male soprano. Chords and runs are put in which, while displaying excellent technique, are in bad musical taste. The melody is tossed about and distorted in order to show technical ability. I have heard quartets sing songs that I have known well, but, except for the words I'd never recognize them — but their singing technique was perfect.

The good old fashioned barbershop quartet sang its ballads, love songs, and serenades with a feeling that was truly transmitted to the listener to produce a kindred feeling for the song—with tender

interpretation and sweetness of tone. Their rag-time songs were solid, with good close chords and good syncopation.

The tendency with today's quartets seems, at least to me, to harden the tender type of song with false chording, so that instead of relaxation for the listener it seems to induce a feeling of tension. Most of the good solid rag-time singing is being displaced in favour of jazzy chords, which in many instances are at the best, jarring on the nerves.

Is this sort of thing true to barber-shop tradition?

Perhaps it's me. Possibly I'm an old stick-in-the-mud that can't appreciate the new order. Maybe I only imagine these things, but to me these changes seem very real un-traditional.

Now, the question is—Is it barber-shop or not? Am I right in my analysis—or am I wrong? I'd appreciate an expression of opinion from others who know more about it than I do.

Can someone tell me?"

From the *Albany Times Union's*

"Around The Town"

by Edgar S. Van Olinda

BARBERSHOP SINGERS BELTED SOME BEAUTS

Contrary to the weekly dictum of Ronald Reagan on the GE television program, "Progress is NOT the most important product" at Schenectady. Barbershop singing IS!

Or so it seemed Friday when 2,700 delighted listeners filled Proctors Theatre and sat entranced from 8:15 to 11:15 P.M. with a 10 minute intermission, the while suffering the pangs of *The Curse of an Aching Heart*, *Only a Bird in a Gilded Cage* and such other tear jerkers as the participants indulged in for the 13th annual parade of Quartets, by members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, INC. Try that title on your Steinway.

NO MORE WARS

Confucius said: "When music and courtesy are better understood there will be no more wars."

And we thought, as we listened to those swipes and augmented 9ths, that it might be a good thing if we had a Minister of Fine Arts in the Cabinet whose duty it was to promote barber-shop singing all over the world. You just can't feel warlike with your arms about your companions, men from every walk of life, extolling the virtues of *Sweet Adeline* or the maternal pride

of the slightly soiled blonde waitress who informed her wolfish customer that *My Mother Was a Lady, Like Yours, You Will Allow*. Understandably, there are no chapters of the society behind the Iron Curtain.

In addition to this annual saengerfest, the Schenectady Chapter program offered two \$200 cash scholarships to the most talented high school music students, vocal or instrumental, songs by the chapter's **Clip Chords**, the **Harmonics** and the **Chord Lords**, a dozen guys who know their way around the complicated harmonies of real, genuine barbershopping.

The Schenectadians import some of the better quartets who have won honors in the regional and national contests held every year. Friday's guest quartets were the **Easternaires**, from Jersey City; the **Uncalled Four** of Lima, Ohio, and the **Pittsburghers** from you know where. We liked the comedy of this latter group, and so did the customers, especially when the lead told the story of the two Irishmen, weaving their way homeward. They came to a house where they were holding a wake. One of the gentlemen, entering the room, knelt down in front of the piano and said a prayer for the deceased. When they got outside, his companion asked him who it was that had died.

"I don't know his name, but he had the most beautiful set of teeth I ever saw!"

Three hours were not enough to satisfy the avid audience. Some 200 of them drove over to the Edison Club on the banks of the Mohawk for a repeat performance by the singing groups, in-

cluding some women barbershoppers, a snack of food and its complementing thirst quenchers. The formal finale of the evening was the singing of the society's alma mater ballad: *Keep America Singing*.

And, from where we sat, that is just what they were doing.

According to Marv Smith, Chief Area Counselor, Johnny Appleseed District, this is MR. BARBERSHOPPER:

"In his enigmatic life, there is one person who has solved his problems by surrounding himself with and saturating himself in a Society sworn to preserve a tradition.

This man is a BARBERSHOPPER—one of 26,000 who is looked on by people all over the world with pride and admiration. He is a doctor, lawyer, merchant, chief; rich man, poor man, etc.; and more specifically he is an energetic fun-loving, religious, hard working individual, who will stop at nothing to hear, sing, arrange, or promote barber-shop harmony.

He will keep you up at night, always be late for meetings, and be gone from home most of the time; yet, he has time to be a husband and a father. His children love him, his neighbors put up with him, and his wife is exasperated one minute and proud the next. You might throw him out of your house but not out of your heart. He comes in all sizes, shapes and parts; ranging from low bass to high tenor. If he is a bass, he's tolerated; if a lead, one of the gang; if a tenor, respected; and if he's a baritone, who cares.

A barbershopper is the only man who can work at his job eight hours, attend a chapter meeting, and have quartet practice—all in one day. He is moving rhythm with sweat on his brow at show time, a nervous wreck during quartet competition, and an absolute flop at giving a speech. He likes the same things as other men—all kinds of music, but the barbershop seventh is his baby. He comes from Florida, Connecticut, New Mexico and British Columbia with different accents and dialects, but the chords will be the same.

