

THE

HARMONIZER



DEVOTED TO THE INTERESTS OF BARBER SHOP QUARTET HARMONY

SEPTEMBER, 1958
VOLUME XVIII NUMBER 5

THE *Buffalo Bills*

(BROADWAY CAST)

1950 INTERNATIONAL CHAMPIONS

Left to Right

AL SHEA, Lead

VERN REED, Tenor

WAYNE "SCOTTY" WARD, Baritone

BILL SPANGENBERG, Bass



OUR "MUSIC MEN"



THE *Frisco Four*

(NATIONAL ROAD SHOW CAST)

Front row—left to right

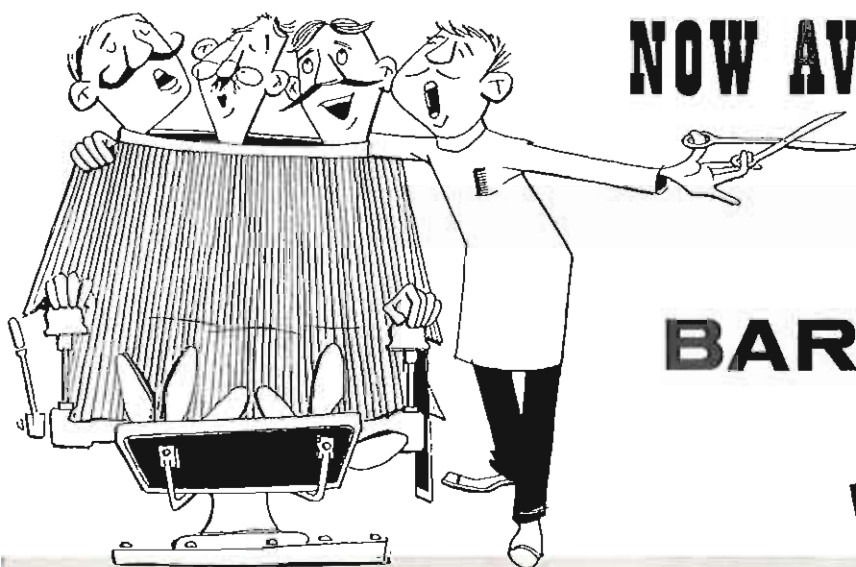
BYRON MELLBERG, Lead

JAY SMITH, Tenor

Back row—left to right

ALLAN LOUW, Bass

JIM INGRAM, Baritone



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September

VOL. XVIII 1958 NO. 5

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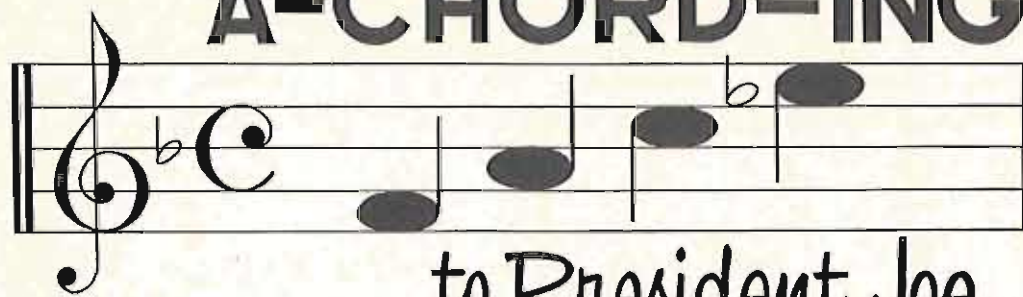
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INTERNATIONAL HEADQUARTERS



HARMONY HALL

A-CHORD-ING



to President Joe...



I am both humble and proud of the opportunity to serve our Society for another year. Humble when I consider how much is still to be done, and proud of what the administration has already accomplished. Again we have a hard working, enthusiastic administrative team, and I know it will continue to work toward the accomplishment of last year's objectives; they are well underway, but time and money have a way of interfering. This year we hope to concentrate on four major problems: (1) Membership (retention and extension), (2) Expansion Program, (3) Leadership Development, (4) Quartet Encouragement.

Each Barbershopper has an equal responsibility in solving the problem of Membership promotion. "Operation Grow" is timely, interesting, and challenging. Are you a "MAN OF NOTE?" Make it your personal responsibility to bring into your chapter one or more new members of quality. Endeavor to do your part before the close of 1958. Wear your "MAN OF NOTE" insignia with pride, it's beautiful! Why not give your Society the opportunity to pay your 1959 dues?

Solving our problem of retention is again one in which we all share equal responsibility. I have observed, on more occasions than I like to remember, a guest visiting a chapter meeting for the first, perhaps second time, becoming highly enthusiastic with the quartet and chorus singing—being presented with a membership application, paying his dues, and then being promptly forgotten by the chapter membership. He attends several meetings thereafter; cannot seem to become a singing or

working part of the group, loses interest and becomes a lost "chord." Herein, I believe, lies a principal reason why we lose approximately 20% of our membership each year. What can we do to improve this retention picture? I frankly admit knowing no prescription that will provide full solution; however, here are a few suggestions that have proved successful in many chapters. Give them a try. They should help.

At your next chapter meeting:

1. Initiate a regular Chapter-Society orientation program.
2. Carefully guide each new member to his proper voice section.
3. Initiate a "big brother" program for the benefit of new members.
4. Encourage new members to participate in those chapter activities he likes best.
5. Keep before the new member at all times the opportunity of improvement and most of all the "WELCOME MAT."

If we are to retain both old and new barbershoppers, our meetings must be planned and programmed for education, singing, interest, community service, enthusiasm and *FUN*.

Have you contributed to your Society's Expansion Program? Is your chapter one that has equalled or exceeded its quota, or are you a member who has until today overlooked doing his part? This program is designed to bring many fine services to barbershoppers such as: more field men, more music, monthly HARMONIZERS, manuals covering Chapter Operation, Barbershop Craft, Contest and Judging, Public Relations, Quartet Development, Chorus Directing and Leadership

Training plus schools and Clinics for those who desire more knowledge of one or more phases of Society activities. FOR EXAMPLE—the Chorus Directors' School held August 1, 2, 3 was a tremendous success; ask any of the more than one hundred members who attended. You will find full details elsewhere in your HARMONIZER. These services will not only be beneficial to each barbershopper of today, but will prove of immeasurable value to new members and future leaders of our organization. Please do your part today—contribute your share in the building of a great Society.

Extension, leadership and quartet encouragement will be developed and programmed by the International office and Society committees; however, each barbershopper can be quite helpful by constantly observing and alerting those concerned of ripe prospective communities that are without a barbershop chapter, and of members who evidence good leadership and have a desire to move forward in Society administrative affairs. With regard to quartets, have you experienced the thrill and pleasure of being a part of that ringing chord? Be a quartet man and taste the real joy of our Society. Does your chapter have a quartet encouragement program? Begin one today; you will be glad that you did.

Fulfilling the objectives before us necessitates the full coordination, cooperation, support and effort of every Barbershopper. Working together as a united team, striving to accomplish those things which will be of benefit to our membership, and building for ourselves a greater organization requires pure harmony.

ARE YOU A QUARTET SINGER? DO YOU TAKE PART IN THE WOODSHEDDING WHICH IS, OR SHOULD BE, A PART OF EVERY GATHERING OF BARBERSHOPPERS. IF NOT, YOU ARE MISSING OUT ON THE GREATEST PLEASURE OF BARBERSHOPPING! WOODSHEDDING ISN'T JUST FOR THE "EXPERTS." IT'S FOR EVERY MEMBER.

148 MEN ATTEND SOCIETY'S FIRST CHORUS DIRECTORS' SCHOOL

FIRST SOCIETY CHORUS DIRECTORS' SCHOOL

In the history of SPEBSQSA there have been many notable "firsts" and in the future many more will be recorded, but the first Chorus Directors' School, held at Harmony Hall, International Headquarters of SPEBSQSA, July 31-August 3, 1958, will not only be set down as the "first" of its kind but a true symbol of tremendous and serious interest in musical development and a widespread desire for knowledge aimed towards ways and means of accomplishment of a greater degree of perfection in the truly American art of Barbershop Harmony singing.

Also this first Chorus Directors' School can well be set down as a milestone in the growth and development, prestige and stature of the Society in the field of good music.

To the 127 chorus directors and students who registered for the entire course, who came from all sections of the Society throughout the United States and Canada, and to the 30 or more "observers" who were attracted to and attended some portion of the sessions, the activities of the week-end will long live in pleasant memory.

The entire series of sessions which, on two of the four days, lasted from 8 AM to 11 PM, made a strenuous, yet thrill-packed program which was carried to a highly successful conclusion under the capable and enthusiastic leadership of the "faculty" of George O. Pranspill of Milford, Connecticut, International Vice President and Chair-



man of the International Chorus Development Committee, director of many choruses and "Music Master" par excellence; Rudy Hart of Michigan City, Indiana, International Treasurer and director of the **Ambassadors of Harmony**, 1956 International Chorus Champions; and Society Field Representative Floyd Connett with his wealth of experience in directing many choruses and master of Barbershop Craft technique who directed the 1957 International Third Place chorus, the **Kountry Kernels** of Bloomington, Ill.

Although the school was conducted strictly "workshop," very close fellowship was developed through the medium of working toward a common objective. The meeting of minds and the serious discussions throughout the entire week-end, plus the knowledge acquired to take back home by all present, compensated for the grueling schedule.

Through the various sessions of training, the "student body" learned nine entirely new song arrangements and developed into a championship caliber chorus which, under the di-

THE FACULTY



GEORGE PRANSPIILL



RUDY HART



FLOYD CONNETT

rectorship of each member of the "faculty," participated in the "commencement" on Saturday evening—an outstanding example of "it can be done."

There is no doubt but that the now historic first Chorus Directors' School ever held on a Society-wide basis was a complete success. The results will soon be apparent and beneficial to thousands of Barbershoppers in a greater appreciation, development and improvement of good Barbershop Harmony singing and to the ultimate increased enjoyment of participation by Barbershoppers everywhere.

Harmony Hall was truly Barbershop Seventh Heaven on this memorable occasion.

Thursday, July 31, 1958
7:00-11:00 P.M.

Registration, Auditions, Group Assignments, Orientation, Distribution of materials and tour of Harmony Hall

Friday, August 1, 1958
8:00 A.M.-11:00 P.M.

Voice Class I
Craft Manual
Sight Reading
Gang Singing—Woodshedding
Lunch—Study Groups
Hand Motions I
The Society Minded Barbershop Chorus Director
Seminar—Study Groups
Rehearsal
Dinner—Study Groups
Directors' Workshop (Rehearsal techniques, practice directing)

Saturday, August 2, 1958
8:00 A.M.-11:00 P.M.

Voice Class II
Rehearsal Techniques (Interpretation)
Rehearsal Techniques (New Songs)
Woodshedding
Lunch—Study Groups
Hand Motions II
Workshop (Practice Directing)
Seminar—Study Groups
Rehearsal
Dinner—Study Groups
Reports of Study Groups
Commencement
(Chorus and Quartets)

Sunday, August 3, 1958
10:30 A.M.-1:00 P.M.

Evaluation and Critique

They came from everywhere:

CENTRAL STATES

Len Bjella Cedar Rapids, Iowa
Howard C. Borup Clinton, Iowa
Fred C. Colby Lincoln, Nebraska
Merle Dickinson Mason City, Iowa
Dick Hansen Cedar Rapids, Iowa
Harry M. Herrick Elkader, Iowa
Howard W. Mesecher Davenport, Iowa

Leo G. Olsen Waterloo-Cedar Falls, Iowa
Ronald R. Phillips St. Joseph, Mo.
W. C. Pickard Cedar Rapids, Iowa
Delaine Sather Cedar Rapids, Iowa
Harold Taylor St. Louis, Mo.
Ken Vogel Cedar Rapids, Iowa
Don Webb Kansas City, Mo.
E. J. Weidmann Burlington, Iowa
Joe Wodicka Ye Olde Tymers, Mo.

DIXIE

Glendon Fisher Nashville, Tenn.
Stan Harris Orlando-Melbourne, Fla.
Marshall Walsh Jacksonville, Fla.
Walter C. West Tampa-St. Petersburg, Fla.

FAR WESTERN

Robert Oertel Arcadia-Pomona Valley, Cal.

ILLINOIS

Jack Baird Southwest Sub., Ill.
Bud Bearby Southwest Sub., Ill.
Chuck Beiger Champaign-Urbana, Ill.
Emmett Bossing Southwest Sub., Ill.
Evans E. Brittin, Jr. Springfield, Ill.
Tom Crawford Pioneer, Ill.
Bob Daluga Waukegan, Ill.
Al Fritz Waukegan, Ill.
Leo Hadfield Belleville, Ill.
Chuck Jackson Town & Country, Ill.
Chuck Lukes Arlington Heights, Ill.

Jim McDonald Champaign-Urbana, Ill.
Fran Rodrick Waukegan, Ill.
Wally Ryan Decatur, Ill.
Lorny Siler Champaign-Urbana, Ill.
Paul Somers Champaign-Urbana, Ill.
Thomas Watts Belleville, Ill.
Larry Weaver County Line, Ill.
Jim Moses Pekin, Ill.
Glenn E. Perdue Bloomington, Ill.
Vance Plapp Princeton, Ill.
Lee Rabe Elgin, Ill.
Rush Wyman County Line, Ill.

INDIANA-KENTUCKY

Bob Brock Connersville, Ind.
Leslie H. Emmerson Ft. Wayne, Ind.
Bill Fowler Owensboro, Ky.
Rudy Hart Michigan City, Ind.
Malcolm L. Huff Evansville, Ind.
J. Hunter Jones Madisonville, Ky.
Dick Mackin Gary, Ind.
Ed McAvoy Indianapolis, Ind.
Jerrold McPhee Indianapolis, Ind.
John Madden Indianapolis, Ind.
Walter Meachem Owensboro, Ky.
Virgil Sauls Evansville, Ind.
Paul W. Silke Tell City, Ind.
Wm. H. Terry Logansport, Ind.
Phil Miller Indianapolis, Ind.
Edmond Potter Indianapolis, Ind.

JOHNNY APPLESEED

Larry Autenreith Pittsburgh, Pa.
George Duer Miami-Shelby, Ohio
John Glass Dayton Sub., Ohio
Francis Jak Cleveland, Ohio
Ken Keller Buckeye, Ohio
Jim McClelland Pittsburgh, Pa.
John J. Mathews Cleveland, Ohio
Jack E. Rickert Dayton Sub., Ohio
Ralph A. Runyan Toledo, Ohio



Study groups found Harmony Hall's spacious yard conducive to harmonious deliberation.

