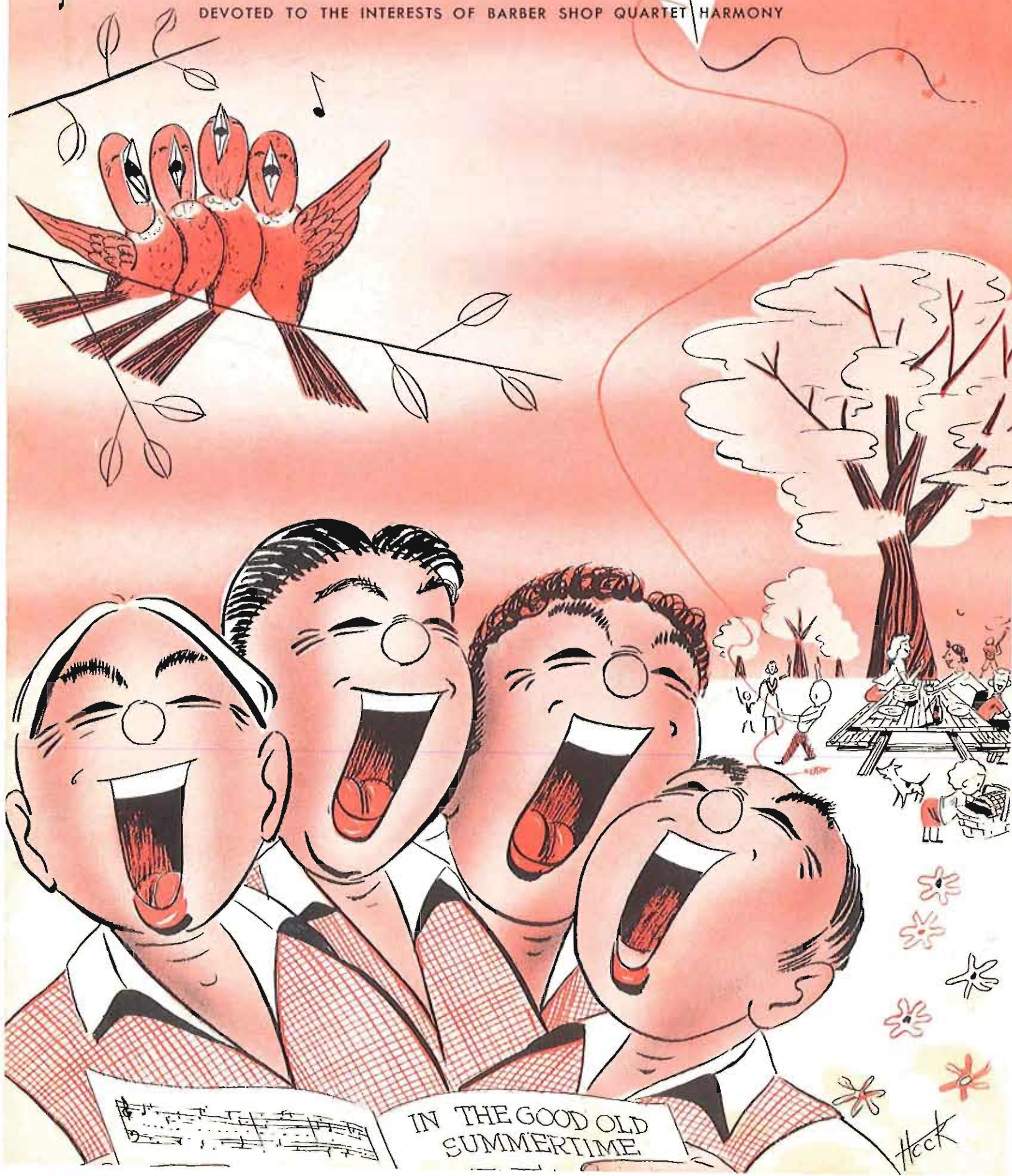


THE
HARMONIZER

MAY, 1958
VOLUME XVII NUMBER 3

DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY



May

VOL. XVIII 1958 NO. 3

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• Smilin' Through • Ain't She Sweet • Row, Row, Row •

Roll Them Roly Boly Eyes • Cannibal Isle • Down In The

Jungle Town • I'm Going Back To My Home Town • Dear Old

Girl • There Will Be No New Tunes On This Old Piano • Just

A Girl That Men Forget • When I Wore My Daddy's Brown

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BARBERSHOP BALL • THE SCHMITT BROTHERS • Barbershop Quartet

• 1951 International Champions S.P.E.B.S.Q.S.A. • Mighty Lak' A

Rose • Steppin' Around • Lazy River • and others DL 8208 • EO 2348-9

BARBERSHOP "CHAMPS" - THE BUFFALO BILLS • International Cham-

pions of S.P.E.B.S.Q.S.A. • When I Lost You • When Irish Eyes Are

Smiling • That Tumble Down Shack In Athlone • and others DL 8340

BARBERSHOP BATTLE • THE BUFFALO BILLS AND THE CONFEDERATES

• International Champions of S.P.E.B.S.Q.S.A. • I Want A Girl •

Alexander's Ragtime Band • Save Your Confederate Money, Boys •

and others DL 8485 • EO 2506

THE



THE HARMONIZER is the official publication of the Society for the Preservation and Encouragement of Barber Shop Quarter Singing in America, Inc. It is published bi-monthly in January, March, May, July, September and November at 658 W. ELIZABETH, DETROIT 1, MICHIGAN, and entered as second-class matter at the post office at Detroit, Michigan, under the Act of March 3, 1879. Editorial and Advertising offices are at International Headquarters, 6315 Third Ave., Kenosha, Wisconsin, at least thirty days before the next publication date. Subscription price is \$2.00 yearly and \$.50 an issue.

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IN U.S.A.

DISSA AND DATA FOR CONVENTION-GOERS

TRAVEL

FACTS ABOUT TRAVEL TO COLUMBUS

To COLUMBUS, OHIO, FROM	**VIA RAILROAD			*VIA PLANE			AUTO		
	Time Hours	1st Class	Coach	Time Hours	1st Class	Coach	One Way Mileage	Time Hours	1st Class
Atlanta, Ga.	16	5	48.25	3	5	35.00	3	5	71.61
Birmingham, Ala.	15	48.90	35.44	3	77.33	600			
Boston, Mass.	19	89.55	54.35	3	84.81	772			
Buffalo, N. Y.	6	38.10	22.90	2 1/2	38.00	331			
Chicago, Ill.	7	35.25	22.35	1 1/2	42.68	317			
Cleveland, Ohio	3	15.70	6.95	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.	3 1/2	20.62	13.80	3/4	25.63	175			
Kansas City, Mo.	14	59.05	42.50	2 1/2	84.81	684			
Louisville, Ky.	7	22.33	15.40	2	30.14	221			
Miami, Fla.	31	103.10	74.20	4	146.08	1243			
New York, N. Y.	13	67.95	40.05	2 1/2	65.78	550			
Oklahoma City, Okla.	24	76.00	55.60	4	115.60	967			
Omaha, Neb.	18	62.85	47.10	3	98.34	765			
Phoenix, Ariz.	48	149.10	114.45	7	230.78	1889			
Pittsburgh, Pa.	4	21.74	14.34	1	22.77	185			
Portland, Ore.	50	157.60	112.75	10	280.39	2524			
Seattle, Wash.	58	157.60	112.75	10	280.39	2445			
St. Louis, Mo.	7	46.95	28.65	2 1/2	55.22	415			
Tacoma, Wash.	56	157.60	112.75	10	280.39	—			
Toronto, Ont.	9	36.10	28.50	2 1/2	52.35	—			
Washington, D. C.	13	52.90	31.25	3	45.76	399			
Winnipeg, Manitoba	36	84.65	64.55	4	148.71	—			
Calgary, Alberta	36	139.95	111.55	6	278.19	—			

* 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.

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WEATHER FORECAST

Because weather has become an avid topic of conversation at our conventions, Past International President Jim Knipe, publisher and "meteorologist," has just released the following scientific report on weather conditions for the coming International Convention in June at Columbus. The record for the past 10 years is as follows:

- 1948—Oklahoma City—miserably hot
- 1949—Buffalo—not bad
- 1950—Omaha—the wind—wow!
- 1951—Toledo—not bad
- 1952—Kansas City—burning up
- 1953—Detroit—not bad (except for the hailstorm)
- 1954—Miami—hot, wet, stinkbombs
- 1955—Washington—very hot and humid
- 1956—Minneapolis—cool and wet
- 1957—Los Angeles—Frying-hot and then warm

Consulting his isotopes, checking his barometric pressures and thermo-melodic air-waves—and after talking to a little, old diviner in Geauga County, O.—Jim said that the field was wide open for better weather. His prediction for Columbus this year: "Great, with rapidly rising pressures, followed by melodic heat waves accompanied with spinal chills."

A WORD TO THE WISE

OUT OUR WAY

BY J. R. WILLIAMS



Courtesy NEA Service, Inc.



Status Quotes

ROBERT G. HAFFER



Although membership renewals are running a bit late and behind last year for the same time, (how's *your* chapter doing?) Barbershopping activities and enthusiasm seem to be running at all-time highs.

Word has just reached us that 590 men competed in the Northeastern District Chorus Contest this Spring! (Providence, Rhode Island walked off with the trophy for the second year in a row. Their director is Everett Wood and they are counting on competing in the International Chorus Contest in Columbus in June.) Eighteen choruses, qualified through several sectional contests, sang in the District Contest. Incidentally, Northeastern is excited about the way these competitions early in the fiscal year help to get in membership renewals, what with the rules requiring that every man competing be a paid-up member.

Interest in the International Convention at Columbus June 10-15 is *really* running high as evidenced by the waiting list of more than 300 who will settle for watching and hearing the contest on closed circuit T.V. if they can't get into the main auditorium. (All space in the main auditorium has been assigned except for about 900 seats which we *hope* will take care of the remaining competitors who haven't ordered.) The closed circuit T.V. set-up will be in an auxiliary auditorium (seating 750) in the same building in which the main auditorium is located. A 9' by 12' screen will be used so the competing quartets and choruses will be larger than life-size.

There is divided opinion as to just how many of our members read music. Judging from the complaints we have had from Barbershoppers who write to us such things as "We've been watching the HARMONIZER for word about Columbus but haven't seen any!", there's a definite question as to how many of our members can even read *words*!

Here's a recap of the word which went out on this convention:

In May of last year 10,000 ad-

vance registration order blanks for the Columbus Convention were mailed to Chapter Secretaries for furnishing to interested members.

3800 Barbershoppers at the Los Angeles Convention last June were reminded at every one of the 6 Shrine Auditorium sessions that the registrations were on sale.

The Convention was publicized in the September '57 HARMONIZER.

Another 10,000 registration order blanks were mailed to chapters in October and November.

The December '57 and January and March '58 issues of the HARMONIZER all carried full page articles about the Convention and box notices appeared here and there throughout those issues reminding members to "ORDER NOW!"

This issue contains more publicity and even if you can't be accommodated in the main auditorium, you will have a great time if you will be on hand.

So, this last word—ORDER YOUR WAITING LIST REGISTRATION NOW!

(Registration Fee \$10.00 per person. Make check or money order payable to S.P.E.B.S.Q.S.A. and mail to 6315 Third Avenue, Kenosha, Wisconsin.)

REGISTRATIONS (same fee) FOR THE '59 CONVENTION IN CHICAGO WILL GO ON SALE JUNE 10, 1958. Plan ahead!!

Three very significant manuals are now in preparation here at Harmony Hall. They are: A Barbershop Craft manual titled "The Barbershopper and His Voice" which we are planning to release soon with demonstration tape recordings; the "Woodshedder's Guild" Manual; (a quartet promotion device complete with song arrangements and award materials for recognition of mastery of any two or all of the four parts). A guest "Get Acquainted Session" script (with flip charts) is coming along and will, we hope, be ready for demonstration at the House of Delegates meeting at Columbus;

long-needed leadership training visual aid and text material is receiving much attention; and a Contest and Judging Procedures Handbook for judges, judge candidates, quartets, choruses and just anyone who is interested in the very important subject of official competitions and judging rules and techniques. Full information regarding availability of these items will be released to all chapters just as soon as possible.

One Regional Preliminary Contest has been held so far as this issue goes to press. This is Mid-Atlantic States District's which happens to be the only one to rate 5 qualifying quartets (on the basis of December 31, 1957 membership figures). Here are the qualifiers in *alphabetical* order: The ANTICS of Plainfield, N. J.; EASTERNAIRES of Jersey City, N. J.; HOMETOWN QUARTET of Lodi, N. J.; PLAY-TONICS of Teaneck, N. J. (looks like New Jersey did all right!) and the YORKAIRES of York, Pennsylvania. The SOUTHCHORDS of Danville, Va., are alternates.

Speaking of contests, a sizable number of letters from concerned Barbershoppers continue to reach us on the subject of "the modern trend." In the Mid-Atlantic Regionals this year the trend was definitely stopped. As you well know from various articles which have been appearing in the HARMONIZER, the Arrangements Judges have been ordered by the International Executive Committee, the International Board of Directors and the Contest and Judging Committee to crack down on quartets and choruses who do not sing acceptable Barbershop harmony. Tenor melodies and modern chords are *out*. It is hoped that our quartets and choruses will also keep faith in our Parades as well. Complaints still come to us about entire shows in which no real Barbershop has been performed. For 20 years as of April 11th audiences throughout the United States and Canada have been proving their love and respect for the genuine Barbershop harmony. We are dedicated to preserve and encourage it. Let's do it!

The Winnahs!

"WHAT BARBERSHOPPING MEANS TO ME" CONTEST

First Prize—2 Columbus Convention Registrations

IRVING DRYER, M.D., TORONTO, OHIO

Second Prize—1 Columbus Convention Registration

FRED C. SEEGERT, JR., MILWAUKEE, WISC.

Third Prize—1957 Medalist Quartet Album

EDWARD F. DAUNER, GRANT'S PASS, OREGON

Fourth through tenth Prizes—Folios of 47 Barbershop

Arrangements (Winners listed alphabetically)

GREG BACKWELL, LONDON, ONT.

FRANK JACKSON, NEEDHAM, MASS.

W. D. MARKHAM, WOODSTOCK, ONT.

PAUL MILLER, NEW HAVEN, CONN.

EVERETT E. OLMSTEAD, GENEVA, N. Y.

BOB PACE, METAIRIE, LA.

BOB SEAY, DUNDALK, MARYLAND

(ED—It is interesting to note that the ages of these winners runs from 25 to 63 for an average of 43; that society membership runs from 1½ to 13 years for an average of 5 years and that quite a variety of professions and businesses are represented; Medicine, Law, Production Planning, Interior Decoration, Retail Merchant, Cost Accountant, Printer, Telegraphic Technician, Steel and one entrant, retired.)

THE WINNING ENTRIES!

1ST PRIZE

Brotherhood through fellowship, participation and
Achievement in musical endeavor;
Recreation that is wholesome, creative, instructive;
Blended voices raised in soul-satisfying song;
Enjoyment, the fun of group singing;
Relaxation through uplifted spirits and
Self-expression;
Harmony in thought and action;
Organized service and charity;
Perpetuation of a native art form.

—Irving Dreyer, M.D.

SECOND PRIZE

Barbershopping is a way of life.

It is the **past** as it revives the old songs and oldtime fellowship.

It is the **present** as it serves the public with its community service projects and charitable contributions.

It is the **future** as it seeks to harmonize the world.

—Fred Seegert, Jr.

THIRD PRIZE

It means a transition from conflict and diversity to peace and concord—a greater love for, and tolerance of, others—a release from selfishness—a sense of calm and poise—a deeper meaning of real brotherhood—an indestructible joy and a grateful recognition of love's labor performed by my fellows.

—Edward F. Dauner.

4TH THROUGH 10TH PRIZES (ALPHABETICALLY)

The songs we sing, and the chords we ring
In my memory will remain;
From "Sweet and Low", and "Cowboy Joe",
To the tag on "Sugarcane".
But always, to me, Barbershopping will be
The fellowship the old songs afford;
When the cares of the day all fade away,
And are lost in a Barbershop chord.

—Greg Backwell.

Barbershopping means a complete relaxation from daily cares, within a "family" circle, or with unknown strangers. It may be enjoyed at any time or place without being restricted to age, religious belief or job qualification. It not only creates harmony in music but with fellow man.

—Frank Jackson.

"You get out just what you put in" doesn't apply to Barbershopping . . . you receive double. Fellowship, friends, thrill of ringing chords, respite from daily cares . . . basic pleasures every true Barbershopper enjoys. My "extra" kicks involve executive work, satisfaction from serving, building and learning . . . intrinsic developments in any good Barbershopper's progress.

—Derwood Markham.

Sheer enjoyment of weekly meetings and woodshedding.
Pride in being part of a good quartet or chorus.
Excitement of a contest or convention.
Behavior befitting gentlemen.
Sharing harmony with many friends.
Quality entertainment.
Satisfaction in doing public good.
Active participation in all Society functions.

—Paul Miller.

Blended voices at post-meeting woodshed sessions, that warm feeling when a tough-to-learn number finally falls into place; the solid comradeship of a busload of Barbershoppers enroute to a Veterans Hospital; the real pleasure of meeting new friends at contests; and, oh, so much more!

—Everett Olmstead.

Me—I'm not the pen and paper-type of guy, but Barber-shopping means the difference between normal everyday, humdrum living, or, a bright and happy (even wonderful) anticipation and the kick I, myself, get out of Barbershopping. Sounds like I'm in love, huh? Yep! I am—with Barber-shopping!

—Bob Pace.

BARBERSHOPPING—that area of human activity which, originating in four series of tones sung concurrently and harmoniously by four voices, then blended ringingly in sympathetic song, results phenomenally in the ultimates of listenable music, fellowship, and benevolence to mankind. A subjective experience characterized by radiance within and goose-bumps without.

—Bob Seay.

MANY THANKS TO THE MORE THAN 60 BARBERSHOPPERS WHO SUBMITTED ENTRIES IN THIS CONTEST. THEY WERE ALL GREAT!



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Dealers and Radio Stations Are Delighted With It. You Will Be, Too.

"Singin' the Old Songs" Is Wonderful—Four Great Quartets Present 15 All Time Favorites.

THE BABBLING BROOKS

Banjo's Back In Town
Stay In Your Own Backyard
Just Like A Butterfly That's
Caught In The Rain
Darktown Strutters' Ball

THE PARAKEETS

Rose Of No-Man's Land
My Cutie's Due At Two-Two-Two,
Today
There'll Be Some Changes Made
Lonesome, That's All

THE UNCALLED FOUR

When It's Watermelon Time
In Lou'siana
That Old Irish Mother Of Mine
I'll Take You Home Again, Kathleen

THE LAMPLIGHTERS

Melancholy Baby
Five Foot Two, Eyes Of Blue
The Whiffenpoof Song
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Twenty-Ninth Year

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THE ART OF WOODSHEDDING, or

"Hey, Buddy, Step Over Here and Do
the Bari on 'You Tell Me Your Dream' "

By Marty Mendro

with an able assist from "Binx" Walker (Abilene, Texas)

We can presume that the term "woodshedding" emanates from the days when a group of four men, intent on serenading someone, or just for the sheer enjoyment of it, couldn't get up enough nerve to face an audience unrehearsed. They probably met out behind the barber-shop, in the WOODSHED, (get it?) and straightened out a few of the major clinkers in their about-to-be-sung songs. We admittedly have discovered a few equally interesting rehearsal areas, but for our story, this is our derivation. Today, because we have been exposed to a refined form of barbershopping, we are probably too critical of the efforts of novices at working out these arrangement troubles. Herewith is a plan to alleviate this situation—

A Woodshedder's Primer of ten songs

has been compiled from our vast source of supply—each arrangement has been selected to conform to a basic pattern—fairly simple voicing in each of the four parts, and yet as a whole, smooth and attractive-sounding barbershop songs. Enough material with which any starting quartet could get up in front of an audience and do a creditable job. Here is the secret—take any one of the songs that strikes your fancy. If you have had no musical experience, get some one who has, to pick the tune out on a piano—or to sing along with you until you can get the feel of it yourself. *Practice.* Sing the part back to him (or her) and have your assistant check your presentation with the original music. After you are fairly sure of yourself, and your three buddies are in the same boat, try

to put it together. If it doesn't seem to sound quite like the results you had expected, try again. *Practice.* Work each segment of the song out separately, and then put it together again. *Practice.* At this point, if you haven't already done so, you will respect the results achieved by our more experienced quartets. *Practice.*

If you just can't seem to get it, don't hesitate to request the assistance of the men of your Chapter who have had quartet experience. Only one thing will be expected of you—so they can concentrate on the "polishing up" operation, rather than the learning experience, you should not ask them to listen if you haven't worked out at least a few times by yourselves. *Practice.*

You will be surprised how easy the second song will be in learning after you have been able to handle your voice part in any (or all) of the ten songs listed—You can answer with confidence—"Yes, I'd be pleased to sing the baritone part to *You Tell Me Your Dream*—uh, what key? B flat? OK. HM-m-m-m." I had a dream, dear, you had one . . ."

