

DEVOTED TO THE INTERESTS OF
BARBER SHOP QUARTET HARMONY

DICK STURGES

PUBLISHED BY

The SOCIETY FOR THE PRESERVATION AND ENCOURAGEMENT
OF BARBER SHOP QUARTET SINGING IN AMERICA, INC.

Carroll P. Adams, National Secy.-Treas. - 19220 Gainsborough Rd. Detroit, Mich.

THE HARMONIZER

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19220 Gainsborough Road, Detroit, Michigan

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THE BRAIN CHILD IS NOW 5

National President Calls For Wide Observance of Society's Fifth Anniversary

As President of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, I request that every Chapter of our organization fittingly celebrate our fifth anniversary which falls on April 11, 1943. Will each Chapter take special cognizance of the occasion at its meeting held nearest to the anniversary date.

When O. C. Cash called together the little coterie of his friends for their first meeting in Tulsa, Oklahoma, on April 11, 1938, little did he realize that in five years the spark which ignited the interest in that first meeting would become a conflagration that would result in Chapters being established in many States of the Union. Little did he realize that through his initial inspiration he had founded a Society that is destined to take its place among the most influential organizations of our country.

Our Society presents a limitless field. Its opportunities in enjoyment and service are myriad. In cities where Chapters have taken advantage of these opportunities, tens of thousands of people have become acquainted with, and are enthusiastic about, the accomplishments of this organization. Our Chapters have not only taken part in a movement for the stimulation of National morale, by furnishing quartets for innumerable meetings of civilians and of our armed forces, but they have raised thousands of dollars for altruistic purposes, and have at the same time participated in a field of endeavor that is good for the soul of any red blooded man.

On stable foundations laid down during the past five years, we shall build a Society unique in its field, unparalleled in its opportunities for both pleasure and service; one that shall make brighter and happier not only the lives of its own members, but of the people in communities where Chapters are located.

And so I call upon all of our Chapters to celebrate our fifth anniversary. Will each President read this proclamation at his Chapter meeting. May each Chapter in some way fitting to the occasion, pay its respects to our founder, O. C. Cash, and to his little band of harmonizers, who by their action five years ago, made possible this organization in which Harmony, Fellowship and Service are the outstanding objectives.

HAL STAAB,

National President

NEW NAME AND COVER

Our magazine now appears with a new name and cover, both suggested by our Atlanta National Director Dick Sturges. Dick personally made the sketch. He attributes the lettering to Brother Al Ostuni also of the Atlanta Chapter. Our sincere thanks to these gentlemen.

The likeness of the sketch to the Elastic Four, present champions, is not accidental. They have what we want on the cover.

CONVENTION PLANS TAKING FINAL SHAPE

Chicago Chapter Authorized to Handle All Details

The National Board, at its Peoria meeting, January 16th, heard from the lips of the National Convention Chairman, Hank Stanley, of Chicago, the tentative details of the 1943 Convention and Quartet Contest as proposed by the Chicago Chapter. After the reading of the report the Board voted unanimously to assign all Convention details to the Chicago Chapter, its officers, members and committees under the general supervision of the National Board through National President Hal Staab.

Under the leadership of Chairman Stanley, the Chicago proposal was a model of comprehensive planning and thoroughness. It showed a campaign of preliminary thought in the Chicago Chapter—the largest in the country—that is a tribute to the leadership of President Cy Perkins, Secretary Welsh Pierce, Ray Kasper, Frank Thorne, Jim Doyle, Art Bielan, Fred Stein, and dozens of other loyal Chapter members. They all have one thought,—“The biggest and best National Convention yet,”—planned in strict accordance with the directives of the Office of Defense Transportation, with one thousand or more Service Men at the Finals as guests, and a speaker from the Armed Forces occupying the spotlight on that occasion.

There is not one Government agency that doesn't recognize our Society as a potent morale builder, and of that fact we may well be proud.

Here are the high lights of the Convention as planned:

Dates—Friday and Saturday, June 18th and 19th, with the National Board Meeting, Thursday, June 17th.

Headquarters—Hotel Morrison, Chicago.

Finals—In Medinah Temple.

Registration Fee for both Men and Women—Too small to worry about.

Eligible to Compete—Any amateur quartet whose members belong to any Chapter in good standing.

Prizes—One for each member of all competing quartets (probably about 75) Another for each member of all quartets in the Finals (15). A medallion for each member of the top five quartets.

Rules of Judging—Same as at Grand Rapids.

Judges—Chairman—Maurice Reagan; Associate Chairman—Deac Martin; Secretary—Phil Embury; with the other Judges to be picked from an eligible list of twenty-four, already approved by the National Board. Every man who serves as a Judge will “know his harmony”, you may be sure of that.

Entertainment—Plenty of it for both men and women.

Preliminaries—Three sessions on Friday and two on Saturday.

DURING INTERMISSION AT THE NATIONAL BOARD MEETING IN PEORIA



Left to right: John Hanson, Peoria, Ill. Chapter Music Director; Hal Staab, Northampton, Mass., National President; Carroll P. Adams, Detroit, Mich., National Secretary-Treasurer; J. Frank Rice, Bartlesville, Okla. Lead of the famous “Okies” and the “Rice Bros.”

These 4 members of the National Board were picked to pose by the photographer neither for their good looks nor their singing ability. Who ever heard of a quartet made up of 4 leads, anyway. The only reason we are printing this picture is that Frank Rice insists on his face appearing in each issue of our national magazine, and we haven't failed him yet.

Finals—Saturday night.

“President's Dinner”—6:00 p.m. Saturday.

After Glow—10:30 p.m. Friday.

“Okies Alumni Association” Reunion—Midnight Friday.

For further information write to National Secretary Adams, National President Staab, Convention Chairman Hank Stanley, at 48 E. Chicago Avenue, Chicago, or Chicago Chapter Secretary, W. Welsh Pierce, 10 S. LaSalle Street, Chicago.

ELASTIC FOUR NOT TO COMPETE BUT WILL BE PRESENT TO ENTERTAIN

Through carelessness on the part of your editor the announcement below was not printed in the September issue of Re-Chordings. He again overlooked it in setting up the December issue. Apologies to all four members of the Elastic Four.

Dear Carroll:—

The Elastic Four desire to announce that, following the precedent of other previous champion quartets, they will not compete in the next national contest, but certainly hope to be present for full enjoyment of the occasion.

The Elastic Four wish all contestants the best of luck and enjoyment in this marvelous hobby of good fellowship and harmony.

Sincerely yours,

Frank H. Thorne

National Board Royally Entertained By Peoria Chapter

Winter Business Meeting is Signal for Gala Gathering of "Addicts"

When the members of the National Board chose Peoria over Cleveland, Detroit and Chicago for its Winter Business Meeting, a few men opined, "That's just swell but train service to and from Peoria isn't all that it might be." Now that the gathering is a matter of history it can be truthfully recorded here that not a man or woman present would have missed it, trains or no trains. Society members outside of Illinois had been hearing for a long time about "Illinois hospitality", "The Corn Belt Chorus", "Peoria Chapter efficiency", and "John Hanson, Director Extraordinary". Well, Gentlemen, all the things we had heard are true and so are a lot of other inspirational experiences we had at Peoria.

Friday night, January 15th, was taken up by informal committee meetings and group discussions, followed by a trip to the Pabst Brewery, where the management entertained the visiting Society members and their wives at a buffet supper.

Saturday the Board met at business sessions from 9:00 to 12:30 and from 2:00 to 5:00 at the Jefferson Hotel. Interesting reports were given by all officers and committee chairmen, and much important business was transacted. Visitors not on the Board were taken by the Peoria Chapter Committee to many points of interest in the City, including the Gipps Amberlein Brewery. At 6:00 p.m. Saturday, Board members and the visiting Chapter Presidents and their wives were entertained at a banquet presided over by the Peoria Chapter President, Jesse Pierce. Mayor Woodruff and S.P.E.B.S.Q.S.A. National President Staab were the main speakers. The National Champions, the Elastic Four of Chicago, entertained generously, as did the Barberettes, as sweet a girls' Barber Shop quartet as these ears have ever heard (that really takes nothing away from the Johnson Sisters of Chicago).