Robert Mucha *Middletown, Ohio*
 Tom Puderbaugh
 Darke County, Ohio
 Gene Wollenhaupt *Lima, Ohio*
 Louis Yane *Euclid, Ohio*

LAND O' LAKES

Hans Beyer *Sheboygan, Wis.*
 Del Bradford *Appleton, Wis.*
 James Easton *Kenosha, Wis.*
 Keith H. Eifler
 Kaukauna-Little Chute, Wis.
 Arnold G. Forslund . . . *Marinette, Wis.*
 Eldon Hepner *Milwaukee, Wis.*
 Bob Jansen
 Kaukauna-Little Chute, Wis.
 Hollis Johnson *St. Paul, Minn.*
 Larry Krause *Fairmont, Minn.*
 Carman Lane *Stevens Point, Wis.*
 George Lewis *Oshkosh, Wis.*
 Clarence Lindvall
 Chisago Lake, Minn.
 Martin Luther *Kenosha, Wis.*
 Edmund A. Sellissen . *Green Bay, Wis.*
 Phil Shaw *Eau Claire, Wis.*
 Arnold Stenehjelm . . . *Winona, Minn.*
 Louis Streeter *Duluth, Minn.*
 Bob Meyer *Kenosha, Wis.*
 Jack O'Farrell *Eau Claire, Wis.*
 Edwin A. Olson *Escanaba, Mich.*
 Curtis Peck *Kenosha, Wis.*

Gordon Pederson . . . *Fairmont, Minn.*
 Henry F. Renard
 West Bend-Barton, Wis.
 Harold Zoerb *Wauwatosa, Wis.*

MICHIGAN DISTRICT

Barden Borst . . . *Niles-Buchanan, Mich.*
 Philip F. Daab . . . *Gratiot County, Mich.*
 William S. Hansen . . *Fruit Belt, Mich.*
 Sid Helder
 Holland-Grand Rapids, Mich.
 Lou Mahacek . . . *Grand Rapids, Mich.*
 Roger P. Valentine
 South Haven, Mich.
 Otto Vogel *Detroit, Mich.*
 Richard E. Pancost
 Battle Creek, Mich.
 Peter Pell *Grand Rapids, Mich.*
 Richard Peterson . . *Kalamazoo, Mich.*
 Lowell Wolfe . . . *Battle Creek, Mich.*
 Grant L. Wright . . *Holly-Fenton, Mich.*

MID-ATLANTIC

Charles Anthony *Nutley, N. J.*
 Eric Berg *Paterson, N. J.*
 Thos. E. Duffy . . . *Manhattan, N. Y.*
 George Gross *Reading, Pa.*
 Robert Hallett . . . *Wood-Ridge, N. J.*
 Elmer Jefferson . . . *Baltimore, Md.*
 Robert MacEnery . . *Baltimore, Md.*
 R. H. Severance . . . *Lancaster, Pa.*

Eugene O'Neill . . . *Union City, N. J.*

NORTHEASTERN

Bert Lundberg *Worcester, Mass.*
 George Pranspill . . *Bridgeport, Conn.*
 E. Everett Wood . . . *Providence, R. I.*

ONTARIO

Greg Backwell *London, Ont.*
 Al Shields *East York, Ont.*
 Jim Turner *London, Ont.*

SENECA LAND

William Andrews, II
 New Bethlehem, Pa.
 Earl Ericson *Warren, Pa.*
 H. Preston Hoskin . . *Jamestown, N. Y.*
 Don Huck *Erie, Pa.*
 Thomas L. Kennedy . . *Buffalo, N. Y.*
 Ike Shumaker . . . *New Bethlehem, Pa.*
 Jack Moore *Niagara Falls, N. Y.*
 Chester E. Wheeler . . *Syracuse, N. Y.*

SOUTHWESTERN

Gene Carrier *Enid, Okla.*
 Leo Cornwell *Tulsa, Okla.*
 Dick Crockett *Houston, Texas*
 John Heiden *El Paso, Texas*
 V. L. Hooper *Houston, Texas*
 Don Johnson *Enid, Okla.*
 Les Swanson *Dallas, Texas*
 Wesley Peterson *Tulsa, Okla.*
 Morris Rector *Tulsa, Okla.*
 Ralph Ribble *Dallas, Texas*

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Chautauqua—

WORLD'S LARGEST EXCLUSIVELY BARBERSHOP SHOW

By JIM LESSWING

Editor, *Seneca Land Smoke Signals*

An audience of almost 10,000 longest of long hair devotees came to Chautauqua, the world famous center of music and culture, for the 4th annual Seneca Land District Serenade, June 28th—saw President Joe, super M.C. and barbershopping ambassador of good will, the **Schmitt Bros.**, internationally famous quartet, and an all star cast of Seneca Land District talent and were completely conquered. The Seneca Land District past champions and regional representatives who ably supported the **Schmitt Bros.** included: the **Notecrackers** and **Flower City Four**, (Rochester, N. Y.), the Rochester Chorus under Louis Ugino; the **O-AT-KANS**; (Warsaw, N. Y.) and the Warren Pennsylvania Chorus under the direction of Earl Ericson.

Pat McPhillips, chairman of the Serenade; Jim Steedman, Seneca Land District President, and Ralph McCallister, Director of the Chautauqua Institute, were impressed with the size of the audience, especially since the barbershop concert was deliberately scheduled before the official opening of the 85th Chautauqua season. The Seneca Land

Serenade was selected for this unenviable assignment to insure early and maximum residency at Chautauqua for the balance of the season which features opera stars, religious and lay lecturers and greats from the music world. During the last four years, the Seneca Land Serenade has consistently out-drawn all other attractions.

John West of West Springfield, Pa., was chosen as this year's recipient of the Seneca Land District's Chautauqua musical scholarship. Another highlight was a craft session conducted by Pete DePaolis, past Chairman of the International Barbershop Craft Committee.

During his three-day stay in western New York, our affable and apparently indefatigable International President, Joe Lewis, was the honor guest at a dinner and meeting conducted by the **Quantones** and the Buffalo Chapter. International Board member, Wayne Foor, and Hugh Palmer, President of the Ontario District, were in attendance. Joe Lewis was also feted during a round of parties and dinners sponsored by the Seneca Land District. Thanks for coming, Joe—hurry back.

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TERRIFIC!

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L to R—Wayne Foor, International Board Member and Past President, Seneca Land District; Jim Steedman, President Seneca Land District; Pat McPhillips, Serenade Chairman and Joe Lewis, International President.

ATTENTION CHAPTER SECRETARIES!

DOES YOUR CHAPTER SCHEDULE
ITS MEETING-AND ACTIVITY
PROGRAMS? QUARTERLY—
SEMI-ANNUALLY—ANNUALLY?

IF SO, PLEASE SEND A COPY OF
YOUR PRESENT SCHEDULE TO
INTERNATIONAL HEADQUAR-
TERS, MARKED FOR KEN BOOTH!

THANKS!

OYE, AMIGOS!

Leesen to thees: All awf the Barber-shoppers seengers een El Paso, and all awf the pipples een El Paso y Chihuahua again geef to all ju gringos the estension awf our warm eenvectionation for ju to cawm to the beeg Meed-Weenter Convension awf the Barbershoppers to be held een our casa Janjuary 28th to the 31st tambien. (For ju gringos "tambien" means eenclusiff.) Eef ju have never been een thees part awf the cawntry—ju weel anjoy cet. Eef ju have been here before we don need to say nawthing because ju weel want to cawm back, no?

To cawm to El Paso ees easy: Jawst take wawn airopiano—or ju can cawm by the train that rawn on the tracks, or ju can cawm by automovile on our good camino roads. Down here all the pipples weel cawm on their burros!

All awf the peons y caballeros are working mucho to eensure ju weel have a good time. There weel be theengs for jur senioritas y senoras to do and all our womens weel see to cet that jur womans have plenty to do, eencluding a shopping tour awf old Juarez een Chihuahua Mehico. For ju gringos wot got no womans—there ees always Juarez across the reever! And our Senor Cy Dieter weel take good care of ju!



Statue of Benito Juarez, Juarez, Mexico.

As a special treat there weel be a bull fight—thees ees whot ees call a Corrida—een Juarez Sawnday afternoon

Febrero first. Thees ees a great sight and ju weel either lawv eet much or eet weel make ju seek! Leesen to thees: Speaking awf bulls: Deed ju know a bull wheech ees sleeping ees known as a bulldozer?

Awf course the beeg event awf the convension ees the two-night Parade wheech weel feature the centerational champions **The Fawney Notes** (ju gringos call them **The Gaynotes**) and manny awther great seengeen quartets and also eencluding the Border Chorders, the very best chorus een all Mehico! As an added attraction our own El Presidente Joe Lewis she weel be here weeth all awf the brass of the Barbershoppers; and we are honored mucho! El Presidents eenseests she ees cawming here for a good time only—ju know how I know thees? Because I teel heem por job and he ask me no!

Mark jur calendars now for Janjuary 28th through Febrero 1st. Cawm to El Paso! Send por jur teeckets; y resservations now! Write to Senor Bill Spooner or Senor Doug Spooner at 7410 Alpha Ave., El Paso, Texas.

SAVE JUR PESOS POR EL PASO!

Adios, y hasta la vista
Senor Ernesto Winter
El Patron of
The Four Pesos



A room in Carlsbad Caverns.

FACTS ABOUT TRAVEL TO EL PASO

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	Time Hours	1st Class	Coach	Time Hours	1st Class
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Birmingham, Ala.....	35	101.70	72.80	6½	169.07
Boston, Mass.....	55	210.78	138.94	10	281.71
Buffalo, N. Y.....	43	156.10	104.45	9	230.34
Chicago, Ill.....	30	99.30	71.00	6	176.22
Cleveland, Ohio.....	38	137.30	94.95	8	208.23
Dallas, Texas.....	16	47.10	33.70	2½	71.50
Denver, Colo.....	24	50.75	36.25	3	106.04
Detroit, Mich.....	36	131.40	91.60	7½	200.64
Ft. Worth, Texas.....	14	44.80	32.05	2½	71.50
Indianapolis, Ind.....	37	114.88	80.60	7	173.14
Kansas City, Mo.....	22	67.35	48.15	6½	128.70
Los Angeles, Calif.....	18	57.90	44.70	3	104.28
Louisville, Ky.....	42	112.50	81.05	6½	177.98
Miami, Fla.....	65	154.95	110.80	9	242.66
New York City.....	52	188.90	128.60	8	262.79
Oklahoma City, Okla....	23	52.10	37.30	4	80.80
Omaha, Nebr.....	23	81.20	58.10	7	150.92
Phoenix, Ariz.....	9	33.30	23.85	1½	54.78
Pittsburgh, Pa.....	42	144.00	101.35	10	219.01
Portland, Oregon.....	50	107.75	80.40	8	222.42
San Francisco, Calif.....	18	86.95	69.05	4½	148.17
Seattle, Wash.....	54	119.55	89.50	8	240.46
St. Louis, Mo.....	32	86.70	62.05	5½	142.34
Tacoma, Wash.....	53	117.05	87.60	(See Seattle)	
Toronto, Ontario.....	52	144.05	105.70	11	223.20
Washington, D. C.....	50	161.15	113.85	8	241.01
Winnipeg, Manitoba....	53	131.50	94.80	11	265.20
Calgary, Alberta.....	71	182.70	137.75	12	287.10

*All fares quoted are round trip and include tax, except Canadian Cities.

All fares and travel times are subject to change without notice.

**All rates quoted above are round trip and do not include tax.

All first class rates quoted above do not include the Pullman charges on the types of accommodations desired.

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FAMOUS LAST CHORDS



“I thought YOU sent out the invitations . . .”

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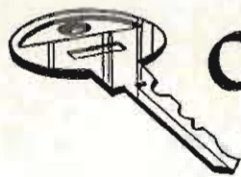
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CHANGES FROM THE Chapters



BRADFORD, PA. Chapter is spreading the word about the Society through placing copies of each issue of *THE HARMONIZER* in the Public Library as well as in the libraries of local schools. This is an excellent public relations idea.



FONTANA, CALIF. Chapter recently joined forces with twenty-three other organizations in a three-day celebration—"Fontana Days."

In addition to their float (pictured above) which took 4th place in the Civic Division, the chapter operated a concession stand at the fair grounds throughout the affair. Fontana's **Chord Steelers** were unable to be on hand for the parade so two members of Paradise Valley's **Sidewinders**, Jay Wright and Don Jorgenson, combined talents with Tony Nelson and John Brown to form the **Chord Winders**, who are shown on the float. John Brown reports that more

than 40,000 parade viewers "ate up" those barbershop chords all along the parade route.



Thirty-three DECATUR, ILL. wide awake (?) chapter members turned out at midnight recently to do their bit for a big cerebral palsy telethon.



For the second year in a row, MEM-

This type of appearance is always a warming experience—and it's good for the reputation.



LIVINGSTON, N. J., though only a couple of years old, has put another feather in its community service LOT through sponsoring a little league baseball team—the "Bears."

The shot below pictures the "Bears" marching to their first game—out of camera range, four carloads of Barber-shoppers from "The Friendly Chapter" led the parade, woodshedding *Take Me Out To The Ball Game*.

Oh, yes. One other thing—finding that the Junior League (baseball, that is) was having difficulty, the Chapter treasury was immediately tapped to help them out.



PHIS, TENN. Chapter was awarded Dixie District's Outstanding Achievement Award.

As the home of both an International Champion quartet, the **Confederates**, and the 1958 International Champion **Dixie Cotton Boll Chorus**, they are going to be tough to beat for achievement!



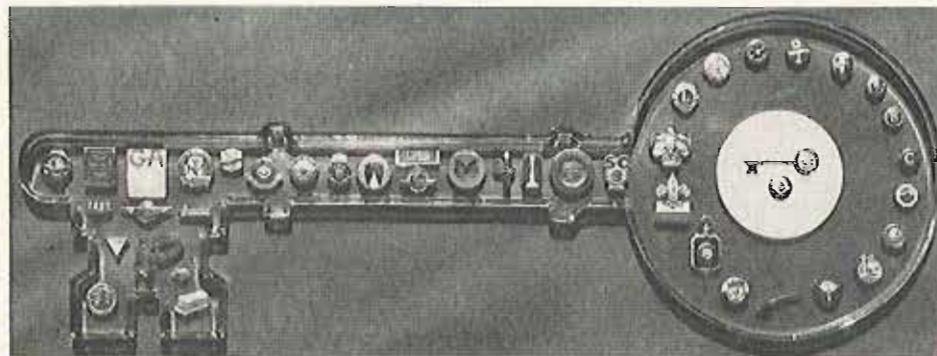
Here is a record to shoot at. NEW BETHLEHEM, PA. reports that the audience for its June 7, 1958, show was double that of the previous year.