(You'll be hearing about the Woodshedder's Guild Soon!)

here it is

We've put together some of your
favorites: *Chloe, Redhead,*
A Nightingale Sang in Berkeley Square,
Creole Cutie, Pal of My Cradle Days,
When the Birds in Georgia
Sing of Tennessee, and many other
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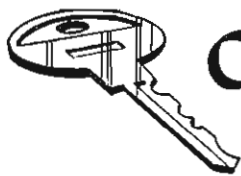
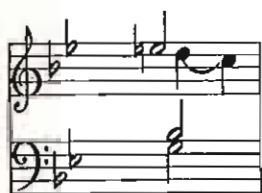
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ZONE _____

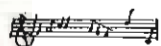
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☐ C.O.D.—PLUS C.O.D. CHARGES



CHANGES FROM THE Chapters



PROMPT DELIVERY WAS MADE ON THE ABOVE ENVELOPE (CONTAINING HIS DUES) "ADDRESSED" BY A TELL CITY, INDIANA MEMBER TO HIS CHAPTER SECRETARY. UNCLE SAM MUST BE A BARBERSHOPPER.



HATS OFF TO MINNEAPOLIS

Our Minneapolis, Minn. Chapter has long been noted as one of the Society's shining examples in the field of community service. Their record has now been capped in their having been honored with that city's Award For Outstanding Community Service—the first time this award has been granted to an organization rather than to an individual.



HOME SWEET HOME

Shenango Valley, Pa.'s chapter is in the process of remodeling an existing building to create a home of its own. (There seems to be increasing interest on the part of many Society chapters in setting up their own meeting facilities.)



MORE SCHOLARSHIPS

Michigan City, Indiana's "Ambassadors of Harmony" recently announced an annual scholarship (\$400) which they will award to "... a graduating senior student of any accredited high school in La Porte County ... (who must) be intent upon pursuing a course of study in Music or Music Education with an applied vocal music major at a recognized and accredited university, college or conservatory."

SERVICE TO COMMUNITY

Presque Isle, Maine Chapter has pledged \$2400 to furnish a room in that community's new Gould Memorial Hospital. They were the first civic organization in the community to come up with such a pledge.

Just another example of one of the many ways in which a chapter of our Society can build prestige and reputation in its community.



MORE ADO IN SALT LAKE CITY

Salt Lake City Chapter recently staged a 1½ hour show at Utah State Prison for an audience of some 200 inmates. Even had some "local" talent—the "Mugshot Four".

It seems that the joke of the evening was "All in a name"—Carl Hancuff (get it?) SLC Chapter president did the emceeing.

The cause of harmony is being helped along through a supply of ar-



PICTURED ABOVE IS ANOTHER CHAPTER "TELLING THE WORLD." SARASOTA, FLA. HAS USED THESE FOR SEVERAL YEARS NOW. L TO R ARE PICTURED JOHN "JUD" VOMACKA A PAST CHAPTER PRESIDENT AND HY GLADHILL, PRESENT SARASOTA PRESIDENT.



LITTLE ROCK, ARK. MEMBERS PUT ON A REALLY FULL SESSION OF BARBERSHOPPING RECENTLY WHEN THEY SPENT AN ENTIRE AFTERNOON SERENADING PATIENTS OF FOUR HOSPITALS AND AN OLD FOLKS HOME. THEY ARE PICTURED ABOVE AT THE ENTRANCE OF ST. VINCENT'S HOSPITAL WHERE THEY SANG ON NINE DIFFERENT FLOORS!

THEY ENTERTAINED SOME 1000 PEOPLE AND HAD A HEART-WARMING BARBERSHOP BALL IN THE PROCESS.

rangements furnished by the chapter as well as some occasional coaching of prison singers.



OFFBEAT

Somewhat offbeat from the usual run of Barbershop chorus appearances was the Scituate, Mass. "Harbormen's" participation last fall in a horse show. (No cracks please.) One of its charter members, Joe Barca, and a barber by the way, is an ardent horseman, the owner of a fine palomino pony, and a member of the nearby Hanover Riding Club. Appointed Chairman of the Riding Clubs annual Gymkhana and Horse Show, he engaged the Scituate singers as an added attraction. A "first", at least in this neck of the woods. Limited availability of the "mike" forced the chorus to sing from the platform of a battered old hay truck parked alongside the judges stand. The horse-loving audience, al-

most 100% new to barbershopping, applauded the singers almost as enthusiastically as they did the horses. It was the best-attended and most successful show the Riding Club ever staged and Joe Barca gives the "HARBORMEN" a large share of the credit.

Old "Stub" sure overlooked reporting a sterling chapter performance at the Mid-Winter!

Eleven stout fellows of our Dundalk, Md. Chapter—including a quartet **"THE HOLLER BIRDS"** showed up to really take it all in. (Ran up about 14,000 man-miles in the process, too!)

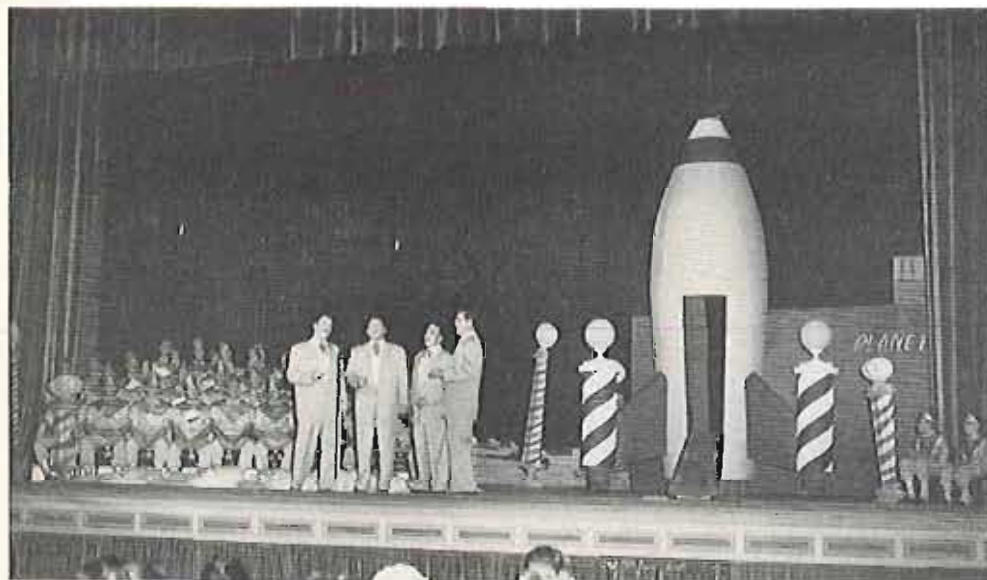
Not much over a year old, Dundalk has been a Century Club Chapter almost its entire life. REAL enthusiastic!



THE ABOVE PUBLICITY WAS GREAT FOR MILWAUKEE'S 1957 PARADE. THIS DISPLAY, SET UP IN J. C. PENNEY'S MAIN DOWNTOWN MILWAUKEE STORE FOR 10 DAYS ATTRACTED LOTS OF ATTENTION FROM THOUSANDS OF MILWAUKEEANS. (HAVE YOU TRIED THIS KIND OF DISPLAY?)

The Jack Church Memorial Collection of Old Songs has been donated by Madison, Wis., chapter to Harmony Hall. The collection of several hundred pieces of old sheet music is named for a late member of the chapter who was a bass soloist and had a phenomenal memory for old songs. The

chapter gathered the music as part of a publicity campaign for a show by urging Madison citizens to clear out their attics, basements and piano benches of old music. The response was excellent, the press had several feature articles about the drive, and the Cardinals have used some of the old songs for arrangements.



THIS SHOW WAS REALLY GONE!

FROM EMCEE ART ("YOU ASKED FOR IT") BAKER'S FIRST APPEARANCE IN A GOLD SPACE SUIT (SEE PIC AT RIGHT) TO THE GRAND FINALE, PASADENA, CALIFORNIA CHAPTER'S EXTRAVAGANZA OUTER HARMONY WAS SOMETHING TO HEAR AND BEHOLD!

QUARTETS WERE DELIVERED BY ROCKET—SEE SHOT ABOVE SHOWING THE CROWN CITY FOUR "BLASTING OFF" FOR A WILDLY RECEPTIVE AUDIENCE AND THE PASADENA CLOSE HARMONY CHORUS.

FIVE TIMES AMID FLAME, ROARING SOUND AND BILLOWING SMOKE, THE SPACE SHIP LANDED ONSTAGE TO DELIVER THE CROWN CITY FOUR, THE FRISCO FOUR, THE GAYNOTES, THE HIGHTONES AND THE BIG FOUR.

A TRULY SUPER-COLOSSAL CALIFORNIA STYLE PRODUCTION!



Barbershop Craft

By PAUL DePAOLIS, Chairman, Barbershop Craft Committee

COMBINED CRAFT AND JUDGES' TRAINING SCHOOL ATTRACT MANY AT ASHEVILLE

A barbershop craft workshop was combined with a judges' training session to produce a successful three-and-a-half hour meeting on Saturday afternoon of the Asheville Mid-Winter Meeting. The last hour of this session was devoted to a simulated quartet contest in which candidates judged live quartets under contest procedure and atmosphere. This was followed by a clinic in which the candidates were examined for their ability to grade the quartets properly.

The first two-and-a-half hours were devoted to the craft behind the judging categories and how the category judge must evaluate the quartet in its ability to perform in a particular category. The topics covered were:

1. HARMONY—Where it comes from —How chords are constructed. (Slides and piano demonstration.) —P. DePaolis
2. HARMONY ACCURACY — How to tune chords and how to judge accuracy.—H. Lewis
3. BALANCE & BLEND — Balancing voices—Unit tone—Getting quality or blend. What the BB judge looks for. (Quartet demonstration by CHICKASAWS.)—J. Jones
4. ARRANGEMENT — Barbershop chords. Proper sequence and voicing of chords. How to judge harmonization. (Quartet demonstration by SOUTH CHORDS.) —J. Ewin
5. STAGE PRESENCE—What it is—How to make it effective. What the Stage Presence judge looks for. —F. Strong
6. VOICE EXPRESSION — Proper phrasing, shading, diction. Also interpretation.—F. Connett. (Quartet demonstration by LADS OF ENCHANTMENT.)

The meeting was well attended by

some 50 candidate judges and about 350 observers. The session was arranged and conducted by the co-chairmen, Pete DePaolis (Craft) and Marty Mendro (Contest & Judging). From all reports, this was a very successful meeting and well received by those attending. This may set the pattern for a more ambitious program undertaking at the June Convention at Columbus. Plan to attend!

BARBERSHOP CRAFT MANUAL IN PREPARATION

Suppressed excitement prevails among those of us interested in Barbershop Craft, for a part of our dream is about to be realized. Floyd Connett, of the International Headquarters staff, has been preparing a manual on Barbershop Craft, based on his vast experience in this field, and the written material submitted by many members through the International Committee on Barbershop Craft. The manual will be supplemented by a sound tape illustrating some 50 points discussed in the manual. This manual will be released as soon as possible.

(ED. No orders please! Availability will be announced.)

PARDON ME, MY SLIP IS SHOWING

In several past issues of the HARMONIZER, I had promised to give you an ingenious method of learning to sing barbershop arrangements, as developed by a member of our Vancouver, B.C. Chapter. We finally found a way to reproduce the charts he used. The article appeared in the March HARMONIZER entitled "A Beginner Looks at Music With Barbershop in Mind." In the haste to meet a deadline, I inadvertently omitted the author's name. The novel method was submitted by Ralph Fuller, 700 Beach Drive, Roslyn Park, Dollarton, B.C. Please accept my apology, Ralph. I trust that many readers have read your article on a mechanical

approach to reading music and that it will help them to visualize the actual spacing between intervals they encounter in music. Dear readers, give the method a good try, and let us have your comments.

QUARTETS, WATCH YOUR VOWELS

This month we are pleased to give you a short article by a member of the Genesee (Rochester, N. Y.) Chapter, Charles D. Sullivan, of 9 Strathmore Circle, Rochester 9, New York. Charlie is specializing in speech correction, and is well qualified in this field. His Vowel-Formation chart may prove very useful to a serious quartet.

WRONG WORDS WON'T RING

By Charles D. Sullivan

From recent articles and comments in the HARMONIZER and from conversations with barbershoppers, there seems to be a growing emphasis on the matter of speech as it applies to singing.

As our hobby gained impetus, improvements in music techniques have progressed to a point of "near perfection," but to obtain the best of results, added emphasis must be placed on proper word presentation. This one point can do as much to tear apart an otherwise good balance and blend and a good resolute chord, as an improper note. It is not implied that the speech pattern of any one member of a group may be improper but within the context of the other voices it may differ enough to cause a muddled tone.

All areas of the country, to some degree, have differences of word production which in themselves are acceptable to the spoken language but present quite a picture when introduced into a singing context. The most classic examples of sectional speech are the so-called "Northern speech" with its rapid rate and sometimes clipped manner and the so called

"Southern" or "Southwestern drawl" with its slow rate and long vowels.

Even within the separate areas of the country there are local patterns of speech that are different from the group. Persons in Rochester, N. Y., for example, are often justly accused of having a flat "a." The best example of this intra-group difference is listening to the speech of persons from the same section of the country. Try this by having four fellows say the same simple sentence one at a time. Any sentence will do but one with many different sounds is the best. On the technical side, there are more differences in the same sound than are first thought. Recent experiments using artificially produced sounds show that a wide difference of the same sound is still recognizable as that sound. With this in mind, have the four fellows say the sentence together. Even if they say the sentence nearly as one voice, the differences of speech pattern will be enough to give a confusion of words. If they sing it, well, are you convinced? Unfortunately, this is not a condition that is exclusively the property of just woodshedding but some organized quartets who could be tops are handicapped by poor word production. The same is true of choruses.

Where do we start? Well, the first place to start is in the learning of the basic ground rules of barbershop singing and then, when these are understood, begin to be concerned with the word problems.

The first step is to find if the group articulates sounds properly. By articulation is meant the formation of the sound; where the tongue, lips, and teeth are positioned. Sounds here refer to vowels and consonants. Consonant articulation is too often overlooked in favor of vowels. A standard within the singing group that is closest to the standards of good speech should be the goal rather than a technical study of speech production. Should there be an interest in following this study further,

your town librarian or a speech teacher would be able to acquaint you with one of the very good texts on articulation.

Next, pronunciation of words, how the sounds are put together, should be investigated. Any good standard dictionary will give the acceptable pronunciation of the various words in our language. At this point the most trouble will be encountered because so many words have shades of pronunciation that are understandable but incorrect. One of the common errors is saying "git" instead of get. By following the patterns of good speech in a particular section, and if a doubt exists, by reaching for the dictionary, most of this difficulty can be solved.

Up to this point the emphasis has been on proper speaking and like true barbershoppers you are asking, "What about singing?" These steps to good speech must be carried over to singing in the sense that they are followed to produce good voicing, ringing chords, and that mellow barbershop tone. One way to do this is to make up simple chords or a tag using only the vowels—(a, e, i, o, and u, and their shades of articulation) for voicing. Practice holding separate vowels or clipping them short to get the feel of proper group articulation. Later on, add consonants such as: fa, fe, fi, fo, fu; or la, le, li, lo, lu, etc. At first this may seem silly but, as it is done more often, a better feeling for chords could result. It might be found that the vowels with consonants make a good warm-up exercise before getting into practice of a song or before a show.

This article was not intended to bore you with the technical points of speech but to aid in the art of song presentation. Each phase of the art of barbershop singing (balance, blend, harmony, accuracy, etc.) has its mold to which the quartet or chorus must conform. Then the mold of proper speech, which aids and furthers the others, should also be a goal of good barbershop presentation.

VOWELS—WHERE THE TONGUE FORMS THEM

FRONT	MIDDLE	BACK
i (ē) each		u (ōō) cool
I (ī) in		U (oo) book
e (ā) fate	ə (ə) away	o (ō) go
ɛ (e) any	ʌ (u) up	ɔ (ō) all
æ (a) an		ʊ (a) father

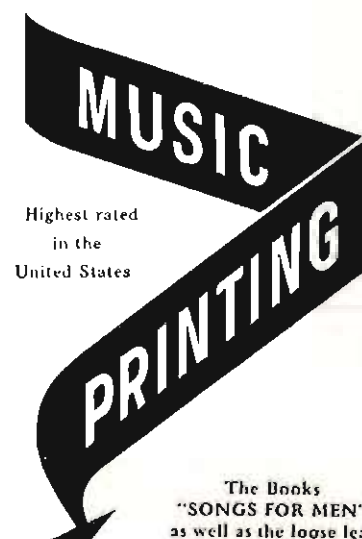
FIRST SYMBOL IS INTERNATIONAL PHONETIC ALPHABET; SYMBOL IN PARENTHESIS IS STANDARD DICTIONARY MARKING. ONLY STANDARD SINGLE VOWELS ARE INDICATED.

POSITIONS (FRONT, MIDDLE & BACK) REFER TO POSITION AT WHICH THE TONGUE ARTICULATES SOUND. FRONT—TONGUE TIP BEHIND LOWER FRONT TEETH. MIDDLE—TONGUE ARCHES UP. BACK—TONGUE ARCHES TOWARD BACK.

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Wealth

By **ROBERT HOCKENBROUGH**
Past International Board Member

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

The last two issues we spent considerable time talking about the importance of good officers. So . . . assuming that you have elected those good officers to lead your chapter for the next year . . . let's consider for a moment the importance of good members. Those are the members who happily accept whatever job comes their way. They know it's not only the big pushes of the officers, but it is also the little pushes of each and every member that makes a chapter great. Just because you as a member may not be in a position to do the big thing, do not fail to do the little things you can and should do. Get in there and give it all you've got.

THERE'S ONE BIG THING YOU CAN DO—and you'll be sharing the wealth as never before—and that's to attend the International Convention at Columbus next month. Especially you fellows who have never been to the "big one" . . . you owe it to yourself to take in this greatest of all singing events. It's something you'll never forget.

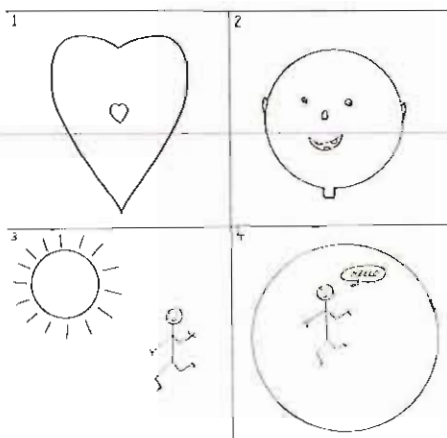
WHAT'LL WE SING—is no problem when a list of the old familiar titles is hung on the wall of your meeting room. Letter the titles large enough to be read from the back row. Then start at the top of the list and work your way through with each of the members calling out the title of his favorite. This has lots of possibilities.

GIVE IT A NEW TWIST—just for a change of pace, rearrange your chapter seating position (face the chairs in a different direction) and switch the format of your evening's meeting once in a while. Keeps your members guessing and on their toes all the time.

GUESS THE TITLE—this one can be used two ways. It's a honey for a dress-up meeting when each member comes dressed to represent a song. For example, at one of the chapter meetings where they did this Lou Mau (Elyria, Ohio Chapter) says, "I had on bedroom slippers, pajamas, bathrobe and sun glasses . . . the title—**Bright Was The Night**. Another time I pinned slips of paper to my clothes. On each piece of paper was printed the letter "B" . . . figuring that what a lot of bees make would be **Honey**.

The other variation would be to have one of the more artistic fellows draw pictures representing song titles on a big sheet of paper or blackboard. The member guessing the correct title has the chance to direct the chorus in the number . . . or to pick three other fellows to sing it with him as a quartet.

Can you guess these? Answers at end of column.



BRUSH UP—some chapters are holding half-hour sessions *before* their regular meetings to brush up on the oldies. This serves to refresh the memories of the old timers and enables the new members to learn the old ones

without taking up chorus rehearsal time.

HATS OFF TO LOU MAU—Area Counsel for Area Six, Johnny Appleseed District—of our Elyria, Ohio Chapter for practically writing the next portion of this bulletin. For Lou, the workin'est counselor yet to come to my attention, knows the secret of success . . . and that's to put your ideas to work. From his area Bulletin, we glean a lot of the ideas in this article. And if you'll just put them to work they'll spark up your programs for a long time to come.

AN AREA CHAPTER OFFICERS' SCHOOL is one of the solid ideas that Lou has inaugurated. All the newly elected officers from all the chapters in the area get together for a run-down of the duties of the various officers. This is in addition to the regular meeting of old and new chapter officers where the new men are acquainted with the policies and problems of the chapter.

A REVOLVING GUEST NIGHT PLAN which also operates on an Area basis is most effective in exposing guests to barbershopping on a bigger scale than the chapter level. If you drop him a line (801 East Broad St., Elyria, Ohio) I'll bet Lou would be glad to give you the low-down on how he works the plan.