Throughout the day the Harmony Kings of Springfield, Illinois, fourth place winners at Grand Rapids and at St. Louis (those four boys who have been tingling spines for so many years that we just take them for granted and know that they will be on hand whenever S.P.E.B.S.Q.S.A. men meet) entertained the delegates and guests, as did Chicago's Four Misfits, fifth place winners at Grand Rapids, with Joe Wolff of Detroit (National Vice-President) substituting for the absent Pete Buckley. Throughout the forty-eight hours that we were in Peoria, both of these quartets, as well as the gracious Elastic Four, sang whenever they were asked to, anywhere. And who would refuse, with Peoria's friendliness and hospitality surrounding us like a thick London fog. Boy, can that Peoria crowd "give out" when it comes to gracious good will. Not a want nor a wish was overlooked. Our hats are off to Chapter President Pierce, General Chairman Parker,

NATIONAL BOARD MEMBERS AT PEORIA MEETING



23 of the 31 members of the National Board made the trip to Peoria for the winter business meeting on January 15. Here they are:
Left to right—back row: Eddy, Flint, Mich.; Morse, Muskegon, Mich.; Wolff, Detroit, Mich.; Stanley, Chicago, Ill. and Rice, Bartlesville, Okla.
Center row: Marlowe, Clayton, Mo.; Heinen, Halbur, Iowa; Laing, Wichita, Kan.; Brown, Wilmington, Del.; Hanson, Peoria, Ill.; Rathert, St. Louis, Mo.; Wodicka, St. Louis, Mo.; Thorne, Chicago, Ill.; Adams, Detroit, Mich.
Seated: Sturges, Atlanta, Ga.; Martin, Cleveland, O.; Cash, Tulsa, Okla.; Staab, Northampton, Mass.; Embury, Warsaw, N. Y.; Perkins, Chicago, Ill.; Reagan, Pittsburgh, Pa.; Stern, Kansas City, Mo.; Nelson, Canton, Ill.

Musical Director Hanson, that Chapter super Secretary, Aimee Ratelle, and all the men who served on the various committees.

In the evening the American Legion Hall was the scene of a two hour S.P.E.B.S.Q.S.A. show that was never equalled outside of a National Convention. The program was followed by a buffet, and everything was "on" the Peoria Chapter.

The Corn Belt Chorus, one hundred men from the Bloomington, Canton and Peoria Chapters, under John Hanson, sang number after number in true Barber Shop harmony, as meticulously, accurately and tonefully as four hand-picked voices could have done it. We had never heard anything like it before. Clarence Eddy, of Flint, Michigan, National Master of Ceremonies, conducted the crowd in frequent community singing, as he had done at the hotel meetings throughout the day. The Morgan County Four from Jacksonville, the Logan Four from Decatur, the Boilermaker Four from Kewanee, and the Gipps Amberlein Four from the Peoria Chapter, made big hits with the crowd, as did "The Three Jerks and a Skirt". The latter was actually The Elastic Four minus Frank Thorne, plus a charming young lady from Chicago who preferred to remain anonymous, but who certainly helped the "Three Jerks" in their uproarious imitations of the Misfits. One of the enjoyable features of the evening was the singing of the Mormon Quartet of Salt Lake City.

If Peoria ever is awarded a National Convention, don't you dare to miss it.

NATIONAL BOARD VOTES CONSTITUTION CHANGES

Term on Board Limited to Three Consecutive Years

At the Winter Meeting of the National Board in Peoria, January 16th, six articles of the Constitution were revised upon recommendation of the Rules and Regulations Committee, consisting of Frank Thorne, Chairman, R. Harry Browne and Phil Embury.

Copies of the Constitution as revised are available through National Secretary Adams, and have already been mailed to Board Members and to Chapter Secretaries.

Major points covered by the revisions are:

The clarification of per capita tax payment requirements,

Elimination of the office of National Publicity Director, whose duties by inference are added to the office of the National Secretary,

The addition to the Board of the immediate Past President,

The creation of the office of National Treasurer, separate and apart from the office of Secretary,

Setting up of a method for filling vacancies occurring during the year in National Offices and Board Membership.

Revamping of the make-up of the Board so that the terms of seven men expire each year instead of all twenty-one, and the limiting of the term of Board Membership of any man to three consecutive years.

Further clarifications and revisions are being considered by the Committee for presentation at the June Board Meeting.

THE STATE OF COLORADO EXECUTIVE CHAMBERS DENVER

RALPH L. CARR
Governor

December 15, 1942

My dear Carroll:

Barber Shop harmony is the oil which keeps the machinery of social contacts running smoothly. It is the one certain cure for all ills and will bring a man back to sanity and calm faster than anything else I know.

More barber shop singing among the men at the front and definitely among the people back home will give them a brighter and happier view of life and, perhaps, enable us to solve many of our problems as they should be solved. Did you ever know the member of a barber shop quartet who was a sour puss? Isn't that the answer to the existence of our organization? We have spread barber shop harmony all over this world. The first thing you know, we will be approaching the thing we call universal brotherhood.

Fraternally yours,

RALPH L. CARR

ANYONE WANT TO BE A MEMBER OF THE NATIONAL BOARD?

Of the thirty-one members of the National Board, scattered over the country from West Los Angeles, California, to Wilmington, Delaware, and from Atlanta, Georgia, to Muskegon, Michigan, twenty-three found it possible to make the trip from their homes to Peoria on January 16th for a one day business meeting of the Board AT THEIR OWN EXPENSE.

What other fraternal order or service club can bear—or even tie—that one! Each member of the National Board pays all of his own expenses in connection with attending the annual Convention in June and the winter business meeting in January each year—pays for his own postage, wires, long distance telephone calls, and other expenses in connection with his membership in the Society.

Out of curiosity during the Peoria meeting, your editor asked eight Board Members, picked at random, "What does it cost you per year out of your own pocket to serve on the National Board?" The eight answers were averaged and the amount, per man, was in excess of \$200.00. We know of one other man on the Board who in 1942 spent nearly \$600.00 of his own money in performing his duties as a Board Member and as Chairman of one of the 1942-1943 National Committees. While you are at it, try to guess what O. C. Cash, O. P. Erickson, and several others spent in getting our Society started.

So, when you're tempted to criticize Board Members for what they do or don't do, at least give them credit for their zeal and loyalty and their devotion. They deserve that credit, and lots of it.

THE FOUR HARMONIZERS OF CHICAGO



Left to right, top row: Leo Ives, Lead; Fred W. Stein, Bass. Bottom row: Ed Young, Baritone; Chas. Schwab, Tenor.
Your editor expected to run this picture in the December issue of Re-Chordings, but delay in the mails accounted for the print arriving after we had gone to press. The Harmonizers came so close to "ringing the bell" both at St. Louis and Grand Rapids that we consider them a top flight quartet. They sing consistently well year after year and all four of these boys "know their harmony". Watch 'em in this year's contest. Our bet is that they'll make the charmed circle.

The Elastic Four of Chicago

by FRANK THORNE

This is a brief story of the present National Champions, and is the second of a series of biographies of well known S.P.E.B.S.Q.S.A. Quartets. The idea of such a series originated in the fertile brain of National Vice-President Cy Perkins.

The Elastic Four Quartet was organized in the parlor of my home on October 5th, 1941, and we have rather a disjointed recording of "Bright Was the Night" to prove it.

Obviously, our history does not go back very far, but along about January of 1941, we entered the Chicago Chapter's Marathon Contest, singing our version of the chorus of "Down by the Old Mill Stream". We won first place in that night's contest, much to our satisfaction and enjoyment. Incidentally, in my opinion, one of the outstanding performances of our quartet developed when, by mistake, I pitched that number in "C" instead of in "A" where we generally sing it, and we stayed with it to the end.

We tied for second place to qualify in the finals of the Marathon Contest, although we were able to sing in only seven of the thirteen contests held, but due to illness of one of our quartet could not compete in the finals. Our first public appearance, outside of Chicago chapter meetings, was at the National Directors' Meeting in Chicago in January, 1942.

Starting with the top of our foursome—and what a top he is—Herman Struble sings tenor. He was born in Chicago, and believe it or not he sang bass in a choir when he was eighteen years old, and did not start to sing tenor until he was twenty-one. He won scholarships at Valparaiso University and DePaul as a tenor soloist, sang with the American Opera Company for three years in "Faust" and "Bohemian Girl." He won several radio amateur programs, both as a soloist and tenor in a high brow quartet and in a quintet. Herman still is a tenor soloist at St. Vincent's Church in Chicago. He has been known to hit high "E Flat" and in many of our arrangements he takes high "D" above high "C" with the greatest of ease.