Twenty-seven of its total of thirty-two members sang in its chorus.

New Bethlehem has a population of



RUSSELL, KANSAS, Chapter in reporting on its 1958 Parade, sent in this evidence of what a friend of barbershopping can do. Without the chapter's prior knowledge or request, Gene Cagle, of the Paramount Studios, devoted his entire front window to this display. He had 18 x 24 inch enlargements made of past local quartets plus regular shots of quartets appearing on this year's show.



AN UNUSUAL KEY

was presented, not long ago, to the Mayor of Yokohama by the city of San Diego—in Yokohama. The key, of molded plastic, contains emblems of some forty-three civic and fraternal organizations, including, of course, the Society lapel pin through the courtesy of our SAN DIEGO Chapter.

the rehabilitation of our hospitalized veterans through recreation."



ROCKFORD, ILL. Chapter were the featured guests at the Rockford Symphony Orchestra's July 24 Summer Concert.

An evening of good music and the best!



The SEATTLE, LAKE WASHINGTON and SNO-KING Chapters, all of Seattle, Wash., joined forces a couple of months ago to produce a very successful two-night "quartetcapades."

The show was scheduled at the same time as Seattle's (the city) annual

1600 people—1009 tickets were sold to the show! Can you top that record?



BRONX, NEW YORK Chapter is justifiably proud of the following letter it received from the Veteran's Administration Hospital.

"Another successful performance can be entered into the record books of Club Harmony and the Veteran's Administration Hospital, Bronx, New York by the presentation of the splendid show in our recreation hall, last Friday evening.

"Club Harmony is always a welcome addition to our recreation program and we wish to express deep appreciation to all the singers, instrumentalists and the Veterans of Foreign Wars Auxiliary for sponsoring this excellent assist to

ARE YOU A MAN OF NOTE?





Charter night ceremonies (pictured above with Mid-Atlantic District Vice-President, Jack Finch, doing the honors), was a big affair for the new HAMPTONS (East Hampton, N. Y., Chapter). A sell-out show sold Barbershop Harmony to the Community.

Marine Festival "Seafair." Seattle Chapter's **Four-Do-Matics** found serenading (see pic, page 10) "Seafair" queen Sandra Teslow a real easy task.



Irving Dreyer, winner of the "What Barbershopping Means to Me" Contest, writes that his STEUBENVILLE, OHIO Chapter still has a few souvenir mugs (of the 1958 International Convention at Columbus) available.

\$3.00 and a note to Chapter Secretary Carl Simone, 515 Lawson Ave., Steubenville, Ohio, will add to your collection.



This unusual shot shows the DELCO (Philadelphia, Pa.) Chorus on stage competing in and hosting the Central Region, Mid-Atlantic District Chorus Contest. Delco won. (Guess that's why Director John Peterson's head is a little big.) It was a great weekend with thirteen out of the nineteen choruses in the Region competing!

The SNO-KING (Seattle, Wash.) **Chord-Splitters** were asked, by the composer to introduce to 500 members of the Seattle Chamber of Commerce, a proposed official song for the State of Washington.

Eight men (see pic this page) from the Chapter, resplendant in brand new chorus uniforms, had only a couple of rehearsals to woodshed the harmony into the composer's unison song.



The YMCA Boys Home, Des Moines, Iowa, is richer by \$1000 and a great evening of harmony, thanks to the DES MOINES, IOWA Chapter.

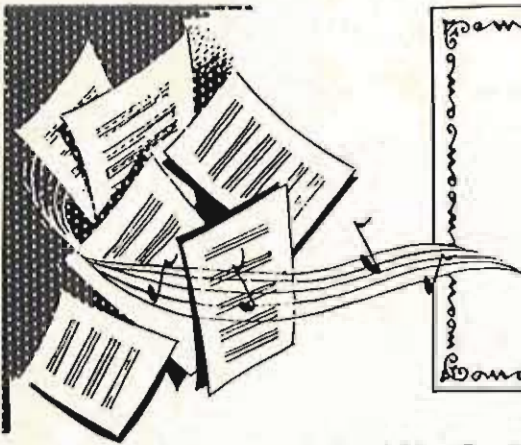
The chapter furnished song and re-

freshments for the boys and the staff to go along with their presentation of the check.



SCHENECTADY, N. Y. Chapter has an unusual slogan for its program to increase its membership and activity—"III by II/I." It stands for one eleven by eleven one, or one hundred eleven members by November 1st.

The campaign features a contest (points for on-time attendance and recruiting) with the winner to receive the "Doc Fenley Award" (Barbershopper of the year) and other prizes.



Harmony Heritage Songs



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

There is space enough to tell you a little about three of the fine songs that are in the course of being printed.

I LONG TO SEE THE GIRL I LEFT BEHIND

With the possible exception of Sigmund Spaeth, there is no man in the Society, or probably in the world, who has personal knowledge of as many American popular songs as does Deac Martin, and to him we are indebted for calling our attention to a gem from the days when what we now call barbershop wasn't called that but was sung in genuine form. In the December, 1956, HARMONIZER, Deac told of the sixteen songs that had made the greatest impact on him during his life and among them was *I Long To See The Girl I Left Behind*. The song was first published in 1893, and one of Deac's earliest memories is of hearing an older sister playing and singing it.

The author and composer of the song was John T. Kelly, an outstanding Irish comedian of the period. According to the memory of Isadore Witmark, the noted song publisher, as recorded in the book *From Ragtime to Swingtime*, the song was the predecessor of *Sweet Adeline* as a gang and barbershop number and in his opinion it would have continued to be the favorite quartet song had not *Sweet Adeline* come along.

Drawing upon his recollection of how they used to do it in the old days, Deac, with the collaboration of Phil Enbury, has given to the Society and to posterity a charming example of traditional close harmony.

MY BLUSHIN' ROSIE

As we have said before, we dote on taking one of the grand old minstrel songs, laundering the artificial Ethiopian blackwash out of the original words, and serving it up in a form that

any man, no matter what the color of his skin, can sing as the expression of his personal sentiments. Such a song is *My Blushin' Rosie* of 1900, words by E. Smith and music by John Stromberg. Long a favorite in minstrel shows, the spritely number eventually became a fixture in the repertoire of the incomparable Al Jolson who made a recording of it that is still relished by connoisseurs. In the Indian summer of his long career, Al occasionally revived the song in his radio programs, and in several movies based upon show business in the old days the bright little ditty was used for authentic color.

Although he has no known connection with the E. Smith who wrote the words, we have thought it fitting to appropriate for publication the arrangement of our own Ed Smith who is the Chairman of the new Music Committee of which Harmony Heritage is now a department. Ed, who is the author of a book on how to play piano by ear, is an adept at arranging rhythm songs, and in this case he has given us a toe tapper.

WHEN YOU AND I WERE YOUNG, MAGGIE

When from the plethora of songs there is one that has maintained popularity and commanded respect for close to a hundred years, we can be certain that it contains the components of greatness. Dating back to 1866, *When You and I Were Young, Maggie* has compelled recognition as one of the foremost heart songs of the English speaking peoples. Thanks principally to the writings of Sigmund Spaeth, we are able to sketch the history of the song in a manner that should add to the strong community of interest existing between singers in Canada and singers in the United States.

George W. Johnson, a Canadian who was a graduate of Toronto University

and later a member of its faculty, while employed as a young school teacher, fell in love with a pupil named Maggie Clark. Their trysting place was near a creaking old mill. Being a poet of ability, Johnson wrote the famous poem as an expression of his love for Maggie which he projected to the end of their lives, and it was included in a collection of his poems published in a volume titled *Maple Leaves*. In sad nonfulfillment of the poem, Maggie died within a year after their marriage.

James Austin Butterfield, born in England, possessed such talent for music that he conducted a performance of *The Messiah* at the age of ten. While a young man, he moved to Chicago and made a career of music. He was a violinist and singer, taught music, edited a music journal, was the conductor of the Mendelssohn Society of Chicago and the director of the Chicago Oratorio Society; he composed *Belshazzar* and three other grand operas, and he was responsible for many songs. He wrote the melody for Johnson's beautiful poem and published it as a song in 1866.

Such is the measure of true art, that the best gifts to mankind made by the scholarly Johnson and by the musicianly Gutterfield have proved to be the simple but sincere words of the one and the simple but sincere melody of the other united to make a song through which can be voiced an emotion which in some manner has been experienced by everyone.

For an arrangement in keeping with the artistic origin of the famous song, Harmony Heritage has called upon Willis A. Dickema. His arrangement has been highly praised by professional musicians, and its suitability for Society use has been attested by the substantial number of quartets and choruses that have put it in their repertoires in advance of publication.

NEWS ABOUT QUARTETS

Support of chapters by our Society's quartets is all important. To belong to quartets which are chapter, district and international "minded" is a special honor.

The Heart of the Ozarks Chapter in Springfield, Missouri (home of International Board Member Herb Wall), paid tribute to the three-times International Medalist (this year's second place) **Four Pitchikers** in a fine way recently. Some one hundred barber-shoppers, their wives and friends, aided by other quartets, honored the **Pitchikers** and their coach and arranger S. K. Grundy, at a special party. The news release on this item had this to say: "The **Pitchikers** are famous throughout the United States and have appeared on many chapter parades throughout the past two or three years. They are a fine civic asset because they always leave a good impression of our Society, of Springfield, Missouri, and the Ozark country."

★
ARE YOU A "MAN OF NOTE"?

In addition to the **Frisco Four** who have been selected to play in the road show company of "The Music Man" the roles played on Broadway by the **Buffalo Bills**, the Berkeley, California, Chapter has another quartet to be proud of in the **Bay Town Four**. This quartet recently won second place in prominent TV personality Don Sherwood's (see week of July 28 TV Guide) "Unoriginal Amateur Hour."

The quartet is pictured at the right. Dave Baughman, tenor, formerly sang with the **Frisco Four**.

★
IS YOUR CHAPTER "GROWING"?

Recently the 1949 International Champion **Mid-States Four** of Chicago had a commercial engagement to entertain a group of guests of one of the leading business concerns in the Midwest. While dressing for the appearance, one of the other members of the quartet asked baritone and contact man Forry Haynes whom the quartet was singing for that evening. Forry replied,

"I don't know . . . it could be a bunch of *Russians* for all I know." How right he was! It turned out that a contingent of Russian scientists and engineers were to be entertained by the quartet. With the help of an interpreter, the quartet told the story of the Society and the distinctive characteristics of barber-shop quartet singing. Forry reports that the Reds showed real enthusiasm over one of the few things they haven't laid claim to originating.

★
BE A "MAN OF NOTE"

★
The 1956 and 1957 International Finalist **Dunesmen** of Michigan City and Gary, Indiana, have reorganized,



with Wayne Turnipseed singing tenor, Harley Martin lead, Dick Mackin (director of the Gary, Indiana, chorus) baritone, and John Zula bass. The latter three sang in the International Contest in Columbus, Ohio, as the **Yan-Keys**.

★
LET'S "GROW"

★
The **Croix-Chords** of the Hudson, Wis. Chapter (on the St. Croix River) appeared on the Dave Garroway TO-DAY show Tuesday morning, July 22, when Garroway did his show from Minneapolis. Dressed in yachtsmen's uniforms, the quartet sang *Wait 'Til The Sun Shines*, *Nellie* while entrants

in a beauty contest were pictured in a Police Gazette frame. (Unfortunately so many of these appearances on national TV hookups are so quick opening that International Headquarters doesn't learn of them in time to spread the word among barber-shoppers. Too late we received word that the **Buffalo Bills** were scheduled to appear on the Arthur Godfrey Monday evening, July 21, TV show, and the **Frisco Four** were scheduled to appear on Ed Sullivan's show Sunday evening, July 27.)

★
BE A QUARTETTER

★
Vern Reed, tenor of the **Buffalo Bills** recently reported to International Head-

quarters as follows: "You might be interested to know we opened a new door to barbershopping last Monday. There's a smart night spot here in town called the Blue Angel. It only holds 200 and plays to a sophisticated audience. It's a very intimate place and they present such people as Orsen Bean, Ertha Kitt and this new hot comedy team of Elaine and Jack is there with us now. We gave it a lot of thought and planning, coupled with weeks of work, to develop an approach that was Barber-shop, commercial and in a taste these sophisticates would swallow. With tongue in cheek we went on stage and they not only took the dose but asked



Pictured here are the **NORTHSHOREMENS** of the Salem, Massachusetts, Chapter. This quartet, which is serenading Nancy Niblo, daughter of Ray Niblo, Past International Treasurer, and current President of the Central States District, was the first organized quartet to report in for the Columbus Convention. They did yeoman service in making radio and TV appearances and singing for special functions to help publicize the Society.

for more. We do two shows nightly except Sunday and have a four-week stand commencing July 7."

★
IS YOUR CHAPTER "GROWING"?
★

Our new International Champions the **Gay-Notes**, have been capitalizing on opportunities to bring good publicity to the Society, particularly through the newspaper medium, since winning the Championship. Their booking schedule is filling up rapidly. Chapters interested in featuring the current Champions on their next show are urged to contact International Headquarters promptly regarding open dates.

★
LET'S "GROW"
★

Early in 1945 the **Beacon Four** of Wichita, Kansas, who competed in the 1940 National Contest at the New York World's Fair, sang for the charter program of the Hutchinson, Kansas Chapter. (They are the quartet who sang *Mandy* and a medley of *Honey* and *Sweetness* in an album released by Decca Records of the 1940 National Contest competitors.)

In July of this year the same four men, still singing as the **Beacon Four**, went to Hutchinson once again to help re-activate the chapter there.

It is certainly gratifying to know that one of the probably very few quartets which has remained intact in our Society for more than eighteen years is still willing to do its part to help increase the number of chapters in the organization.

Wedding bells are ringing for two well-known quartet men — Bob Bohn, bari of the 1958 International Finalist **Easternaires** (Jersey City, N. J.) took the plunge at St. Petersburg, Florida in August . . . Ed Allison, bass of the **Yorkaires** (York Pennsylvania) leaves the bachelor ranks in September.

★
LET'S "GROW"
★

The **Toronto Rhythmairs**, 1958 International Finalists, appeared several times on a Sunday night TV show "Summer Showtime," Channel 2 (Canadian).