CHARADES is another twist on the "guess-the-title" idea that has been working fine in Lou's area. It works like this. Each man, as he comes to meeting, writes on a slip of paper the title of a song he'd like to sing. The chorus is divided into two teams. Then one man, alternately from each team,

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picks a slip from the hat and has to act out the song title. (Regular rules for charades prevail here.) Each team is checked on the length of time it takes them to guess the title. The team with the lowest score wins.

For variation do not split the group but have members come up and act out the title. The person guessing the correct title can either sing the song in a quartet or lead the group. Or the person who acted the title can sing in a quartet or lead the group, and the one who guessed correctly acts out the next title. You can also have the members write their names on the slip along with the title . . . then they can be included in singing, directing or acting out the next title. By mixing these combinations you can play charades for quite a few meetings without ever repeating yourself. Try it.

QUARTET ON TAPE CONTEST—here's a twist where the competing quartets contact the Novice Contest Committee Chairman. They go to his home and record the number they intend to use in the contest. The night of the contest, the recordings of all quartets are played and the winners are selected from the tape. The name of the participants is withheld and the

chapter members have a lot of fun trying to guess who sang in each quartet. For variation invite members from an outside chapter to judge the tape.

TRY AN OCTET—this is a good idea to instill confidence in newer members and the more timid older members. After a selected foursome has sung a number they each ask one man of their part to step up and sing the same song as part of the octet. Members who do not have the opportunity to sing in quartets should especially be asked to participate in this one.

GOOD MIXER—here's a thought that should really break the ice and help everyone get acquainted. Especially good for interchapter or area get-togethers. It's quite simple, too. All you need is someone with an artistic flair. All the name cards should have some kind of design painted on them. All designs should be different . . . that is all but two. At a given point in the evening everybody circulates around trying to match up the name cards. The two with matching cards to receive some special little gift. A sheet of music . . . pitch pipe . . . record or something.

WHEN A MEMBER MISSES—most chapters have a plan of some sort to let the missing member know that he's been missed. Here are two variations that you might find worth the while. Instead of waiting 'til the next day or some later date to call the missing one, why not get on the phone meeting night and give him a ring? This works great in several non-barbershop groups that I know.

From Charley Hecking, past Illinois District President, I got a little verse that was used by Charlie Jessup of the Oak Park, Illinois Chapter which was mailed to members who missed. It goes like this:

You missed last meeting
Couldn't make it, that's true
But you only missed a meeting
While we all missed you.

ALL IN ONE SHOW MAILER—from our Abilene, Texas Chapter I received a copy of what should have been a most effective bit of publicity. It's what we in the mail order business call a "trick" envelope. It serves first as a flyer to sell patrons on attending the upcoming show. The recipient uses the form to order tickets (it's complete

with folding instructions). It looks like the form can then be used to mail the tickets back to the customer by turning the form over so the name and address can show through the window of a third class envelope. That's getting a lot of use out of one little piece of paper. For a copy of this, write to Charles Merrill, Secretary, 736 Mulberry, Abilene, Texas.

SHOW BOAT STAGE SETTING—if you're looking for a real sharp set for your next show, there's a professionally built set just waiting for you. It's presently in storage, the property of our Omaha, Nebraska Chapter and you can have it for storage and shipping . . . or make 'em an offer. It cost \$1000 to build . . . and it will sure give your show that real pro touch. For details write Hal Deadman, President, Omaha Chapter, 1702 N. 38th St., Omaha.

That about does it for this trip. Hope to see you all at Columbus. I sing a lousy lead but if you can stand it I'd enjoy singing one with you.

(Answers to song title quiz: 1—Heart of My Heart; 2—I Ain't Got Nobody; 3—Shine On Me; 4—When The Man in The Moon Says Hello.)

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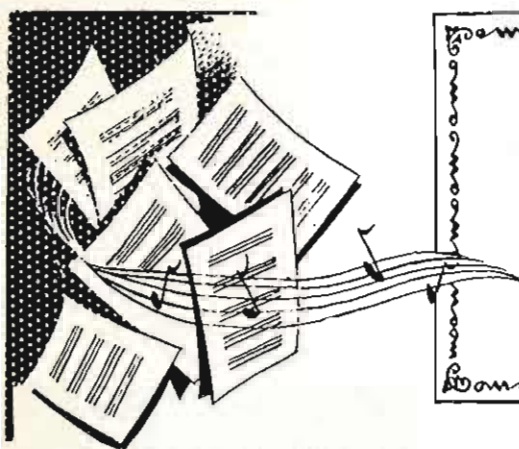
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Harmony Heritage Songs



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

At the time this is written considerably in advance of publication, two new songs are being printed for free distribution to all members. One of them (**KATHLEEN**) will be tipped into the magazine in which this column will appear; the other will follow later.

"KATHLEEN"

During the era when, according to pleasing fiction, men in checkered suits and large mustaches sang in barbershops, a favorite style of harmonizing permitted the lead to take it solo into a long sustained tone on which the harmony voices echoed the words that had just been sung by the lead. It is just my one man's opinion that this is a most satisfying kind of singing that is too seldom heard in the Society nowadays. Unfortunately, our contest and judging rules, which properly discourage excessive solo passages that permit one singer to carry the burden while the other three loaf and reduce the danger of committing errors, have created the impression that the Society frowns upon solo lines as not being good close-harmony of the type we call 'barbershop'. Historically there is no foundation for such an opinion, our rules have validity only in contests, and for recreation and entertainment the good old solid echo singing is hard to beat.

Anyway, for Harmony Heritage Song No. 10 we are offering **Kathleen** which is one of the earliest and one of the best of the echo songs. Please understand that this is neither **Mavourneen** nor **I'll Take You Home Again** but their pretty little country cousin, "Sweet **Kathleen** so pure and bright, star of eve and darkest night." Can't you just hear the echoes? If after you have mastered the chorus and have started to learn the verse you get the feeling that you have heard the tune before, don't be surprised. Whoever,

several years ago, wrote that popular ditty called "How Much Is That Doggie in the Window" must have heard the verse to **Kathleen** sometime. There is nothing like going back to the old songs, you know, for a little 'modern' music.

Like so many other songs of its period, **Kathleen** was written and first sung by a professional singer, its composer being Helene Mora who was billed theatrically as "the phenomenal baritone" although from her picture she appears to have been a lady with all the usual attributes thereunto pertaining.

The pictures of the old covered bridge which has been printed on the title page actually was taken in 1894, the year of the first publication of the song. The bridge is of particular interest to me because I was born, raised, and first taught to sing just a little way beyond the other end of it, as were my father and grandfather before me; and I'll bet my bottom dollar that during its time there was more quartet singing done on that old bridge than has been done in all the barbershops in Decatur, Illinois, from the beginning of time down to now. Moreover, the greatest point of resemblance between me and Abraham Lincoln lies in the fact that I often crossed the bridge and the possibility that Abe might have crossed it sometime while he was riding the circuit or campaigning for office.

"LOCH LOMOND"

For Harmony Heritage Song No. 11 we have chosen **Loch Lomond**, a song of Scottish origin which for many generations has been adopted into the folk music of America. Now, just wait a minute! Sure, I heard you say "That ain't a barbershop song", and you used that special tone of voice and lifted your eyebrow in order to convey that mysterious meaning which mere words

can't express. Well, sir, whatever may be your personal and private understanding of what 'barbershop' is or ought to be, you are going to like **Loch Lomond**. The chords are good and solid and it has a plentitude of sevenths without offending good musical taste or losing the savor of the well-loved song. For several years the arrangements made by Bud Arberg has been sung under his direction by the Alexandria, Virginia Chorus both in concerts and in contests. I must admit that among the hearers there have arisen two schools of thought. Many insist that the song is 'lovely' while fully as many others contend that it is 'beautiful'.

As everybody knows or should know, the Society is now collaborating with music educators for the intelligent purpose of enlarging our prestige and for the purpose of making our style of singing known to the young high school and college singers from whom we must largely enlist our future members. To our many chapters which may desire to participate in the program, it most earnestly is suggested that gifts in the form of one or more Harmony Heritage Songs, each in a quantity sufficient for the needs of the group, made to local high school and college male glee clubs would surely be productive of much good will. For such a purpose, no better selection could be made than **Loch Lomond**. As a song it has high standing, and our professional master musician Bud Arberg has employed our distinctive harmonies and voicings in a manner than cannot offend the most orthodox musician. The arrangement will serve excellently as a subtle introduction of the real merits of our music to those who may have some understandable misgivings due to the connotations popularly associated with the word 'barbershop'.



The Way I See It

By HERB WALL, Springfield, Mo.

Immediate Past President Central States District
and Past International Board Member

(Ed. This article was originally written for publication in Central States District's "Serenade". We thought it a message, however, which should reach every Barbershopper and so were granted permission to publish it here.)

How many times have you heard these questions: "Why are Chapter dues so high?" "Why does International need so much money?" "What has International ever done for us?" My answer is *We couldn't get along without the International organization any more than a baby could get along without its mother!*

Many years ago as Chairman of the Inter-Club Relations Committee of my Kiwanis Club, we were faced with the problem of trying to save the club in a small town 120 miles or so away. The argument they put to us was why should we send Kiwanis International \$15 per year per member when they could just as well keep the money and use it for local charities and set up the "Podunk Do Good Club." To make a long story short, we didn't save the club in that town and it wasn't a year until the "Do Good Club" went out of existence purely from lack of guidance, encouragement, recognition and just plain nurture from an outside, bigger source.

What does the International organization do for us? Well, the first and most important thing they did was to hold the organization together for us late-comers. I'll never forget my first introduction to a District Contest at Joplin, Missouri, 7 or 8 years ago. I had done a lot of Barbershop woodshedding in my time but I had never heard anything like I heard on that Sunday afternoon when the Kansas City Serenaders won the District Championship. Not only has International provided us with organization, encouragement, recognition and nurture, but for the 6 or 7 years of my connection with it they have been anticipating the needs of individual members, chapters, districts and the whole Barbershop Harmony movement in ad-

vance of our needs. That includes good, honest, conscientious judges and judging rules and the finest in Barbershop song arrangements. A system where aspiring quartets and prospective quartet members can gain honor and recognition as well as an everlasting satisfaction and pleasure in participation in this fine musical field.

Every Joe Barbershopper should visit at least one International business session. If he has an ounce of intelligence he can't help but see fine, honorable, talented men beating their brains for three or four days in practically constant sessions, attempting to keep the Society on its best course and anticipate the future desires of Joe Barbershopper as well as the future position that this organization should occupy in the life of this nation. Most of them successful leaders in their chosen fields of business or profession, paying their own expenses to get to International meetings so that they can spend twelve to fourteen hours a day in brain wracking consideration—all so that Joe Barbershopper can have a more proud and serving organization behind him.

Without the International organization and its fine, dedicated, underpaid staff of employees, the whole thing would galvinate to just a bunch of bull sessions and a lot of gang singing. In fact, it would go out of existence in a year or two. Most chapter dues throughout the organization run \$10 or less per year, which is 1/2 to 1/4 of the dues for the average civic club. In fact, it amounts to less than 3c per day and anybody can afford that. Out of that International gets just \$5.50 and provides us with a fine Society publication full of good news and good ideas and keeps the organization running with many well-rounded pro-

ATTENTION QUARTETS AND CHORUS DIRECTORS

Not all Society-published song arrangements are suitable contest material.

It cannot be considered that an arrangement, merely because it is published in the Songs For Men Books, Harmony Heritage series or our loose-leaf series is necessarily completely in keeping with the rigid requirements of judging in the Arrangement category.

Before using any song or arrangement (regardless of source) in a contest it should be closely examined to determine whether or not it meets the technical and mechanical requirements of the category. (See Official Contest Rules.)

The rest of the judging in this category will, of course, be done on the basis of performance.

grams and ideas worth several times the price. It just plain takes a whale of a lot of work on the part of a few so that the rest of us can have a lot of fun.

MEMBERS, let's get behind our chapters and chapter officers; CHAPTERS, let's get behind our districts and promptly send in reports, membership fees, etc.; and DISTRICTS, let's get behind our International office with every bit of cooperation we can give them! And that goes for Harmony Hall, too, a colossal bargain, a beautiful building that will enhance the stature of the Society, located in just the right spot, an every-present inspiration to the future of the society and for our whole expansion program.

It's worth my \$10 contribution because I know that Harmony Hall and the Expansion program will perpetuate and improve our Society for thousands yet unborn.

NEWS ABOUT QUARTETS

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



off of some two years. They may sing at the Southwestern District Regionals this Spring, too, we understand.

★
Another International Finalist quartet has had to make a quick change just before the Regionals, too. They are the **FOUR RENEGADES** of the Skokie Valley, Ill. Chapter. Tenor Buzz Haeger (that's Warren, not Bob) has had to give up intensive quartet work because of having been made a Vice-President of his company (Abell-Howe-Industrial Contractors). Clair DeFrew, Tenor of the also several times International Finalist **KINGS** of Oak Park, Ill. is replacing Buzz. However, we hear that Buzz will be helping the quartet to fill outstanding commitments while Clair is boning up on contest songs and show numbers.

Mark Roberts, Past International Treasurer, who has filled in as Baritone with the quartet on many occasions, has been selected to present awards to the **PROGRESSIVE FOUR**, International Finalists back in the late forties at a Grand Guys Night which will be staged by the Grosse Pointe, Michigan Chapter.

This quartet, (pictured above) which has been singing for about as long as the Society has existed, knows something about posing, too, as the picture shows.

Left to right in the mirror, they are: Lead Carl Restivo; Baritone Lyle McKerrell; Bass Mike Arnone and Tenor Art Seeley.

★
Although they weren't fortunate enough to be chosen winners on the Arthur Godfrey Talent Scout Show on March 17th, the International Semi-Finalist **TOWN AND COUNTRY FOUR** of Pittsburgh, Pa. report that the trip was well worth the time just for the wonderful reception given them by the Manhattan, N. Y. Chapter (the Society's largest). A special committee was set up by Prexey Art Kraemer to plan a get-together.

The St. Louis, Mo. No. 1 Chapter has the 1954 International Champion **ORPHANS** booked for their April 19th show and Barbershoppers who plan to attend the International Convention at Columbus, Ohio in June are hoping that this means the **ORPHANS** are reorganized and will be at Columbus.

★
There'll Be Some Changes Made is an appropriate quartet song indeed. Mrs. Phyllis Stockdale, who handles our Quartet Registry, is kept busy just keeping up with changes in personnel and active and inactive status of our foursomes. Here are *just a few* of the latest:

Rumor hath it that the **FOUR HEARSEMEN** are contemplating at least some renewed activity even though Bass Dick Gifford is still working in Fort Worth. They sang on the Amarillo (their home chapter) show this year. They *had* to! The show was all about the formation and rise of the 1955 International Champions. Sort of a "This is Your Life" deal which we understand was tremendous and the Champs amazed the audience with their polished singing in spite of a lay-

★
Tenor Bill Spooner and Bari Lou Laurel of the International Finalist **DESERTAIRS** of El Paso, Texas just *had* to get back into a quartet. We see from the Phoenix, Arizona show program that they joined Southwestern District President Captain Lake Churchill and Jim Bob Nance (former Bass of the **FOUR HEARSEMEN** — then known as the **BLACKBURN-SHAW** quartet) as the **DOWN BEATS** for a bit of show singing.

★
Oak Park, Ill. and the Society lost a real quartetter when Bill Runkel passed away in February after a year of illness. Bill sang in the **FOUR PORTERS**,



WHY AREN'T YOU SINGING IN A QUARTET?

the **OAK PARK AIRS** and the **FOUR FRETS** (a stringed instrument group in which he played the mandolin). With these groups Bill made more than 500 appearances, most of them for churches, P.F.A. groups, civic affairs and hospitals including 8 Christmas parties at the Tubercular Department of Cook County Hospital.



PICTURES ARE IMPORTANT

We think you'll agree that News About Quartets this issue is blessed with several excellent photos. This is encouraging. You know what the old Chinese proverb says about a picture being worth ten thousand words!

However, some pictures don't make the grade. First of all, *glossy* prints are required for HARMONIZER reproduction (preferable size 8" x 10"). Next, the backs of pictures should not be written on (unless you use a grease-pencil which will not break the glossy coating on the print). The best practice is to type or hand letter the identification of the quartet men *and the parts they sing* on a slip of paper which should be rubber cemented to the back of the picture.

But *before* all this, the pose is the thing. You would get mighty tired of seeing just four guys standing in a row all the time—most of them attired in rather ordinary looking business suits. So, use your imagination in lining up your poses or get a photographer who knows how to pose pix which will make print.

Above are two excellent examples

of good posing sent in by the **CLASSICS** of Sacramento, Calif. Yep, you're right. Three of those guys used to sing in the International Medalist **SACRAMENTO STATESMEN**. They are, starting at 12 o'clock in the left picture: Harry (the Bari) Duvall; Bass Jack Gilstrap, Tenor Al Schultz and a new lead, Bob Sheya.



Peppy and ingratiating Mike Egan, (now a Lieutenant in the United States Air Force) who was manager and M.C. for the U.S. Air Force Champion and SPEBSQSA Champion (1952) **FOUR TEENS**, and his wife and three small children are on their way to a new assignment. They stopped off to visit Past International President and Secretary Carroll Adams and his wife Frankie enroute from their home in Eau Claire, Wis. to New York City to embark for the Island of Crete where Mike is slated to spend two years as Adjutant and Personnel officer of the U.S. Air Force base there. Tell you later about his new quartet as soon as it's formed!



Nothing like being early for a contest. However, getting there a week ahead of time may be a bit too early, especially if you have a wife, children and a job. That's what happened to **THE MUSIC MEN**, a new Detroit, Mich. quartet. They showed up a week too soon for the Boyne City, Mich. Chapter's Annual Bush League Contest (for quartets which have never

finished higher than fourth place in District competition). Don't suppose their contact man just sneaked in a 500 or 600 mile round trip drive to get in some rehearsal time, do you? The **STAFF SERGEANTS** of Detroit won the contest. **THE MUSIC MEN** came in second.



Seems like every year something happens to the International Finalist **GREAT SCOTS** of East Liverpool, Ohio and Steubenville, Ohio Chapter just before Regional time. Here's the latest switcheroo which was occasioned by Baritone Dick (Sandy) Smith's having a nervous breakdown early in February; Jock McCullough, the original bass, has come back with the quartet for the third time. (However, he's singing baritone now.) When Wayne (Scotty) Ward joined the **BUFFALO BILLS** in "The Music Man" on Broadway, lead Angus Ward took Scotty's tenor spot and Dale (Jamie) Keddle took over as lead. Present bass Robbie Jones has had to sing the same part for more than a year (must be a dull life for him!).



If the "Barbershop" quartet on the Lawrence Welk Show starts sounding more "Barbershoppy" to you, credit the bass, Alvan Ashby. Alvan is the brother of Vern Ashby of Evansville, Indiana, lead of the International Medalist **SUNBEAM SONGFELLOWS**. Past International President Jerry Beeler, also of Evansville, has been

NEWS ABOUT QUARTETS—Cont'd.

feeding Harmony Heritage arrangements to Alvan and has encouraged the Welk quartet to visit SPEBSQSA Chapters in the Hollywood area.



With Tenor John Hammond moving to the great state of Texas, the **KORDINATORS** of Indianapolis, Indiana persuaded Jerry Gissinger who sang with the International Finalist **DUNESMEN** of Gary, Indiana to join them so they wouldn't have to miss the Regionals this Spring. The kicker is that this quartet has to commute 190 miles for rehearsals! Proof that tenors are important is the fact that the other three men will meet Jerry halfway. This will be at the home of Skeets Bolds in Lafayette, Indiana. The fact that Skeets is one of the Society's outstanding composers (*My Indiana*, *Watermelon Time in Louisiana*, *Dream River*, *Angelina*, *Down in Carolina* and others) and arrangers makes him a rather important man, too.



No, they did not over-spike the punch at a U.N. affair! The picture above is of the Tonesmen of the Livingston, N. J. Chapter doubling as the **ROCKIN' MOROCCANS** as they sing "My Bianca from Casablanca" written by Orange Mountain Area Counselor Tom Grant. (No doubt at the instigation of Bari Don Donahue—third from left—who did a tour of duty in Morocco. The other three zanies are: Ted Yerg, lead; George Esser—formerly of the **NOBLEMEN** of Providence, R. I.; and Bob Osborne, Tenor.)



The Huntington Park, California Chapter's show this year fell on Washington's Birthday. It's only natural that the "Spirit of Harmony" theme prevailed. Here is a pic of a quartet organized for the occasion as the "SPIRITS OF '76" (L to R: Morrey Valoff, lead; Art Price, tenor; Steve Cooper, bari and Mel Bower, Bass. (In a note accompanying the picture Steve submitted that old George W. himself was no doubt a barbershopper. He was the **LEAD(er)** of the **TENOR** eleven men at that **BARI** cold **BASS** (military, that is) at Valley Forge. (ouch!) Ye Olde Ed does feel however, that G. W. would have made an excellent quartet manager. (Look how far he could make a dollar go!)