Roy Frisby hails from Iowa, which we do not hold against him. He started singing in church when he was five years old; studied voice under Ellis of the Indianapolis Conservatory of Music and sang light musical comedy when he was sixteen. He continued voice studies on the side while attending the University of Southern California at Los Angeles (where he also sang in a choir and appeared as church soloist). In fact, I will let you in on a secret. Roy, under an assumed name, sang solos over the radio through Station WHT (now WBBM) while attending Northwestern University where he completed his studies. Roy can hit high "C", but we do not have him do so very often as it puts a bit too much of a strain on Herman.

James Doyle, whom we all call Jim of course, was born

in Chicago, was a buck private in the last war, sang high tenor in a church choir at the age of ten and later sang for two years with a foursome known as the Trevette Quartet. Then, he spent two years with the Old Oak Four as lead singer, traveling all over the country in Vodvil. He has better than a two octave range, singing a swell high "C" falsetto, but of course having Roy and Herman competing for those high notes, we do not call upon him to use them very often, although frequently his baritone part carries him as high as many tenors attempt to go. Jim insists that the happiest moment of his life was when he received his gold medallion for first place at Grand Rapids, and I can vouch for the fact that that is the first thing he said to me immediately after he received it, and I know he meant it from the bottom of his heart. Jim, along with me, is just a Barber Shopper as we have no claim to any voice training other than just plain singing.

I was born in Chicago, was a First Sergeant of Artillery in World War I, started my musical education with five years study on the piano, but foolishly with one eye on the clock and the other one out the window. Later, I took four years on the fiddle and really worked. Then I graduated to a mandolin, a B flat baritone, and then a cornet in a band, a guitar, and finally the accordion, all of which I dropped practically cold when I had my interest in Barber Shop singing enthusiastically revived by the formation of the Elastic Four. One of my greatest embarrassments (or perhaps distinctions) in connection with the Elastic Four is that I cannot hit high "C" (darn it) so I really spoil the quartet's record in that respect. I do hit "E Flat" above middle "C", however, and we have been accused of being three tenors and a lyric bass, and while I do not know what a lyric bass is, if it is good, then that must be me. (Page O. C. Cash). As a matter of fact, I received my first exposure to Barber Shop about thirty years ago when Brother Reagan tried somewhat unsuccessfully to teach me to sing bass to "Heart of My Heart", and another number that had a wonderful bass solo with the words, "What's that tune I'm hearing everywhere" which are all the words I can remember. About twenty-nine years ago I had the honor to sing with the famous Plow City Four, composed of Reagan, Doc Nelson, and Pete Buckley (bass of the Misfits) in Canton, Illinois, and did not get to sing with them again until the January meeting in Chicago in 1942—twenty-nine years later.

I write the quartet's arrangements so we are always sure who sings what, where, and when, but the credit is really due to the fact that my partners really sing them

(Continued on page 15)

How Could We Get Along Without These Guys



C. T. (DEAC) MARTIN
Cleveland, Ohio
Historian



OWEN C. CASH
Tulsa, Oklahoma
Founder



JOSEPH E. STERN
Kansas City, Mo.
Assistant Treasurer

As we approach the 5th anniversary of the founding of our illustrious Society, it behooves us to keep in mind the men who have helped to guide it through the formative years. In addition to having been the father of the idea, and the founder of the Society, "O. C." is (he himself, picked this title) Permanent Third Asst. Temporary Vice Chairman. Joe Stern is completing his third year on the National Board, served as National Secretary-Treasurer in 1941-42 and, by Presidential appointment, is acting as Assistant Treasurer this year. Deac Martin wrote the widely read "Adeline Addicts" years before our Society was conceived, is also completing his 3rd year on the National Board, and his 2nd year as National Historian. He also is a valued member of the Committee on Song Arrangements and handles for the Society the delicate matter of "public relations".

LIEUT. RAY GRANGER, MEMBER OF NATIONAL BOARD, PULLING THROUGH AFTER NEAR-FATAL ACCIDENT

Ray wrote this letter on a typewriter, suspended in front of him in bed, with one finger of his left hand. It took him six hours to complete it. Match that for fortitude if you can!

Dear Friend Carroll:

This is my very first attempt to write since I arrived here in the hospital; it is more than fitting that it should be to the BROTHERS of absolutely the grandest organization on earth, the one and only SPEBSQSA Inc.

How swell they have been to me; letters, telegrams, cards, long distance phone calls to my family; may GOD BLESS them one and all.

Carroll, you will never know what these letters and calls have meant to me. For weeks I was passing through the Valley of the Shadow, just barely hanging on, and each day I'd get an encouraging card or letter from some one of OUR BROTHERS, from all over this great nation. God alone can know how much it helped. PLEASE, CARROLL, TRY AND EXPRESS MY THANKS! I know I shall never be able to properly thank them.

Regarding my trouble; I was victim of an explosion. I was conducting some tests when a chemical bomb went off in my hands. The explosion was so violent that men were knocked down 25 feet away. A hole was blown in to the earth over four feet deep. How I lived no one seems to know. But I did. My right arm was smashed.

It is still broken. I was badly burned, third degree. The doctors can't set the bones, they are so badly broken, so I must wait until the burns are healed then the doctors will operate and remove the bones in my arm and replace them with metal plates. They think this will work O.K.

But regardless of the fact my arm is bunged up and my eyes are still in bad condition; I can still furnish a DAMNED GOOD LEAD for any man's quartet, and in memory I can still hear "em" singing the grand old ones in New York, St. Louis, and Grand Rapids.

I only wish I could write to each and every BARBERSHOPPER personally, but even this hasty note has me all in; but not for too long, like the Good Old OKIES I'll come back.

Thanks for a GRAND magazine and even better still a splendid job of running the organization.

May GOD bless the Society and its members is my prayer.

When in Peoria, just give a pause to remember that in this Mare Island hospital will be one that will be in spirit with every business session, with every party, every meeting, and standing with each quartet in Peoria.

To help cheer a friend—have a fine meeting and a good time.

Yours for Victory and HARMONY after Peace,

Lieut. Ray W. Granger

Navy Hospital, Mare Island, California.

P.S. Since writing this letter I have been informed that I will be here in the hospital at least four months.

THE MECHANICS OF BARBER SHOP HARMONY

Copyright, 1942 Maurice E. Reagan

This is the third in a series of four articles by Maurice E. Reagan, National Vice President, as told to Deac Martin, in an attempt to create a Society-wide "Esperanto" which all can speak and understand.

In the second article of this series, we learned the names of the twelve tones which make up our musical scale, their relative positions within the octave and how three octaves became the barber shopper's yardstick. This Yardstick of Tones is a superb structure from which we can derive a great deal of Barber Shopping pleasure. Our next step is to make up various types of chords from these tones and study the combinations that sound well.

A chord, by definition, is a combination of three or more tones, regardless of whether discordant or pleasant to the ear. We will deal only with the latter. There are seven such combinations which are acceptable to the Barber Shop Fraternity. Three of them are composed of but three tones, which makes it necessary for two members of the quartet to use the same tone—we call it Doubling—but they are usually an octave apart. There are also three of the four-tone chords. The remaining one is a five-tone chord from which four tones must be selected for the four voices.

Each of these seven types of chords may be applied to each of the twelve keys in exactly the same way. Since we are dealing with Sol-mi-sation terms of chord structures, the application is greatly simplified.

We must learn to recognize the sound of a chord regardless of the relative position of the tones from which it is formed. For instance, sit at your piano and listen carefully to the combination of C-E-G, which is DO-MI-SOL in the key of C. This chord sounds slightly different when the relative position of the tones is changed to E-G-C (the first inversion) or to G-C-E (the second inversion). The name of the chord, however, is the same for all arrangements of the tones.

The names of some of our chords are taken from the numbers of the tones of the Diatonic scale. Although they make rather poor names in some cases, they are so well established that we will continue their use. You will recall that the Diatonic scale consists of DO-RE-MI-FA-SOL-LA-TI-DO'. These tones have been given number designations in sequence so that DO is the first; RE, the second; MI, the third; FA, the fourth; SOL, the fifth; LA, the sixth; TI, the seventh; DO', the eighth; RE', the ninth; etc.

In order to designate the half-tones between the tones of the Diatonic scale, the terms *augmented* and *diminished* are used. *Augmented* is used to raise the note by a half-tone. When you hear the term *augmented fifth*, it simply means that the fifth tone—SOL—has been raised one-half tone to si. Conversely, *diminished* means to lower the

pitch by one-half-tone. A *diminished third* means that that third tone—MI—is lowered one-half tone to ri.