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Barbershoppers may have recognized a familiar face on the Arthur Godfrey TV Show recently. Carl Chada, former tenor of the **Westinghouse Quartet** (several times International Medalists) of Pittsburgh, Pa., appeared in a jug band!



Pictured here are the **TONICHORDS** —L to R, Max Lloyd, tenor; Joe Kopecek, lead; Paul Neilson, bari and Carl Hancuff, bass, who are about as active a foursome as you will find. Members of the Far Western District's 1957 "Honor Chapter," Salt Lake City, Utah, these fellows contributed a lot to the chapter's very active program by making more than 100 appearances during the year.



Evidence that you don't need a lot of money to outfit a quartet appears here. All you need is sufficient nerve. The ROSEVILLIANS of the Roseville, Minnesota Chapter, decided to really go Gay Nineties. Here are, left to right, Jack Foeller, Dick McGee, Dan Mott and Fred Street.

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MEMO FROM THE DESK OF THE
INTERNATIONAL SECRETARY

Status Quotes

ROBERT G. HAFFER



The other day when I had occasion to search the Society's archives for some other material, I happened upon a letter the Society's Founder, O. C. Cash, wrote on January 7, 1944, as a report to the National Board of Directors for their Mid-Winter meeting in Detroit. As is the case with most of the letters and articles O. C. wrote, this particular letter was quite interesting and I would like to share it with you through this column:

"I regret that it is impossible for me to be with you at Detroit on January 15 and 16. I must attend a meeting of the Tax Commissioners of the Mid-Continent Oil and Gas Association at Fort Worth on the same dates. I will miss you fellows and the fine fellowship that is always so much in evidence when we get together. At no other meetings do I feel so much the warm glow of brotherly love as I do when attending one of our functions. It's as though you boys were all old Bluejacket chums with whom I used to harmonize in the stairway leading up to the IOOF Hall above the White Hardware Store in my old home town.

"I hope this communication may, in a measure, take my place at the conference.

"President Staab and Secretary Adams have been good enough to keep me down-to-date on the expansion of the Society, organization of new chapters and other activities, by forwarding copies of correspondence, etc. Many of the chapters send me copies of their announcements, publicity, etc., and I am amazed at the progress and growth of our organization during the past year.

"President Staab has let me in on most of the complaints and gripes which have come from our members during the year, and I am astounded at the thoroughness of the investigation which Brother Staab has made of each of these criticisms and the good sense and diplomacy he has used in compromising, explaining and disposing of them. It is inevitable that any organization will find in its membership narrow-minded, easily-offended and

soft-skinned members. It is, of course, impossible to please everyone. These fusses and misunderstandings are the natural result of growing pains. It is definite proof that the organization and management of the Society is being taken more seriously as we go along.

"I recall in the early days of the Tulsa Chapter, a few of us, going on the theory that the organization was not a serious one; that it was a group out for fun and relaxation; that no-one was jealous or concerned with holding office or of the manner in which the chapter was managed, just got together and picked out our officers and sent out notices to the membership to the effect that 'the Secret Committee had wished off on the following brothers these offices, etc.' We began to get some serious criticism and newspaper publicity concerning the high-handed manner in which the Society was conducted by a certain clique, and it began to dawn upon us that a group of our members was taking the organization as seriously as any other luncheon or service club in Tulsa. We then set up our affairs on a business basis in which every member had an equal voice in the management of the Chapter.

"The National Chapter has run into the same situation and it will take another year or two before all the wrinkles are ironed-out. These intolerant, critical members and groups will just simply have to be patient and wait until, by trial and error, you fellows get the organization set up on as workable a basis as other important clubs throughout the country.

"At a local Board meeting the other night, it was brought out that our group in Tulsa had the largest membership of any men's club in the City and that the membership constituted the best cross-section of the citizenship of the community; and that there were vast possibilities and powers in the group if properly directed. Discussion of the difficulty in preparing programs to interest all the men and to keep up general interest in the Society, provoked the statement by a member of

the Rotary Club that the stability of Rotary, Kiwanis, Cooperative, Lions and other service clubs resulted entirely from the strength of the national organization. This person said that since we had more to offer the average man by way of entertainment and good fellowship than most of the service clubs, at less cost, the success of local chapters would depend upon the national chapter and its efficiency in keeping in contact with local chapters. His opinion was that we had reached that stage; that the publication of THE HARMONIZER, preparation of reports, furnishing of statistics to chapters, and suggestions from the National Chapter as to entertainment and organization, would result in increased membership in local chapters.

"The difficulty in Tulsa has been the large turnover in membership. We have had at least four or five hundred different men in our chapter in the past four years. They stay in a year or two and then drop out. Probably the reason for this is that as the Rotary member stated, we did not have any tie-in with a strong national organization in the early days of our recruiting of memberships. Now that we have set up a workable, efficient headquarters, each chapter probably should review its past membership list and endeavor to get everybody back in the organization for a year of trial under more constructive management.

"Also, I still think we have failed to find or outline a definite program, objective or work schedule for the local chapters and the individual members. Maybe I am behind the times on this phase of the work, but it seems to me that we ought to have a definite job for each chapter to do in its community so that the boys could work as a group in the same manner as the service clubs usually do on some worthwhile project. Of course the conduct of the war is everybody's project now, and after this terrible thing is over we can get this objective problem worked out.

"With best wishes to each one of you

loveable old bums, I am, Yours Sincerely."

Today, slightly more than twenty years later, our International organization (shortly after the 1944 Mid-Winter meeting the Society became International when the first Canadian Chapter was organized in Windsor, Ontario) has more than six hundred chapters and has prospects of finishing this year with approximately 26,000 members. Unfortunately, all too many chapters are experiencing an abnormally high rate of turnover of members, as O. C. cited in regard to the Tulsa Chapter in his letter.

What is the reason for this turnover? The answers are quite plain to those of us who have given careful study to the Society's over-all problems. The big problem is the providing of capable and inspired leadership at the chapter level!

Adequate leadership will guarantee the following things for a chapter:

1. An attractive meeting place where members will feel proud to invite prospective members and their friends.
2. *Planned* programs, both a yearly program of activities for the chapter and for each chapter meeting. (These programs will provide ample opportunities for *participation* of every member of the chapter.

Each meeting will provide opportunities for gang singing, woodshedding, chorus singing and organized quartet singing, in proportionate amounts.)

3. Proper chorus direction by a capable and well-liked director with an able staff of assistants.

The above elements of a good chapter meeting will insure high average attendance at chapter meetings, a high percentage of membership renewals and enrollment of new members.

Generally, our chapters are doing a good job of attracting *new* members into the Society. Our big problem, however, is to *hold* those members. It's a simple fact that in this day and age with our accelerated pace of living and with so many demands being made on folks' leisure time, the meetings of any organization must be highly interesting and enjoyable in order to woo today's busy man away from the many other diversions which call upon his time.

Every member of the Society has a right to expect interesting chapter meetings, held in attractive surroundings, by a live-wire chapter which has an over-all program built around participation and the rendering of service to the community through helping worthy enterprises with our harmonies.

The Society has made many tools

available to our chapters to build on the basis outlined above (not someone's pet formula but rather a time-tested "recipe" for success, developed by the Society's most successful chapters). Our immediate problem is to put those tools to use! If your chapter isn't providing you with what you are entitled to receive from this wonderful hobby, we urge you to use your influence to help develop the kind of chapter we should have in every city which can produce a group of men interested in singing from the heart which will be a credit to our organization. Let your present chapter officers know that you are not content with a slipshod chapter which just lets things happen as they will. (If the membership is willing to just let things happen, loss of the chapter's charter will probably result.)

Continued support of the Society's expansion program (have you and your chapter done your part in this important activity?), will help to produce more tools to help make barbershopping a more rewarding activity for more men, will provide the all-important personal contact through field representatives to help local chapter officers learn how to do their jobs better.

You hold the key to the building of a bigger and better Society. Let's grow together as we sing together!

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- SOMEBODY STOLE MY GAL
- CURSE OF AN ACHING HEART
- I'M GOING BACK TO DIXIE
- WHEN I LOST YOU
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Hock Says:

Share the Wealth



By **ROBERT HOCKENBROUGH**
Past International Board Member

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

More and more chapter and district bulletins are echoing and re-echoing the new spirit and slogan of our Society . . .

IT'S GREAT TO BE A BARBERSHOPPER!

We even published a booklet by the same name, available from our international office. This is fine! Wonderful! It is great to be a barbershopper and I mention it here to make sure that we give credit where credit is due. The slogan was first voiced by that great barbershopper, Doc Colditz, and has been the battle cry of his Oak Park (Ill.) Chapter for 10 these many years. Permission is happily granted (by Doe) for all other chapters to use the slogan at all times, in all places . . . in keeping, of course, with our Code of Ethics.

IT'S GREAT TO BE A BARBERSHOPPER

HAVING MONEY DOLDRUMS? You'll find past issues of *Share the Wealth* loaded with fun-packed material. A little imagination—a slight twist can give an old idea new life. For example:

SAM NIGHT—Here's a stunt by our SNO-KING Chapter of Seattle-Washington. It reminds us of the "Let George Do It Night" put on by our Toronto (Canada) Chapter . . . which just goes to show you—"great minds, etc."

Quoting from the SNO-KING CHORD SPLITTER put out by Pete Bement, we find — "SAM NIGHT" went this way. On that night everybody's name was Sam, and anyone who called anyone by any other name forfeited 5¢ to the "Damn Sam" can. It was really hilarious and the worst offenders were those who were trying to catch someone else—with the exception of our poor President. It cost him about 50¢ to conduct the meeting. This will be done again soon—with another name, as the uniform fund profited \$1.80.

BLINDMAN'S BLUFF — Quoting Pete still further "The (Sam Nite) evening's entertainment was by blind-folding two men then picking out the members of a double quartet to sing with them. The catch was for the Blindfolded to guess who was singing what parts with them. Out of 8 contestants the highest score was 3 (out of 6) and the confusion really came when regular tenors were singing bass, and phony voices were used."

IT'S GREAT TO BE A BARBERSHOPPER

PANTOMIME PARTY was given a slight twist that developed into a swell program for our County Line Chapter (Ill.) according to Program Chairman, Rush Wyman. Rush appointed member Johnny Johnson to come up with something unusual and Johnny did. To wit:—He had a stage presence contest (with the audience serving as judges) with quartets pantomiming to Medalist Quartet recordings. It was quite a trick for the quartets to act out the songs when in most cases they weren't sure of the phrasing of the quartets.

Rush reports that the chapter really had a ball and that nearly every member participated in this unusual event.

NEW!



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International Headquarters

I'VE GOT A SECRET was cleverly adapted for an evening's program by Don Bell, Program Chairman of our Youngstown, Ohio Chapter. Says Don, "We have been concerned with the mortality of membership; the never-quite answered question of why do we lose members. In an effort to come up with some answers we contacted six (6) men here in Youngstown, who had belonged to other chapters before becoming residents of Youngstown, and none of whom had affiliated with our chapter.

"We invited them to be present at our meeting of June 10. We then prepared 'data' cards (5x7) on each one, and devised a "secret" for each card. (Example: Paul Lytle of the **Lytle Brothers** is our Chorus Director; one of the 'contestants' had been assigned as personal escort and guide to the **Lytle Brothers**, upon the occasion of their appearance on the contestants' Chapter Parade.)

"We next selected a panel of four chapter members, and from then on, proceeded as much as possible, identically with Garry Moore's TV shown of the same name. On the TV production, when the contestant whispers his 'secret,' the camera flashes it on the screen for the viewers. In our case, we borrowed an 'opaque projector,' and as soon as the 'secret' was whispered, the lights were turned off, and the data card was flashed on the screen (where the panel, of course, could not see it.)

"In each case, the panel went down guessing. After the six had appeared, an informal quiz session was held, during which the guests gave their reasons for dropping out of barbershopping. (Incidentally, they had all been promised from the start that this program would not be used to try to talk them into re-joining. It looks now, however, like three of them may come back in, purely voluntarily.)

"The exact nature of the program was kept a secret from the membership. The title was used in publicizing the

meeting, but I believe no one knew for sure just what to expect."

IT'S GREAT TO BE A BARBERSHOPPER

NEW TWIST TO PROGRAM ADS. Credit for this one goes to Guy Stickney of our Lake Washington Skippers, Bellevue, Washington. It's simply this... Have the business that is putting in the ad, put in the same ad that is in the telephone book.

Here are three reasons why this is good: (1) If the firm has the money and realizes the value of advertising enough to put it in the telephone book, then he is a good prospect for our ad solicitors. (2) He is community minded, and our program is as permanent a bit of advertising as the telephone book. It's not being thrown away as rapidly as a newspaper. (3) The most important advantage is that it gives the layout of the ad and all the necessary artwork. As a solicitor, you don't have to be an artist or layout man, or take up a lot of time with questions as to how he would like his ad.

IT'S GREAT TO BE A BARBERSHOPPER

SO YOU SOLD A LOT OF PROGRAM ADS... What's your follow-

up? Our Peoria (Ill.) Chapter has printed up for each member a Buyer's Guide listing the over 200 businesses that placed program ads. The idea, of course, is that the membership is to patronize the advertisers. And to make sure that the advertiser is aware of the patronage, each member is furnished tokens to be given the clerk at the time of the purchase. According to Harry Marks, Chairman, "It's rather pleasant to give these tokens to the clerk and say: 'Please put this token in the cash register. Your boss advertised with us and we want him to know we've been in and made a purchase.' It's also a good time to talk about our next show which could very well result in ticket sales next year."

Seems to me a lot of good could be gained by sending a copy of the Buyer's Guide to each of the advertisers.

IT'S GREAT TO BE A BARBERSHOPPER

YA GOTTA MAKE CALLS if ya wanna get business. The same is true of selling show tickets. Nothing quite equals the personal approach. This is borne out by the figures gathered by our SNO-KING Chapter of Seattle, Washington. A questionnaire tied in with a door prize coupon asked the

audience, "How did you hear about our show?" And here's how they answered: 75% said through Friends and Chorus and Quartet Appearances; 9% Newspaper; 8% Radio; 4% Billboards; 3% Posters.

IT'S GREAT TO BE A BARBERSHOPPER

THIS'LL SELL TICKETS, TOO. The Chordsmen Chorus of our San Antonio (Texas) Chapter have a dual arrangement when they take a pay job. The group for whom they are singing agrees to pay (for example) \$50 cash or purchase tickets for that amount at the time of the chapter show. Boy! With this arrangement it should be easy to pack the house.