It's a small snapshot, but do you recognize the man on the right in this quartet? That's Bruce Conover, former lead of the 1953 International Champion **VIKINGS** of Rock Island, Ill. Now Captain in the 316th Air Division with headquarters at Rabat, Morocco, Bruce is singing baritone in the **FOUR FIFTHS**. The other men wear "brass", too. They are: Tenor, Captain Don Dana; Lead, Captain Lewis Jamieson and Major Paul Fitzgerald, Bass. Bruce says "We're badly in need of some beat up old arrangements over here in Africa."



A little bit of glamour doesn't hurt a quartet picture either. Here are the **CHORDIALS** of the Arcadia, California Chapter as they appeared with film star Janet Leigh at a Christmas party at the Leroy Home for Boys last Yuletide.



THE COAL MINORS pictured here have been invited to appear at the Kiwanis International Convention in Chicago June 29 through July 2. While in Chicago the quartet will appear at Children's Hospitals, Homes for the Aged, Veterans' hospitals, etc. They'll visit Harmony Hall, too!

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OVER THE *Editor's* SHOULDER

HARROWING!

"... Hope you got home eventually. The Society nearly lost two international officers, (V.P. George Pranspill and Treas. John Salin) a district president (Steve Dickinson, Northeastern District) and two of its best quartets (Int'l Medalist **PLAY-TONICS** and Int'l Finalist **HOME TOWN QUARTET**). On our flight from Asheville to Charleston, we stopped at the Tri-City Airport. In making our first landing the plane skidded off the runway into the rough. The pilot succeeded in getting it back onto the runway and took off again. We were just lucky a wing tip did not hit the ground and turn us over. I claim all that saved us was my clean living. Not all of them agree with me, of course..."

John Salin

RAILROAD GETS THE PITCH

Better Now, Pooch?
Yer Doggone Toofin'!

For weeks, the grating sounds of train 649's horn has stirred a howling response from dogs along its route from Chicago to Lake Geneva, Wis.

A Crystal Lake (Ill.) housewife finally wrote to the Chicago and North Western Railway about it.

Her German Shepherd dog, she said "sets up mournful howls every Sunday evening when this particular train goes by and blows its horn at our crossing."

Victor Barth, head of the railroad's testing department, sought out the diesel locomotive which pulls 649 and tried several toots.

"MY GOODNESS: F, G and C,"—a discord, he explained.

He climbed atop the engine and tuned the "C" horn two notes lower, to A—making a harmonious chord.

"That's better," said Barth, who has been a director of a chorus for 20 years.

Railroad officials crossed their fingers Friday and hoped the dogs along the route will think so, too.

KANSAS CITY STAR reports. "ABOUT 800 PERSONS ATTEND SECOND ANNUAL OLDE TYMERS JAMBOREE HERE.

"The old songs are the best songs, about 800 persons who attended a barbershop quartet program last night at the World War II Memorial building are convinced.

"The occasion was the second annual Olde Tymers Quartet Jamboree, presented by the Kansas City Chapter of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. It features seven quartets, all organized before 1946, from five cities...

"On hand were: **THE FLYING L**, Tulsa, Okla.; the **KEYNOTERS**, Newton, Kansas; **THE KERNELS**, Omaha, Nebraska; the **CESSNA AIRES**, Wichita, Kansas; the **CHIEF'S MEN**, Wichita, Kansas; the **B.M.A. GAMBOLIERS** and the **KANSAS CITY SERENADERS**, from Kansas City, Missouri, all organized prior to 1947."

DECLARATION OF INDEPENDENCE—from the Buffalo BILLBOARD

"One score and minus one year ago our founders brought forth upon this nation a new idea, conceived in inspiration and dedicated to the proposition that all men have the inalienable right of lifting their voices in song.

"Now we are engaged in the pleasant pursuit of that elusive blend of four masculine voices ringing in a perfect barbershop seventh chord, testing whether that bari or any bari so devoid of talent can long be endured. We have met in many places and on many occasions. We have come to dedicate a large proportion of our spare time to any acoustically suitable meeting place with those men who have forsaken their wives so that they may preserve the present level of our accomplishment and encourage the further development of the art of barbershop quartet singing.

"It is altogether right and proper that we should do this. But, in the moral sense we cannot evade, we cannot cheat, we cannot under-estimate

the responsibility we have to those we leave behind. The helpmates, understanding and long-suffering, who permit us here to assembly have gone beyond our power to thank or properly compensate.

"Our contemporaries will little note nor long remember what we say here, but the benedicts among us should never forget what we mean here. It is rather for us to dedicate ourselves to the great task always remaining before us... that from these stolen hours we take increased devotion to those we leave at home, that we here highly resolve that no act or deed of the barbershopper, by the barbershopper, or for the sake of barbershopping shall cause the institution of Holy Matrimony to perish from his experience."

NOTES OF ACCORD

(Houston, Texas Chapter) says—

In closing we must strike a somewhat incredulous note. We recently heard one of our most easy-going members muttering to himself about "prima donna's." You all, of course, know what a prima donna is and we're sure none of us would admit to being one, but if you have ever felt that things should always be done the way YOU want them to go, if you want to sing only the songs YOU like, if you do things for the chapter only when it's completely convenient to YOU, then the shoe fits, brother, and you better get yourself fitted for another size. The Good Lord knows that none of us is perfect, but if we all try to remain conscious of our short-comings and strive to overcome them so that everything will be pleasant for most of the people concerned, there's no limit to what we can all accomplish in working together—and, y'know something? It will be more fun always when you think of the other guy first. We don't often sermonize, and we aren't subtle enough to slide it to you in sugar-coated form, but when we have something to say we gotta come right out with it. Leave us all make our muttering friend forget he ever thought of the word, and it won't be necessary, ever, for us to mount our soap-box. We sho don't like to.

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The Tampa (Fla.)

DAILY TIMES reports—

"Once a year the longest named organization of women in Tampa teams up with the longest named men's organization in Tampa to sponsor an effort that proves wonderfully enjoyable for a large percentage of Tam-pans who are fortunate enough to procure tickets for the event.

"WOMOSPEBSQSA, not Inc., the Wives of Members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Not Inc., are permitted, yes, even encouraged, to enter wholeheartedly into this men's world to assist with the promotion of the annual barber shop quartet show sponsored by the Tampa Chapter of the SPEBSQSA, INC.

"Recently 150 enthusiastic quartet addicts gathered together at the Tampa Men's Garden Club for a buffet dinner (prepared and staged by the wives) which signified the kick-off of a ticket sale drive for this season's Barber Shop Quartet Show . . .

" . . . With the wives taking over the so-called 'women's work' in a drive of this type, they are doing everything from cooking, making posters, stuffing envelopes, getting workers for the drive, telephoning, painting scenery, learning about pirates' proper make-up, staging the popular 'report parties' that are a weekly social affair between now and the date of the show, Feb. 24.

"The wives are permitted and welcomed into this formidable men's world at this time of the year in barber-shopping circles in Tampa, and it's hard to tell who enjoys it the most, the men or the women . . ."

ATTENTION, CHAPTER PRESIDENTS—The following letter, written by Bill Conley, President, Gary, Indiana is quoted from HARMONY HOPPER) Indiana-Kentucky District):

"Dear Joe: The chapter officers have a responsibility to its members, as well as to the District and Society. Barbershopping has no place for LAZY officers who expect to be pulled up by the boot straps every meeting night.

"If you are a new officer or one who is lucky enough to be re-elected, now is the time to re-dedicate yourself to making your chapter an outstanding organization in your community. You may say to yourself, (I hope to yourself), that you don't have time. Every chapter has a number of the OLD TIMERS around who know how a chapter can get into action. Get your heads together, and formulate a plan for the year ahead. DO IT NOW. Don't let anyone throw cold water on your plans, put them into operation and get your members working. Give people in your chapter some responsibility and follow up to see that they are doing their job. Have plenty of chapter functions, bring the whole family into the picture once in a while. Get out and spread your craft, by singing for any good organization that needs your help on their program. All your members need is to be put on the spot and they will deliver the goods. Make your members proud of your craft by telling them what a fine job they are doing. Don't get discouraged if troubles pop up.

"Make it a point to get together with other Area Officers, and have periodic meetings with every chapter in your area. Help each other with ideas and get the members in the Area acquainted with one another. Make it a rule to back other chapters in your Area whenever they have a parade or other functions. Use as much of the District talent as you possible can. Where can a good RED BLOODED AMERICAN have a better time than when attending a Barbershop Parade. Even the 'Teen Age' crowd is diggin' the 'stuff.' 'SOLID. MAN, SOLID, AND IT AIN'T EASY,' one Teen Ager said to me one night after attending his first meeting. So, fellow officers, get busy, use your members and above all get started today and tomorrow will hold nothing but success and satisfaction for you and your chapter."

NEW!



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"I CAN TELL YOU, CY."

Remember Cy Johnson's query, "Can Someone Tell Me?" (March issue). Well, Joe Lange, Chicago No. 1 Chapter member, has this to say:

"Anent Cy Johnson's query 'Can Someone Tell Me? What is—What isn't 'Barbershop'?' For sometime there has been a move to crack down on non-barbershop harmony by registered quartets, with the responsibility for preserving barbershop harmony up to the contest judges. From what has been printed and said, many times most of us know that the dominant 7th chords identify true barbershop harmony, and it's just that easy.

"When you hear it, you will recognize it by its ring. If it is not being heard, well it just is not barbershop harmony to which you are listening and the quartet should certainly be so advised in no uncertain language, including drastic penalties.

"It's quite probable that those 'jazzy chords' to which Mr. Johnson refers lack that very comforting ring which really constitutes the harmony structure of the song and the false chords do not help the cause at all. There are a great many good songs which do *not* lend themselves easily or gracefully to barbershop harmony, and it is really difficult to understand why such songs are selected when the Society makes available a fine variety of suitable songs, including many in the Public Domain.

"The creeping disease of modern harmony must be stopped, and the quartets must constantly be warned that their songs must be limited to barbershop harmony and style. Music text-books state clearly what it is. Stick to the definition. Only in this way can true barbershop harmony be preserved in the long run."

Directory of Registered Quartets

On this, and the following pages, is a complete list (by District) of Society quartets officially registered with the International Office as of March 31, 1958. If you do not find your quartet listed herein, it means that your contact man overlooked the filing of a request for registration, or that he neglected to renew your previous registration when it expired. In either case, a note to the International Office at 6315 Third Avenue, Kenosha, Wisconsin, with a request for a registration blank, will be given immediate attention. Registration protects a quartet's name and permits issuance of contact information to show chairmen.

CENTRAL DISTRICT

- AIR CAPITAL**
c/o Virgil Chambers, 1820 N. E. Parkway, Wichita, Kans.
- THE ALTITUDES**
c/o James Bowers, 1506 East Kiowa, Colorado Springs, Colo.
- ARISTOCRATS**
c/o Dr. Norman Rathert, 936 Arcade Bldg., St. Louis, Mo.
- AURORA BOREALIS**
c/o Marvin A. Turner, 2210 Rosemary, Denver, Colorado
- THE BLENDIAIRES**
c/o Archie Debruce, P. O. Box 288, Ulysses, Kansas
- DMA GAMBOLIERS**
c/o Orval H. Wilson, 3646 East 61st Street, Kansas City, Mo.
- HUCCANEERS**
c/o Norman Shryer, R. 9, Box 983, Springfield, Mo.
- CHORDA-MATIX**
c/o Darrell Couch, 5622 South 24th St., Omaha, Nebr.
- CHORD 'EM FOUR**
c/o Darrell Ehrlich, 1316 South 11th, Lincoln, Nebraska
- COSMOPOLITAN GAY NINETIES**
c/o King R. MacDonald, 836 Coolidge, Wichita, Kansas
- DEBONAIRES OF IOLA**
c/o Dewey Peck, 422 North First St., Iola, Kansas
- THE DENVAIRES**
c/o Gene Crawford, 1665 Lee, Lakewood, Colo.
- EL-KA-TONES**
c/o John Miller, Elkader, Iowa
- ELK'S MELLOTONES**
c/o L. G. Skelton, 334 North Madison, Wichita 7, Kansas
- EVER READY FOUR**
c/o Ray Holthaus, Earlville, Iowa
- FLAPJACKS**
c/o Donald Bean, 3055 Day Ave., Cheyenne, Wyoming
- THE FOUR K'S**
c/o Vern Golden, 417 Emery St., Longmont, Colo.
- FOUR KEY PICKERS**
c/o Walt Portman, 9519 Echo Lane, St. Louis 14, Mo.
- FOUR LEAF CLOVERS**
c/o Dick Workman, 815 E. 11th St., Spencer, Iowa
- THE FOUR NUBBINS**
c/o Harold Krile, 1321 2nd Ave. E., Spencer, Iowa
- FOUR OLD CROWS**
c/o Lester Jones, Bath, South Dakota
- FOUR PICK-UPS**
c/o Duane A. Wind, Humboldt, Iowa
- FOUR-PITCHERS**
c/o Joe V. Delzell, Rt. 1, Box 228, Springfield, Missouri
- FOUR RUSTY HINGES**
c/o Ken Hagberg, 2925 Loma, Cedar Falls, Iowa
- GREATER ST. LOUIS FOUR**
c/o Joe Wodicka, 1424 Talmage, St. Louis 10, Missouri
- HAWKEYE FOUR**
c/o Fred Owens, 3408 Hickman Rd., Des Moines, Iowa
- III-CHORDS**
c/o Bill Butler, 912 1/2 East 2nd, Colorado Springs, Colo.

III NEIGHBOR FOUR

- c/o William Hamm, 1507 Wood Avenue, Kansas City, Kansas
- HI TOPPERS**
c/o Donald Lee, Wessington Springs, South Dakota
- HUMBUGS**
c/o Delaine C. Sather, RR 3, Cedar Rapids, Iowa
- HUMMING BIRDS**
c/o L. Francis Pike, 1500 Anthony, Columbia, Mo.
- KANSAS CITY SERENADERS**
c/o Bert F. Phelps, 6035 Park Ave., Kansas City 30, Mo.
- THE K-BOD'S**
c/o Rev. Robert Jacobs, Elkader, Iowa
- KORN KERNELS**
c/o Jack McGinn, 2022 Iowa St., Davenport, Iowa
- LEGIONNAIRES**
c/o Rex C. Tulloss, Hay Springs, Nebraska
- LO-PI-FOUR**
c/o Ray Middleton, 3518 Homewyn Drive, Cedar Falls, Iowa
- LONDONAIRES**
c/o Donald H. Skiles, 1700 North 43rd, Kansas City, Kansas
- MELLO-D-MEN**
c/o Al Boughton, 2912 C Avenue Northeast Cedar Rapids, Iowa
- ORIOLES**
c/o Robert T. Sedrel, 908 Grand, Des Moines, Iowa
- ORPHANS**
c/o Jay W. Bond, 1128 South Minnesota, Wichita 18, Kansas
- THE PLAINSMEN**
c/o Mr. Don Braun, 1016 Sherman, Holdrege, Nebraska
- THE PROSPECTORS**
c/o E. B. Zabriskie, 2033 Albion St., Denver 7, Colo.
- RIVER KINGS**
c/o Russell Mensinger, Camanche, Iowa
- THE ROBINS**
c/o Don Kready, 735 Oakdale, Russell, Kansas
- THE SE KANS**
c/o Carl Blackwell, 308 N. Catalpa, Pittsburg, Kansas
- SHY-GUYS**
c/o William C. Nichols, Jr., 813 West 3rd Ave., Cheyenne, Wyo.
- THE SKYLINERS**
c/o R. Mead Almond, 2241 S. Lowell Blvd., Denver 19, Colorado
- SPEBSQUALLERS**
c/o Lyle Giddle, 708 West 7th St., Storm Lake, Iowa
- TIMBERLINERS**
c/o R. A. Martinson, Jr., 3166 8th St., Boulder, Colo.
- TONE-TWISTERS**
c/o Al Heinz, 626 Rhinberg, Dubuque 1, Iowa
- TUNESCOOTERS**
c/o Gerald V. Kelley, 1620 East Swan Circle, Brentwood 17, Mo.
- VIGORTONES**
c/o Robert Davis, 330-29th St. Dr., S. E., Cedar Rapids, Iowa
- WAPSIE WAKULERS**
c/o Pete J. McIntosh, 209 East Main Street, Anamosa, Iowa

DIXIE DISTRICT

- THE ACCIDENTALS**
c/o Bob Wachter, 413 Braden St., Jacksonville, Ark.
- ARKORDS FROM ARKANSAS**
c/o James E. Gingerich, 622 South Buerkle, Stuttgart, Arkansas
- BARBERLINKS**
c/o Kenneth Bottorf, Box 4487 Fondren Station, Jackson 6, Miss.
- THE BARBER SHOP FOUR**
c/o William F. Sparks, 623 Main St., Tupelo, Miss.
- BEACHCOMBERS**
c/o Robert Franklin, 75 North East 150th St., Miami, Florida
- BISCAYNEAIRES**
c/o James Powell, 4341 S.W. 14th St., Miami, Florida
- CHICKASAWS**
c/o Don Carter, 1271 Whitewater, Memphis, Tennessee
- CHORD COLONELS**
c/o Johnny Baker, 299 Wood Dale Drive, Jackson, Miss.
- COINCIDENTALS**
c/o Dr. George T. Biggs, 601 Myrtle Way South, St. Petersburg, Florida
- THE CONFEDERATES**
c/o William Busby, 264 Johnson Circle East, Memphis, Tennessee
- THE COTTON CHORDS**
c/o Thom Hopper, 5110 Milford Road, Charlotte, N. C.
- DELTONES**
c/o Bill Heard, 1611 Ellis Avenue, Jackson, Miss.
- THE DIXIE CLIPPERS**
c/o Nick Dickinson, RFD 9, Box 75B, Birmingham 7, Ala.
- DIXIE COLONELS**
c/o Gilbert Seehrest, 2004 Brentwood Ave., High Point, N. C.
- THE DIXIELANDERS**
c/o Lt. Col. Neal F. Haggard, Redstone Arsenal, Huntsville, Ala.
- DIXIE MEN**
c/o Ed Leahy, 116 McGavock Road, Donelson, Tenn.
- FLORIDA KEYS**
c/o Fred Breedon, 5169 Columbus Ave., Jacksonville, Fla.
- FLORIDA KNIGHTS**
c/o Sam Breedon, 3320 San Nicholas, Tampa 9, Florida
- FLYING DAYTONES**
c/o Austin O. Combs, 2008 South Atlantic Ave., Daytona Beach, Fla.
- FOUR BITS O'DIXIE**
c/o Art Smith, Rt. 3, Tullahoma, Tenn.
- FOOTNOTES**
c/o Wallace D. Schmlstad, 3017 Avenue West, Birmingham 8, Ala.
- FOUR CHIPS OFF OLD ROCK**
c/o James E. Harper, 837 Glynda Road, Jacksonville 11, Florida
- FOUR KNIGHTS OF THE BATH**
c/o Dr. Van-Patter, 210 Ark. Nat'l Bank Bldg., Hot Springs National Park, Ark.
- THE FOUR PRESIDENTS**
c/o Lew Shorty, 499 S. Federal Highway, Dania, Fla.
- GATOR STATE FOUR**
c/o Dave W. Cunningham, P. O. Box 1625, Winter Park, Florida
- GOLD COASTERS**
c/o Veazey Holt, 1234 S. E. 13th Terrace, Fort Lauderdale, Fla.
- GULF LINERS**
c/o Hively Gladhill, 6223 Carmilla Dr., Sarasota, Fla.
- THE HASH-MARKS**
c/o David B. Hinman, 129 Grace Dr., Forest Park, Ga.
- THE HI-JACKS**
c/o Norman J. Bolinger, 713 Professional Bldg., Jacksonville 2, Fla.
- HILL TOP FOUR**
c/o Kurt E. Feustel, Hill Top Hotel, Sarasota, Fla.
- THE HOLLYWOODS**
c/o Gordon McMann, 917 N. 26th Ave., Hollywood, Fla.
- KING'S TONES**
c/o Bill Templeton, 208 Scott Lane, Kingston, Tennessee
- MAGIC-AIRES**
c/o George G. Hale, 1768-51st St., Central Pk., Birmingham, Ala.
- MELLO-CHORDS**
c/o Howard Adair, Box 480, Greensboro, No. Carolina
- MOBILAIRES**
c/o Robert Sears, 3985 Princeton Dr., Spr. Hill Sta., Mobile, Ala.
- THE NOTABLES**
c/o Robert C. Farran, 242 Knollwood Ave., Winston-Salem, N. C.
- NOTEWITS**
c/o Frank D. Benson, 4687 Rosewood Drive, Springhill, Alabama
- ORIGINAL SOUTHERNAIRES**
c/o H. B. Shaw, 1401 Jackson Avenue, Yazoo City, Mississippi
- PEACH PIPES**
c/o Thomas H. Roberts, 909 Glenn Bldg., Atlanta, Georgia
- PHONE-TONES**
c/o W. Douglas Barwell, 801 Crescent Dr., Pascagoula, Mississippi
- PROMISSORY NOTES**
c/o E. H. Pike, 4211 Rapallo Road, Jacksonville, Florida
- RANDOM FOUR**
c/o Dr. Robert M. Wolff, 1004 Pinebrook Drive, Clearwater, Fla.
- REBEL-AIRES**
c/o Ralph Puckett, 312 Monument St., S. E., Atlanta, Georgia
- THE REBELS**
c/o Stan Livengood, 2213 Central Ave., Charlotte, N. C.
- RINGMASTERS**
c/o Joseph A. Griffith, P. O. Box 52, St. Petersburg 1, Fla.
- SEMINOLES**
c/o R. V. Lee, 1610 Royal Palm Ave., Fort Myers, Florida
- THE SOUTHERN ARISTOCRATS**
c/o Baxter Westmoreland, 2405 Friendly Rd., Greensboro, N. C.
- SUN TONES**
c/o William A. Wyatt, 4022 S. W. 10th Street, Miami, Florida
- TROPICAIRES**
c/o Larry Boone, P. O. Box 1947, Fort Myers, Florida
- TROPIC NOTES**
c/o Dale A. Strang, 1321 N. W. 29th Terrace, Miami, Fla.
- VAGABONDS**
c/o Robert O. Bennett, 1708 Arlington St., Winston Salem, N. C.
- VENETIAN-AIRES**
c/o C. W. Daniel, 3418 N. E. 19th Ave., Ft. Lauderdale, Fla.
- THE VERSATILES**
c/o William F. Wilson, 3525 S. W. 14th St., Ft. Lauderdale, Fla.
- WHIPPERSNAPPERS**
c/o Dick Pryor, 1063 Via Immaculata, Mobile, Ala.