He has the appetite of a bear, the thirst of a sponge, the energy of an atom bomb, the lungs of a beagle hound, the heart of an elephant and the enthusiasm of a second lieutenant.

He may experience failures and shortcomings but a singing heart is a happy heart and such being the case, nothing is too difficult to overcome. His belief is in a free and peaceful world; and his goal to "KEEP AMERICA SINGING."



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Kenosha, Wisconsin

THERE'VE BEEN SOME CHANGES MADE

By MARTY MENDRO

Chairman, International Contest and Judging Committee

President Joe Lewis indicated in his last column, "A-Chordin' to President Joe," that the Contest and Judging Rules have undergone some changes. For the record, this is a brief discussion of each of these changes, as they affect you as a barbershopper.

1. ORGANIZATION CHART

The major change here is to now include at the International level, all District Associate C&J Chairmen. This gives us a closer liaison with these men and in certain instances spells out their duties more clearly, making it possible to unify Contests so that all are carried out in the same pattern.

2. REGULATIONS GOVERNING SELECTION OF JUDGING PANELS

Our obvious concern in the selection of Judging Panels is to insure an equitable selection of Judges. The change here enables us to do just this—a reassurance to all competing quartets and choruses that due consideration is given to all phases of the selection of Judges.

3. NEW REGULATIONS GOVERNING APPLICATION, TRAINING AND CERTIFICATION OF JUDGE CANDIDATES

A routine has been established, using new and revised forms, for the follow-through of Judge Candidates, permitting the International C&J Committee to constantly check progress. This assures us, among other things, that a qualified Judge Candidate will be certified within a two-year period. New Confidential Report Forms, progress reports, self-analysis report forms, etc., will give an up-to-date status check on all Judge Candidates and Certified Judges. We have also initiated an Honorary Judges List, separate from the Official Register of Judges and Judge Candidates, to give credit to the men who have done so much to build the Judging organization to its present stature.

The following are the step-by-step procedures in effect, from application to certification:

I. Method of application.

1. Original application is made to District Associate C&J Committee Chairman who will send

applicant an official application blank.

2. Applicant submits completed application to District Associate C&J Chairman.
3. Application is accepted or rejected on review of recommendations on candidates from other members of Associate C&J Committee and on basis of possible reports on applicant from Chapter Officials.
4. Chairman of District Associate C&J Committee forwards application to International C&J Committee (6315 Third Avenue, Kenosha, Wisconsin).
5. C&J Department at International Headquarters mails Johnson Temperament Test to applicant.
6. Applicant returns (within two weeks) Johnson Temperament Test to International C&J Committee (6315 Third Ave., Kenosha, Wis.)
 - A. Applicant will be accepted or rejected for enrollment on basis of established norm.
7. C&J Department at International Headquarters mails contest rules and other study data to candidate with letter indicating that a written test on category information will follow within 60 days — *unless requested earlier by applicant.*
8. C&J Department will mail written test to candidate. (Must be returned within 30 days.)
9. Applicant returns written test to C&J Department.
 - A. Applicant will be accepted or rejected on basis of test grade.

10. C&J Department will notify candidate and International C&J and District Associate C&J Committees that he is eligible to sit on Candidate Panels at *District and Regional* Contests and his name will be entered on Official Candidate register. (The International C&J Committee has rules that no Judges or Candidates List other than those issued by International Headquarters shall be permitted.)

II. Performance on Panel.

1. Candidate Panel Chairman will file confidential report to C&J Department on performance of candidate.
2. Candidate will file report with C&J Department on self analysis of performance on Panel.
3. Candidate Panel Chairman will prepare performance analysis form showing scoring of candidate in relation to scoring of official panel. Copies should be furnished to:
 - A. Candidate.
 - B. Chairman of Associate C&J Committee.
 - C. International C&J Committee (6315 Third Avenue, Kenosha, Wis.).
4. After serving on a minimum of three candidate panel assignments in District or Regional contests, the Chairman of the Associate C&J Committee may invite candidate to be official judge at a District Contest.
5. After this official performance, Chairman of Associate C&J Committee may recommend to International C&J that candidate be considered for certification.
6. Category Specialist and/or International C&J Committee

will review candidate's complete file and evaluate the candidate's judging and clinical ability, and:

- A. Classify candidate as to ability (A-B-C-D rating) And, (within 30 days from date of contest) either:
 - B. Approve for certification, or
 - C. Recommend for further study, or
 - D. Reject.
7. If candidate is approved, the C&J Department will:
 - A. Notify Associate C&J Chairman that Candidate has been accepted and will be recommended for Certification at the next International Board Meeting, and
 - B. Enter Candidate's name in Official Register of Certified Judges and he may be used and recognized as a Certified Judge.
8. If candidate has not fulfilled training requirements within a two-year period following the date that his name was entered on official Candidate Register (See item I-10), his name may be removed from the Register. (If, in the opinion of the Associate C&J Committee, the candidate merits further consideration, an extension period of not more than one year may be granted. If a candidate is rejected at any level he may petition the International C&J Committee for a review of his case.)