IT'S GREAT TO BE A BARBERSHOPPER

YOU CAN BE the most important member in your chapter, according to Mike Michel in the Central States Sernade. That's right. And you can do it simply. All you have to do is make up your mind that between now and the end of the year YOU will bring five new members into your chapter. Old-member retention and new-member solicitation is probably the most important job of the individual member and

Versailles, Kentucky 10th Anniversary Parade of Quartets

The Greatest Barber Shop Show in the World!

EVERY QUARTET AN
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it must be carried on almost exclusively at the chapter and individual level.

We can't all be the best baritones or tenors, we can't all be chapter presidents, we can't all be good arrangers or judges, but every one of us can be a one-man membership drive. And there are just two basic actions we need to perform.

First, we have to get the man to a meeting, get him to sing, get him interested in what we're doing. Second, we have to make him know that the chapter wants him to join, to take part in its activities, to be a part of the world of barbershop.

You can be the most important man in your chapter. The problem of membership is the responsibility of each and every member. Now, where do we start? Who's a good prospect? What's his phone number?

h
IT'S GREAT TO BE A BARBERSHOPPER
h

THE GUEST IS THE FUTURE OF OUR SOCIETY. If we treat 'em right, the future's bright. Carl Haworth of our Spokane (Wash.) Chapter says, "The minute a stranger walks in the door, have a greeter get his name and address, part he sings or the range of his voice if he knows it. Hand his name and his

address to the secretary with instructions to see that he is mailed an invitation to every meeting for several weeks. He should also be added to the bulletin mailing list. Each member should, as a committee of one, do all possible to MAKE HIM FEEL AT HOME. The house committee and the sergeant-at-arms should consider our guest and help to keep members and meeting orderly. Remember, our guest is impressed both good and bad. If we are disorderly and inattentive, he may decide to spend his evenings elsewhere.

If we are going to warm up with *Wait 'Til The Sun Shines, Nellie*, let's explain to the guests what we are going to do. Let's see that he has music, if we have it, and see that he has found his right section before we warble a note. See that he is seated between two regulars who can give him some help. If one of the regulars sings in a pick-up quartet, invite the new man to come along and help start him on the road to barbershop fun. I would like to see our programs aimed at selling the new prospective member.

h
Well, that's about it for now. Keep the bulletins coming.

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BARBERSHOPPER!



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Tuxedo suit in Dacran blend. Satin lapels. Hand tailored. Fully lined. Pleated trousers. Blu-Black only. Also in Ivy style. Block only.

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THIS "ELASTIC" ALBUM IS A MUST FOR ALL RECORD COLLECTORS

The original ELASTIC FOUR records have been unavailable for many years, or since the supply ran out. These new RCA Hi-Fi's are superb and prove many things to really interested Barbershop Quartet fans.

Here is a quartet who are to many in the Society only a legend, who run the whole gamut of techniques, and in a style and manner that will be surprising to those who may have forgotten their "elasticity".

Here is not only a remarkable "buy," but all should remember that all proceeds go to the Expansion Fund. Every Barbershopper having a record player, or access to one, must have this album.

Jerry Beeler, Chairman, Expansion Fund Committee

1958 DISTRICT CONTEST SCHEDULE

<i>District</i>	<i>Date</i>	<i>Location</i>	<i>General Chairman</i>
Central States	October 18	Des Moines, Iowa	A. E. (Art) Thomas, Mgr. Municipal Airport, Des Moines, Iowa
Dixie	Nov. 13-16	Miami, Florida	William Hall, 469 S. W. 26th Road, Miami, Florida Louis W. Perkins, 232 Oceanic Ave., Ft. Lauderdale, Florida
Evergreen	Oct. 31-Nov. 2	Portland, Oregon	M. Arnold Arntson, 2627 S. E. Holgate, Portland, Oregon
Far Western	Oct. 24-26	Santa Monica, Calif.	Elmer Raymo, 1118 Robson, Santa Monica, California
Illinois	Sept. 26-28	Skokie, Illinois	George Manz, 8039 Keating Ave., Skokie, Illinois
Indiana-Kentucky	Oct. 11-12	Lafayette, Indiana	Jack McCord, 1610 Grove, Lafayette, Indiana
Johnny Appleseed	Oct. 10-12	Charleston, W. Va.	Ted Fennell, 607 Albert Street, Charleston, West Virginia
Land O'Lakes	November 1	Wausau, Wisconsin	Lorenz Engebrecht, R.F.D. No. 4, Wausau, Wisconsin
Michigan	Oct. 17-19	Kalamazoo, Mich.	Alvin Olson, 1017 Grant Street, Kalamazoo, Michigan
Mid-Atlantic	Oct. 24-26	Reading, Pa.	Harold Fidler, 125 Penn Street, Reading, Pennsylvania
Northeastern	Oct. 3-5	Springfield, Mass.	D. Wm. Fitzgerald, 50 Hartley St., Springfield, Massachusetts
Ontario	Oct. 25-26	Woodstock, Ontario	Ken Livingstone, 477 Ingersoll Avenue, Woodstock, Ontario Dr. William Klein, 56 Altadore Crescent, Woodstock, Ontario
Seneca Land	Nov. 1-2	Geneva, New York	Ed Stillwell, 138 William St., Geneva, New York
Southwestern	Nov. 1-2	Abilene, Texas	Guy "Binx" Walker, 4026 Potomac, Abilene, Texas



OVER THE *Editor's* SHOULDER

From "Kup's Column, the Chicago Sun-Times:

"MUSIC APPRECIATION DEPT: Opera star George London, who opens the Metropolitan's engagement here Thursday, received an invitation to sing at the White House reception June 2 for German Chancellor Konrad Adenauer. Accordingly, he made arrangements to change his previous bookings. Then came a call from Washington: President Eisenhower now wants a barbershop quartet instead of one of the world's foremost bass baritones."

New Bedford, Mass. **Standard Times**—in reporting on National Music Week activities had this to say about the role played by our New Bedford Harmonizers,

"Audience reaction as the sartorial splendor of the Harpoon Harmonizers burst upon them may be indicated thus . . . !!! Bright yellow trousers and red coats of the Bay Statesmen, current district champion quartet, were responsible.

"They dazzled in the midst of their fellows, who wore short jackets of shrieking red, above black trousers.

"Performance of the Harmonizers easily outshone their outfits. Marching in place, they swung instantly into comping and tootling as a brass band in 'The Country Fair,' then flung themselves into the sea, in a stunning version of *Asleep In The Deep*.

"Tenors and baritones helped toll lighthouse bells and basses plumbed the depths.

"Bay Statesmen's performance of a rollicking band song beginning 76 Trombones Led The Parade convinced the audience, if convincing was needed, its championship title is well earned.

Evening Hymn and *Keep America Singing* by the full ensemble provided the finale of an outstandingly enjoyable

program. Baptiste Balestracci, director, and his singers were applauded gratefully.

Marin, California's **PITCH**—
"WHAT IS ENTHUSIASM?"

"Webster says the word comes from the Greek meaning 'one who has a fire within him.' Good barbershoppers, then, have it! Mr. Wrigley of chewing gum renown once said: 'I would rather have an enthusiastic man in my employ than the smartest man in the world. An enthusiastic person gets things done!' Walter Winchell says: 'I never have anything important to say, I just say it in an important and ENTHUSIASTIC way.' You wouldn't say that Eddie Cantor is a top-notch singer? But he puts so much energy and ENTHUSIASM into his songs—and everything else he does

—the public loves it. Let's all be good barbershoppers and get our ENTHUSIASM in ACTION!"

Dayton, Ohio Chapter's Bulletin—

"The following is a statement of belief subscribed to by the editor. I believe that our Society is a great movement for civilization, in that it brings personal understanding and close fellowship. There is no place for dislike or animosity. If in your heart you harbor criticism for or judgment of those who sing with you, have it out like a cancer. Smile for your brother, be patient and think well of him. Anyone who loves to sing, and I mean anyone, is bound to be OK. I think a prayer for this happy state would be in order.

"Lord, give me patience and understanding. Help me, Father, to understand the other fellow's point of view. Save me from envy and jealousy; make me cheerful and sympathetic. Life is short and the end is certain, and may I spend my days in the happiness of good fellowship and song. Amen . . ."

The Sno-King (Seattle, Wash.)

SNO-KING SPLITTER

(Editor, Pete Bement, recounting his experiences at Columbus)

"POST CONVENTION TRAVELINGS

"Leaving the city of throbbing heads and ringing ears (and chords) we flew north for 70 miles. There Dave Youngs, past District President, had carefully laid out his farm so that I could find it. His general descriptions were fine of a ½ mile mowed hay field with bales of hay in the middle and black cows in the next pasture. I spotted the cows right off, then I looked for the hay bales. Dave had moved them around Sunday morning spelling out a large "P-E-T-E" with a large arrow pointing to his home.

"Parking the plane at his front door, we chatted late and I stole a lot of good ideas and printed information which I hope Evergreen might use from Johnny Applesced District. Dave fed us, put us up, gassed the plane and took his second

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flying lesson from his back yard. Thanks again, Dave, for the tremendous visit—see you in Chicago.

"Leaving the Youngs' Monday morning and making a couple of stops in between, I was at Philadelphia. In the evening John Peterson of the Delco Chapter met us, got us located in a nice hotel, then proceeded to take us out for a fine dinner. Delco met in the basement of the YMCA and the singing and the number of 'show' songs in their repertoire was fantastic . . .

"One week later—after going first to Washington, then New York to stand in the back and watch the **Buffalo Bills** in **MUSIC MAN**, we were back in D.C. meeting with the **Singing Capital Chorus**. Here they had 3 directors, a large chapter . . .

"The next night . . . arriving in Chicago about 10:00 PM, I gave a howl to Dick Magnuson, lead of the **Mid States Four**. This night the Skokie Valley Chapter was having a visitation night with the **Mid States** performing. It was really a ball . . . At one time I looked around and counted fourteen foursomes singing at the same time—and they weren't singing the old 'chestnuts'! It was a wonderful experience and now I know why they call that area the hotbed of barbershopping.

"The following day we flew to Racine, where Bill Otto drove up to take us down to see the Kenosha home. I can't say enough about the home that hasn't been told in pictures, of which I have more to show, just get behind the *expansion drive!* After seeing everyone at work and scrounging all the information that I could think of—buying all the loot that I could afford, such as bumper strips, decals, lighters, manuals, etc.—had the fortune of seeing Floyd Connett at work, making simplified arrangements of woodshed type songs to get the novice started on the right foot with a few juicy chords thrown in. Intermittently Floyd would come out of the library and collar Ken, Bob Hafer and myself to try out something new. Sure wish that fellow could spend a few months out here to convert a bunch of interested into **REAL SINGING BARBERSHOPPERS** . . ."

Nashville "Capital City" Chapter's **CHORDS AND DISCHORDS**

"**STARTLING AND ENCOURAGING FACTS FOR THE INDIVIDUALS WHO THINK THEY DON'T HAVE THE VOICE GOOD ENOUGH TO SING AS A QUARTET**—By Gerald Adams

"It is a proven fact that humidity causes a loosening of the vocal chords which in turn stimulates the urge to sing. This perhaps then explains the wide-spread practice of shower stall singing.

"Now it is my contention that this fact can be of great use in aiding a budding quartet to gain confidence by utilizing this phenomena to improve blend, resonance and tonal quality.

"Shower stalls are found to be the best practical source of the humidity needed. Steam cabinets are too remote for 'close harmony' and even with the jumbo type (accommodates four) it fails miserably in rehearsing stage presence. Certainly, minor problems arise, such as fogged up glasses and song arrangements but this can be endured and mastered with a little ingenuity.

"So far so good," you say. "This is great for practice but how about making public appearances?" (A natural question.)

"At first, this did pose a problem but I found a portable shower solved the problem nicely. Of course, the normal dimensions are rather cramped so a little extra width gives the quartet better maneuverability. Instead of the traditional entrance, the quartet will be allowed to rub up a good lather behind



SAGINAW, MICH. Chapter, each year, presents Braille watches to the Bureau of Social Aid. Gordon Grant and Duane Heath (standing, L. and R) are shown making this year's presentation of ten to Mrs. Vera Clapper of the Bureau and Earl M. Taylor, Superintendent of the Michigan Employment Institution for the Blind.



"Hello—Hello—Hello — — — Hello."

drawn plastic curtains. (Wash cloths are optional.) When each member is in good voice and the proper pitch is blown, then, with a quick rinse (four separate sprays are recommended for speed) the curtains are parted and a clean entrance is made. Costuming can vary from the traditional seaside attire to the most formal, what with the drip-dry miracle fabrics of today. This unique idea could even be adapted to full chorus scale with a few changes and enlargements of the shower stall shell. For better audience participation during your show 'intermission sings' try utilizing the auditorium sprinkler system. The effect is terrific and the crowd will be amazed.

"Detailed plans for you 'do-it-yourself' chapters fortunate enough to have a plumber as a member will be sent on request."

The Herkimer, N. Y., **THE TELEGRAM**, daily newspaper—

"The summer band concerts which once were a seasonal highlight in Myers Park have gone with the old bandstand which once stood there. However, some flavor of the past will be renewed once again on Wednesday, when the local Barbershop Singers will again use it as the site for an old-time ice cream social and song program.

"This annual event is becoming something of a tradition in itself, drawing throngs of strollers to eat and listen, while children and dogs run in and out among the trees and the long June evening gradually begins to darken towards night.

"The Barbershoppers like to sing together in the old tradition of close harmony and good fellowship. They have a good time, and so does everyone who hears them. But, even though they are doing what they enjoy, they work hard and their songs represent many

hours of practice. Weekly rehearsals all year around the part of their program.

"In addition, they put on many concerts for non-profit groups and home and hospital shut-ins, an activity that brings a great deal of happiness to many people.

"A stroll in the park next Wednesday should bring back an echo of an earlier less-complicated day, do better than a tranquilizer to ease tensions, and, at the same time, give a boost to an organization that means a great deal to our whole Valley area."



Chin in hand (center of table above,) Dr. Sigmund Spaeth (author of "Barbershop Ballads," long-time member of Manhattan, N. Y. Chapter and eminent music critic and commentator), served as one of the judges for New York City's 24th Annual Barbershop Quartet Contest. 18,000 spectators jammed Central Park's Mall for the big contest.

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WHO'S WHO

Robert G. Hafer, the Society's Executive Director, is now listed in *Who's Who*

The 1958 edition of this "Blue Book" of personages of achievement, success and unusual occupation honors our own Bob Hafer—certainly a man of distinction and unique occupation.