EVERGREEN DISTRICT

AGONY FOUR
c/o Robert Blair, 3602 Willamette Ave., Corvallis, Oregon

ALBERTONES
c/o George D. Hohson, 2544 Toronto Crescent, Calgary, Alberta, Canada

ALTERNOTES
c/o James Milroy, 3129 Keith St., South Burnaby, B.C., Canada

BEE-DLEE BUMS
c/o Fred Burkhalter, 416 E. Ave. A, Jerome, Idaho

CAPITOL CHORDSMEN
c/o Dick McClintic, 796 Vista Ave., Salem, Oregon

CASS STREET FOUR
c/o Paul Caey, 466 Nort East Jackson, Roseburg, Oregon

EVERGREEN QUARTET
c/o William Gable, 219 So. Grandview Ave., Yakima, Washington

FAR WESTERS
c/o Chuck Bedford, 2710 North Puget Sound, Tacoma, Washington

FLARES FOR HARMONY
c/o H. Stanley Samson, 11403-63rd St., Edmonton, Alberta, Canada

FORE-SIGHTS
c/o Al Knight, 1301 - 17A Street N.W., Calgary, Alta., Canada

FOUR CADS
c/o Ed Jeffers, 1207 E. Glass, Spokane, Washington

FOUR-DO-MATICS
c/o Mervyn Clements, 324 Naden Avenue, Kent, Washington

FOUR GONE CONCLUSIONS
c/o Ed Johnson, 4076 Dunbar St., Vancouver 8, B.C., Canada

FOUR NATURALS
c/o John A. Burpee, 1339 - 20th Avenue, Longview, Washington

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

HARMANIACS
c/o Jerry Shields, 460 - 22nd Ave., Longview, Washington

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

KRATER KORDS
c/o Vernon Durant, 2050 S. 6th St., Klamath Falls, Oregon

LAKE OSWEGO FOUR
c/o Louis C. Lavachek, 613 Pacific Bldg., Portland, Oregon

LETHBRIDGE SERENADERS
c/o Max Baines, 1141-20 St. South, Lethbridge, Alberta, Canada

LOST LAGOONS
c/o William Vorley, 2126 East 50th Ave., Vancouver 16, B.C., Canada

MELLO BELLO FOUR
c/o Jerry Nyhan, 48 South West Bancroft, Portland, Oregon

MODEL 'T' FOUR
c/o Gordon Cousins, 769 Foster Rd., RR 16, New Westminster, B.C., Canada

NORTHERNAIRES
c/o Arne T. Dahl, 4809 - 52nd St., Camrose, Alberta, Canada

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

POTATO PEALERS
c/o Gayle T. Irvine, 1103 Johnson St., Boise, Idaho

PROSSER POPS
c/o James M. Rogers, 1420 Prosser Avenue, Prosser, Washington

QUADRACHORDS
c/o E. Gerry Rice, 2527 Edgar Cres., Vancouver 9, B.C., Canada

RAIN-AIRS
c/o Jack Scott, 12525 19th Avenue, Northeast, Seattle 55, Washington

RIGOL-AIRES
c/o Bob Lutz, 2717 Manor Drive, Springfield, Oregon

THE RIM ROCKERS
c/o Eugene L. Woody, Jr., 1216 8th St. West, Billings, Montana

ROGUE REVELAIRES
c/o Ernest W. Pruitt, 120 South West M St., Grants Pass, Oregon

SCHOOLMASTERS
c/o Roderick Stubbs, 18570 Wallingford, Seattle 32, Washington

SEA CLEFS
c/o Edward Hartley, 2193 Juniper Avenue, Coos Bay, Oregon

SEMA-FOUR
c/o C. Gene Haworth, 9725 North East 28th, Bellevue, Washington

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

SHARP FOUR
c/o Robert Huffman, Rt. 2, Creswell, Oregon

THE SPOKANESMEN
c/o Darrell W. Holt, 7312 East Marietta, Spokane, Washington

TIMBRE FELLERS
c/o Hugh Brinkley, 2001 McGilvra Blvd., Seattle 2, Washington

TIMBER TONES
c/o Robert E. Eggiman, 630 - 24th Avenue, Longview, Washington

TUNE-UPS
c/o Curtis W. Roth, 2765 Elinor, Eugene, Oregon

UNDECIDED FOUR
c/o Gale Boyd, 914 H. St., Crescent City, Calif.

WAGGIN' TONGUES
c/o Dr. Leland C. Ballard, 9136 23rd Ave. N.W., Seattle 7, Wash.

FAR WESTERN

THE ARISTO-CATS
c/o Wesley R. Meier, 8420 Zeta St., La Mesa, Calif.

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

BAY-AIRES
c/o Elmer L. Augusthne, 32 Harte Ave., San Rafael, Calif.

BAY RUMMIES
c/o William C. Nuoffer, 1166 Nogales St., Lafayette, California

BEACH CHORDS
c/o Ken Wilson, 1145 East 71 Way, Long Beach 5, Calif.

BERKELEYAIRES
c/o Alex. Ostrosky, 3527 Telegraph Ave., Oakland, Calif.

CACTUS CHORDS
c/o William Balsley, 1537 West Earl Dr., Phoenix, Arizona

CALIFORNIANS
c/o Leroy W. Hughes, 1956 Berkshire Way, Pomona, Calif.

CHORD ADDICTS
c/o Joe Palmquist, 1446 Stevely, Long Beach 15, Calif.

CHORDIALS
c/o Richard Oury, 1620 First St., Duarte, California

CHORD REPORTERS
c/o H. Edw. McKinney, 1023 E. Street, San Rafael, Calif.

CHORD STEELERS
c/o John E. Brown, 8568 Evergreen Lane, Fontana, Calif.

THE CLASSICS
c/o Elmer 'Al' Schulz, 4800 - 62nd St., Sacramento 20, Calif.

THE CON-CORDS OF CONCORD
c/o Don Shawver, 1048 Peach Pl., Concord, California

COTTIN PICKIN FOUR
c/o James H. Irwin, 3116 Terrace Wny, Bakersfield, Calif.

CROW-MATICS
c/o Lew Austin, 5625 Florida Avenue, Arcadia, California

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

DESERT KNIGHTS
c/o Joe Salz, 3128 West Marshall Ave., Phoenix, Arizona

THE DEVIL-AIRES
c/o Vern McDade, 40 E. Indianola, Phoenix, Ariz.

DRAW FOUR
c/o Phillip A. Lewis, 76 West St., Salinas, Calif.

DUSTY FOUR
c/o Dean R. Hewitt, 811 6th Place, China Lake, Calif.

EVANS QUARTET
c/o Turk Evans, 821 W. 2nd North, Salt Lake City, Utah

THE FEENSTRA BROS.
c/o Jim Feenstra, 6491 Johnson Ave., No. Long Beach, Calif.

FILM CITY FOUR
c/o Vance McCune, 564 North Gower St., Los Angeles 4, Calif.

FORECASTERS
c/o Jim Graham, 19141 Dagmar Dr., Saratoga, Calif.

THE FORTE-NINERS
c/o Bob Richardson, 13510 Center St., Castro Valley, Calif.

FOUR BIDDENS
c/o Capt. Paul E. Spangler, Box 666, USN PGS, Monterey, Calif.

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

FOUR-TUNE-AIRES
c/o Bob Lingley, 1233 Monroe St., Salinas, Calif.

FRISCO FOUR
c/o Dave M. Stevens, 765 Haven Avenue, S. San Francisco, Calif.

FULLERTONES
c/o Dev Leahy, 1643 Riverside Dr., Fullerton, Calif.

GALA-LADS
c/o Walt Larson, 9926 E. Garvey Ave., El Monte, Calif.

GOLDEN STATE FOUR
c/o Stanley Locke, 422 A. Thompson Ave., Glendale 1, Calif.

THE HARMONY HOUNDS
c/o Dave Weakley, 1 San Pedro, Salinas, Calif.

THE HARMONY POPS
c/o Clarence Austin, 3976 Oregon St., San Diego 4, Calif.

HIGHTONES
c/o Clarence M. Comes, 475 Bell Street, Palo Alto, California

HOLLYWOODSMEN
c/o Charles L. Gingerleh, 445 N. Westmount Dr., Los Angeles 48, Calif.

KEEPERS OF THE KEYS
c/o Peter Burger, 1235 Westgate Ave., Los Angeles 25, Calif.

KERN KORDS
c/o Donald A. Newberry, 2720 St. Mary's Street, Bakersfield, Calif.

MAJOR CHORDS
c/o Richard N. Schenck, 8265 E. Carlsbad Ave., San Gabriel, Calif.

THE MELLO-MEN
c/o William C. Crowder, 2705 Ritchie Street, Oakland 5, Calif.

MIKE-CROW-MATICS
c/o Dub Stallings, 4438 Rosemont Ave., Montrose, California

MISSILETONES
c/o George Raymond, 45 Peking St., Ventura, Calif.

THE MISSIONAIRES
c/o Grover Betson, 300 N. Primrose Ave., Alhambra, Calif.

PASDU NOTES
c/o Rang Hansen, 19629 Sherman Way, Reseda, Calif.

PLAZA DAZZLERS
c/o Walter Jay Stephens, 2709 Vin Elevado, Palos Verdes Estates, Cal.

THE PITCH DIGGERS
c/o Gene Branch, 2325 E. Elda, Duarte, Calif.

PORT CITY FOUR
c/o Lamar Parrish, 1764 Middlefield, Stockton, California

THE PLEASANTONES
c/o Bob Angel, 1661 Mary Dr., Pleasant Hill, Calif.

PUPULE FOUR
c/o Albert F. Medeiros; c/o P. O. Box 3226, Honolulu 1, Hawaii

QUARTERNOTES
c/o Ken Culver, 227 Nottingham Dr., Stockton 4, Calif.

R.I.P. CHORDS
c/o Dr. Vernon V. Johnson, 106 S. Mission Dr., San Gabriel, Calif.

THE ROLLING TONES
c/o Louis Watts, 970 West Fifth St., Oxnard, Calif.

ROOSTAIRES
c/o Wesley R. Hill, 404 Fourth St., Petaluma, Calif.

ROUNDERS
c/o Fred E. Anderson, Jr., 7150 Woodrow Drive, Oakland, Calif.

SAINTS
c/o Bruce Guthrie, 12338 Montana Ave., Los Angeles 49, Calif.

SAN DIEGO SERENADERS
c/o Chet Hodapp, 3810 Chamoune Ave., San Diego 5, Calif.

SEA CHORDS
c/o Herman Engen, 841 - 20th St., Hermosa Beach, Calif.

SHARP-SHOOTERS
c/o Woody Williams, 2145 See Dr., Whittier, Calif.

SIDEWINDERS
c/o Gerald M. Wright, Jr., 235 E. 44th Street, San Bernardino, Calif.

SMOG LIFTERS
c/o Gil Jacobs, 11030 East Aldrich, Whittier, California

SOLIDAIRES
c/o J. X. Mulvey, 4467 Del Mar Avenue, San Diego 7, Calif.

SPLIT-TUNE-FOUR
c/o Russ Cunningham, 2700 Delta Ave., Long Beach 10, Calif.

STEPPING TONES
c/o Ed Long, 9930 Gloria Ave., Granada Hills, Calif.

THE TONICHORDS
c/o J. Carl Hancuff, 930 - 3rd Ave., Salt Lake City, Utah

TUNE-ABOUTS
c/o Don McReil, 1056 N. Richman Ave., Fullerton, Calif.

300 YEARS OF HARMONY
c/o Fred Kempshall, 10900 Culver Blvd., Culver City, Calif.

UNCALLED FOUR
c/o John P. McElravy, 1655 Mary Drive, Pleasant Hill, Calif.

THE VALLEYAIRES
c/o Chet Halley, 19305 Moneta Ave., Gardena, Calif.

VERDUGO DONS
c/o Don Plumb, 2129 Los Amigos, La Canada, Calif.

VOCAL YOKELS
c/o Forrest Harris, 731 S. Inglewood Ave., Inglewood 1, Calif.

WEST COASTERS
c/o Jim Powell, 233 N.-Sycamore Dr., San Gabriel, Calif.

THE WEST WINDS
c/o Val Hicks, 575 W. Terrace, Altadena, Calif.

WIND JAMMERS
c/o Ernest March Bank, 10817 S. Bogardus, Whittier, Calif.

WIZARDS OF AH'S
c/o William G. Fritz, 1900 Flowers St., Sacramento 21, Calif.

WRIGHT AIRES
c/o Jack Murray, 5517 W. Roma Ave., Glendale, Arizona

ILLINOIS DISTRICT

AGONIZERS
c/o Hal Hallman, 17211 Longfellow, Hazelcrest, Illinois

AIR CHORDS
c/o Otto Karbusicky, 1630 S. 16th Ave., Maywood, Ill.

ALTON HO-HUMMERS
c/o Dewain L. Nevins, 1616 Clawson, Alton, Illinois

ANCHOR BOUVS
c/o Virgil Jordan, 1011 N. Melvin St., Gibson City, Ill.

BARBER Q FOUR
c/o Homer M. Mautberger, 1236 South Degener, Elmhurst, Illinois

BARBERSHARPS
c/o Jack R. Baird, 4137 West 99th Street, Oak Lawn, Illinois

B-FLATS
c/o Carl Listug, 3311 Diversey Avenue, Chicago 47, Illinois

THE CHICAGOANS
c/o Ward S. Chase, 8854 Crandon Ave., Chicago 17, Illinois

CHI-GUYS
c/o Bob Fraser, 8600 So. Rhodes, Chicago, Ill.

COLORTONES
c/o Edward H. Jensen, 7414 West Churchill, Morton Grove, Ill.

DECATUR COMMODORES
c/o Glenn Howard, Cicero, Illinois

DECK O' CHORDS

c/o Jerry Booth, 46 Ridge Ave.,
Decatur, Illinois

DROP-CHORDS

c/o Edward W. Lindsay, 719 West
Monroe St., Bloomington, Ill.

FORGET-ME-NOTES

c/o Ralph G. Hartmann, 1927
South 4th Ave., Maywood, Illinois

4 BARONS

c/o Charles Lewis, 114 Greenwood
Ave., Bloomington, Ill.

FOUR HARMONIZERS

c/o Charles Schwab, 3206 South
Pulaski Blvd., Chicago, Ill.

THE FOUR HOARSEMEN

c/o Stan Myers, 403 East Eastman,
Arlington Heights, Ill.

THE FOUR JESTERS, INC.

c/o Robert Gallagher, 329 South
Wyman St., Rockford, Ill.

FOUR-LORNS

c/o Hollis Johnson, 1160 Linden
Avenue, Deerfield, Illinois

FOUR MEN OF NOTE

c/o Verrolton C Shan, 72 Green-
croft, Champaign, Ill.

4 RENEGADES

c/o Joe Sullivan, 1406 W. Thorn-
dale Ave., Chicago 26, Illinois

FOUR TEENS

c/o Rex Reeves, P. O. Box 27,
Palos Park, Illinois

FOX VALLEY FOUR

c/o Stan Johnston, 307 Houston
St., Batavia, Ill.

THE FUGITIVES

c/o Tom Watts, 629 Forest Avenue,
Belleville, Illinois

HEART OF ILLINOIS FOUR

c/o Edward Walloch, 1206 West
Wilcox, Peoria, Illinois

ILLINOIS HY FI'S

c/o Don Wilson, 5621 Plymouth,
Downers Grove, Illinois

ILLINOIS PLAINSMEN

c/o Lorny Slier, 1610 Glen Pk. Dr.,
Champaign, Ill.

JORDANAIRE

c/o Don Atwell, RFD 2, Lerna, Ill.

KEEN KEYS

c/o William Blanchette, 1939 Mar-
mon Street, Kankakee, Illinois

KORD KICKERS

c/o Hal Wolfe, Rt. 4, Mt. Vernon,
Illinois

KORD KINGS

c/o Bob Jackson, 159 North Taylor
Avenue, Oak Park, Illinois

KORD KUTTERS

c/o Stanley Sharpe, 1403 Del Ray
Avenue, Pekin, Illinois

KOUNTER KORDS

c/o Wallace E. Ryan, 1114 North
Westlawn Ave., Decatur, Illinois

MELLOW FELLOWS

c/o Roy Redin, 612 S. Cumberland
Ave., Park Ridge, Ill.

MELODAIRES

c/o E. William Reynolds, 216 So.
Third Avenue, Lombard, Illinois

MID STATES FOUR

c/o Forrest Haynes, 2410 Bellair
Dr., Glenview, Ill.

MISFITS

c/o Cy Perkins, 53 W. Jackson
Blvd., Chicago 4, Ill.

MIS-TAKES FOUR

c/o George Manz, 8039 Keating
Avenue, Skokie, Illinois

MUSI-CHORDS

c/o Jack Musich, 403 N. Chestnut,
Arlington Heights, Ill.

NIGHT HOWLS

c/o Robert R. Dyck, 21 North Wes-
tern Avenue, Park Ridge, Illinois

PEORIA HARMONY GRITS

c/o Gerald F. McDonough, 705 East
Frye Ave., Peoria 3, Illinois

THE PIED TYERS

c/o Charles J. Driver, c/o The
Daily Pantagraph, Bloomington,
Illinois

THE PITCHBLENDERS

c/o James Large, 7430 Kenwood
Ave., Chicago 19, Ill.

PITCH-HITTERS

c/o John Johnston, 3280 Deerfield
Road, Deerfield, Ill.

PRAIRIE-TONES

c/o Ralph F. Shields, Foolsland,
Illinois

PRINCE-TONES

c/o Howard A. Johnson, 104 East
Peru, Princeton, Ill.

THE REVELERS

c/o William H. Kramer, 7728 So.
Greenwood Ave., Chicago 19, Ill.

RIVER RAMBLERS

c/o Charles Abramson, 1007 23rd
Avenue, Rock Island, Illinois

THE ROCKFORD CHORDSMEN

c/o Howard Lindmark, 2517 Pel-
ham Rd., Rockford, Ill.

SING-CHRONIZERS

c/o Joseph O. Lange, 5869 North
Kilbourn Ave., Chicago 30, Ill.

SKO-KEY MEN

c/o John W. Soderberg, 8147 N.
Knox Ave., Skokie, Ill.

SUBURBANITES

c/o Hal Schleitwiler, 2709 S. 61st
Ave., Cicero 50, Ill.

TIMBRE KINGS

c/o Richard F. Svanoe, 3418 Guil-
ford, Rockford, Illinois

TRI-COUNTY FOUR

c/o O. A. Wilson, P. O. Box 229,
Jerseyville, Ill.

TUNE-BLENDERS

c/o Dick Keyes, 204 Lake Street,
Princeton, Ill.

TUNE-HUNTERS

c/o Dan Krebsbach, 715 N. Bel-
mont Ave., Arlington Heights, Ill.

TUNE TINKERS

c/o W. V. Balduf, 1509 Delmont
Court, Urbana, Ill.

TUNE TUMBLERS

c/o Fran Wright, 18363 Dundee
Avenue, Homewood, Illinois

VERSATONES

c/o Chuck Oliva, 6938 Jonquil Ter-
race, Niles, Illinois

VI-COUNTS

c/o Bob Murns, 7 Knoll Court,
Rock Island, Ill.