A-CHORD-ING

Continued from Page 9

Understand and believe in your work.

Be cheerful and optimistic.

Capitalize on success. Enthusiasm is contagious and nothing will develop it more than the success of the unit or individual.

10. **UNSELFISHNESS.** (The studied avoidance of caring or providing for one's own comfort or advantage at the expense of others.)

a. *Its Use:* To develop respect and cooperation in your members.

b. *Suggestions for acquiring and developing unselfishness:*

Avoid using your position to enhance your personal gain or pleasure.

11. **INTEGRITY.** (The uprightness of character and soundness of principle, the quality of truthfulness.)

a. *Its Use:* To gain the confidence and trust of your members.

b. *Suggestions for acquiring and developing integrity:*

Practice absolute honesty and truthfulness with yourself at all times.

Be accurate and truthful in all your statements.

Stand for what you believe to be right in face of adverse criticism, but

maintain an open mind toward other viewpoints.

Place the interest of others before your own in any situation.

Our International conventions are always a thrilling experience for me and this year's Mid-Winter, from which I have just returned, was no exception. I never cease to be amazed at the unselfish zeal which our District and International Officers display in their planning for our Society's welfare, keeping foremost in their minds at all time, "what is best for the individual member?"

Your International Executive Committee, Board of Directors and House of Delegates spent many hours in Asheville, in consideration of long-range planning and in specific planning to implement *now* expanded services to you, the member. You will read elsewhere in this issue, details as to what took place there.

We, as a Society, are on the way to becoming an important and respected force in our communities and in our countries. Let's each of us resolve to do our part to *serve* our communities, to maintain high standards of musical and service performance, to earn justifiable pride in our membership in a *respected* Society.

Won't you join me in a determination to individually do everything we can to make this year—1958—the greatest our Society has ever known?

BOX SCORE

Expansion Fund to December 31, 1957

Chapter quotas based on \$10 per member

(Dec. 31, 1956 membership figures)

Pledged and paid in excess of quota 15 chapters

Pledged quota (or more). 89 chapters

Paid at least 1/5 of quota 180 chapters

368 chapters have not reported any pledges or payments.

**IS YOUR CHAPTER DOING
ITS PART SO SUPPORT
YOUR SOCIETY'S PROGRAM?**



h2rb2r8

"And I Say, We'll Use the Western Ending!"



Barbershop Craft

By PAUL DePAOLIS, Chairman, Barbershop Craft Committee

In line with the Barbershop Craft Committee's efforts to bring you, the member, a maximum amount of study material designed to help you learn more about music in general and barbershop harmony in particular, we have published in previous issues, Phil Winston's "Singing By Sight" (December) and Jim Ewin's "Simplified Instructions For Reading Notes" (January).

A very unusual and thought provoking article was recently passed on to the committee — "A Beginner Looks At Music." It is being shared with you here *not as a recommendation but as food for thought.*

A BEGINNER LOOKS AT MUSIC with Barbershopping in mind

And truly a beginner I was. When I was persuaded by my son, Gerry, some three and a half years ago, to come into the Vancouver Chapter, I was surprised to learn that members in a quartet did not only sing low and high, but also different notes.

Becoming very interested, and being a student type, I soon learned the difference between the bass and treble clefs and the meaning of Key Signatures. However, it was only after three years of barbershopping that I found the Lead and Bari sang in the same range, while the printed music indicated they were an octave apart.

In an effort to find an easy way to learn my parts quickly and accurately, I tried many things, and to understand barbershopping I attended every Craft session and asked many questions. The results of my observations and efforts to date may be of some interest to others, who, like me, still find it impossible to visualize a B Flat at the end of the line, just because it is so marked at the beginning.

My observations, which apply primarily to chorus singing, have built the problem on the following basis:

In Barbershopping:

1. Printed music is used only to learn from, not in actual performance.

2. Intervals between notes cannot be visualized by beginners because they are changed by Key Signature. Notes above and below the Staff are especially difficult.

3. All this made more difficult because all four parts are on one sheet together, and sometimes are very close or even cross over.

4. Do, Re, Me system cannot be used unless one knows the notes on the sheet.

5. Timing of notes seems to be frequently changed by interpretation of Director.

6. After we had learned the tune and words, then we concentrated on timing, shading, voicing, etc.

7. Many chorus members did not know even rudiments of printed music, and were not interested in learning—preferred to learn by ear only, using the sheets only to read the words.

As our desire is to "Keep America Singing," it would also seem desirable then to make it as easy as possible for all those who have not had musical training to learn to sing Barbershop Harmony. It would also be appreciated, especially by Chorus Directors, I am sure, if all members of a Section sang the same notes at the same time. Standing in a chorus as I have done, with an earnest endeavor to learn a part, I have had difficulty in determining which of the several interpretations of the part I should follow. And the printed music has been too confusing to me to read quickly while the song was in progress.

The solution to my personal problem, based on the above analysis, has been to put the music on paper in a form which I could readily follow. Before I even dared to consider such a sacrilege as this, I finally convinced myself that the present style of printed music was made originally for instruments, not necessarily for voice, and for orchestras

or bands of many pieces, where accurate timing of notes and bars must be in print to be followed.