It is said that only an average of three out of every ten thousand earn this distinction. (Only two other Kenosha citizens—a minister and a financier—are so honored).

Every Society member should be proud of this recognition accorded it and its Executive Director!

A REAL BARBERSHOPPER

Marion Dodgen, treasurer of our **ROCKET CITY** (Huntsville, Ala.) Chapter, recently wrote to Harmony Hall, quoting, in part, from a letter received from one of that chapter's members, Doug Howard, now serving in the Navy:

"Dear Bob:

"Since my letter of 8 April 1958, I have received a letter from one of our young chapter members, Doug Howard, which I wish to quote in part as follows:

"I read in the 'Sharps and Flats' where the average of ten dollars per member was being raised for our new headquarters in Kenosha. Since I can't be there to help raise the money, I'll send it."

"Doug enclosed a money order for \$10.00 for his share in the program. I am enclosing our chapter check in like amount in payment of this donation.

"Doug was one of our very faithful members before leaving town for a tour in the Navy. He is now serving aboard the U.S.S. SARATOGA (CVA-60)"



Barbershop Craft

By JIM EWIN, Chairman, Barbershop Craft Committee

As your new Committee takes over the compiling of material for this column, I feel that we owe a sincere thank you to Pete DePaolis who has served for the past two years as Chairman of the Barbershop Craft Committee. Pete has done an outstanding job and has given most generously of his time and talent.

It will be the policy of this Committee to continue as before in presenting here bits of information and comment that we hope will prove both instructive and stimulating. We will seek to help and encourage all barbershoppers to continue learning about their hobby in every way they can, as we are convinced that increased understanding brings increased enjoyment.

TENOR, BARITONE OR BASS?

There is much confusion lately between the classification of voices into Tenor, Baritone and Bass and the names of the parts sung as Tenor, Lead, Bari and Bass. Actually, they are two different things and it's not unusual to have a man with a Tenor voice sing the Bari part, and most of our men singing the Bass part are actually Baritones.

Let's see if we can shed some light on this.

The human voice is produced in the Larynx (Adam's Apple to you) by a pair of vocal cords of tough membrane. The male vocal cords are about one inch long being thick around the outside and thin at the inside edges. They are controlled by involuntary muscles which (a) stretch or relax the cords (b) move them together or apart (c) reduce the length of the opening between them (in effect this shortens the cords).

The tone is produced by air forced from the lungs through the cords which vibrate and emit the air in rhythmic puffs. The tone thus produced is rough and raspy but is filtered by resonators until it comes out much improved (usually) in quality. The Cavities that serve as the resonators are (a) the chest, bronchial tubes and trachea (lower throat) which respond to tones of low pitch; (b) the upper throat, post nasal cavity and mouth which respond to a wide middle range or normal

ATTENTION QUARTETS AND CHORUS DIRECTORS

Not all Society-published song arrangements are suitable for 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.

speech tones; and (c) the nose and sinus cavities which respond to the higher tones and overtones.

For general classification, the resonance of those cavities that respond to the lower tones is known as "chest" resonance and that of the upper tones as "head" resonance. To a large extent both the volume and quality of the tone is determined by these resonators.

Now, men vary greatly in physical characteristics so voices vary correspondingly. It is not possible to classify every voice but nearly all men's voices seem to fall naturally into three basic classes as follows:

BASS: The lowest male voice in which the chest resonance is heavy and predominant throughout the entire vocal range.

BARITONE: The middle and broadest range voice in which the chest resonance is predominant in the lower part of the vocal range and head resonance in the upper part.

TENOR: The highest male voice in which (you guessed it) the head resonance is predominant throughout the entire range.

There is some difference of opinion as to just how the voice is controlled, but in the male voice three "registers" are recognized: (1) the Lower or Chest register; (2) the Upper or Head register; and (3) the Small register or Falsetto.

Normal tones for speaking or singing

are produced by the full length vocal cords—the pitch being raised by stretching the membrane. This is the Lower or Chest register. As the pitch is raised, a point is reached where the strain of stretching becomes severe and if a tone is attempted it may “break” or “crack” when the muscles weaken. This point marks the upper limit of the chest register which occurs in Basses around C to D; Baritone D to Eb and Tenors E to F.

To sing above this break the average inexperienced voice goes to the extreme of relaxing the vocal cords and separating them so that only the thin edges of the cords vibrate. This is known as “falsetto.” The tone is rather weak and colorless and has an insipid quality due to the lack of stretch in the cords. It does not blend well except in very soft passages, as chest resonance is entirely lacking. However, the pitch can be raised above the break by *shortening* the cords without relaxing the stretch. This produces the “head” register, and the tones are known as “head tones,”

in which the chest resonance is less apparent (almost eliminated in tenors) while the head resonance comes into prominence.

The most beautiful rich tones are produced in the head register and the greatest power of the voice is reached with slightly shortened cords, tightly stretched and heavy pressure from the lungs.

It is possible to apply pressure to falsetto tones so that their power is greatly increased without achieving the richness of head tones. This is the type of tone used in yodeling.

If the voice is properly controlled (and here is where vocal training comes in) the shortening of the vocal cords should begin well below the break and never go to the extreme of falsetto. Adequate breath support is of paramount importance in singing all high tones.

For quartet Tenors the important thing is to be able to sing a controlled tone above the break and not too loud. Most Tenors use very short cords and

not too much pressure, and many of them never reach falsetto—even when very soft and high, the vocal cords still have a stretch. In a well controlled voice it is possible to swell from a falsetto to a full voice without a break.

In Barbershopping we have an interesting development. In our efforts to get the chords to “ring” we are pushing the pitch up to the point where all four voices are up in the head tones and sometimes have to strain to reach their notes. We have been criticized for developing “strident” voices.

Most of our “Basses” are really Baritone and the true Basses feel left out because they feel too heavy to blend with the other voices on high notes. We talk about a shortage of Tenors (actually they are by far the most plentiful), but very few Tenors can sing the high notes gracefully—the rest sing Lead and Bari. It comes down to this: We certainly do not want to be indifferent to proper voice control and good vocal quality. Whatever voice you have—use it well.



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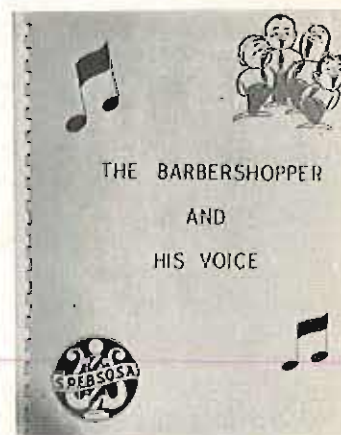
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The Way I See It...

KEYNOTE ADDRESS delivered at the Society's 20th Annual International Convention, Columbus, Ohio, June 11, 1958 by Past International Vice-President, C. T. "Deac" Martin, former Editor of the HARMONIZER, author of "KEEP AMERICA SINGING," the story of the Society's first ten years, and pioneer barbershopper of many other accomplishments including original compositions and arrangements which endure as, it is predicted, these comments will live on.

It is an honor to be invited to speak to you, the House of Delegates, the Board Members and Officers who are here, and the guests who, like me, are without portfolio. I don't even have a pitchpipe.

Two years ago, when I was asked to be here today, I warned Bob Hafer that the Society took two chances: a speaker whose voice was heard first in 1890 might not be around in 1958; and also, much better keynoters would be available. Whether for a quartet or for a convention, keynoting implies the ability to hit the right note squarely. But I am not blessed with perfect pitch. So I merely ask you to think about the answers to questions that will be raised by my comments. They are written, because it is customary to print such messages in the HARMONIZER.

The way I see it, you gentlemen and the Society as a whole have two major problems. The first one is retention of membership. I am sure that we would have 200,000 members today if we had retained the great majority of all who have joined. Better minds than mine are grappling with that. The solution will take care of many secondary problems. I leave this matter of too-quick turnover to you . . . and turn to the second one. It deals with a fundamental, why we have come from nothing to international status in twenty years, and whether to apply that experience to the next twenty, and more.

My text is from a note that I wrote recently to a young quartet member. After a public concert, which included an important quartet that specialized upon dissonances, I wrote, in part:

"Members of your age will decide during the next crucial five years, as we come of age, whether the Society will continue as a distinctive organization for many generations to come, or whether it will become a pale carbon copy of current popular music and entertainment. We were the One and Only

of Its Kind, unique, according to Webster. But too often we are becoming copies of what surrounds us musically. Copies smudge and are erased more easily than originals."

That is my text.

For the next twenty minutes or so, let's put ourselves into the role of parents to a large and vigorous young family. We wonder . . . is today's high chair good enough to save for barbershopping juniors to come? We'll examine that question shortly.

When I use the term "barbershop" as related to harmony, I refer to a musical form that is as definite as sonata, prelude, cadenza or other accepted musical terminology. Barbershop harmony is North America's own gift to music. Originally it was instinctive harmony that evolved, unwritten and unaccompanied, among men who had the ear for it. In its evolution, three characteristics gradually became its distinctive trademark:

1. A melody characteristically below the tenor.
2. Seventh chords dominating the harmony.
3. As many chord changes on a given melody as sounded good to the singers.

This squeezing out of the last drop of harmony from a held melody note, of course, affected the beat or tempo. Traditional barbershop is seldom suited to the restrictions of a metronome.

Note that I said "characterized by" and "predominantly." I did not say "Seventh chords exclusively." The diminished chord on next-to-the-last Lee in *Mandy Lee* is still the climax of the song, just as it was in 1908.

The original concept of this Society was personal participation of those who liked to sing, just for themselves. Within the first year, many felt the generous urge to share with an audience and to compete within the family. Today, great numbers of our problems are linked closely to quartet and chorus competition, and to quartets singing for public performances, whether in concerts given by other chapters or as entertainers outside the Society's boundaries.

The personal participation concept was the original idea back of the Wood-

shed, as Charlie Merrill of Reno and Carroll Adams of Vermont will testify. It was to be a place for any member to do off-the-cuff singing, rather than a place for staged entertainment. If I Had My Way, it would be available to any two members of organized quartets, and the more of them the better.

The Society started without precedent to guide it. Our first five years were years of enthusiastic chaos. Every move was by trial-and-error. During the first ten years we had to scrap some earlier conclusions. They were the only precedent we had, arrived at hurriedly, of necessity. Progress made changes necessary. Our theme song then could have been *There'll Be Some Changes Made*." Today, you men who are at the Society's controls continue to re-examine and decide progressively.

We should never allow our thinking to be conditioned by conditions that no longer exist. We should never follow tradition blindly. If Columbus hadn't dissented from older beliefs in 1492, America might not have discovered Columbus here today. But, if a tradition has been proved continuously sound and constructive over a long period, it should not be scrapped simply because it is old. Rolls Royce hasn't changed its basic radiator design since 1933. Rolls Royce employed 42,000 persons in 1958. Some of our greatest music improves with age. And that includes much of the music sung at the original Tulsa meeting in 1938, in traditional barbershop harmony.

The Society's name preserves that harmony tradition. To the uninitiated, the names of some organizations mean little. For example, "Rotary" could be a merry-go-round. But when Owen Cash and Rupert Hall agreed upon the name of this Society, they described exactly what they intended it to be. In consequence, our name is basic to the conduct of the Society. It is our foundation, and should be our principal public relations theme.

Good public relations is just good conduct . . . and getting public credit for it. Walt Stephens, then of Chicago, and I agreed upon that when we were wrestling with early PR problems of the Society. Publicity is what tells and

informs the public about our conduct. Publicity can backfire badly unless good conduct is back of it.

Our barbershopping family's conduct as known to the public through any publicity means, becomes our public reputation. The most important publicity is word-of-mouth . . . what people say to others about their impressions. Our most important public concepts are our quartets and our choruses. To the outsider who hears them, *they are the Society*. Nothing that we can say through the newspapers can stand up against the first-hand impressions of persons who attend our public performances. I am sorry to report that the public is getting the impression, increasingly, that some of our quartets are entertainers—of no particular brand or type—despite the Society's name.

We have thousands, perhaps millions, of public contacts each year in our concerts and in meetings where SPEBSQSA foursomes are introduced as principal entertainers. Our name states that we are preserving and encouraging traditional barbershop harmony. I have been quite familiar with that name since 1938. As yet I find nothing in it to indicate that we are to preserve and encourage oratorios, night-club music, folk songs, blues, Foster, grand opera, or other forms of musical enterprise. Our declared purpose centers upon one type.

As far as I know, Sigmund Spaeth's little book, the original "Barbershop Ballads" (long out of print) contained the only written barbershop harmonizations in existence until the Society was well along. The earliest of our written arrangements that I recall, came from Joe Stern of Kansas City. In 1940 he was National Treasurer, with less than \$100 in the national treasury, when he sent out a few mimeographed copies of *Daddy, Get Your Baby Out of Jail* as he had learned it by ear as a boy, and as it was being sung by the **Kansas City Polecats**. We were quite proud that we had one man in the Society who could read music, and even write it down. Phil Embury of Warsaw, New York, followed shortly with *Sweet Roses of Morn* as he had heard the old **Mound City Four** sing it.

The fact that a singing society was launched without written music to sing, is proof of how truly unique we were . . . the "only one of its kind" as written into our name. Depart too often from the intent of that name, and we'll become some other kind of singing society. Many have been started, then folded, because they had nothing distinctive to hold members, attract new



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ones, or draw public support.

The broad and continuing appeal of barbershop harmony is the main reason why we have been able to come from nothing to international status in a short twenty years. It is our most important asset. To eliminate the word "barbershop" from the name of the Society would scrap our greatest treasure. But in order to retain it, we must preserve that asset by singing barbershop harmony.

Our public relations is how we live, as known to the public. That means what we sing and how we sing it, as known publicly. Last year, in his advance bulletin to competing quartets, Dick Svaneoe pointed out that no quartet which consistently departs from barbershop harmony has a right to represent the Society. When they appear in public, our quartets and choruses are the Society to those who hear them.

Supplementing that, here is what Bob Hafer wrote in last month's **HARMONIZER**. He said that our judges this year had received instructions to crack down on quartets and choruses that do not sing barbershop harmony. Then Bob wrote: "It is hoped that our quartets and choruses will keep faith in our Parades as well. Complaints still come to us about entire shows in which no real barbershop has been performed."

Some of the departures from barbershop as made by our family are made in ignorance of the characteristics that I mentioned. We haven't been as good parents as we should have been. We took too much for granted. In talking recently with two young men on the West Coast, both eager to progress in quarteting, I asked, "What is barbershop harmony?" They hesitated, and finally one of them blurted, "I guess it's just four guys singing together." We've got to do a better job of member-education than that, if we are to remain distinctive, strong and progressive.