INDIANA-KENTUCKY DISTRICT

BLUEGRASS BLADES

c/o Warren F. Griffith, 532 East
Main Street, Danville, Kentucky

CHROMATICS

c/o Roger Linton, Long Beach
Town Hall, Michigan City, Ind.

CLEF-TOMANIACS

c/o Ken Sehndler, 1825 Hampden
Ct., Louisville 5, Ky.

COAL MINORS

c/o Don M. Kingston, 32 So. Main
St., Madisonville, Ky.

COUNTRY SQUIRES

c/o Gene F. Wright, 1721 Vermont
Ave., Connersville, Indiana

DEANS OF HARMONY

c/o Donald Willis, 107 Washington
Blvd., Salem, Ind.

DOCTORS OF HARMONY

c/o Max E. Cripe, 412 S. 2nd St.,
Elkhart, Ind.

THE DUNESMEN

c/o James Foley, 4116 East 11th
Place, Gary, Indiana

ELKS CLUB QUARTET

c/o Jerry D. Beeler, P. O. Box 507,
Evansville, Indiana

FOUR ALARMERS

c/o Mel Turner, 420 Shellbark Rd.,
Muncie, Ind.

FOUR CROWS

c/o Elmer Polster, Evanston, In-
diana

FOUR SCRAPS O' HARMONY

c/o Jim Foley, 4116 E. 11th Pl.,
Gary, Ind.

GAY CHORDS

c/o Lewis Johnson, 1321 Hill Ave.,
Owensboro, Ky.

THE GREYTONES

c/o Donald L. Coy, Sunset Park-
way, Seymour, Ind.

HOOSIER HARMONAIRES

c/o James L. Burgess, Silver Hills,
New Albany, Indiana

KENTUCKY COLONELS

c/o Marvin Nicholson, 417 La-
fayette Ave., Lexington, Ky.

KENTUCKY TROUBADOURS

c/o Raymond B. Graft, 1815 Edgeland
Avenue, Louisville, Kentucky

'THE KEY MASTERS'

c/o Mr. Max E. Cary, 1306 North
3rd St., Vincennes, Ind.

KEY-PICKERS

c/o Virgil D. Sauls, 222 Euclid Dr.,
Evansville, Indiana

THE KORD-INATORS

c/o Phil Miller, 17 East Market
St., Indianapolis, Indiana

KORN KOBBS

c/o Herb Southworth, 113 Hen-
derlong Parkway, Crown Point,
Indiana

LIGHT CHORDS

c/o J. O. Van Antwerp, 255 East
South Street, Franklin, Indiana

LOGAN-SPORTS

c/o Charles Ratliff, 9 Fountain St.,
Logansport, Indiana

MIX-A-CHORDS

c/o Dr. Roy L. Fultz, 307 West
Market St., Salem, Indiana

OX VALLEY QUARTET

c/o Glenn Everhart, 172 North
Park Drive, Scottsburg, Indiana

PITCH PIPERS

c/o Murrell Lose, Route 1, Salem,
Indiana

REDDY KILOWATTS

c/o Leslie H. Emmerson, 3206 Par-
nell Ave., Fort Wayne 3, Ind.

ROLL-A-KORDS

c/o Tom Simpson, 1946 N. Cen-
tennial, Indianapolis, Ind.

SENTIMENTAL FOUR

c/o Walter Vollmer, 2519 S. La-
fayette St., Fort Wayne 5, Ind.

SIDELINERS

c/o Glenn Niewoehner, 304 South
East Parkway, Richmond, Ind.

SOUTHLANDERS

c/o Wesley Kirby, R.R. 2, Danville,
Kentucky

TEEN FORTY'S

c/o Frank Church, 7625 E. 53rd,
Lawrence, Ind.

TOKE POETS

c/o Paul Izdepski, 1730 Southeast
Dr., South Bend, Ind.

THE YAN-KEYS

c/o Bob Tokash, 3624 Mass. St.,
Gary, Ind.

JOHNNY APPLESEED DISTRICT

ALLE-KATS

c/o William G. Renshaw, M. R.,
1508 Second St., Tarentum, Pa.

BABBLING BROOKS

c/o Earl Brooks, Y & O Road, Glen-
more, Ohio

BEAVER VA. SMORGASCHORDS

c/o Joseph C. Frederick, 71 Val-
leyvue Drive, Ambridge, Pa.

BLUFFTON BLEND-AIRES

c/o Paul Reichenbach, Conley Ave.,
Ada, Ohio

THE BONAIRES

c/o Walter A. Theis, R. D. 5, But-
ler, Pennsylvania

THE BUDDIES

c/o Frank R. Hultgren, 2735 Clague
Rd., Cleveland 26, Ohio

BUZZ SAWS

c/o George Chamblin, 209 S. High
St., Columbus 15, Ohio

CARROLL-AIRES

c/o Roland S. Smith, RFD 1, Mal-
vern, Ohio

CHARLESTONAIRES

c/o Ted Fennell, 607 Albert St.,
Charleston, W. Va.

CHORD CLOWNS

c/o Charles G. Keefe, 4426 Reading
Ln., Cincinnati 29, Ohio

CHORD-DEANS

c/o Charlie Filbin, 2510 McKinley
Ave., St. Albans, W. Va.

THE CHORD JESTERS

c/o Burke B. Roberts, 1872 Far-
mington Rd., Cleveland 12, Ohio

CHORD WEAVERS

c/o Tom McClements, 162 Court-
land St., Elyria, Ohio

THE CHORDILLACS

c/o Richard H. Horton, 1506 Teak-
wood, Cincinnati 24, Ohio

CHRISTO-FOUR OF COLUMBUS

c/o Ted Stevens, 21 E. State St.,
Room 228, Columbus, Ohio

CLEF TONES

c/o William J. Callahan, 210 Oak
Street, Butler, Pa.

COOKIE DUSTERS

c/o Lee Cook, 713 East High St.,
Lima, Ohio

THE DAPPER DANDS

c/o Jack Hamley, 3010 Zepher
Ave., Pittsburgh 4, Penna.

DAWNBREAKERS

c/o Charles D. Armel, 1159 Elm-
wood Avenue, Columbus 12, Ohio

DAYTONICS

c/o Ed F. Smith, 269 Park End
Drive, Dayton 4, Ohio

THE DESERTERS

c/o Jack E. Rickert, 1304 Linden
Ave., Dayton 10, Ohio

FASHION CHORDS

c/o Andy Haky, Jr., 10 North Mt.
Vernon Ave., Uniontown, Pa.

THE PAYETTEERS

c/o Joe Harbough, Union Street,
Brownsville, Pa.

FINDLAY SQUEAKIN' DEACONS

c/o Richard P. Louch, 401 Howard
Street, Findlay, Ohio

FOUR BANANAS

c/o R. Eugene Delamater, 1124
Mt. Vernon Boulevard, Cleveland
Heights, Ohio

FOUR NOTESMEN

c/o Don E. Lyon, 207 Updyke St.,
Montpelier, Ohio

THE FOUR SQUARES

c/o Paul M. Hackett, 645 Bank
Street, Painesville, Ohio

FUN-DAMENTALS

c/o Paul P. Chenoweth, 503 West
Second Street, Xenia, Ohio

GENTLEMEN OF NOTE

c/o Ralph H. Quick, 802 West Ave.,
Charleston, W. Va.

THE GREAT SCOTS

c/o John Ward, Jr., Rt. 21, East
Liverpool, Ohio

HALF PAST FOUR

c/o Dau Wolf, 1342 Summit Ave.,
Lakewood 7, Ohio

HAPPY PAPPIES

c/o Joe F. Shekleton, 16224 Clev-
den Rd., Cleveland Heights 12,
Ohio

HARDWARE FOUR

c/o Russell Platte, 611 Blenheim
Road, Columbus 14, Ohio

HI-FI-FOUR

c/o George O'Brien, Route 3,
Medina, Ohio

THE HI-LITES

c/o John Rohal, 1555 Meriline St.,
Cuyahoga Falls, Ohio

HIGH SEAS

c/o Earl Colkitt, 429 Calla Road,
Poland 14, Ohio

JOLLY BOYS

c/o Milton H. Stewart, M.C. 19
Fisher Ave., East Liverpool, Ohio

THE KEYSTONE KORDS

c/o Clyde D. Graham, 720 McDon-
ald St., Sewickley, Pa.

LAMPLIGHTERS

c/o Murray Honeycutt, 1187 Irene
Road, Lyndhurst, Ohio

LIMA UNCALLED FOUR

c/o Clifton Willis, c/o WIMA
Radio Station, Lima, Ohio

LORAIN HARBORLIGHTS

c/o Larry Galvin, 1022 W. 30th St.,
Lorain, Ohio

LYTLE BROTHERS

MAD FLATTERS
c/o Ed Goebelhecker, 32102 Pendley Rd., Willowick, Ohio

THE MARKSMEN
c/o Gene Ritter, 201 Crandon, Perryburg, Ohio

MELODY WEAVERS
c/o Eugene E. Vogel, 31103 Lake Shore Blvd., Willowick, Ohio

'MID-CHORDS'
c/o Stanley Begley, 1250 Ellen Dr., Middletown, Ohio

MIDDLETOWN FOUR SHARPS
c/o Jack P. Bruggeman, 113 Gideon Road, Middletown, Ohio

THE MODE MAKERS
c/o William Miller, 182 Hollywood Ave., Youngstown 12, Ohio

MOUNTAIN-VIEW QUARTET
c/o Geo. Hilgert, 1634 Elm St., S. Greensburg, Pa.

THE NORTHRIDGERS
c/o Dick Morter, 222 Perrine St., Dayton, Ohio

NORTHTOWNERS
c/o W. R. Funkhouser, 4099 Foxboro Dr., Dayton 5, Ohio

THE PARAKEETS
c/o Ralph D. Aldridge, 738 Kling Street, Akron 11, Ohio

THE PAR FOUR
c/o James V. Goudy, 1803 Liberty St., Parkersburg, W. Virginia

PHONATICS
c/o Mickey McLane, 4650 Carter St., Norwood 12, Ohio

PIQUADS
c/o Charles D. Clark, 312 Broadway, Piqua, Ohio

PITCH HIKERS
c/o Harlan P. Durand, 7321 So. Mingo Lane, Cincinnati 43, Ohio

PITTSBURGHERS
c/o J. M. Ward, 343 Bailey Ave., Pittsburgh 11, Pa.

POP-KORDS
c/o Gerald C. Bowman, Box 265, Cambridge, Ohio

THE PRESTONAIRES
c/o Ronald White, Kingwood, W. Va.

PUMPERNICKLE FOUR
c/o Russell O'Brien, 119 Logan Ave. N. E., Warren, Ohio

THE QUAD-RADICS
c/o Don Wick, 2615 Neff Rd., Dayton 4, Ohio

ROLLING ROCK FOUR
c/o John W. Ondricek, Box 371, Route 2, Latrobe, Pa.

SCALAWAGS
c/o F. M. Zacharias, Jr., 16554 Whitney Road, Strongsville, Ohio

THE SCREAMIN' MEEMES
c/o Richard Zeitler, 400 N. Washington St., Butler, Pa.

THE SINGING SHERIFFS
c/o Harry M. Freeman, Sheriff's Office, Court H., Columbus, Ohio

THE SHERATONES
c/o Earle 'Pete' Elder, 7725 Brashers St., Pittsburgh 21, Pa.

SLEEPLESS KNIGHTS
c/o Lester A. Billington, 10 West Hudson Avenue, Dayton 5, Ohio

THE SMORGASCHORDS
c/o Elbert Kaufman, 1852 Blackstone Pl., Cincinnati 37, Ohio

STAFF-MASTERS
c/o William R. Cummings, 113 North Diamond St., Mercer, Pa.

STARK RAYN FOUR
c/o Bud Minger, 132 Stark Drive S. E., Massillon, Ohio

STA LATORS
c/o Dr. F. W. Kent, 987 Sandusky St., Conneaut, Ohio

STEEL CITY FOUR
c/o William W. Frank, 1335 Grotto Street, Pittsburgh 6, Pa.

TOWN AND COUNTRY FOUR
c/o Michael L. Sisk, 1419 Norvell Drive, Pittsburgh 21, Penna.

TREBLE MAKERS
c/o Duane A. Query, 203 South Hampton Rd., Columbus 13, Ohio

TROUBA-FOUR
c/o Robert L. Bunnell, 3023 Princeton Ave., Middletown, Ohio

TUNE CHARMERS
c/o Bill Kraker, 3984 Southwood Dr. S. E., Warren, Ohio

TURNPIKE FOUR
c/o Nathaniel Berthoff, 519 Park Place, Elyria, Ohio

TWILIGHTER'S
c/o Bill Hamilton, 7 J.C. Drive, Pittsburgh 16, Pa.

270 YEARS OF HARMONY
c/o Bert Sanford, 2415 Wilmington Rd., New Castle, Pa.

UNARRANGED FOUR
c/o Raymond E. Kinn, 120 Howard Avenue, Youngstown 9, Ohio

UPPER-CRUSTS
c/o Edwin Naus, Upper Sandusky, Ohio

WARREN KNIGHTS
c/o Don Plens, 264 York Ave. N.W., Warren, Ohio

WRECK CHORDS
c/o Earl Sadlon, R. D. 6, Butler, Pa.

WESTINGHOUSE QUARTET
c/o Harry W. Smith, 3 Gateway Center, Box 2278, Pittsburgh 30, Pa.

LAND O'LAKES DISTRICT

AGRICULTURISTS
c/o Arthur Duerst, Rural Route 2, Elkhorn, Wis.

THE AQUA-TONES
c/o Dr. Edward H. Hamlet, 2921 Nicollet Ave., Minneapolis 8, Minn.

ATOMIC BUMS
c/o Maynard Saxe, 3437 Girard Ave. S., Minneapolis, Minn.

BADGER KNIGHTS
c/o Russell H. Zimmermann, 2901 Barlow St., Madison, Wis.

THE BADGERS
c/o Jim Gylland, 5914 Banks Ave., Superior, Wis.

BARBER TONES
c/o Gil White, 4122-22nd Avenue, Kenosha, Wisconsin

THE BAR HUNTERS
c/o J. N. Schoen, Box 441, Owatonna, Minn.

BENDER BLENTERS
c/o Louis Bast, 316 S. 11th Ave., West Bend, Wis.

BARABOO BARA-TONES
c/o Royce Cushman, 513 Tenth St., Baraboo, Wis.

'R NATURAL'S'
c/o Bob Heckel, 1708 Main Ave., Kaukauna, Wis.

BONDED BLENDS
c/o Karl Mess, 175 Argyle Avenue, Phillips, Wis.

BUM STEERS
c/o Orlio Foss, 112½ East First Street, Fairmont, Minn.

THE 'C' NOTES
c/o Maury Hamilton, 32 N. Griggs St., St. Paul 4, Minn.

CARDINALS
c/o Jerry M. Ripp, 723 West Johnson St., Madison 5, Wisconsin

CHARMONIZERS
c/o Ric Walker, 2319 Lynn Ave., Altona, Wis.

THE CLOVERLANDERS
c/o James Soraruf, 224 West Ash Street, Ironwood, Michigan

CROIX-CHORDS
c/o Harold Ulring, 707 St. Croix St., Hudson, Wis.

DIAL-TONES
c/o Harvey Jewell, 204 W. Maple St., Viroqua, Wis.

ESCANABA RANDOM FOUR
c/o Arthur Jensen, 502 Ludington St., Escanaba, Michigan

THE EVER-SHARPS
c/o Keith H. Eifler, 910 Park Ave., Little Chute, Wis.

THE FLAT HAPPY FOUR
c/o Don Smalley, 833-18th St., Brandon, Manitoba, Canada

FLOAT-A-TONES
c/o William Wright, 125 E. Gogebic St., Ironwood, Mich.

FOR MOR QUARTET
c/o Kenneth Davidson, 610 Dempsey Road, Madison 4, Wisconsin

FORT GARRY FOUR
c/o Gordon Gooding, 410 Bond St., Transcona, Manitoba, Can.

FOUR CAVALIERS
c/o Byron R. Brittain, 620 Main St., Newton, Kansas

FOUR CLIPS
c/o Laddie Ott, 2016 Deckner Ave., Green Bay, Wis.

THE FOUR FLATS WITHOUT A SPARE
c/o Jack Hermesen, 841 Roosevelt St., Menasha, Wis.

FOUR FUNS
c/o Walt Gudic, 2103 State St., La Crosse, Wis.

GAY NINETIES QUARTET
c/o Richard L. Larson, 201 S. First St., Montevideo, Minn.

HARBOR BUOYS
c/o Donald Miernicki, 3978 Hwy. 94, Duluth, Minnesota

HARMO-KNIGHTS
c/o Clayton Kohl, 1031 East Byrd St., Appleton, Wisconsin

HARMONIANS
c/o Rudolph J. Clark, 3926 Zenith Ave. South, Minneapolis, Minn.

HI-LO QUARTET
c/o Paul Alexandroff, 4171 North 19th Place, Milwaukee, Wisconsin

HI-PHONICS
c/o Thomas C. Swann, 3758 North 9th Street, Milwaukee 16, Wis.

HUT FOUR
c/o John F. Hansen, 5240 Meadow Ridge Road, Minneapolis 10, Minn.

KIRSH FOUNDRY FOUR
c/o Hubert Roberts, 322½ East Third St., Beaver Dam, Wisconsin

LAKE-AIRES
c/o Robert J. Reed, 4316 Colfax Avenue South, Minneapolis 9, Minn.

LAKESHORE FOUR
c/o Wilfred Wohlgenuth, 3034 N. 86 St., Milwaukee 10, Wis.

THE LOST CHORDS
c/o Earl E. Briggs, 1116 So. 16th St., La Crosse, Wis.

MEL O'DON'S
c/o Bob O'Gorman, Cannon Falls, Minn.

MEN ABOUT TONES
c/o Roland J. Tonnell, 1008 West Winnebago St., Appleton, Wis.

THE MENOMONIE MELODIERS
c/o Arthur Barnhart, R. R. 2, Menomonie, Wis.

THE MONOTONES
c/o Linse Temte, 1718 George St., La Crosse, Wis.

MYSTERY MEN
c/o Edward Murray, 3227 North Cramer St., Milwaukee, Wis.

THE NORTHMEN
c/o Jay Austin, 603 West Third St., Northfield, Minn.

NOTEWORTHY FOUR
c/o Dr. Roland A. Koyen, 560 East Burton St., Richland Center, Wis.

ORIGINAL CIRCUS CITY FOUR
c/o Elwin Fels, c/o Marshall Wells Store, Baraboo, Wis.

PORTAGE VELVETONES
c/o Ron Skure, Wyocena, Wis.

THE RHAPSODIES
c/o Richard Babcock, 310 19th St. North, Wisconsin Rapids, Wis.

ROSE-VILLAINS
c/o Jack Foeller, 2021 Herschel, St. Paul 13, Minn.

SCHMITT BROTHERS
c/o Raymond M. Schmitt, P. O. Box 357, Two Rivers, Wis.

SIDESWIPE
c/o Les Hei, 343 North 7th, Eau Claire, Wis.

SING-COPATES
c/o Donald E. Mnrth, 29 West Court, Appleton, Wisconsin

SIX FOOT FOUR
c/o Harold Moy, R. 2, Mondovi, Wis.

STAR TONES
c/o Larry M. Fenton, 317 E. Center St., Shawano, Wis.

TOBANAIRES
c/o D. I. Thompson, 706 Atlantic Ave., Winnipeg, Man., Can.

TUNE TOSSERS
c/o Arthur Jacobson, 526 Wisconsin Ave., Racine, Wis.

WILDWOOD CLIPPERS
c/o A. R. Miller, 288 Wildwood Pk. Pl. Garry, Winnipeg, Man., Can.

MICHIGAN DISTRICT

THE AGING FOUR
c/o John Bridenbaugh, 2414 Hopkins Ave., Lansing, Mich.

AIRE-TONICS
c/o Clarence Bristol, 1514 Eastland Road, Muskegon, Michigan

THE BARONS
c/o Milton Arthur, 3400 Laura Street, Wayne, Michigan

BARONS OF HARMONY
c/o Charles H. Sarle, 1861 Mac Arthur Street, Saginaw, Michigan

BEACON-AIRES
c/o Bill Van Bogelen, 514 S. Hopkins St., Grand Haven, Mich.

BUCCAN-AIRES
c/o John Shanahan, 201 E. Front St., Buchanan, Mich.

CHORD-A-RANGERS
c/o Richard E. Pancest, 233 N. Moorland Dr., Battle Creek, Mich.

CHORD COUNTS
c/o Chester Oonk, 77 East 23 Street, Holland, Michigan

COMBUST-A-CHORDS
c/o Glenn Van Tassel, 12810 Kilbourne, Detroit, Michigan

COPPER TONES
c/o Frank Strunk, 809 Center Street, Jackson, Michigan

CROW-MATIX
c/o Robert Lund, 688 Airport Road, Muskegon, Michigan

CURBSTONE SERENADERS
c/o Edward V. Lilly, 1231 Emmons St., Birmingham, Mich.