To first visualize what our chords really looked like, I hit upon the idea of putting our music on a perforated "peg board" as used for display work, using colored golf tees for notes. The tees fit easily yet snugly into the holes in the peg board, and the colors allow the treble and bass staves to be overlapped in true position.

To accomplish this it was necessary to use one line of holes for each note on the scale, INCLUDING flats or sharps. Therefore, the resulting music does not need a Key Signature or any flat or sharp symbols. I found I could print the Do, Re, Mi, scale on a strip at the beginning of each line, so any note could be instantly checked by blowing the Pitch Pipe for "Do." On peg board, the Do, Re, Mi strip can be raised or lowered to change the Key at will.

Using Red for lead notes and Yellow for bari, I was amazed to learn that these two parts are in almost identical range and seem to complement each other to form the two middle notes of the chord. The tenor rides nicely above in a limited range, and the bass is below but frequently coming up into the lower lead area.

As a three foot square sheet of hardboard is a little difficult to carry to chorus practice, especially as I keep banging it and then half the colored pegs fall out, I transposed the results on to paper, keeping the parts separate so I could learn my bari part without the confusion of the three other parts on the same sheet, but showing the lead notes with X's for a guide to melody.

On top of page 29 is a sample line of the bari part to *The Old Songs* on which is also indicated, by small crosses, the lead notes, which I felt should be a help to all other parts.

On the shaded lines are the notes which would have to be played on the

THE OLD SONGS

BARI.

the old songs the old songs the good old songs for me-ee I love to hear those minor chords and good close ha-mo-ny.

black notes of the piano, or marked on regular music by a Flat or Sharp symbol. Note that the printed Do, Re, Mi, is a big help to learning the starting notes from the Pitch Pipe Key Note.

Because I found it possible to learn the part first without timing, and then sing it according to the Director's interpretation, the notes do not indicate any time, except where the other parts have a "move." There I thought it best to indicate a hold on one note to indicate how many changes of note another part had to make before my part could stop

to breathe or change.

Because the parts are on separate sheets, and because time is not indicated, tails on the notes are not necessary.

Because "bars" seemed to be necessary only to "interpret" the timing, I leave these on the Director's music and made divisions on mine by word phrases. It seemed more natural.

Finally, because I found it possible to "stretch" the vertical intervals for more positive indication, it became advisable to connect the notes with lines

which show a true picture of the melody and carry the learner along with no danger of his getting lost. They also tie the phrases together and show the rests clearly.

This method of printing words on edge allows most songs to be printed on a single sheet which would simplify the issuing and handling of chorus music and also be economical. The use of translucent paper is to make it easy to copy the lead notes on the other parts, or any other part or parts as required.

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—by the Happy Papples	—by the Mad Flatters
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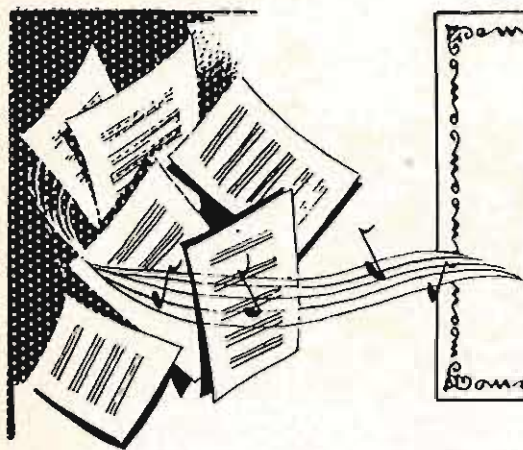
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Harmony Heritage Songs



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

For a Christmas present to myself, I had my back issues of the HARMONIZER bound into neat volumes with red buckram covers; and I have enjoyed browsing through the history that was written down as we went along. Of special interest have been the column of George O'Brien captioned "Do You Remember" and the column of Sigmund Spaeth captioned "The Old Songsters" both of which were standard features for many years. Preserved in these columns is an immense store of data and lore about the old close harmony songs and their composers.

CIVIL WAR SONGS

A most interesting and promising project has been recommended and urged by George Almond of Somerville, Massachusetts. He has called attention to the facts that 1961 will mark the centennial of the commencement of the Civil War, that is has been officially decided that the United States shall commemorate the war during the four years of the centennial of its duration, and that President Eisenhower already has appointed a commission to organize and promote the commemorative activities. George says that the Society and all of its quartets and choruses should start to get ready to participate in the musical parts of the multitude of national and local commemorative exercises that will be held all over the country during the period of the centennial. Having pursued as hobbies both close harmony singing and the history of the Civil War, George has knowledge that there are hundreds of patriotic and sentimental songs that were sung during the great conflict. Some of these songs were identified with the North and some with the South but a surprising number were equally popular on both sides of the Mason-Dixon Line.

In order to get something started, George knew exactly where to find the

machinery for making the songs ready, and in Harmony Heritage he has enlisted an eager ally. It so happens that for some time it has been in contemplation to publish as a part of the great design of Harmony Heritage a gallery of songs of the Blue and the Gray without any particular object in mind other than to make the songs available to our singers for costumed production acts and local historical programs, and participation in the centennial such as George Almond has proposed would give point and purpose to the project beyond all expectations. So, boys, let's all join up with George and start drilling so that three years from now we will be prepared to sing the war all over again.