The Three-Tone Chords

- (1) The MAJOR or TONIC chord. DO-MI-SOL.

In Barber Shop quartet arrangements, the tone which is usually doubled is DO. A song usually ends with this chord where the Tenor has the MI, the Lead has the DO, the Baritone has SOL, and the Bass has the DO. Other arrangements of the tones are also used in many of our songs. We will designate this chord, regardless of the relative position of the tones, by T (Tonic).

- (2) The MINOR Chord. DO-ri-SOL.

The Minor chord is defined as the Major chord with a diminished third tone. Taking the Major chord tones of DO-MI-SOL and diminishing or lowering the third tone of MI one-half tone to ri, we have the Minor chord combination of DO-ri-SOL. Try this change with your quartet or on a piano to become familiar with the sound of the chord. We will use a capital M to designate the Minor Chord.

To most people, the sound of the Minor Chord has a saddening or depressing effect. It is used to this end in some pieces although it will be found as a passing chord in many Barber Shop numbers.

- (3) The AUGMENTED FIFTH Chord. DO-Mi-si.

This chord, as previously explained, is also based on the Major chord in which the fifth tone—Sol—is augmented or raised one-half tone making the DO-Mi-si chord. This chord also has its characteristic sound or quality and can be easily recognized after a little practise.

The Augmented Fifth is a chord which must be used as a transition or stepping-stone chord because it is impossible to stop on it. Try doing this and it will be apparent. It must be followed by some other type of chord. This chord also has a peculiar make-up in that the intervals between the tones is four half-tones throughout. Examine the circular representation and note the balanced appearance of the tone arrows. From this, it is apparent that there are but four instead of the usual twelve chords of this type in the twelve keys.

The Four-Tone Chords

- (4) The SEVENTH Chord. DO-MI-SOL-li.

You will note that this chord is the Tonic or Major chord with the added tone li. You will also recog-

nize that li is not the seventh tone but the diminished seventh tone. But regardless of these facts, the chord has been called the Seventh chord and must remain so in our language. Most Barber Shoppers feel that the Seventh chord represents the ultimate in chord sweetness and there is a great deal of theory to support such a feeling. Its four tones do blend perfectly. To designate this chord we will use the number 7.

(5) The DIMINISHED SEVENTH Chord. DO-ri-fi-LA.

This chord, as you will observe from the tones that form it, is a definite misnomer as there is not a seventh or a diminished seventh tone in it. It consists of a first, a diminished or minor third, a

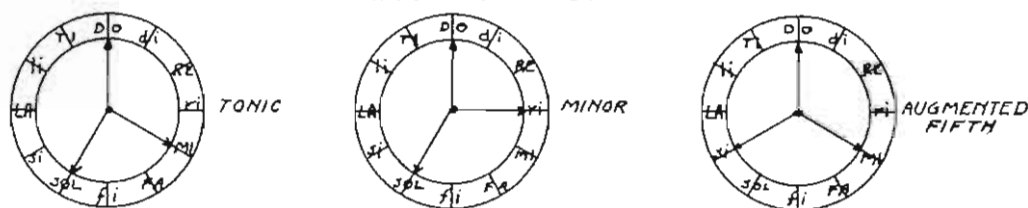
diminished fifth and a sixth. It is the most important chord for transition purposes in our entire series of chords. You use it in most of our Barber Shop favorites. It is usually used as an intermediate chord when stepping from a major to a seventh chord or from one seventh chord to another. Note the circular representation of this chord also. Like the Augmented Fifth chord, this structure is quite symmetrical and inspection will show that there are but three instead of the usual twelve chords in the twelve keys. We designate this chord by D7.

(6) The SIXTH Chord. DO-MI-SOL-LA.

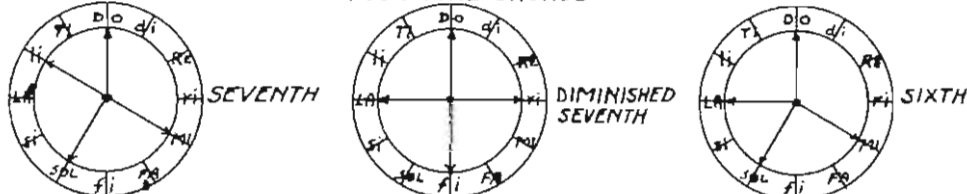
The Sixth chord is properly named since it consists of the Major chord with the sixth tone—LA—added. It is not a very popular chord in our Barber Shop arrangements although some of the present-day radio quartets use it to the exclusion of seventh chords. The tone LA gives it a "minor" sound which will be more apparent when we investigate the relationship of chords in our next article. Barber Shop arrangements use the chord as a passing chord, or, in other words, when the melody tone is LA and the harmony trend calls for the Major chord tones

CIRCULAR REPRESENTATIONS

THREE-TONE CHORDS



FOUR-TONE CHORDS



FIVE-TONE CHORD



YARD-STICK OF TONES

		CENTRAL SCALE												UPPER SCALE																		
No.	CHORDS	DO	DI	RE	MI	FA	FI	SOL	SI	LA	TI	DO	DI	RE	MI	FA	FI	SOL	SI	LA	TI	DO	DI	RE	MI	FA	FI	SOL	SI	LA	TI	
1	MAJOR or TONIC	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
2	MINOR	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
3	AUGMENTED FIFTH	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
4	SEVENTH	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
5	DIMINISHED SEVENTH	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
6	SIXTH	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
7	NINTH	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.

as accompanying harmony. We designate it as number 6. The tones of this chord are such that it is sometimes called a Minor Seventh Chord of another key. A Minor seventh chord in this key would consist of DO-ri-SOL-li which is the seventh chord with a diminished or minor third. We could include the Minor Seventh chord in this series instead of the sixth chord but it is felt that we should have but one name for a given group of tones and that the sixth chord presents a more simple structure.

The Five-Tone Chord

(7) The NINTH Chord. DO-MI-SOL-li-RE.

Taking our Seventh chord and simply adding the RE or Ninth tone to it produces the Ninth Chord. Should we lower the RE by one octave and have a close formation of DO-RE-MI, the effect would not be pleasant to the ear. Since there are but four voices in a quartet and there are five tones in the ninth chord, one of the tones must be omitted. The tone usually left out is the root tone DO. The remaining four tones form a very effective passing chord and is known also by other names in two other keys. In one of these keys, it would be known as a Minor

(Continued on page 10)

Our Vice-Presidents



1. Ellis V. (Cy) Perkins, Chicago, Ill. 2. Maurice E. (Molly) Reagan, Pittsburgh, Pa. 3. Phil Embury, Warsaw, N. Y. 4. Joseph P. Wolff, Detroit, Mich.

Here, gentlemen, you see the likenesses of four "addicts" who eat, sleep, and breath barber-shop quartet harmony, and who have been towers of strength in the growth and expansion of S.P.E.B.S.Q.S.A., both in their communities and nationally.

Sixth chord which would consist of DO-ri-SOL-LA.

In the other key, it is sometimes referred to as a Diminished Fifth Chord with added Sixth. Thus, in the particular key, it would consist of DO-MI-f-LA. Thus, we have the same chord that could be known by three different names. We have chosen to call it the Ninth Chord since it is well established in musical parlance.

The list of chords mentioned above is complete for Barber Shop quartet arrangements. Keep in mind that all of the chords may be used in any of their inversions but always retain the same name. Repeated listening to these tone combinations will soon permit you to recognize them every time you hear them. As you listen to any kind of music, practise chord detection. You will find it both entertaining and instructive.

One chord combination, which is quite discordant, sometimes occurs when the melody does not conform to the accompanying harmony. The chord mentioned is known as the Major Seventh Chord and consists of DO-MI-SOL-TI. The tones DO and TI are but a half-tone apart and are very disturbing to the ear. However if these two tones are separated by two octaves, the ear is usually not accurate or sensitive enough to greatly resent it. In other forms, it is usually passed over as quickly as possible.

The circular representations are given for the purpose of gaining a mental image of chord structures. The arrows point to the tones which make up the chord. By the use of such a diagram, the various chord structures may be easily compared. The Yard-stick diagram is also given to permit further comparison. Some Barber Shoppers will prefer the circular representation to keep the chord structures in mind while others will prefer the Yard-stick method.