DEARBORNAIRES
c/o Frank Tritle, 925 Mason, Dearborn, Michigan

DYNAMICS
c/o Roger Craig, 9575 Hubbell, Detroit 27, Michigan

THE EXTENSION CHORDS
c/o Donald Hall, 1825 Wooster South East, Grand Rapids, Mich.

THE FASCINATORS
c/o Al Maier, 14887 Griggs, Detroit, Michigan

THE FLINTONES
c/o Willis D. Butler, 1429 Belle Ave., Flint, Mich.

FOAM BLOWERS
c/o Ed Luttermoser, 14103 Warwick, Detroit, Mich.

FOR-TUNE TELLERS
c/o Chas. M. Knorpp, 630 W. Main St., Manchester, Mich.

FORE-BEARERS OF HARMONY
c/o Robert Mulligan, 16450 Hamilton, Highland Park, Michigan

THE FOUR ECHOES
c/o Frank Beattie, 1712 Tenth St., Bay City, Mich.

FOUR SCORES
c/o John Camloquoy, Jr., 770 Woodlawn Avenue, Jackson, Mich.

INCIDENTALS
c/o Herman Dykema, 211 Creston Ave., Kalamazoo, Mich.

INTERLUDES
c/o Lumin A. Bliss, 4001 Lowell Ct., Midland, Michigan

KEY KNIGHTS

c/o Richard F. Blanchard, 4779 Irwindale Dr., Pontiac, Mich.

KORD-ADIX

c/o Dick Benton, 567 E. Isabella Ave., Muskegon, Mich.

MERRI-MEN

c/o Douglas Stephens, 1403 Cooper Ave., Lansing, Mich.

MODER-KNIGHTS

c/o Ron Mell, 167 Maplehurst Blvd., Battle Creek, Mich.

NOMADS

c/o Cliff Douglas, 479 Omar, Pontiac, Michigan

NOTE BLENDERS

c/o Edward J. Cannon, 15765 Birchwood, Detroit, Michigan

NOTEWORTHIES

c/o Dr. Russell C. Rowan, 904 Loest Laue, Albion, Mich.

THE 'OLD LAMPLIGHTER'S'

c/o Maurie Nattelborg, 191 Summer St., Battle Creek, Mich.

ONCHORDS

c/o Wm. C. Ahrens, 239 Borland St., Saginaw, Mich.

PARA-DUETS

c/o Bill Rod, 2435 Hadden St., Muskegon, Mich.

PITCH FORKS

c/o Jack Fennell, 316 Indiana Ave., South Haven, Mich.

THE PITCHMEN

c/o Albert Koteles, 32001 West Chicago, Livonia, Michigan

PRIME BEEF FOUR

c/o Neil McLeod, 22206 Francis, Dearborn, Mich.

SHARPKEEPERS

c/o Gordon Limburg, 28383 Westleigh Rd., Farmington, Michigan

SONGMASTERS

c/o Harold McAttee, 5488 Bailey Rd., Diamondale, Mich.

SPAR-TONE-AIRES

c/o Stuart M. Palmer, 1503 Plainfield N.E., Grand Rapids 5, Mich.

STAFF-SERGEANTS

c/o Bernie Smith, 18309 Avon, Detroit 19, Michigan

STATELINERS

c/o Jerry T. Mace, 1538 Sheffield, Niles, Mich.

THE TALL-TONES

c/o Aarne Olkonen, 13149 Commonwealth St., Wyandotte, Mich.

TONSILBENDERS

c/o Leonard H. Field, 2010 Glen Drive, Jackson, Michigan

TOWN CRIERS

c/o Louis Johnston, 517 E. Cross-town Pkwy., Kalamazoo, Mich.

TUNE TWISTERS

c/o Bill Bruce, 1512 Dover, Ferndale, Mich.

TUNE TYPES

c/o Mort Freedlander, 19759 Ward, Detroit 35, Michigan

TWO TOWN FOUR

c/o Paul Starry, Mio, Mich.

VARSITY FOUR

c/o Ed Easley, 14310 Woodward, Detroit 3, Mich.

VOCALAIRES

c/o Benj. A. Landino, 25151 Dodge, Roseville, Michigan

WAYNE-DROPS

c/o Al J. Fricker, Jr., 10000 Seltzer Ave., Livonia, Mich.

MID-ATLANTIC DISTRICT

AIRAZORS

c/o Kenneth L. Williams, 43 Hill St., Bloomfield, N. J.

ALLEGHENY-AIRES

c/o Wayne Pheasant, Rd. 3, Box 52, Altoona, Penna.

THE ANTICS

c/o John Cox, 119 Netherwood Ave., No. Plainfield, N. J.

BALTIMORE GAY BLADES

c/o William A. Biddle, Box 174, Chestertown, Maryland

THE BAY CHORDS

c/o C. Thomas Doerr, Jr., 3028 Dunleer Rd., Dundalk 22, Md.

BLASTING FOUR

c/o L. F. Alexander, 2961 Blvd. Jersey City, N. J.

THE BLAZERS

c/o Graham Hubbel, 58 Columbia Avenue, Hartdale, New York

THE BOUTONNIERS

c/o John A. Midura, 748 Ercama Street, Linden, New Jersey

BROOKLYNAIRES

c/o Thomas W. Winter, 2124 East 37th Street, Brooklyn 34, New York

CAPITAL CHORDS

c/o Walter W. Kinsinger, 9808 Colesville Road, Silver Spring, Md.

THE CHECKMATES

c/o Don Woods, 139 Oxford Ave., P. O. Rochelle Pk., N. J.

THE CHIEFS OF STAFF

c/o Wm. R. Albrecht, 1871 Nolan St., Philadelphia 38, Pa.

CHORAL FOUR

c/o Angelo Marchese, 53 Columbia St., Clifton, N. J.

CHORD BLENDERS

c/o Jerry Batt, 2731 Queen St., Easton, Pa.

CHORD COMMANDERS

c/o Bill Riley, 11 E. Maple Ave., Pennsgrove, N. J.

CHORDIAL-AIRES

c/o J. B. Knight, 197-05A 65th Crescent, Fresh Meadows 65, N. Y.

CHORDIAL FOUR

c/o Ren Getto, 27 Yale St., Chatham, N. J.

CHORDINATORS

c/o Charles Ehrman, 48 Glen Ave., Glen Rock, Penna.

CHORD SPINNERS

c/o Dwight Reynolds, Farmington Court, Martinsville, Va.

CIVICAIRS

c/o Arthur A. Jones, 3320 Ridge-way St., Reading, Pa.

THE CLARIONAIRES

c/o Dan Lynn, Jr., 806 Bradhurst Rd., Baltimore 12, Md.

CLEF MEN

c/o Harold H. Trethaway, 832 South Franklin St., Wilkes-Barre, Pa.

CLOSE CHORDERS

c/o Joe Principiotta, 1466 St. Lawrence Ave., Bronx 60, N. Y.

COMMUTERS

c/o Edward C. Marshall, 17 Marion Road., Upper Montclair, N. J.

CONDITIONAIRES

c/o Richard Ellenberger, 471 Mountain Ave., North Caldwell, N. J.

THE CRACKERJAX

c/o J. B. Yznaga, 500 11th St. N. W., Washington 4, D. C.

THE CRITERIONS

c/o Martin J. McNamara, Jr., 1317 F St. N. W., Washington, D. C.

CURBSTONE FOUR

c/o Russell E. Sponagle, 801 Penn Avenue, Wyomissing, Pa.

D. C. KEYS

c/o Ed Place, 3620 16th St., N. W., Washington, D. C.

DELCOAIRES

c/o John W. Peterson, 1000 Agnew Dr., Drexel Hill, Penna.

DEL-CORDS

c/o Edgar M. Blank, 169 East Essex Avenue, Lansdowne, Pa.

THE DERRY-AIRES

c/o Albert F. Erdman, 31 East Reid Pl., Verona, N. J.

EASTERNAIRES

c/o Robert J. Bohn, 105-A Newman Avenue, Bayonne, N. Y.

THE ECHOES

c/o William A. Fogle, 51 Admiral Blvd., Dundalk 22, Md.

EMPIRE STATERS

c/o Robert A. Negaard, 16 White House Road, White Plains, N. Y.

ENGINEERS OF HARMONY

c/o Jerry Fleischer, 16 Brookside Pl., Verona, N. J.

THE FANFARE FOUR

c/o Edmund G. Doerr, 3028 Dunleer Rd., Dundalk 22, Md.

FEDERAL CITY FOUR

c/o Louis E. Metcalf, 303 Ladson Road, Silver Spring, Md.

FIVE POINT FOUR

c/o Kenneth L. Osenbach, 454 Arlington St., Tamaqua, Pa.

FLEX-A-CHORDS

c/o Henry R. Hunsicker, 214 1/2 North 16th St., Allentown, Pa.

FOREFATHERS

c/o James A. Charnley, Rt. 4, Box 716, Fairfax, Va.

FORE GONES

c/o Donald G. Brumback, P.O. Box 26, Manassas, Va.

FOUR PLATS

c/o Siebert Shifter, 211 Potomac St., Boonsboro, Md.

FOUR HARPS

c/o Frank Guinau, 123 South Main St., Mahanoy City, Pa.

FOUR HEXERS

c/o George W. Nickel, Jr., 809 Martha Ave., Lancaster, Pa.

THE FOUR SQUAIRES

c/o Mike Cifelli, 10 Lloyd Court, Nutley 10, N. J.

FREE STATERS

c/o Vernon M. Blank, 5632 Branfield Rd., Baltimore 29, Md.

PROLICS

c/o Charles H. Knerr, Box 244, Main St., Linglestown, Pa.

GARDEN STATESMEN

c/o Len Grundman, 184 Robert Pl. So. Plainfield, N. J.

GARDEN STATE QUARTET

c/o John J. Briody, 25 Beacon Ave., Jersey City 7, N. J.

GLOBETROTTERS

c/o C. S. Miesmer, 1508 Liberty St., Allentown, Pa.

THE HAGERSTOWN DISCHORDS

c/o Joseph E. Schudler, 936 Chestnut St., Hagerstown, Md.

HAZELTONES

c/o Harry Schappert, P. Tamaqua St., Audenried, Pa.

THE HOLLY CITY FOUR

c/o Conrad A. Waltman, 903 Sasfras St., Millville, N. J.

HORSESHOE FOUR

c/o Fred W. Housholder, 2604 3rd St., Altoona, Penna.

HOMETOWN QUARTET

c/o Nick Saecomanno, 43 Garwood Court, South Garfield, N. J.

THE HOOT MONS

c/o Bob Vincelette, 39 Stocker Rd., Verona, N. J.

THE HUB-BUBS

c/o John W. Whitmore, 1760 Harwood Ave., Hagerstown, Md.

IMPROVISERS

c/o Seward E. Sheppard, Jr., 909 Buck St., Millville, N. J.

THE JAMAICANS

c/o James Tilton, 70-21 67th St., Clendale, L. I., N. Y.

JERSEYITES

c/o George Dundon, 8-D Riverview Garden, North Arlington, N. J.

THE KEY-KINGS

c/o Francis Fryc, West Washington Street, Charlestown, W. Va.

THE KEYMEN

c/o August E. Lopez, 23 Vnn Nasstrand Court, Little Neck, 62, N. Y.

KEYSTONE FOUR

c/o Don Fehr, 262 Northampton St., Hellertown, Pa.

LAKELAND-AIRES

c/o Roy Meyer, 20 Mohawk Ave., Oakland, N. J.

LAST RESORTS

c/o Richard I. Bonsal, 233 N. Mountain Ave., Montclair, N. J.

LEFT OVER FOUR

c/o Harry Berkshire, 76 Magnolia Ave., Tenafly, N. J.

LINDENAIRES

c/o Edward Murphy, 38-35 Highway, Laurence Harbor, N. J.

LONG ISLAND SOUNDS

c/o Andy Bracken, 59 Linden St., Rockville Center, N. Y.

MASTER KEYS

c/o Richard J. Dunmyer, RFD 3, Box 531, Edgewater, Md.

MONMOUTHAIRES

c/o Leon S. Avakian, RFD 1, Box 670A, Belmar, N. J.

MOUNTAIN-AIRES

c/o Ken Meagher, 523 Ramapo Valley Rd., Oakland, N. J.

OCEANICS

c/o M. M. Long, 400 Euclid Ave., Loch Arhor, N. J.

ORIOLE FOUR

c/o James Grant, 4305 Penhurst Ave., Baltimore 15, Md.

THE PENNSMEN

c/o Raymond K. Rauenzahn, 7167 Ogontz Ave., Apt. H-1, Philadelphia 28, Pa.

PENN SQUARES

c/o James C. Erdman, 122 King St., Pottstown, Pa.

PHILA-TONES

c/o Dr. Wm. C. Loper, 405 York Road, Jenkintown, Pa.

PLAY-TONICS

c/o Ralph Brandt, 657 East Beverwyck Place, Paramus, N. J.

PORTSMEN

c/o Maurice Trotman, 611 Gladstone Ave., Portsmouth, Va.

PROFESSORS OF HARMONY

c/o Wilbur D. Sparks, 6844 N. 28th St., Arlington 13, Va.

RED ROSE FOUR

c/o John H. Nelmer, 426 New Holland Ave., Lancaster, Pa.

THE RELATONES

c/o Wilson D. Pritchett, 1404 Dartmouth Ave., Baltimore 14, Md.

THE RIDGEMEN

c/o Jack Kaue, 99 Ryerson Ave., Paterson 2, N. J.

SILVER NOTES

c/o Norman Hollies, 12011 Milton St., Silver Spring, Md.

THE SINGOLAIRES

c/o Ed Decrr, 3028 Dunleer Rd., Baltimore 22, Md.

SOOTHIN'AIRES

c/o Albert L. Shultz, 1347 Alexander Ave., Chambersburg, Pa.

SOUTH CHORDS

c/o Walter Caldwell, 514 Ricketts St., Danville, Va.

SOUTH RIVER FLATS

c/o Frank L. Miller, Box 443, Waynesboro, Va.

SOUTH SHORE FOUR

c/o A. Rudy Greaser, 148 Fox Beach Ave., Staten Island 6, N. Y.

STATENAIRES

c/o John E. Honan, 58 First St., Staten Island 6, N. Y.

SUBURBANS

c/o George B. Thomas, 35 Oak Ridge Avenue, Summit, N. J.

SURF CHORDS

c/o Robert B. Long, 2303 Sunset Ave., Wanamassa, N. J.

SYNCHROTONES

c/o Edmund H. Ourganian, 3 S. Park Drive, West Orange, N. J.

THE TOM-TONES

c/o Ford U. Ross, 311 Pine St., Lakehurst, N. J.

THE TONKSMEN

c/o Edward H. Yerg, 2, Hennington Road, Livingston, N. J.

VARIETY FOUR

c/o Robert MacEnery, 1530 North Gay Street, Baltimore 13, Md.

VIRIDANAIRES

c/o Maitland Brann, 129 Bernard Court, Danville, Va.

VIRGINIA HAMS

c/o Wm. K. Bennett, Jr., 802 So. Overlook Dr., Alexandria, Va.

WHITE PLAINSMEN

c/o Joseph A. Jordan, 14 Sherbrooke Rd., Scarsdale, N. Y.

YORK-AIRES

c/o Edward Smyser, 709 Linden Avenue, York, Pa.

NORTHEASTERN DISTRICT

AMBASSADORS OF HARMONY
c/o Stan West, 156 Bedford Rd., Woburn, Mass.

BARNICLE BILLS
c/o William White, 46 Winsper St., New Bedford, Mass.

BAY STATESMEN
c/o Kenneth Bastien, 20 Roosevelt St., New Bedford, Mass.

BRASS-TONES
c/o Raymond C. Churchill, 11 Fern Street, Naugatuck, Conn.

CANADIAN HI-FI FOUR
c/o Robert A. Freeman, 290 Mary Blvd., Greenfield Park, Quebec

CAPE CHORDERS
c/o Maurie Appell, Bee De Acres, Falmouth, Mass.

CAVALIERS
c/o Frank Armstrong, 9 Garden Court, Fairfield, Conn.

CHORD CHOPPERS
c/o Malcolm A. Dornheim, 64 Harvest Street, Lynn, Mass.

CHORD-JEWELS
c/o Louis R. Turcotte, 20 Patterson St., Box 184, Attleboro, Mass.

CLAM FLAT THREE PLUS ONE
c/o Leonard Kingston, 125 Kingbury Ave., Haverhill, Mass.

CLIP-CHORDS
c/o Joseph T. Daniels, 38 Plaske Drive, Schenectady 9, N. Y.

THE CON-CHORDS
c/o Jack Sadler, 192 Labonte Ave., Rosemere, Quebec, Canada

THE CONCORD COACHMEN
c/o Wm. D. Chase, 13 Thomas St., Concord, N. H.

CORSAIRES
c/o George Price, Jr., 785 Front St., Weymouth 88, Mass.

THE COUNTRY CHORDSMEN
c/o Wm. Moore, Short Falls P. O., Epsom, N. H.

THE CRAFTSMEN
c/o E. R. Miles, Box 185, Woodland, Maine

CUE-CUMBERS
c/o Vince Murphy, 141 Beamis Ave., R.F.D., Manville, R. I.

DEBONAIRE
c/o Lawrence Rich, R.D. 1, Hudson, N. Y.

DON JUANS
c/o Joseph J. Kopka, Jr., 56 Abbott Street, Nashua, N. H.

THE ECHOTONES
c/o Henry S. Bowen, 89 Chilton St., Belmont 78, Mass.

ELM CHORDS
c/o Dr. Richard J. Sause, 204 Park Street, New Haven, Conn.

E-Z-NOTES
c/o Raymond Murray, 31 Butler St., Fall River, Mass.

FIRESIDERS
c/o Ernest Mellor, 455 Coggeshall St., Fall River, Mass.

FOURMOSTS
c/o Francis J. Rowe, Jr., 116 Branch St., Egypt, Mass.

FOUR OF US
c/o Benjamin Thomas, 47 Greendale Ave., Needham Hgts., Mass.

FOUR RASCALS
c/o Robert Vienneau, 12 Astor St., Lynn, Mass.

THE FOUR TONES
c/o Raymond T. Foulds, Jr., 393 S. Prospect St., Burlington, Vt.

FOUR TOWN FOUR
c/o Donald B. Williams, 120 Calamus Meadow Rd., Hamden, Conn.

THE FORTUNE HUNTERS
c/o Dr. James F. Cogan, 443 Broadway, Saratoga Springs, N. Y.

FOUR TUNE TELLERS
c/o Stanton H. Young, R.F.D. 1, Concord, N. H.

THE FOUR WINDS
c/o Harry Frazer, 1067 36th Ave., Ville LaSalle, Quebec, Canada

THE GRANITE STATESMEN
c/o Richard A. Chacos, 6 Greenlay St., Nashua, N. H.

THE HARMONICS
c/o Byron J. Werges, 2550 Troy Rd., Schenectady, N. Y.

HIGH BROWS
c/o Manuel T. Cabral, 26 Van Buren St., Lakewood 5, R. I.

HI-TONES
c/o Bill Arnold, 6 Waverly Road, Barrington, R. I.

HO HUMMERS
c/o Frank L. Crowell, 257 Main Street, Norwich, Conn.

HUB CITY FOUR
c/o Joseph L. Breen, 66 Hunnewell Avenue, Brighton 35, Mass.

JOLLY WHALERS
c/o Edward J. Stetson, 1217 Cardinal St., New Bedford, Mass.

JOLLY ROGERS
c/o Arthur S. Wilder, 3 Bernice St., Worcester, Mass.

'KING TONES'
c/o William Lahl, 108 W. O'Reilly St., Kingston, N. Y.

LAUREL STATEMEN
c/o Harry Goettel, 47 Mayflower Ave., Stanford, Conn.

LINEN DUSTERS
c/o Wm. J. Ryan, Jr., 1814 Boulevard, West Hartford, Conn.

LIONAIRES
c/o James Brew, 30 Nelson Street, Keene, N. H.

THE MERRY NOTES
c/o Stan Fader, 10 Lowell Rd., Winthrop 52, Mass.

NAUTICAL NOTES
c/o Baptiste Balestracci, 634 Kempton, New Bedford, Mass.

NEEDHAMAIRES
c/o Benj. Thomas, 47 Greendale Ave., Needham Hgts. 94, Mass.

NEPTUNERS
c/o Charles F. Ricketts, 2227 Cranston St., Cranston, R. I.

NORTH-SHORE-MEN
c/o Robert Cail, 61 Locust Street, Danvers, Mass.

OCEANAIRES
c/o Frank L. Noyce, 124 South St., Gorham, Maine

OFF KEY FOUR
c/o Richard M. Tyler, R.F.D. 1, Cumberland Center, Maine

THE PATRIOTS
c/o George Swanson, 16 Oak St., Hudson, Mass.

POP CHORDS
c/o David A. Berry, 89-A Pine St., Rochester, N. H.