For close harmony singing, the finest of all the Civil War songs is the familiar *Aura Lea* (correct spelling). Originally published in 1861, that beautiful song was republished at Richmond, Virginia, after the Confederacy was formed, and it was a prime favorite with the boys in the field on both sides. It has been recorded that the soldiers who faced death in battle were content to permit the civilians safely behind the lines to sing the many rally-round-the-flag songs while they found surcease in singing sentimental songs about their homes, their mothers and their sweethearts. Surely, the teen-agers would be shook up to know that the popular *Love Me Tender* which several years ago was published as the musical composition of Elvis Presley was stolen note for note from the old *Aura Lea*.

Another sentimental ballad that was a favorite during the war, and particularly with the soldiers of the South, was *Lorena* which has some attractive harmony possibilities. *The Yellow Rose of Texas*, which recently had a popular revival, was a favorite marching song of the Confederates while *Tramp, Tramp, Tramp the Boys are Marching* served a similar purpose for the Federals. *The*

Battle Cry of Freedom of Northern origin is still well known, although *The Bonnie Blue Flag* and *Maryland, My Maryland* of the South have largely been forgotten. Although originally written for the blackface minstrel show, *Dixie* was conscripted as a war song by both sides at the beginning of hostilities with the South finally capturing it as its greatest victory out of the whole unpleasant business. *Tenting Tonight on the Old Camp Ground* was a war-born song that still makes good singing, while for ravishing harmony possibilities *Just Before the Battle Mother* has few equals. *When This Cruel War is Over*, *Weeping Sad and Lonely*, *The Vacant Chair*, and the Southern *All Quiet Along the Potomac Tonight* may be found to have some surprising possibilities.

Only a few of the war songs that immediately come to mind have been mentioned. If we will delve into them, arrange them, and learn them, we will be able to make a major contribution to musical Americana during the forthcoming Civil War Centennial.

SONGS ARE FOR SINGING

We keep getting gratifying reports about the way Harmony Heritage Songs are serving the needs of the Society. Recently, *Mandy Lee* was proclaimed to be the song of the year for the Dixie District, following the lead of several districts that used the song for the same purpose last year. Several months ago in the annual show at Madison, Wisconsin, the chorus under the direction of Jerry Ripp sang *When You Were Sweet Sixteen*, *Gypsy Love Song*, and *Asleep in the Deep*. When an old pro in the entertainment world such as Jerry recognizes the modern appeal of the vital old public domain songs, the rest of us should take note. The *Buzz Saws* report that they are getting a big wallop out of *My Old New Hampshire Home* which they sing in Gay Nineties costumes.

WE CAN'T EVEN GIVE THESE AWAY!



What you see in the picture above is a part of our present "collection" of HARMONIZERS, not quite equal in quantity to the Wade collection of music, granted, but numbering well over 1,000.

These magazines, representing the last couple of HARMONIZER releases, have been returned to International Headquarters from the Post Office with such notations as "no such post office in State," "moved, left no forwarding address," ad infinitum . . .

In addition to those pictured above, there is a quantity of at least three or four TIMES MORE HARMONIZERS which have also been returned from the Post Office but WITH forwarding addresses . . . enabling us to change our records accordingly and send the magazines off to the new — or correct — addresses.

It is this latter group which costs the Society money. At least 4¢ is paid on EACH magazine that is returned to us—regardless of whether or not a forwarding address is shown. And then, of course, the magazine must be sent out a second time at still further cost.

But for EACH magazine pictured, there is a member somewhere in the Society who could at this time be reading it, just as you are, had he only informed us that the address on our mailing list was either incorrect or out-of-date. It would be a simple matter for him to notify his Chapter Secretary of his current address—and in turn the information would be passed on to us.

If you know of any member in your chapter that has complained of not receiving mail from International Headquarters, please urge him to write to us so that we may locate any possible discrepancy in our mailing lists, assisting us in clearing our desks of unclaimed mail.

Incidentally, your District bulletins and other mailings are sent out from lists obtained from this office; hence, incorrect or out-dated addresses cause those mailings, also, to be returned to the sender.

There are other factors, too, which cause a member in good standing not to receive mail from either this office or their district.

A member is NOT included on our records and his name is NOT entered on our mailing list UNTIL full International Per Capita dues have been remitted. Many members do have legitimate complaints. When joining or renewing, they pay dues to their chapter and find many months later that their names have not yet been sent to International along with the required Per Capita dues.

This is 1958—yet during the month of January we have received Per Capita dues for over 85 members paying them through 1957. In at least a dozen instances these membership reports included 1957 dues for members who had joined their chapter last April, May and June!!! It's surprising to us that those members concerned did not even inquire as to why they were receiving no mail, magazines, etc.; causing us to wonder whether they even realize they are entitled to the HARMONIZER. There may seem to be little sense in letting you in on these facts and figures, since at this time you are happily perusing the contents of this March 1958 HARMONIZER.