The fourth article in this series will deal with chord relations, progressions, etc.

BOOKLET OF EXTENSION NOW AVAILABLE

The much needed Society booklet describing the best method for a chapter to sponsor new chapters in adjoining cities, is off the press, and copies of it can be obtained from the National Secretary. Each member of the National Board and each chapter secretary has already received a sample copy.

The booklet represents many hours and days of diligent and faithful work on the part of National President Staab, and it will, without doubt, be a great help to the National Extension Committee and to all chapter officers throughout the country in their work in forming new chapters. If you haven't seen one of the booklets and you want one, be sure to write to the National Secretary.

CHAIRMAN MORSE, OF THE NATIONAL COMMITTEE ON COMMUNITY SERVICE, WANTS TO HEAR FROM YOU

The National Committee on Community Service is doing its best to perform the job for which it was appointed. That job consists of passing on to all Chapters news of what other Chapters are doing. Frank C. Morse, President of the Browne Morse Co., Muskegon, Mich., is the Committee Chairman. He asks that each Chapter Secretary write to him every two or three months, telling about all community and civic activities in which the Chapter members have any part.

It may appear that this is a duplication of the Quarterly Activities Reports, which Chapter Secretaries are asked to send in to the National Office. That isn't entirely true because you can, in a letter to Frank, give much more detailed information about your Community activities than is possible in the Quarterly Reports.

We can assure you that Frank's Committee is anxious to serve the Society and its various Chapters, but they do need your cooperation.

Winners in Previous S.P.E.B.S.Q.S.A. National Contests

(The Society has held four National Contests)

	1939 at Tulsa	1940 at New York	1941 at St. Louis	1942 at Grand Rapids
First Place	Bartlesville Barlies Bartlesville, Okla.	Flat Foot Four Oklahoma City, Okla.	Chord Busters Tulsa, Okla.	Elastic Four Chicago, Ill.
Second Place	Capitol City Four Springfield, Ill.	Bartlesville Barlies Bartlesville, Okla.	Barber Pole Cats Kansas City, Mo.	Barber Pole Cats Kansas City, Mo.
Third Place	Flat Foot Four Oklahoma City, Okla.	Four Barbers (Commuters) New York, N. Y.	Phillips 66 Bartlesville, Okla.	Phillips 66 Bartlesville, Okla.
Fourth Place	None	Kansas City Police Quartet Kansas City, Mo.	Harmony Kings Springfield, Ill.	Harmony Kings Springfield, Ill.
Fifth Place	None	N. Y. City Police Quartet New York, N. Y.	Capitol City Four Springfield, Ill.	The Four Misfits Chicago, Ill.

ODE TO THE NATIONAL CHAMPS

"To the Elastic Four"

Sweet strains of Barber Shop singing
The voice of angels adorn—
Rosie O'Grady becomes a fine lady
When the basso profundo's Frank Thorne!

Let Sweet Adeline lull me
By the Light of the Silvery Moon—
Hush my moans with Roll dem Bones"
O! Sing me a harmony tune.

Lap me in soft Lydian airs,
Warm my heart to the core—
Waft my cares to the Heavenly Stairs—
—Turn on the Elastic Four!

Clearing Belle

THE BIRTH OF A CHAPTER

Sing a song with sing-sense
Bourbon, Scotch or Rye
Four old guys are singing
Pitched up pretty high.

The "lead" is breathing puffy
The "top" is reaching too
The "bary" glides on easy
He's sure he's coming thru.

The "basso" is "profundo"
Bull fiddle tones come out
Still rides that range in comfort
Although he has the gout.

The song is "most forgotten"
"Sour ones" first time thru
Next time . . . smooth as gravy
This song they always knew.

A little intermission
And someone says "again"
They settle down in earnest
And really start to blend.

The lead's now singing easy
The "top's" just floating out
The "bary" hears and "wields" one
The bass? . . . "Who's got the gout?"

It sounds just like old times now
They never miss a swipe
And if they do . . . look out boys
Somebody's gonna gripe.

Is seems so good to these guys
They think it's good for all
And so . . . they get a charter
And hire a great big hall.

That's how chapters are born, men
Most everywhere you go
Four "fakers" get together
And that's what starts the show.

New members come in bunches
They're not hard to bring
Just ain't no secret to it
All men are "nuts" to sing.

S.P.E.B.S.Q.S.A.
Those letters mark the goal
Carry the ball for a touchdown
Singin's good for the soul.

Howard Riley
Sec. Albion (Mich.) Chapter.

Oklahoma City Chapter Busy Entertaining

Justice Davison of the Supreme Court of Oklahoma
Writes of Chapter Activities

Dear Carroll:

The S.P.E.B.S.Q.S.A. in Oklahoma City is still functioning in fine shape.

We all feel that our Society is perhaps needed more at this time than it was at the time of its founding. This is due to the fact that we feel everyone should now keep their chins up and nothing can help us do this more than good old Barber Shop singing. Practically every member of our local group has either sons, sons-in-law, or brothers in the armed forces and we are doing all that we can do here to entertain the soldiers around the local camps.

Several weeks ago we put on the program at the Will Rogers Air Field which is located about five miles from Oklahoma City. We really put on a good program in a camp theatre completely filled with soldiers. These soldiers really ate the program up and have been clamoring for a return engagement and we will fulfill their request some time in the near future. In addition to the group singing we had four quartets, including the Flat Foot Four. We also took along several vaudeville stunts and ran the show off in fine order. We stayed there until time to close the camp and I don't believe there was a single person to leave the audience during the program.

Last week we put on practically the same program at Tinker Field which is some ten miles from Oklahoma City, and again we had another big time and another fine turnout.

This coming Friday night we are booked to go to the Navy center at Norman which is some 25 miles from Oklahoma City. We will again take approximately 50 of our group together with additional vaudeville performers, most of these performers being members of our Society.

The Flat Foot Four is going well and I have never heard them sing better than at Tinker Field last week.

Denver N. Davison

"Music washes away from the soul
the dust of every-day life."

—Auerbach

Muskegon Chapter Secretary Makes Novel Suggestion

Buitendorp Says "Let's Ask Churches For Help"

Johnny Buitendorp, the Secretary of the Michigan Association of Chapters, who holds the same office in the Muskegon Chapter, writes as follows:

"The Rev. Bert Brower, a leading clergyman of our city, advertised the title of his sermon as 'Sing Us a Song'. I went to hear this sermon, and confess the result is this article. Rev. Brower brought out the point that all through the Bible, when the going was the most severe, the people sang. He quoted the stories of Christ at Gethsemane, and Paul while chained in prison, as examples.

They sang when things were the darkest — much darker than they look today. 'Surely,' he said, 'Our boys who are fighting their hearts out, want to think of us at home — as happy and singing. They want to be proud of the job they are doing for us.'

"I mention this because our Society is made up of men belonging to every kind of church in America. In our job of 'Keeping America Singing' we could reach the

ears of thousands if only we could 'Ask Our Churches to Help'. Your pastor is an American, the same as you are. He too, is interested in Victory and wants to do his share. Go to him. Tell him your story — of what your Society has pledged itself to do. Mention what Rev. Brower did, and ask him if he too, would dedicate a church service to 'Sing Us a Song'. I am sure he will and into the ears of thousands we will instill the thought that a 'Singing Nation is a Victorious Nation'.

LEADER IN ORGANIZING SPRINGFIELD, MASS. CHAPTER PASSES AWAY

Frederick D. Griggs, executive secretary of the Springfield, Mass. Taxpayers' Association, died December 22d, after an illness of six weeks, at the age of fifty-two.

Fred was the spark plug in organizing the Springfield Chapter and had served efficiently as its Secretary continuously since the organization date. He will be sorely missed by every one who knew him, and his place in the Springfield Chapter will be hard to fill.

Fortunately, Bob Fuller has consented to complete Fred's term of office, and the Chapter is mighty fortunate in getting Bob to serve.

Haven't You Often Felt This Same Lift?

From one "Crow" to another

My dear Carroll:

The other evening I left the office tired and weary mentally, went home and shovelled snow for an hour and a half after dinner and felt a little better. Then at nine o'clock I picked up three fellows and we went down to the meeting of our chapter of the S.P.E.B.S.Q.S.A.