But, when a quartet knows the difference, and continues to capitalize upon its Society membership by singing for the public what it would not dare to sing in competition, that quartet should be shunned. Members have the right to inquire, before hiring an imported quartet to sing on a local show. That goes also for an M.C. imported from outside the Society. To the public, he is our principal public relations representative, in a spotlight. He must be controlled. That is the way we can preserve what has been built. The more we become pale carbon copies of the music that surrounds us, the more easily we can be erased.

Many of us appreciate many kinds of music. But when we buy tickets for a Bach recital for the organ, we'd resent it if the organist had arbitrarily arranged much of his Bach program in Dixieland style. It would have the same unpleasant impact as when the driver ahead of you signals right . . . and turns left. In our own field it is dishonest to invite outsiders to hear barbershop harmony, then substitute other types. We progress or fall by our public reputation, as every politician or other public character knows.

In my teens I struggled with bari in a small-town barber's shop. We didn't call it "barbershop" harmony then. We got together at the one place where the climate was favorable to harmonizing *Honey Boy—The Moon Has His Eyes On You*—and traditional songs that we'd learned by ear from the older men. But by the time of the First World War, "barbershop" had come into the language as an endearing term of "that soothing harmony" made famous by *Play That Barbershop Chord* (Mr. Jefferson Lord) in 1910.

Then came the bleak twenties when younger men were twisting the new radio dials instead of twisting the final chords on *Bright Was The Night* as Owen Cash loved to sing them . . . that and the opening of *Johnny Doughboy*. By the early thirties, "barbershop" had become a younger generation's scornful term for the raucous gang-singing of the older men, as the kids had heard it during national prohibition. That accounted for the disbelief with which the Society was greeted. It took all of 1939 to organize the first chapter in Ohio. Many knew the oldies and wanted to sing them but they hesitated to join a group whose name means *dis-harmony* to so many, at that time. But our unique type of harmony has a universal appeal. By the mid-forties we were widely accepted.

A question was raised recently by an enthusiastic young member, Joe

Shekleton, President of the Cleveland Chapter. He is a thinker. He is in a regular quartet and will woodshed with anybody at any hour. He asked: "Can barbershopping survive after the present generations of veterans is gone from the Society and from our audiences?" I didn't answer it. I'm replying here in open meeting, because I believe it's a very important question. As proof of the appeal of our type of harmony to varying age groups, the average age of our members today is far below the age that prevailed in the early years. In our public performances we sing to a much younger audience than was attracted formerly. To me this means that true barbershop harmony can go on and on. But let's supplement that.

Patti Page is not unknown to most of you. In the past ten years her voice has sold more than thirty million records. On page 24 of last month's Music Journal, she wrote in part: "The waltz is impervious to the sad fate which befalls musical fads that die swiftly of over-exposure . . . Guy Lombardo, Sammy Kaye, and Vincent Lopez are in constant demand, and Lawrence Welk has zoomed to heights of popularity undreamed of in pre-television days. All purvey the same type of music, sentimental and nostalgic. There is room for all kinds of music . . . the waltz has inherent values which are appreciated from one generation to the next . . ." That's from a youngster who has her finger on the popular pulse.

Two pages later, May 1958 issue of the Music Journal, Vincent Lopez writes about musical trends. He is even closer to his audience than Page, because much of his work is where he can talk to the dance audience. He writes, "We have a change of fads every nine years. Rock 'N' Roll addict will say, 'It moves, it moves, man!' But then an older girl will say: 'Get lost with that rock 'n' roll. I liked it two years ago, but I like sweet music now.' . . ."

I believe that Page and Lopez also

have answered Joe's question. A good melody in musical arrangement that appeals to all ages and conditions, such as the waltz or the barbershop form, goes on forever because the world "loves a concord of sweet sounds" as Shakespeare stated it 400 years ago.

Even though the founders didn't write "improvement" into our name, upgrading has been continuous over the years. Let's continue to improve, within our own unique harmony frame. There's no need to copy the music around us. We have chords to be reshaped, old chords inverted, new progressions, new brilliance, new thrills, within our own unique style of harmony. Let's face it. Hundreds of younger members just don't know what barbershop harmony is. They have never considered those brief characteristics that I mentioned, because no one has told them.

I need cite only two examples to show how far we've advanced from the original idea of a Tulsa singing club. The Reagan Clock System of chord identification has opened doors that lead into a fascinating land of harmony, for those who consider it important enough to work at it. I can hope that we'll have a Manual, eventually.

Even farther advanced from the original concepts is the study being given to the physics of sound, cycles, overtones, and such. I may live long enough to understand why some voicings are better than others. The fact is evident, but knowledge of the reasons back of the fact will be satisfying to some of us musical illiterates if investigators like John Hill can state them simply enough for me to understand.

In their attitudes toward the Society, our members fall naturally into two main classifications: those who think of "Just For Today"—and those who think of "Tomorrow (How Happy We Will Be)." The first group considers our shows as public entertainment . . . a show . . . nothing more. Our thoughtful second family-group is just as anxious to please ticket buyers, but these thinkers want to send an audience away with the thought of barbershop harmony uppermost. They want public thought to reflect the Society's name favorably, for good future public relations.

Our quartets and choruses sing more intricate harmony, more closely, without the crutch of instrumentation, than any other organization in the States or Canada. We no longer need to prove that our singers are not just beery barbershoppers. "Improve" our harmonies too far outside the established frame, and we can improve ourselves out of existence within the lifetimes of you

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younger men. Our family should expect to hear the same type of harmony in chapter meetings and in public concerts that it hears in contests where deviation from established forms means a penalty.

And those who arrange for quartets and choruses should be very sure that they conform to the basic facts about our type of harmonizing. That goes for our judges, too, as a new generation takes over. Our harmonies are far more exact than "just four guys singing together."

Closely related to competition and public appearances, is the search that goes on perennially for "winning arrangements" that will charm a judge or lift a public audience out of its seats. This continues despite the advice of such an authority as Bill Diekema who advises: "Get hold of any reasonably good barbershop arrangements, then pay more attention to the other categories (80%) than to arrangement (only 20%). It is impossible for a judge to appraise a good arrangement if the song is sung poorly, and in consequence may be scored low." We have all heard such presentations.

In the small-town barber's shop as I knew it, before the clippers had been wired for sound, a typical singing session included three or four baritones (in range, that is), a bass or two, and one lead who said he'd try tenor if you'd pitch it low. So you can imagine the surprise at the 1940 January meeting in St. Louis when we heard Norm Rathert's chorus sing barbershop, with voices balanced in all four parts. "There just aren't that many tenors in the world," Hank Wright of Oklahoma City, said. From that time, choruses were in.

Quartets and choruses have one thing in common . . . teamwork. They pool their abilities, one quarter of a chord to each, with no outstanding voice or personality dwarfing the others. The quartet-minded singer gets as big a



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thrill from his one-quarter contribution as the solo-minded singer does in dominating the stage. Four-part singing is a state of mind as well as voice. In consequence, my hat is off to every organized quartet and chorus in the Society, even those few that fail to adhere to barbershopping. The way of the quartet is hard. The self-discipline and self-control that go into rehearsals, the physical efforts, the late hours, the domestic complications, all other factors including dodging expert advice, entitle our organized singers to the respect of every Society member. You can respect and love all of your children, even though you spank some of them for their own good and the solidarity of the family.

Any departure made from the safe paths that have been worn over the past twenty years are almost invariably made thoughtlessly or in ignorance. This Society is made up of great numbers of men of great good will. Their friendships are the biggest dividend I've had. Their abilities range from musical through creative to organizational. Each makes invaluable contributions to our total progress. Most of our members today were reared on a different type of music, staging, harmony, reared in a different world from the one in which young Cash

learned to sing bari in Blue Jacket, Oklahoma, in the pre-microphone era. Preservation calls for constant education about the fundamentals of our name.

We would have a bigger, stronger, more cohesive organization today if every member of us had been required to answer twenty questions about the Society, including its background, what barbershop harmony is, and our objectives. There is immediate need of indoctrination of present members along with the new ones.

The way I see it, what I have told you is fundamental to continued development in this big family. Every one of you in this governing body knows by now that he has incurred a serious responsibility in serving in these high echelons. You make the decisions for the rest of us. You and your successors will plot the course for present and future members. When Your Hair Has Turned To Silver, will they love *you* just the same?

I am well aware that my remarks about "Keep It Barbershop" or else, will be used by a few as evidence of the speaker's advanced senility, horse-and-buggy stuff, the comment of an aged-in-the-wood, dyed-in-the-wool vet. ("Died in the Woodrow Wilson era but still unburied" would be a nice

twist, if anyone wants to use it.) But I have said nothing about the "good old days." In most respects, today is our best day. Tomorrow is what concerns many of us, young and old, as some of our foursomes discard the tradition that brought the Society to international fame. What I have said to you is being discussed from coast to coast.

You men and all our members everywhere, face as great a challenge in keeping this powerful, sometimes unwieldy, machine on the road as the pioneers faced in fabricating from two men's ideas, then getting it into motion. We were without precedent, blueprint, pattern, or any other guides. You have twenty years of success and its impetus back of you.

At the beginning of our twenty-first year we are man-size. We are nurtured on sound traditions. Adhere to the pattern provided by our name, with judgment that takes a successful past-and-present into your consideration of the future.

Everybody quite naturally expects SPEBSQSA to preserve and encourage barbershop harmony. Continuance of that is my hope—for your bright future—and for generations of our singers beyond you.

Author's Note

When I was asked to address the House of Delegates meeting at Columbus in June '58, I wanted to present two main thoughts. But, "Keep It Barbershop" was so basic that it crowded out the following, which is still the way I see it.

This society includes great numbers of men of goodwill, creative and administrative abilities, and enthusiasm. Every new administration at every level is ambitious to do more for the beloved Society than has been done before. Such a laudable ambition sometimes makes us press like over-anxious golfers. We start projects, then let them be pushed aside by new ones. And we've been known to start without enough knowledge of over-all policy or what has gone on before. It is possible for a District to make a move that will involve the entire Society. That occurred in '57 in an outside contact that has now affected every member in every District.

I suggest that we review what is on the fire now and also what was cooking before it cooled. Then, if warranted, carry those projects to conclusion rather than embarking upon new ones. Our Expansion Fund is an example of a project that is both current and cool. A moratorium on new projects for six months or a year might be good for our future. Just to devote that long to *completion* could keep us very active and very happy.

Let's use our international headquarters increasingly. The staff is the constant that is held over. Headquarters has been a storehouse of knowledge of policies and plans ever since Carroll Adams, our first part-time secretary took our office into his Detroit home . . . and used his own typewriter because the Society couldn't afford one. We would not be

here as a Society today if the need for a strong central organization had not been met during the initial five years.

Today we have experience and precedent. We have a unique home staffed by able personnel, the hub of the big international wheel. Let Kenosha do things for you. The exercise will make the staff stronger. I, for one, want to see preserved and encouraged an international staff able to guide each new administration at every level, chapter, district, or international, and do things for our benefit. One need that I recognize particularly is the need for a full-time man on public relations and editorial work for the *Harmonizer*. I want to see more Connett's too (are there any? Or did heaven just open up at the right time for us?)

During the early 1950s I had ceased editing the *Harmonizer* and was accepting no committee assignments. Suddenly in '56 I realized that I was working on several committees, those that needed one more member to make a quorum. I was concerned to find how much paper work had crept into a committeeman's day. The international staff and all of our administrators should search for ways to hold paper work to a minimum. Last year an editorial in the *Wisconsin State Journal* said in part: "When we get a letter that calls for an answer, we'll scribble a terse reply on the bottom of the original or on the back. Then our secretaries will have more time to work cross word puzzles and to remain the sweet young things we thought they were when we hired them."

Because we are big, we can become over-organized with committees, sub-committees, task forces, and more, sometimes working among themselves, leaving a blind spot at headquarters. Let's keep it as simple as possible—and have more fun.

IMPORTANT NOTICE!

LICENSE TO PERFORM ASCAP SONGS NOW REQUIRED

By MARK ROBERTS

Attorney for the Society and Past International Treasurer

For more than twenty years, the Society has been privileged to use the full repertoire of the American Society of Composers, Authors and Publishers (ASCAP) under a gratuitous license covering SPEBSQSA affairs. This not only saved us considerable in license fees and the inconvenience of obtaining licenses, but resolved many other problems associated with copyright matters which frequently confront those performing copyrighted material. ASCAP has been obliged to terminate this gratuitous license because of the fact that there are other similar organizations engaged in giving performances where an admission is charged, necessitating that they follow the same procedure with our organization and charge a license fee.

We are sincerely thankful to ASCAP for the privilege enjoyed over the years and feel that this gratitude can best be expressed by cooperating fully with them in placing a licensing program in effect.

This is to advise, therefore, that commencing September 15, 1958, all Society affairs (contests, shows, parades, etc.) whether they be International, District, Area or Chapter, to which the public is invited and an admission fee is charged and at which any part of the ASCAP repertoire is performed, shall be properly licensed by ASCAP prior to such event. The following events need not be licensed:

(a) When the entire net proceeds are donated to a charitable or educational organization or for charitable or educational purposes.

(b) Preliminary (elimination) sessions of District and International Quartet and Chorus Contests.

(c) Any function or event where attendance is limited to SPEBSQSA members and their immediate families (wives, children, parents).

The failure to obtain such license may constitute an infringement of copyright and subject the offender to the penalties provided by law and the payment of damages.

The license fees for particular events are based upon the following schedule prepared by ASCAP and currently effective:

Highest Admission Price Exclusive of Tax	SEATING CAPACITY		
	Up to 3000	3001-7500	Over 7500
Up to \$1.00	\$10*	\$15*	\$25*
\$1.01 to \$2.00	\$15*	\$25*	\$35*
Over \$2.00	\$25*	\$35*	\$50*

*per performance

The procedure for obtaining a license from ASCAP is very simple. As soon as the nature of the event, the date, the auditorium seating capacity, and the admittance price have been determined, the ASCAP representative in the area where the event is to be held (see following list) should be contacted regarding a license agreement. This must be done prior to the event and with allowance of sufficient time to negotiate a contract with ASCAP.

ASCAP representatives will be happy to advise and assist in regard to licensing.