The question is, though: Will you be



FOUR SOURPUSSSES WHO SING

— A LITTLE —

GAY NINETIES QUARTET

Contact

RICHARD LARSON

201 So. 1st St.

Montevideo, Minn.

receiving your May issue or any of the others for 1958? You realize now that there are six issues at stake instead of only four, and you'll have a lot more to miss. (With the proportionate increase of returned magazines unfortunately.)

If you are planning on moving, changing your address, or even if your city re-zones or re-names the city's streets, let your Chapter Secretary know at once. Otherwise, your forthcoming copy of the HARMONIZER might find its way to the stacks on our desk.

As it was explained, it is costing money to re-mail and attempt to locate members, but in the long run it's the member who loses out on his HARMONIZER to which he is most certainly entitled.

TAKEN A GUEST TO YOUR CHAPTER MEETING LATELY?

Board of Directors
Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated
Kenosha, Wisconsin

We have examined the balance sheet of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated, as of December 31, 1957, and the related statements of income and expenses for the year then ended. Our examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In our opinion, the accompanying balance sheet and statements of income and expense present fairly the financial position of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated at December 31, 1957 and the results of its operations for the year then ended in conformity with generally accepted accounting principles, applied on a basis consistent with that of the preceding year.

DREW & HOUSTON, Certified Public Accountants

ASSETS		BALANCE SHEET—DECEMBER 31, 1957		LIABILITIES, RESERVES AND NET WORTH		EXHIBIT A
CURRENT ASSETS				CURRENT LIABILITIES:		
Cash on hand.....		\$ 114.10		Accounts payable.....	\$ 8,500.57	
Cash in banks—Checking accounts.....		11,174.03		Employee withholding tax deductions.....	878.70	
Cash in Savings Banks and Federal Savings and Loan Associations.....		53,599.13		Accrued liabilities—		
Investment in U. S. Savings Bonds, Series J, at redemption value.....		597.00		Payroll taxes.....	\$ 584.80	
Accounts receivable.....	\$3,593.02			Real Estate taxes.....	2,388.24	
Less—Reserve for doubtful accounts.....	500.00			Interest.....	572.16	
Inventory—Supplies and music, at cost.....		19,752.72		TOTAL ACCRUED LIABILITIES.....	3,545.20	
TOTAL CURRENT ASSETS.....			\$ 88,330.02	TOTAL CURRENT LIABILITIES.....		\$ 12,924.47
FIXED ASSETS:		<i>Cost</i>	<i>Reserve for Depreciation Value</i>	LONG-TERM LIABILITIES:		
Land, mortgaged.....	\$ 12,500.00	\$ 0	\$ 12,500.00	Mortgage note payable (Secured by land and buildings).....		35,000.00
Building, mortgaged.....	62,500.00	625.00	61,875.00	TOTAL LIABILITIES.....		\$ 47,924.47
Building equipment.....	3,708.64	92.72	3,615.92			
Furniture and equipment.....	39,184.74	10,558.53	28,626.21	RESERVES AND DEFERRED INCOME:		
Automobile.....	3,015.49	1,800.00	1,215.49	Members advance payments—Per capita dues.....	\$ 7,403.00	
TOTALS.....	\$120,908.87	\$ 13,076.25	\$107,832.62	Members advance payments—Mid-winter convention.....	203.00	
			\$107,832.62	Reserve for 1958 Convention.....	20,950.00	
PREPAID EXPENSES:				Reserve for Audio Visual Training aids.....	860.75	
Travel.....		\$ 428.02		Reserve for Memorial Endowment Fund.....	41.00	
Insurance.....		5,544.18		TOTAL RESERVES AND DEFERRED INCOME.....		29,457.75
1958 Convention.....		379.58				
1959 Convention.....		93.62		NET WORTH:		
Midwinter Convention.....		790.24		Equity of Members, December 31, 1957 (Exhibit B).....		126,016.06
TOTAL PREPAID EXPENSES.....			7,235.64	TOTAL LIABILITIES, RESERVES AND NET WORTH.....		\$203,398.28
TOTAL ASSETS.....			\$203,398.28			

ANALYSIS OF EQUITY OF MEMBERS FOR THE YEAR ENDED DECEMBER 31, 1957		EXHIBIT B
GENERAL FUND:		
Balance, December 31, 1956.....	\$ 85,606.48	
Less—Excess of expenses over income for the year ended December 31, 1957 (Exhibit C).....	1,801.92	
Balance—Equity of Members—General Fund, December 31, 1957.....		\$ 83,804.56
BUILDING AND EXPANSION FUND:		
Balance, December 31, 1956.....	\$ 22,629.98	
Add—Excess of income over expenses for the year ended December 31, 1957 (Exhibit D).....	19,581.52	
Balance—Equity of Members—Building and Expansion Fund, December 31, 1957.....		42,211.50
TOTAL EQUITY OF MEMBERS, December 31, 1957 (Exhibit A).....		\$126,016.06