Now I wish I had words to tell you all the things that happened to contribute to a marvelous good time. The chapter meeting lasted until twelve-thirty and then a few of us hung out until two-thirty—just to wind up the session. Anyway I got up the next morning with my mind full of thoughts of music—the kind that is good for the soul. Cobwebs and weariness had all been wiped out, and the bathroom walls shook and the shower curtains flapped with the reverberations of my efforts to sing and give vent to my thoughts. And in my trip around through the plant a number of the men remarked, "Well, Boss, you must be feeling pretty good today, with that broad smile on your face." And I was, and couldn't help smiling. And that's the way I usually feel the day after a meeting of our chapter.

I only wish I knew the words and how to put them together, to express the uplifted feelings I get from those meetings. Ain't it great to be alive?

Yours sing-cerely,

Frank

PHOENIX, ARIZONA IS ON THE MARCH

Billy Hallett, formerly of Kansas City, has interested a group of business and professional men in Phoenix in the organizing of a chapter of our Society in that City. Temporary officers have been elected and the charter membership is being held open until the March 15th meeting, at which time a formal application for a charter will be sent to the National Office.

This is the first chapter of our Society in the State of Arizona, and our hats are off to Billy Hallett, who inspired the move. Billy is an old friend of National Director Steve Cady, in Los Angeles, and we suspect that Steve had something to do with helping Billy get the Phoenix chapter under way.

From An Unknown Island In The South Pacific

Past Pres. Hank Hedges of the Chicago Chapter
Writes to Founder O. C. Cash

Dear O. C.

I certainly was heartbroken to miss the convention this year, but this damn war has cheated us all out of a lot of things that mean a great deal to us. I necessarily changed my plans about coming home in May when the troops arrived, and I was able to be of some assistance in the work here.

As you can imagine, I had to organize a quartet, and it is a hell of a good one, too. The boys have put on several shows, and we have been featured in every one

of them. Now we want to form a chapter of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, Inc., and at my suggestion the morale officer is writing you also. Ultimately these boys will either join chapters in their respective cities and towns where there are chapters, or form new groups where there are not. I hope you will be able to send that charter to us pronto, for it isn't necessary for me to tell

you what a fine morale factor singing is among our troops. The morale officer will probably tell you in what name he suggests the charter be granted.

Be sure to remember me to all of the gang, and tell them that I think of them often, but correspondence is rather difficult with the restricted censorship that exists. It is only recently that I have been permitted to send mail out. Our families heard nothing from us for six months. I hope to be able to hear from the boys now and send them a word to let them know that I have not forgotten them.

Hope everything is fine and that they are still singing their way through this war.

Sincerely,

Hank

P.S. Please address your reply to Lt. C. F. Sylvester, A.S.N. O-451793, 198th C.A. (AA) APO 919 c/o PM, San Francisco, Cal.

I'll see that Hank gets it.

C. F. Sylvester (Basso)

And we can remember when we felt sorry for a poor cuss with gravy on his vest.

"SING-TO-VICTORY" CONVENTION

I have attended many conventions and gatherings, but not one of them can compare in harmony, good-will and good-fellowship with the annual S.P.E.B.S.Q.S.A. convention. This year it will be held in June in Chicago. It will be streamlined in conformity with conditions. Hundreds of service men will attend the sessions. The atmosphere will be distinctly military. We do not expect many members from distant points, but those reasonably near will be present. More Chapters than ever before are planning to send quartets. The Convention Committee did well when they selected the name, "The Sing-To-Victory Convention". We will do our best to exemplify the Society motto, "Harmonize America".

National President Hal Staab

News from Michigan Chapters

State Now Has Seventeen Active Groups

Pontiac has been chartered as Michigan Chapter No. 17, its officers having been elected at a preliminary meeting on February 21st. This makes the second active chapter in Oakland County.

Detroit held its fourth Annual Parade in the Book Cadillac Hotel on February 6th. Sixteen quartets participated and over 1,000 people attended. Several hundred others were turned away, and the Chapter now is looking around for a larger hall in which to hold next year's Parade.

The Oakland County Chapter boasts five organized quartets, and they are busily engaged in furnishing entertainment for Service groups, community organizations and churches. At the Annual Parade of the Oakland County Chapter in November, there were 550 people in the audience and fourteen participating quartets. Close association with the Detroit Chapter is maintained and at every meeting of each chapter there are many visitors present from the other.

Muskegon has passed the one hundred mark in membership, and its Marathon Quartet Contest rolls merrily on. This Chapter sent the Old Timers quartet to represent it at the Oakland County Parade. When the boys got home they reported a wonderful time and said they didn't mind a bit riding all night to get back to their jobs at 7:30 the next morning. Covering a distance of 400 miles at maximum speed of thirty-five miles per hour isn't an easy task over icy roads, but the Old Timers didn't seem to mind it. You may recall this quartet from the Grand Rapids Contest as being the one whose members are all grandfathers. In fact, one of the men is a great grandfather. The Muskegon Chapter recently entertained at the County T.B. Sanatorium, and the members also took a large part in the forming of the new Belding-Greenville Chapter—Michigan No. 16.

The Saginaw Chapter, this year, sponsored the Annual State Contest on February 13th. It was held in the ballroom of the Bancroft Hotel, with seventeen competing quartets and 625 people present to enjoy the harmony and fun. Guy Stoppert, of Flint, Michigan, Phil Embury of Warsaw, New York, and Cy Perkins of Chicago, were the Judges. The Unheard of Four of Muskegon, took first place. The Accoustical Persecuting Four of Jackson, took second place, the Variety Four of Birmingham, third, the Legion Four of Detroit, fourth, the Turners of Detroit, fifth, and the Harmony Hounds of Detroit, sixth. Suitable plaques were presented to each member of the first fifteen quartets. The Saginaw officers, headed by Carl Wood, Jake Campau, Gordon Grant and George O'Brien, did a great job in arranging and carrying through the most successful contest in the history of the State Association. Incidentally, the Saginaw Chapter has boosted

its membership from nineteen in July 1942, to fifty-eight at the present writing.

The Flint Chapter, which boasts among its members, the National Master of Ceremonies, Clarence Eddy, is planning its Parade for the month of April. President Stoppert and Secretary Bailey report increased attendance and growing interest at each meeting.

The Belding-Greenville Chapter was Michigan's baby group until Pontiac organized in February. Belding and Greenville have a very small number of addicts to draw upon for their membership so the Chapter was started with only ten charter members, but among those ten were two organized quartets, namely, the Flat River Lumberjacks and the Abbreviated Four. Two organized quartets out of ten members isn't bad, is it?

Secretary Colestock reports semi-monthly meetings of the Jackson, Michigan Chapter, which, by the way, is very proud of its six organized quartets, and especially of the Accoustical Persecuting Four which took second place in a recent State Contest.

FLINT QUARTET HAS NOVEL METHOD OF FINANCING

The Thomas 3½ Quartet, Flint, Michigan, which has always placed well in State Contests, rehearses weekly, and ever since the Grand Rapids Convention, has made it a point to kick in 50 cents per man for each rehearsal, toward their expenses to the National Contest in Chicago next June. The result is that they already have \$54.00, and by the time the Convention date rolls around, they will be able to ride to Chicago and back on comfortable Pullman seats and have their meals in the dining car without worrying whether or not they will get back to the point from which they started without hitch-hiking.

Can anyone think of a better plan of financing a trip to the Convention? We can't.

SERVICE MEN PREFER BARBER SHOP HARMONY

Tony Weitzel, columnist of the Detroit Free Press, recently had the following to say about our Society:

"THAT SOCIETY for the Encouragement and Preservation of Barber Shop Quartet Singing in America (have I got all the words in?) is doing a very fine job of singing for the soldiers in Army Camps around the State . . . The boys in khaki say they'd rather listen to (and sing with) a good barber shop quartet than a lot of the llossier entertainment going around."

They talk most who have the least to say.

In the Finals at Grand Rapids Last June

Of the 15 quartets that "made" the Finals at the last National Contest, 5 of them were from the State of Michigan. Here they are—



1. The Turners of Detroit. Left to right—Jim Croed, Eddie Pazik, Mark Roberts, Wally Joure. 5th place winners in the 1943 Michigan State Contest. They also competed in the 1941 National Contest at St. Louis. 2. The Port City 4 of Muskegon. Left to right—Dick Hendrick, Fred Seltergren, Ray Johnson, Bill Hendrick. 3. The Hall Brothers of Grand Rapids. Left to right—Harold Hall, Frank Clark, Ray Hall, Gordon Hall. 4. The Gay Nineties of Kalamazoo. Left to right—Don Harrington, Bennie Leonard, Floyd Deem, Don Deem. 5. The Accoustical Persecuting 4 of Jackson. Left to right—Francis Hodgboom, Art Farrand, Bob Breitmayer, Neil Colestock. These boys also finished second in the 1943 Michigan State Contest at Saginaw.