ASCAP DISTRICT OFFICES

ALABAMA, GEORGIA, NORTH CAROLINA, SOUTH CAROLINA, TENNESSEE

David Nelson
1301-04 First National Bank Bldg.
Atlanta 3, Georgia

ARIZONA, CALIFORNIA (SOUTHERN PART)

Leo M. Hublou
Tishman Bldg., 3440 Wilshire Blvd.
Los Angeles 5, California

ARKANSAS, OKLAHOMA, TEXAS

Charles McDowell
1700 Tower Petroleum Bldg.
1905 Elm Street
Dallas 1, Texas

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HAWAIIAN ISLANDS, NEVADA

H. A. Levinson, Division Mgr.
Eugene W. Fox, District Mgr.
111 Sutter Bldg., Room 825-29
San Francisco 4, California

COLORADO, NEW MEXICO, UTAH, WYOMING

Herry Ferguson
1102-2 Security Bldg.
Denver 2, Colorado

CONNECTICUT

Stewart Meyers
John Hancock Bldg., Room 2310
200 Berkeley Street
Boston 16, Massachusetts

DELAWARE, PENNSYLVANIA (EASTERN PART)

William H. Vincent
1616 Philadelphia Nat'l Bank Bldg.
Philadelphia 7, Pennsylvania

DISTRICT OF COLUMBIA,

MARYLAND, VIRGINIA

Victor L. DeCesare
1754-56 Mathieson Bldg.
Baltimore 2, Maryland

FLORIDA

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754 41st St., Arthur Godfrey Road
Miami Beach, Florida
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645 Pacific Bldg.
Portland 4, Oregon

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INDIANA (NORTHERN PART), WISCONSIN

David Leavitt
Willoughby Tower Bldg.
8 South Michigan Avenue
Chicago 3, Illinois

ILLINOIS (SOUTHERN PART), MISSOURI

Marlin Meltzer
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3615 Olive St.
St. Louis 8, Missouri

INDIANA (SOUTHERN PART), KENTUCKY, OHIO (SOUTHERN PART)

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Cincinnati 2, Ohio

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Des Moines 9, Iowa

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Charles D. Engle
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New Orleans 12, Louisiana

MAINE, MASSACHUSETTS, NEW HAMPSHIRE, RHODE ISLAND, VERMONT

Samuel Berkett
John Hancock Bldg., Room 2310
200 Berkeley Street
Boston 16, Massachusetts

MICHIGAN

Raymond G. Carpenter
2268 Penobscot Bldg.
Detroit 26, Michigan

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Donald F. McGettigan
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1010 Euclid Avenue, Suite 502
Cleveland 15, Ohio

PENNSYLVANIA (WESTERN PART)
WEST VIRGINIA

Joseph J. Adlesic
611 Grant Bldg.
Pittsburgh 19, Pennsylvania



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

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

SEPTEMBER 6—Wisconsin Rapids, Wis.; Mobile, Ala.; Misbawaka, Ind.; Elgin, Ill., Chorus Contest.
13-14—Oklahoma City, Okla., Lake Texoma Jam-boree.
13—Mahanoy City, Pa.; Monterey Park, Calif.; Gowanda, N. Y.
14—Richmond, Va., Chorus Contest.
20—Enu Claire, Wis.; Albuquerque, N. M.; Ventura County, Calif.; Longview, Wash.
21—Decatur, Ill.
26-28—Skokie, Ill., District Contest.
26—Westchester County, N. Y.
27—Arcadia, Calif., Chorus Contest; Lewistown, Pa.; Derby, Conn.; Gratiot County, Mich.; Sheboygan, Wis.; Frankfort, Ky. Madison, Wis.; Danville, Va.; Oak Cliff, Tex.; New Orleans, La.; Clouderoft, N. M.; Cleveland Heights, Ohio.

OCTOBER 3-4-5—Springfield, Mass., Northeastern District Contests.
3-4—San Gabriel and Stockton, Calif.
4—Butler, Pa.; Beaver Dam, Wis.; Olean, N. Y.; Memphis, Tenn.; Lansing, Mich.; Millville, N. J.; Arlington, Va.; Huntington-Northshore, N. Y.; Anacortes, Wash.
3—Kitchener-Waterloo, Ontario.
10—Burlington, Vt. (Morrisville, Vt.).
11-12—Lafayette, Ind., Ind.-Ky. Dist. Contest.
10-11-12—Charleston, W. Va., J. A. District Quartet Contest.
11—Huntsville, Ala.; Sno-King, Wash.; Huzleton, Pa.; Fon du Lac, Wis.; Santa Barbara, Calif.; Fairmont, Minn.; Plainfield, N. J.
12—Rome, N. Y.
17-18—London, Ontario.
17-19—Kalamazoo, Mich.

CENTURY CLUB

(As of August 8, 1958)

1. Manhattan, N. Y., *Mid-Atlantic*249
2. Tell City, Ind., *Ind.-Ky.*.....153
3. Minneapolis, Minn., *L.O.L.*.....148
4. Miami, Fla., *Dixie*139
5. Skokie, Ill., *Illinois*138
6. Pittsburgh, Pa., *Johnny Appleseed*137
7. Dundalk, Md., *Mid-Atlantic*.....130
8. Washington, D. C., *Mid-Atlantic*118
9. Oak Park, Ill., *Illinois*.....110
10. Winnipeg, Man., *L.O.L.*.....100

- 17—Oakland, Md.; Staten Island, N. Y.; Tupelo, Missa.
- 18-19—Des Moines, Iowa, Central States District Contest.
- 18—Davenport, Iowa; New Westminster, B. C.; Virginia, Minn.; "Q" Suburban, Ill.; Lancaster, Pa.; Port Washington, Wis.; Mohawk Valley, N. Y.; Escanaba, Mich.; Belmont, Mass.; Menominee, Wis.; Nutley, N. J.; San Jose and Fontana, Calif.; Nampa, Idaho.
- 19—Montclair, N. J.; Union City, Ind.
- 21—Baraboo, Wis.
- 24-26—Reading, Pa., Mid-Atlantic District Convention; Sana Monica, Calif., Far Western District Convention.

- NOVEMBER 1-2**—Geneva, N. Y., Seneca Land District Convention; Abilene, Texas, Southwestern District Contest; Evansville, Ind.
- 1—Western Hills (Cincinnati), Ohio; Brockton, Mass.; Sacramento, Calif.; Detroit, Mich.; Wausau, Wis.
 - 2—Muncie, Ind.
 - 7—Scheneectady, N. Y.
 - 8—Pampa, Texas; Yakima, Wash.; Salem, Mass.; Saegertown, Pa.; Arcadia, Calif.; Louisville, Ky.; Worcester, Mass.; Kenosha, Wis.; Baltimore, Md.; District of Columbia; Buffalo, N. Y.; Kaukauna-Little Chute, Wis.; Harrisburg, Pa.; Hartford, Conn.; Kansas City, Mo.; Pioneer, Ill.
 - 25-26—Woodstock, Ontario District Convention.
 - 25—Waseca, Minn.; Norwich, Conn.; Genesee (Rochester), N. Y.; Red Deer, Alberta; West Bend-Barton, Wis.; Traverse City, Mich.; Tomah, Wis.; Gardner, Mass.; Latrobe, Pa. Dayton, Ohio; Marquette, Mich.; "Q" Suburban, Ill.
 - 26—Concord, N. H.
 - 31—Nov. 2—Portland, Ore., Evergreen District Contest.



SHELBYVILLE, KENTUCKY . . . Indiana-Kentucky District . . . Chartered June 18, 1958 . . . Sponsored by Frankfort, Kentucky . . . 24 members . . . Paul LeCompte, Webbmont, Shelbyville, Kentucky, Secretary . . . Ted I. Igleheart, Ashland Avenue, Shelbyville, Kentucky, President.

LAWRENCE, KANSAS . . . Central States District . . . Chartered June 18, 1958 . . . Sponsored by Kansas City, Missouri . . . 28 members . . . Earlin Burgert, 1807 Ohio, Lawrence, Kansas, Secretary . . . Warren R. Zwink, 1638 W. 21st., Lawrence, Kansas, President.

GOLDEN TRIANGLE (Eustis) FLORIDA . . . Dixie District . . . Chartered June 25, 1958. Sponsored by Daytona Beach, Florida . . . 23 members . . . Ernest P. Kidd, 423 Washington Avenue, Eustis, Florida, Secretary . . . Jess H. Allen, Box 96, Altoona, Florida, President.

LAURENS COUNTY, SOUTH CAROLINA . . . Dixie District . . . Chartered August 6, 1958 . . . Sponsored by Atlanta, Georgia . . . 20 members . . . J. Allison Pugh, Meadow Road, Laurens, South Carolina, Secretary . . . Robert L. Jones, 109 Maplebrook, Laurens, South Carolina, President.

NOTEWORTHY CHAPTERS

Chapters Which Have Achieved 10% Increase in Membership Dec. 31, 1957 to August 8, 1958
Figures showing total number "Noteworthy Chapters" per district include 47 chapters listed in previous issues.

CENTRAL STATES (6)
St. Joseph, Missouri

DIXIE (7)
Greater Melbourne, Florida
Greensboro, North Carolina
Pensacola, Florida

EVERGREEN (4)
Nampa, Idaho
Wetaskiwin, Alberta

FAR WESTERN (8)
Phoenix, Arizona
Huntington Park, California
San Mateo, California
South Bay, California

Fresno, California
Placer County, California

ILLINOIS (6)
Geneva
Skokie
Sterling-Rock Falls

INDIANA-KENTUCKY (4)
Franklin, Indiana
Seymour, Indiana
Shelbyville, Ky.

JOHNNY APPLESEED (7)
Buckeye (Columbus) Ohio
Carroll County, Ohio
North Cincinnati, Ohio

LAND O'LAKES (10)
Duluth, Minn.
La Crosse, Wis.

MICHIGAN (4)
Battle Creek, Michigan
Dowagiac, Michigan

MID-ATLANTIC (16)
Washington, D. C.
Annapolis, Md.
Boonsboro, Md.
Asbury Park, N. J.
Harrisburg, Pa.
Hazelton, Pa.
Wyoming Valley, Pa.
Danville, Va.
Merrimae, Va.

Charles Town, W. Va.
Huntington-North Shore, N. Y.
Hamptons, L. I., N. Y.
Lewistown, Pa.

NORTHEASTERN (10)
Fall River, Mass.
Pittsfield, Mass.
Taunton, Mass.
Gloversville-Johnstown, N. Y.
Montpelier, Vt.

ONTARIO (1)
SENECA LAND (6)
Rome, N. Y.

SOUTHWESTERN (3)
Victoria, Texas

THESE MEN ARE BUILDING OUR SOCIETY

IS *YOUR* NAME INCLUDED IN THIS LIST OF

“MEN OF NOTE”

DIXIE

Bob Robinson
Ralph H. Puckett
Walter P. Yancey
T. Howard Simmons
Richard M. Donahue
Robert E. Sullivan
Charles B. Pritchett
James C. Northup
Rusty Blackwell
Austin Combs
Roy A. Ford, Jr.
Guy W. Hutchison
Gordon Anderson

EVERGREEN

M. L. Schuman
Eugene L. Woody, Jr.
W. D. Walters
Bob Jahn
Wilton A. Roberts, Sr.
Carl Hamilton

FAR WESTERN

Fred Young
Ken Boel
Emerson Trent
Steve Cooper
Thomas H. West
Bert St. Cyr
Tony Sturm
Tom R. Wilson
Jim Asolas
Jake Feenstra
Frank Housden
Bob Clark
Barrie Best
Bill Cockrell
Jack Lang
R. N. Schenck
R. Northup
Al Bailey
Otto Borngesser
William Lardizabal
Art Huston

Gerald W. West
Earl Nicholaisen
Wesley G. Seelcy
Stanley J. Manning
Otto F. Nass
Joseph Borton
Richard Torres
Louis N. Velzy
C. E. Anderson
Eugene Welch

ILLINOIS

Hank Buerger
Bob Kolp
Ralph Ellickson
Elmer Dunn
Wallace E. Ryan
Jack Evans
Don Hawkins
Wm. Harris
R. S. Johnson
Robert W. Wood
Joe Michael
Earl W. Lowe
Richard Stortzum
Richard L. Bandy
Bill Darst
C. M. Hasselbacher
Wilford Smith
Roland E. Behrens
Dan L. Wells
Leo J. Blaschek
Frances E. Collins
Owen Pratt
John A. Behnke
Roger Caruso
Bud Bearby
Ed Roberts
B. Mathney

INDIANA-KENTUCKY

Edwin Morris
Malcolm P. DeVerta

JOHNNY APPLESEED

Harry White
George Wright

Lane Bushong
Paul Basinger
Lewis Tinianow
Carl Simone
Daniel Pinciario
Jules Di Federico
Dennis Burke

LAND O'LAKES

Rudge Goodland

MICHIGAN

Arnold Sorensen
John F. Curtis

MID-ATLANTIC

Richard Taylor
John B. Cullen
Tom Magarro
Nick Saccomanno
John Clause, Jr.
Harry Cannici

NORTHEASTERN

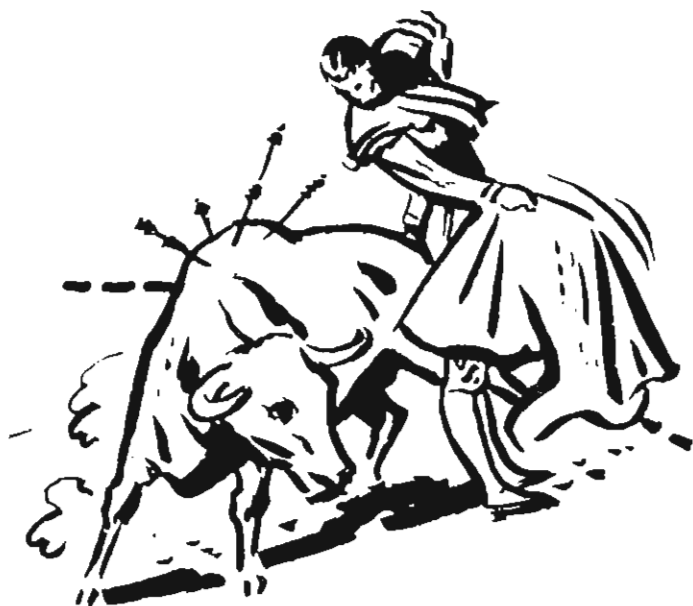
Seward Fetherston
Guy Jennings
Ralph Dunning
Albert Vaughan
Joseph Kumpan

ONTARIO

Harry B. Holle
Hugh Alexander
Gord Leon
Stanley Otterbein
Frank Reavley
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