STATEMENT OF INCOME AND EXPENSES BUILDING AND EXPANSION FUND FOR THE YEAR ENDED DECEMBER 31, 1957		EXHIBIT D
INCOME:		
Building and Expansion Fund Receipts.....		\$ 45,587.00
EXPENSES:		
Moving expense.....	\$ 5,033.32	
Travel—staff and committee.....	1,045.28	
Legal fees.....	416.65	
Initial decorating and cleanup of grounds.....	1,703.29	
Interest and financing costs.....	2,400.91	
Fund raising costs.....	3,969.79	
Stationery and printing.....	2,434.84	
Compensation for moving personnel.....	2,675.00	
Administrative salary.....	1,369.67	
Field representative travel.....	4,095.98	
Field representative telephone.....	143.03	
Depreciation—Building and building equipment.....	717.72	
TOTAL EXPENSES.....		26,005.48
Excess of income over expenses for the year ended December 31, 1957 (Exhibit B).....		\$ 19,581.52

STATEMENT OF INCOME AND EXPENSE GENERAL FUND FOR THE YEAR ENDED DECEMBER 31, 1957		EXHIBIT C
INCOME:		
Members' per capita dues.....	\$ 85,854.12	
Harmonizer income—Gross.....	27,698.34	
Proceeds on sale of supplies and music.....	14,481.48	
Proceeds from Annual Convention.....	22,748.68	
Charter fees.....	2,000.00	
Quartet registration fees.....	1,792.00	
Royalties and miscellaneous income.....	2,188.81	
Initiation fees.....	8,217.25	
Interest income.....	2,367.23	
Special services income.....	872.52	
TOTAL INCOME.....		\$168,220.43
EXPENSES:		
Salaries.....	\$ 73,643.13	
Harmonizer expense.....	24,992.00	
Accounting fees.....	285.00	
Legal fees.....	120.00	
Committee expenses.....	1,402.55	
Rent.....	1,625.00	
Taxes.....	4,112.81	
C. P. Adams Honorarium.....	3,600.00	
Employee insurance plan.....	396.34	
Employee pension plan.....	1,946.86	
Insurance and bonding.....	1,351.39	
Officers expense (Other than Secretary).....	2,842.80	
Secretary and staff expense.....	477.84	
Travel and meeting expense—House of Delegates.....	3,144.37	
Postage and shipping.....	13,546.97	
Printing.....	5,543.50	
Special services, Harmony Heritage Songs, etc.....	4,004.04	
Supplies furnished new chapters.....	2,360.47	
Initiation supplies furnished new members.....	3,371.37	
Office supplies.....	7,201.83	
Telephone and telegraph.....	2,338.08	
Travel—general.....	2,279.34	
Unkeep of office.....	3,007.53	
Unkeep of equipment.....	2,512.17	
Depreciation—Furniture, automobile and equipment.....	3,054.20	
Loss on doubtful accounts.....	15.20	
Loss on sale of furniture and equipment.....	123.20	
Miscellaneous expenses.....	724.36	
TOTAL EXPENSES.....		170,022.35
Excess of expenses over income for the year ended December 31, 1957 (Exhibit B).....		(\$ 1,801.92)

NOTE: The accompanying Accountant's Certificate is an integral part of these statements.



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.)

April 5—Warren, Ohio; Rockville, Conn.; Fontana, Calif.; Southwest (Palos), Illinois.

11—Madisonville, Kentucky; Carroll County (Carrollton), Ohio; Manhattan, N. Y.; Newton, Kansas.

12—Ishpeming, Mich.; Wichita, Kansas; Dayton Suburban, Ohio; Findlay, Ohio; Grand Rapids, Mich.; Merrill, Wis.; Doylestown, Ohio; Tarentum, Pa.; Cambridge, Ohio; Winnipeg, Manitoba; San Diego, Bakersfield, and Clear Lake, California; Tamton, Minn.; Horseheads, N. Y.; Nashua, N. H.; Burlington, Vt.; Simcoe, Ontario; Belleville, Ill.; Roseburg, Oregon; Danville, Ky.; Lethbridge, Alberta; Lodi, N. J.; Altoona, Pa.

11-12—Oak Park, Illinois.

11-13—Fort Worth, Texas.

11-13—Fort Worth, Texas (Regional Contest).

18—North Vancouver, B. C.; Woodridge, N. J. (North Jersey Area Chorus Contest); North Shore, Ill.

18-19—Arcadia and Marin, Calif.

19-20—Peoria, Illinois.

19—Dallas, Texas; St. Paul, Minn.; Woodstock, Ontario; New Bedford, Mass.; Warren, Ohio; Painted Post, N. Y.; Steubenville, Ohio; Charleston, W. Va.; Elyria, Ohio; Weston, W. Va.; St. Louis No. 1, Mo.; Dearborn, Mich.; Aurora, Ill.; Grants Pass, Oregon; Ottawa, Ontario; Jackson, Minn.; Jefferson, Wis.; Salem, Oregon; Dearborn County (Lawrenceburg, Indiana); Montreal, Quebec; Portland, Maine.

20—Cicero, Illinois; Reading, Mass.

23—Manitowoc, Wisconsin.

25—Jamaica, N. Y.; Nassau County, N. Y.

25-26—El Paso, Texas.