READ HOW ALBION DID IT Secretary Riley gives the formula

W. Howard Riley, Secretary of the Albion, Michigan Chapter, recently wrote to National Headquarters as follows:

"We now have fifty paid members, and I am enclosing a check to cover the per capita tax for the additional twenty-eight members. In the way of detail, we organized October 16th, 1942, with twelve charter members. At the first meeting on October 16th, we signed up six additional members. At our next meeting, November 5th, we signed up twenty more members. At the meeting on December 8th, we signed up twelve members for a grand total of fifty paid members.

"Our membership includes most of the better known men in town—five presidents of industrial corporations, the president of our only bank and his cashier, the local Postmaster, one State Senator, the four leading doctors, numerous businessmen, and of course, accountants, bookkeepers, time-keepers, and

shopmen. It's a 100% swell bunch.

"We have had several guests from out of town at the different meetings including the Jackson "Ninety-Four", with whom I sang in the Jackson Parade, and Bernie tells me the Detroit "Strollers" are coming January 14th."

(Continued from page 6)

no matter how tough they may be, and frequently contribute many good suggestions.

There probably is no harder working quartet than the Elastic Four, except that it is not hard and it is not work because we really enjoy rehearsing. In fact, we enjoy singing for our own amusement, just as much as we did for the 5,000 people at Grand Rapids.

In other words, we are four enthusiastic members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Inc. that will sing on the slightest provocation, or in fact without any provocation whatsoever.

NEW MICHIGAN CHAMPIONS The Unheard of Four of Muskegon



Left to right: Len Horton, Tenor; Henry Klooster, Lead; Bill Griffith, Baritone (Chapter President); Johnny Buitendorp, Bass (Chapter Sec.). This new combination carried off top honors at the Feb. 13th State Contest at Saginaw. Horton and Griffith sing also in the Sawdust 4, which made the Finals at St. Louis and were 1940 and 1941 State Champions. Klooster was the arranger for the Sawdust 4. Buitendorp is also Secretary of the Michigan Association of Chapters and sang formerly in the Clock 4.

KANSAS CITY USES NOVEL IDEA TO COLLECT DUES

Bert Phelps, Secretary of the very active Kansas City Chapter, recently issued a bulletin regarding Chapter dues, which deserves reprinting. Here is the heading and the first paragraph:

DEPARTMENT OF HARMONY
Division of Priorities
S.P.E.B.S.Q.S.A. INC.
Bureau of Licenses

Expiration Date: January 11, 1943

(1) A priority rating of S.P.E.B.S.Q.S.A.-AAA 1943 is hereby granted and issued to the person named on the envelope in which this Certificate is enclosed, when validated and presented for conversion, in accordance with the terms, conditions and qualifications set forth in Paragraph (3) and all subsections thereof.

"CY" PERKINS CORRECTS OUR GRAMMAR

In the December issue we wanted to tell our readers that the Cleveland Chapter had gone from a monthly meeting schedule to a semi-monthly meeting schedule. Instead of saying that, we, in error, said "bi-monthly", and our editorial face was very red when "Cy" Perkins reminded us of what "bi-monthly" really meant.

Our apologies to the Cleveland boys for even intimating that their interest in their Chapter was lagging.

SPRINGFIELD, MASS. CHAPTER CARRIES ON ACTIVELY

In October, a group of thirty-five members of the Springfield, Mass., Chapter sang at the Victory Dinner of the Community War Chest. "Shine", "Sweet Roses of Morn", "Bring the Wagon Home, John", and other numbers were presented by the entire group. The reaction of the audience was most enthusiastic. On December 24th, members sang in three evening performances of the Kiwanis Charity Show. Three organized quartets in the Chapter—The Rifle City Four, The Four Tones and The Faith Funny Fellows have kept busy singing Barber Shop quartet numbers at several clubs, churches, Chamber of Commerce functions, etc. (Editor's Note—May we suggest that Bob Fuller give Frank Morse of Muskegon, Michigan, Chairman of the National Committee on Community Service, a complete list of the organizations and functions that have been served by groups from the Springfield Chapter).

GALESBURG, ILLINOIS CHAPTER BEING FORMED

The many Barber Shop quartet addicts in the Galesburg area have chosen the twenty-first of March as the date for their formal organization meeting, and at that time, officers will be elected and a charter will be applied for.

Illinois apparently is getting all set to attend the June National Convention in Chicago in an impressive way. All chapters now in existence are pointing all their plans to Convention attendance, and Galesburg is only one of several cities which will have new chapters before the Convention dates.

Michigan and Missouri had better watch their laurels as the number of chapters in Illinois grows.

Stop
at
AMERICA'S TALLEST HOTEL
The
MORRISON
HOTEL
CHICAGO
LEONARD HICKS
Managing Director

Quartet Question and Answer Box

Conducted by Joe Stern, Kansas City, Mo.

QUESTION—In appearing before an audience should a quartet form a straight line or semi-circle?

ANSWER—Whenever possible the quartet should stand in a straight line. The appearance from the standpoint of the audience is greatly enhanced by this. All four men should stand facing the audience and sing to the audience. Oftentimes quartets form a semi-circle and the bass and tenor face each other. This is poor showmanship, a slight to the audience, and does not produce the best tonal qualities.

QUESTION—Is it imperative to try to make every chord in the song a four-note chord?

ANSWER—It is practically impossible to sing the entire melody using a four note chord on every word, nor would it be necessarily desirable to do so. However, it is important to use four-note chords as much as possible. To use a three-note chord at any place where emphasis is given is inexcusable.

QUESTION—Is it ever permissible to change the lead melody slightly in order to provide better harmony?

ANSWER—Yes, it is permissible and oftentimes desirable to take out some of the little "curli-cues" and smooth out what would otherwise be rough spots by slightly changing the lead melody. Most all good quartets do this but do it in such a way that the parts which are changed are not noticed by the audience and seldom even noticed by expert judges.

QUESTION—Is a pitch pipe necessary for a quartet?

ANSWER—Definitely yes, either a pitch pipe or a piano for the purpose of obtaining proper pitch before beginning to sing. There may be one lead singer in a hundred who can properly pitch the song without outside aid, but it's dangerous. Many numbers have been ruined because they were pitched too high or too low. It is embarrassing to stop and start all over again before an audience.

KANSAS CITY CHAPTER ENTERTAINS DURING BLACK-OUT

Showing that you can't keep a Good Barber Shopper quiet

One of the Kansas City papers recently carried the following item:

"Persons at the entirely blacked-out Hotel Phillips enjoyed a session of barber shop music. The Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America was having its semi-monthly meeting at the hotel last night. When the black-out came, the members led all those present in songs of the barber shop era."

WHO WANTS ANY TREES CHOPPED DOWN



The Flat-River Lumber-Jacks of Belding-Greenville (Mich. 216) Chapter. Left to right: Clayton Knapp, Tenor (Chapter President); Ernest L. Fries, Lead (Chapter Secretary); Charles Hansen, Baritone; Edward Hull, Bass.

SGT. ALLAIRE EXPRESSES APPRECIATION

Records made by Northampton Chapter and sent to members in the armed forces are appreciated.

Dear Hal,

I am lost for words to adequately express my gratitude for your kindness in sending me that excellent recording. The feeling one gets upon receipt of such a gift only a member of the armed forces can experience. Since our family and social connections have been severed to some extent it is wonderful to know that there are those who care and think of you. The recording is exceptionally good and I am indeed thankful to those who made it. Needless to say I am rooting 100 percent for the organization and brag about my membership to everyone. The record didn't pass unnoticed for I called everyone's attention to it and where it came from, etc. There are those who are envious, believe me. I am grateful too, for the Bulletin you were so good to send me. My best wishes to all the members.

Sincerely,

Al Allaire

A VOICE FROM BARTLESVILLE, OKLA.

Dear Carroll:

Here is my report on the mid-winter meeting at Peoria on Jan. 16, 1943.