THE RAMBLERS
c/o Philip Quinn, 184 Tracy Ave., Lynn, Mass.

RAMBLING FOUR
c/o J. Arthur LaPrade, 1 Pomeroy Place, Easthampton, Mass.

ROAD RUNNERS
c/o George Chase, Station Road, Easton, Maine

SACCARAPPA YAPPERS
c/o John G. Fogg, 19 Ivie Road, Cape Elizabeth, Maine

THE SAXONS
c/o Ed Gifford, Rynex Corners, Rt. 3, Schenectady, N. Y.

SCITUATONES
c/o Frank D. Tibbets, 59 Norwell Ave., Scituate, Mass.

SEA-HOARSEMEN
c/o William O'Brien, 56 Ledyard Street, New London, Conn.

SLEEPLESS KNIGHTS HARMONY
c/o John L. Heath, 156 Stillwood Drive, Wethersfield, Conn.

THE SOUNDSEN
c/o Robert E. Meaney, 104 Terrill Rd., Stratford, Conn.

THE SPIT-TUNES
c/o James MacFarlane, 37 Sumner Street, Hartford, Conn.

SUPERTONICS
c/o Charles S. Glanville, 19 Idlewood Dr., Auburn, Mass.

SWEET-SIDERS
c/o W. M. McMillan, 1 Corwin Pl., Lake Katrine, N. Y.

STARDUSTERS
c/o Robert E. Jones, 29 Monroe St., Calais, Maine

TUNECRAFTERS
c/o Bill MacKenzie, 29 John Carver Rd., Reading, Mass.

VALLEY FOUR
c/o Walter B. Arvidson, 290 Westwood Avenue, East Longmeadow, Mass.

THE VOCALORDS
c/o G. A. Wardrope, 37 Burton Ave., Westmount, Quebec, Canada

WORCESTER GAY BLADES
c/o Thomas J. Woods, 332 Main St., Worcester 8, Mass.

THE YANKEES
c/o William G. Luetzel, 1504 Union St., Schenectady 9, N. Y.

ONTARIO DISTRICT

ACOUSTICCHORDS
c/o Jack McCulloch, 19 Arvilla Blvd., R.R. 9, London, Ontario, Canada

AMBITIOUS CITY FOUR
c/o Louis Simioni, 547 Cannon St., E., Hamilton, Ontario, Canada

BARBA-CHORDS
c/o Tom M. Booth, 15 Charles Rd., W. Orillia, Ontario, Canada

BARBERIANS
c/o Bill Whitehead, 14 Oakburn Place, S.10, Willowdale, Ontario, Canada

THE BLENDMEN
c/o Dwight Moffatt, 37 Riverbank St., Welland, Ontario, Canada

BYCHORDS
c/o Bill Duquette, 1219 Summer-ville Ave., Ottawa, Ontario, Can.

CANADAIRE
c/o Murny Ritchie, 186 Glen Park Ave., Toronto 10, Ontario, Can.

CANADIAN CHORDSMEN
c/o George L. Shields, 83 Marjory Ave., Toronto, Ontario, Canada

CANADIAN CLIPPERS
c/o Ed McKay, 134 Harewood Ave., Toronto, Ontario, Canada

CHORD CRIERS
c/o Peter Hay, 46 Walnut St., London, Ontario, Canada

'THE CRESCENDOS'
c/o Gord Young, P.O. Box 1213, Stoney Creek, Ontario, Canada

DULCI-TONES
c/o Dewey Totton, 140 Central Park Blvd., S., Oshawa, Ont., Can.

EMERALD-AIRES
c/o Ed McVeigh, 47 Elfreda Blvd., Toronto 13, Ontario, Canada

THE ESCORTS
c/o Ed Fertnek, 77 Wells Hill Ave., Toronto 10, Ontario, Canada

THE FOUR CHORDERS
c/o Ron Starling, 40 Crown Crescent, London, Ontario, Canada

FOUR ROSES
c/o John W. Grant, R.R. 2, Stevensville, Ontario, Canada

GAY TONES
c/o Ron Williamson, 1 Craham Crescent, London, Ontario, Can.

GEORGIANAIRES
c/o Stan King, R. R. 5, Barrie, Ontario, Canada

HARMONIZERS
c/o Bert Chesworth, 48 Ben Frisco Crescent, Bendale, Ontario, Can.

KITCHENER-AIRES
c/o Ernie Cressman, 194 Ottawa St., N., Kitchener, Ontario, Can.

NICKEL CITY FOUR
c/o Willard Evoy, Box 21, Sudbury, Ontario, Canada

NORTHERN LIGHTS
c/o Jack Alexander, 268 Lachie St., Orillia, Ontario, Canada

OSHAWA BLEND AIRES
c/o Leo McKay, 618 Rosmere St., Oshawa, Ontario, Canada

OTTAWA PITCH PIPERS
c/o Gordon Longstreet, 285 Fern- dale Ave., Ottawa, Ontario, Can.

PITCH BLENDS
c/o Jack Barr, 195 Bruceedale Ave., E., Hamilton, Ontario, Canada

POPULAIRES
c/o Stan Stewart, 361 Knight-bridge Rd., Woodstock, Ontario, Canada

SCATTERCHORDS
c/o Ralph King, R.R. 4, Brantford, Ontario, Canada

TALISMEN
c/o Floyd Billing, Box 5, Aurora, Ontario, Canada

TORONTO RHYTHMAIRES
c/o Duncan D. Thomson, 348 Queen St., Brampton, Ontario, Canada

TWIN-TONES
c/o Harry B. Holle, 142 Ellis St., S., Waterloo, Ontario, Canada

THE VISCOUNTS
c/o Archie MacDonald, 138 For- man Ave., Toronto, Ontario, Can.

SENECA LAND DISTRICT

AIRE-LOOMS
c/o Robert W. Purple, 57 Perry Place, Canandaigua, N. Y.

A-CAFELLA'S
c/o Pete Sanden, 8 Lansing St., North Warren, Pa.

AKOOSTIKATZ
c/o Billie D. Lucas, 712 West Green St., Olean, N. Y.

BRAD-FOUR-TONES
c/o Lawrence A. Brown, 421 East Main Street, Bradford, Pa.

BUFFALO BILLS
c/o Al Shea, 7 Elk Road, Virona, N. J.

CHIEF TONES
c/o Leon H. Hines, Box 325, Collins, N. Y.

CHORD CHAFTERS
c/o Erwin Rny, 36 Aldrich Ave., Auburn, N. Y.

CHORDMASTERS
c/o Jack Kanick, 18 Cary St., Binghamton, N. Y.

CHORD O'FOUR
c/o Les Cranmor, 851 Shenley Dr., Erie, Pa.

THE CLARK ANGLES
c/o James Thompson, 217 North 11th Street, Olean, N. Y.

DOMI-NOTES
c/o Jim Cruickshank, 24 Chnrch St., North Warren, Pa.

FLOWER CITY FOUR
c/o Howard Burke, 178 Crescent Rd., Fairport, N. Y.

FOUR SWIPERS
c/o Hugh Hull, 3009 Madison Ave., Niagara Falls, N. Y.

HARMONY HARVESTERS
c/o John A. Woodward, Box 141, Savona, N. Y.

IMPROMPTONES
c/o Art Tying, 4 Parker Ave., Buffalo 14, N. Y.

JAMESTOWN FOUR NOTES
c/o Frank Richard, 213 Chautauqua Ave., Jamestown, N. Y.

JAMESTOWN ROLLING-TONES
c/o Robert Hitchcock, 147 Chautauqua Ave., Lakewood, N. Y.

JEFFFOU-SONS
c/o Richard M. Brossman, 216 E. Main St., Brookville, Pa.

LOGARYTHMS
c/o G. Edwin Kindig, 16 Winding Rd., Rochester 18, N. Y.

MELODY MESSRS.
c/o Kenneth Brownell, R.D. 3, Little Falls, N. Y.

MEMORY TIME FOUR
c/o William Seelbach, Keek Ave., New Bethlehem, Pa.

NOTE CRACKERS
c/o Robert Gale, 134 Merrick St., Rochester 15, N. Y.

O-AT-KANS
c/o Robert Arnold, Curtia Road, Warsaw, N. Y.

QUALITONES
c/o F. Byron Neff, 322 Coolidge Ave., Syracuse 7, N. Y.

THE QUANTITONES
c/o Tony Bratt, 904 Sherwood Court, Depow, N. Y.

SCHOOL BOY FOUR
c/o James McKerr, 866 West Lake Road, Canandaigua, N. Y.

THE SCINTILLAIRES
c/o Donald H. Sweet, Bainbridge, N. Y.

SIMMERING FOUR
c/o William J. Scanlon, 53 Washington Ave., Endicott, N. Y.

TREBLEAIRS
c/o Lowell Brown, 11 Gault Ave., Oneonta, N. Y.

TRUE-BY-FOUR'S
c/o Ray Ploss, R.D. 3, Trumansburg, N. Y.

UTICA HARMONY FOUR
c/o Stan Swider, 525 Millgate St., Utica, N. Y.

UTICA PITCH PIPERS
c/o Al 'Bud' Preston, 18 Palmer Ave., Whitesboro, N. Y.

THE VILLAGE SQUARES
c/o Rudy Baer, 1015 W. Broad St., Horseheads, N. Y.

SOUTHWESTERN DISTRICT

ALAMO-AIRES
c/o Ben A. Bailey, 111 Newport, San Antonio, Texas

BARTLESVILLE BARFLIES
c/o Herman Kaiser, c/o Phillips Petroleum Co., Bartlesville, Okla.

BARTLESVILLE D.M.F. QUARTET
c/o Bob Sanborn, 520 S. E. Elmhurst, Bartlesville, Okla.

BIG STATE FOUR
c/o E. R. Crockett, 536 South 2, Bellaire, Texas

BORESOME FOURSOME
c/o I. S. Wright, 605 Liberty Bank Bldg., Oklahoma City, Okla.

THE BUTCHERS OF HARMONY
c/o Herman Cohen, M.D., 1421 Delachaise St., New Orleans 15, La.

CHORD BUSTERS
c/o Dr. N. T. Enmeier, 207 Pythian Bldg., Tulsa 3, Okla.

COSMOPOLITAN FOUR
c/o Fred C. Craig, 520 West Easton Place, Tulsa 6, Okla.

COTTON PICKING FOUR
c/o Ed Schorr, 721 Texas St., Shreveport, La.

DALLASAIRES
c/o W. Aylett Fitzhugh, 2036 Farrington St., Dallas, Texas

THE DOWN BEATS
c/o M. J. Owens, 1964 Belmont, Fort Worth, Texas

ESQUIRES
c/o Ray Anthony, 478 Shannon Lee Drive, San Antonio, Texas

EXTENSION 4
c/o Hal Wolfe, 509 W. 25th St., Odessa, Texas

FLAT FOOT FOUR
c/o Britt Stegall, 3601 Liberty, N.W., Oklahoma City 7, Okla.

FOUR HEARSMEN
c/o Dwight Elliott, 4304 Emil, Amarillo, Texas

FOUR O'CLOCKS
c/o Charles G. Holmes, 4664 S. Urbana Ave., Tulsa, Okla.

FOUR PESOS
c/o E. E. Winter, Jr., 29 Half Moon Drive, El Paso, Texas

THE GAD-ABOUTS
c/o Robert N. Brown, 11008 Aldeo Dr., Dallas 28, Texas

THE GAYNOTES
c/o John W. Loots, 1500 E. 37th St., Tulsa, Okla.

THE GAS LIGHT FOUR
c/o Thomas E. 'Tom' Brandon, 1312 W. 2nd St., Odessa, Texas

GOLD MEDAL FOUR
c/o Grady Musgrave, 712 Coleord Bldg., Oklahoma City, Okla.

GRAVEL TONES
c/o Gwyn Liddell, 1011 N. Ave. F., Lamesa, Texas

HIGH TIDES
c/o Dave Gleason, 221 Burgin St., Baton Rouge, La.

THE HOUSTONICS
c/o George S. Stillman, 1837 Marshall, Houston, Texas

KNIGHTS OF HARMONY
c/o Lester S. Swanson, 3215 Nicholson Drive, Dallas 24, Texas

LADS OF ENCHANTMENT
c/o Carlton Wright, 1816 Lead, S.E., Apt. 4, Albuquerque, N. M.

MADCAPS
c/o Ralph Ribble, Jr., 1420 Republic Bank Bldg., Dallas, Texas

MAINSTREETERS
c/o George McCaslin, 1148 N. Main St., Tulsa, Okla.

META-FOUR
c/o Bob Pace, 518A Bonnell Blvd., Metairie, La.

NEWTDNES
c/o Milton Herhert, Jr., 706 Livingston, Shreveport, La.

NOTE-O-RIOTS
c/o Pat Patterson, 736 Dover, Dallas, Texas

THE NOTE-WORTHYIANS
c/o Ron Parker, 4100 Casteleman, Ft. Worth 19, Texas

POISON IVY FOUR
c/o Geo. C. Naden, 6615 Avondale Dr., Oklahoma City, Okla.

SIMPLE-TONES
c/o David Bedford, P.O. Box 26, Ahilene, Texas

THE SING-CHROMATICS
c/o F. E. Pat Carley, Jr., 1924 Saint St., N.E., Albuquerque, New Mexico

SOONAIRES
c/o John Walker, 2300 Belleview Terrace, Oklahoma City, Okla.

THE S'WHEATNOTES
c/o Dr. Jack L. Bostwick, Box 142, Fairview, Okla.

WHIRLWINDS
c/o Capt. Lake Churchill, Jr., USA AD BD., Ft. Bliss, Texas

HAVE YOU SEEN THIS MAN?



Floyd is an accomplished arranger, (member of College of Arrangers) chorus director, (had directed as many as eleven at one time including 1957 third place "Kountry Kernels" of Bloomington, Illinois) contest judge (member International C & J Committee) quartet coach, (such as 1953 Champs, THE VIKINGS) —a master Barbershop Craftsman.

AND—he knows what it takes to operate a really successful chapter.

Thousands of you met Floyd during his grand tour of the Society last summer and fall and witnessed his great quartet and chorus demonstrations.

Floyd is now working in the Central States District—assisting chapter officers with administrative plans and problems — conducting craft demonstrations — helping quartets — aiding chorus directors — organizing new chapters . . .

SPREADING THE BARBERSHOPPING STORY

Remember this man. Be on the lookout for him. He may be dropping in to visit YOUR chapter.

Response to the field man operation (an important phase of our Expansion Program) has been really tremendous with comments ranging from "I learned more about barbershopping in one night than I had learned in ten years of membership" to, "This is the greatest thing that has happened in the Society since O. C. Cash."



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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.)

MAY 10—Viroqua, Wis.; Providence, R. I.;
Stark County, Ohio; Bradford, Pa.;
Laconia, N. H.; New London, Conn.;
Floyd and Clark (New Albany) Ind.;
Michigan City, Ind.; Marinette, Wis.;
Pontiac, Mich.; Honolulu & Kailua,
Hawaii; Superior, Wis.; Warsaw, N. Y.;
Salem, Oregon; Baton Rouge, La.; Belle-
ville, Ont.; Muskegon, Mich.; Onconia,
N. Y.

11—Jerseyville, Ill.

16—Holland, Mich.; Roseville, Minn.

17—Stevens Point, Wis.; Cleveland, Ohio;
Klamath Falls, Oregon; Asbury Park,
N. J.; Union City, N. J.; South Bay,
Calif.; Dundalk, Md.; Knickerbocker
Area (New York), Arca Chorus Con-
test; Blue Water (South Haven), Mich.;
Marlboro, Mass.; Marblehead, Mass.

17-18—Buckeye (Columbus), Ohio, J. A.
District Chorus Contest.

18—Delco, Pennsylvania (Central Section
Chorus Contest).

23—King City (Mt. Vernon), Illinois.

23-24—Lake Washington, Sno-King, and
Seattle, Washington.

24—Niles-Buchanan, Mich.; Keene-Brattle-
boro, N. H.; Westfield, N. J.; Appleton,
Wis.; Warren, Ohio; Grants Pass, Ore-
gon; Iola, Kansas.

24-25—Allentown-Bethlehem, Pa.

30—Meridian, Mississippi.

31—Toms River, N. J.; Welland, Ontario;
Yakima, Wash.; Jackson, Mississippi.

JUNE 7—Needham, Mass.; Los Angeles,
Calif.; New Bethlehem, Pa.; Madison,
Wis. (Land O'Lakes S. E. Section Chorus
Contest).

12-15—Columbus, Ohio (International Con-
vention).

22—Dundalk, Maryland (Harmony Cruise);
Kaukauna, Wis., (Land O'Lakes N.E.
Section Chorus Contest).

28—Avocado Empire, California.

JULY 26—Santa Monica, California.

CENTURY CLUB

(As of March 31, 1958)

1. Manhattan, Mid-Atlantic	243
2. Tell City, Indiana, Indiana-Kentucky	143
3. Minneapolis, Minn., Land O'Lakes	134
4. Miami, Florida, Dixie	130
5. Skokie, Illinois, Illinois	123
6. Pittsburgh, Pa., Johnny Appleseed	120
7. Washington, D. C., Mid-Atlantic	106
8. Dundalk, Maryland, Mid-Atlantic	100

"NOTEWORTHY CHAPTERS"

CHAPTERS WHICH HAVE ACHIEVED 10% INCREASE IN MEMBERSHIP

Dec. 31, 1957, to March 31, 1958

Dixie District (3)

Pompano Beach, Florida
Hi-Tom (Thomasville),
North Carolina
Tuscaloosa, Tennessee

Evergreen District (1)

Sno-King (Seattle) Washington

Far Western District (1)

Modesto, California

Johnny Appleseed District (1)

Beaver Valley, Pennsylvania

Land O'Lakes District (6)

Bloomington-Richfield, Minnesota
Owatonna, Minnesota
Jefferson, Wisconsin
Kaukauna-Little Chute, Wisconsin
Marshfield, Wisconsin
Tomah, Wisconsin

Michigan District (2)

Holland, Michigan
Hudson, Michigan

Mid-Atlantic District (1)

Mahanoy City, Pennsylvania

Northeastern District (3)

Belmont, Massachusetts
Sons of the Sea (Marblehead),
Massachusetts
Worcester, Massachusetts

Seneca Land District (4)

Utica, New York
Warsaw, New York
Bradford, Pennsylvania
Erie, Pennsylvania

Southwestern District (2)

Abilene, Texas
Lamesa, Texas



CHISAGO LAKES, MINNESOTA . . .
Land O'Lakes District . . . Chartered Feb-
ruary 5, 1958 . . . Sponsored by St. Paul
and Minneapolis . . . 36 members. Elwood
W. Peterson, Lindstrom, Minnesota, Sec-
retary . . . Howard F. Johnson, Lindstrom,
Minnesota, President.

HUNTINGTON-NORTH SHORE, NEW
YORK . . . Mid-Atlantic District . . .
Chartered February 12, 1958 . . . Spon-
sored by Manhattan . . . 29 members. Eu-
gene McCluskey, 16 Orton Drive, East
Northport, L. I., N. Y., Secretary . . .
Richard C. Anderson, 21 W. 22nd St.,
Huntington Station, L. I., N. Y., President.

SASKATOON, SASKATCHEWAN . . .
Land O'Lakes District . . . Chartered
March 3, 1958 . . . Sponsored by Brandon,
Manitoba . . . 39 members. Sam S. Gray,
205 - 109th St., Saskatoon, Saskatchewan,
Secretary . . . Tommy G. Lennon, 502
Leslie Avenue, Saskatoon, Saskatchewan,
President.

WHITE RIVER VALLEY, (LINTON)
INDIANA . . . Indiana-Kentucky Dis-
trict . . . Chartered March 3, 1958 . . .
Sponsored by Vincennes, Indiana . . . 23
members. William A. Reed, Box 135,
Linton, Indiana, Secretary, Walter P.
Sutphin, 809 N.E. "C," Linton, Indiana,
President.

ST. JOSEPH, MISSOURI . . . Central States
District . . . Chartered March 17, 1958
. . . Sponsored by Kansas City, Missouri
. . . 31 members. Marvin W. Stegman,
2829 Jules, St. Joseph, Missouri, Secre-
tary . . . Hugh D. Welch, Jr., 822 North
25th St., St. Joseph, Missouri, President.

OAKVILLE, ONTARIO . . . Ontario Dis-
trict . . . Chartered March 17, 1958 . . .
Sponsored by East York, Ontario . . . 31
members. Bill Pettigrew, 450 Wedgewood
Drive, Oakville, Ontario, Secretary . . .
Herb Parkinson, 1275 Devon Rd., Oak-
ville, Ontario, President.

ARE YOU A

GOOD

BARBERSHOPPER?

HARRY HERRICK
ELKADER
IOWA

A11

"Let's not stop,
'Cause Summer's here—
Let's all stay together,
And sing thru the year.

At picnics and outings,
Let's all harmonize.
Let's sing on some cruises,
You'll find that it's wise.

And when the snow falls,
Those notes round and true
Will bring greater pleasure
And satisfaction to you!"

—ANON.