25-27—Fort Lauderdale, Florida (Dixie District Preliminary Quartet Contest); Springfield, Ill. (Regional Meeting).

25-26-27—Bennington, Vermont (District Convention and Regional Contest).

26—Lakeland-Riverdale, N. J.; Jamestown, N. Y.; New Castle, Pa.; Jackson, Mich. (1958 Regional Contest); Wausau, Wisconsin; Medina, Ohio; Cloverland-Ironwood, Mich.; Edmonton, Alberta; Middletown, Ohio;

CENTURY CLUB

(As of Dec. 31, 1957)

1. Manhattan, N. Y. Mid-Atlantic	315
2. Miami, Fla., Dixie	188
3. Tell City, Indiana, Ind-Ky	162
4. Dundalk, Md., Mid-Atlantic	161
5. Minneapolis, Minn., Land O'Lakes	153
6. Pittsburgh, Pa., Johnny Appleseed	150
7. Muskegon, Michigan, Michigan	138
8. Dearborn, Michigan, Michigan	135
9. Chicago No. 1, Illinois, Illinois	129
10. Tulsa, Okla., Southwestern	129
11. Skokie, Illinois, Illinois	121
12. Wichita, Kans., Central States	117
13. Oklahoma City, Okla. Southwestern	116
14. Asheville, N. C., Dixie	110
15. Toronto, Ontario, Ontario	109
16. Oak Park, Illinois, Illinois	107
17. Ft. Lauderdale, Fla., Dixie	106
18. Rockford, Illinois, Illinois	106
19. Sheboygan, Wis., Land O'Lakes	106
20. Washington, D. C., Mid-Atlantic	105
21. Winnipeg, Manitoba, Land O'Lakes	105
22. Grand Rapids, Michigan, Michigan	103
23. San Gabriel, Cal., Far Western	103

Gary, Indiana; Owatonna, Minnesota; Sacramento, Calif.; Atlantic, N. J.

May 2—Nassau County, New York.

3—Hamilton, Ontario; Pekin, Ill.; Modesto, Calif.; Hot Springs, Arkansas; Brooklyn, N. Y.; Youngstown, Ohio (Johnny Appleseed Regional Quartet Contest); Philadelphia, Pennsylvania; Syracuse, N. Y. (Seneca Land Regional Quartet and Chorus Contest); Alexandria, Virginia; Moore County, Texas; Falmouth, Mass.

2-3-4—Calgary, Alberta (Regional Preliminary Convention and Show); Youngstown, Ohio (Regional Quartet Contest—Johnny Appleseed District).

9 Ridgewood, New Jersey.

9-10—East Aurora, New York.

10—Viroqua, Wis.; Providence, R. I.; Stark County, Ohio; Bradford, Pa.; Laconia, N. H.; New London, Conn.; Floyd Clark, New Albany, Indiana; Michigan City, Indiana; Marinette, Wis.; Pontiac, Mich.; Honolulu and Kailua, Hawaii.



SAN MATEO COUNTY, CALIFORNIA

... Far Western District ... Chartered December 13, 1957 ... Sponsored by Peninsula ... 22 members. Fred Davis, 2859 Canyon Rd., Burlingame, California, Secretary J. Thomas Eagan, 1761 Sequoia Ave., Burlingame, California, President.

BLOOMINGTON - RICHFIELD, MINNESOTA

... Land-O-Lakes District ... Chartered January 1, 1958 ... Sponsored by Minneapolis-St. Paul ... 27 members ... Thomas Rigler, 6224 Goodrich Ave., Minneapolis, Minnesota, Secretary ... Harry Tickner, 6429 Russell Ave. S., Minneapolis 23, Minnesota, President.

CHAGRIN VALLEY, OHIO

... Johnny Appleseed District ... Chartered January 6, 1958 ... Sponsored by Lakewood, Ohio ... 27 members ... Raymond B. Rankin, 31399 Woodcrest Drive, Chagrin Falls, Ohio Secretary ... Charles R. Pfeiffer, 441 E. Washington St., Chagrin Falls, Ohio, President.

POMPAÑO BEACH, FLORIDA

... Dixie District ... Chartered January 15, 1958 ... Sponsored by Ft. Lauderdale ... 23 members ... Harold J. Charman, 950 N.E. 24th St., Pompano Beach, Florida, Secretary ... Harry Beck, 1081 S. Ocean Drive, Pompano Beach, Florida, President.

MARBLEHEAD, MASSACHUSETTS

... Northeastern District ... Chartered January 14, 1958 ... Sponsored by Salem-Lynn ... 32 members ... Richard W. Atkins, 8 Beach St., Marblehead, Massachusetts, Secretary ... Thomas M. Ruggles, 30 Washington St., Marblehead, Massachusetts, President.

SNO-KING (SEATTLE) WASHINGTON

... Evergreen District ... Chartered January 21, 1958 ... Sponsored by Lake Washington-Seattle ... 29 members ... James F. Syck, 14741-23rd, N.E., Seattle 55, Washington ... Secretary ... Raymond Pekie, 2508 Warren Ave., Seattle 9, Washington, President.

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TWA

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