Oh Boy, Oh Boy, Oh Boy, Oh Boy, Oh Boy,
Oh Boy, Oh Boy, Oh Boy, Oh Boy, Oh Boy,
Oh Boy, Oh Boy, Oh Boy, Oh Boy, Oh Boy,
Oh Boy, Oh Boy, Oh Boy, Oh Boy, Oh Boy,

Best wishes,

J. FRANK RICE

There is no cure for birth or death save to enjoy the interval.—George Santayana.

ROCK ISLAND CHAPTER HAS VETERAN QUARTET



The boys in white coats are from left to right: Chas. Ankney, Al Gregg, Al Legge and W. D. Peterson. At a recent meeting of the Rock Island, Ill. Chapter these four men posed for the photographer with 11 other members of the Chapter. All 15 are headed for the Chicago Convention, June 18 and 19.

WILMINGTON CHAPTER PLANS MINSTREL

Secretary R. Harry Brown, a member of the National Board, reports as follows on the Wilmington Chapter:

"We are now planning for our Annual Minstrel Show, to be given in the Spring. Our members desire to have some worthy, charitable organization that is doing good work in the present emergency to share substantially in the proceeds of this year's show, and to that end are now negotiating for such a sponsor.

"Chances are now being sold on three prizes to be awarded on February 16. The first prize is a \$25 War Bond; second prize is \$10 in Defense Stamps, and third prize \$5 in Defense Stamps. The books each contain twelve chances, and are sold for 10 cents each, or 3 for 25 cents, or \$1.00 for the book. We had 300 books of chances printed, and gave each member 10 books to sell. (I sold my 10 books in a day and a half.) Thus, if all books are sold, the income will be \$300.00. Deducting from this sum \$18.75, the cost of the War Bond, \$15 for the Defense Stamps, \$6 for the printing of the chances, and the cost of some eats and drinks for an open house party the night of the drawing, we hope to clear around \$225. With this money we plan to buy costumes for all the men in our Chapter so that they can appear in public as a group all dressed alike."

DON'T LET THE MATTER OF TRANSPORTATION HOLD YOU BACK

In many cases of entertainment units from various Chapters planning to go to Army Camps and other gatherings of service men, the question of transportation has been a problem. The next time that point comes up, just ask the Commanding Officer of the post or training school if he can't arrange for Government vehicles to carry you to and from the entertainment center. Our guess is that he will find a way to do it, but don't impose on him if you don't have to. The main thing is to get to the point where the boys are waiting to be entertained, and if you are sufficiently aggressive about it, a way will be found to transport the quartet or the group.

ST. LOUIS COUNTY CHAPTER STILL GROWING

The last report from President Clarence Marlowe of the St. Louis County Chapter (Clarence is also a member of the National Board) brought the heartening news that the 100 mark in membership had almost been reached.

Quartets from the Chapter recently sang at the St. Louis County Bankers party, the annual meeting of the County Real Estate Board and the annual meeting of the Retail Furniture Association. During the Holidays the chorus from the Chapter sang Christmas carols at USO headquarters. A Chapter Christmas party for members and their wives brought out nearly two hundred. This Chapter is planning to sponsor new chapters in Louisiana, Missouri, and St. Joseph, Missouri.

BIRTHDAYS GIVE EXCUSES FOR EXTRA GATHERINGS

Secretary T. E. McIntosh of the Hermann, Missouri Chapter, reports a novel idea which we pass on to our readers. Mac writes:

"The members of Hermann, Missouri Chapter have added a date in-between for some real off-the-record fun. We help the fellows celebrate their birthdays. (Not over once a year) James Robertson was our first victim, and it was on the night of January 22d. Jimmy's wife reluctantly left the house to the Barber Shoppers.

"Well, sir, after Jimmy had amused himself and the gang with the toys he received as remembrances, we sang, we spun some yarns, at which our Musical Director Schmidt vied with LEAD Fred Birk for top honors. They tied. Jimmy and his better half had prepared a delicious lunch. A bit more singing and dish washing by LEAD Marshall and Basso Kendrick was indulged in. Everyone wished Jimmy many Happy Returns and oftener."

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NO SUBSTITUTE FOR REGULAR REHEARSALS

Frank Thorne Agrees with Joe Wolff

National Vice President Joe Wolff has said many times that there is no substitute for regular rehearsals. Frank Thorne, Chairman of the Marathon Committee of the Chicago Chapter, in a recent bulletin to the members of that Chapter, shows that he thoroughly agrees with Joe. Extracts from the bulletin follow:

"From a letter which I received from Johnny Buitendorp, Secretary of the Muskegon, Michigan Chapter, I quote, in part, as follows:

'One evening, a few weeks ago, Cy Perkins called me from Grand Rapids. On the following nite I took the quartet over to Grand Rapids and we had a real practice session with Cy as the teacher. I'd drive the quartet 50 miles anytime to get the advice of a Barbershopper like Perk. No doubt he enjoyed it too, but it sure was swell of him to spend the evening with us the way he did.'

"Note the fact that here is a quartet that drove a hundred miles round trip to do some rehearsing and get some advice on Barber Shop harmony from Cy Perkins.

"The reason for bringing all this up is to try and encourage real rehearsal by quartets BEFORE meeting night. If fellows like these Muskegon members will drive 100 miles to get advice that we have readily available for the asking without nearly so much driving, certainly we should not alibi that it is hard to find this or that voice in our particular neighborhood. If we are determined enough to rehearse we will surely find some way to arrange it—perhaps a meeting place down town or turn about from one house to another on some certain night definitely set aside for the purpose. The job of rehearsing may have to go through sort of growing pains as one or another of the quartet may not at first appreciate the work which is involved.

"However, I will guarantee that if you will try it for a couple of months, bar everybody from listening to you—even your wife if you can get away with it — and really work on some number until you have:

- (1) Found the right pitch for it and made a written memo of the key you are going to sing it in.
- (2) Worked on the harmony to sing it as beautifully as possible.
- (3) Worked to hit all of your notes on the nose.

"You will suddenly realize that this is not work, but is in fact, a lot of fun."

"A committee is a group of distinguished gentlemen who, as individuals, can decide nothing, and who, as a group, decide that nothing can be done."

SINGING TOGETHER SINCE 1908



The Diamond State 4 of Wilmington, Del.
Left to right: Ashley Hackett, Bass; Jesse Reed, Baritone; Earl Reed, Lead; Howard P. Rose, Tenor.

R. Harry Brown, Secretary of the Wilmington Chapter has this to say about the Diamond State 4:

"The Diamond State 4 was organized in this city in 1908, and all the members are active members of our Chapter. In the old days the boys did most of their harmonizing on benches in the parks and on street corners. Hackett is still a bachelor, but after the other three married, the singing in the parks and on streets was discontinued and the boys met at regular intervals at each other's homes.

"The members of the quartet recall that the first song they learned and sang was 'In the Evening by the Moonlight'. This was followed by such good old-timers as 'The Lone Grave', 'Get Away, Jordan', 'Nellie Dean', 'Right Church and the Wrong Pew', 'Shine', 'Dancing in the Moonlight', 'Steamboat on the River', 'Ain't You Coming Back to Old New Hampshire, Mollie', 'Some of These Days', and 'By the Light of the Silvery Moon'.

The average age of the men is 51.

ROCHESTER CHAPTER COMES UP
WITH NOVEL IDEA

Dear Carroll:

Due to the restrictions on pleasure driving, lately we have been meeting at 6:30 p.m. and having a dinner meeting. As a consequence, the fellows do not get a chance to go home between the working hours and the meeting. As a result, we have had almost 100 percent turnouts and the enthusiasm has been very high. It means almost five hours of singing and everyone is highly pleased with the new schedule. Each one pays for his own dinner. Wish you could be here to take in one of our meetings.

Sincerely,

Sam

Secretary & Treasurer
Rochester Chapter

S. Clark Seelye,
9 Selden St.,
Rochester, N. Y.

CHAPTER CHORUS CHANTS CAROLS FOR COMMUNITY AT CHRISTMAS ON COURTHOUSE STEPS



Here are the members of the Bloomington, Ill. Chapter on the steps of the Court House, singing Christmas Carols on the night of December 21st.

Director John Hanson (of the Peoria Chapter) conducted the singing, and Paul Jefferson, Chapter President writes:

"The down town streets and stores were full of Christmas shoppers and everyone within a radius of five or six blocks each way, could either see or hear, as loud speakers were provided and as the photograph will show, the program also went out over the local radio station."

Following the carol program the chapter held a stag Christmas party at which Director Hansen was presented with a combination radio and record player.

SECRETARY PALMER OF THE WICHITA CHAPTER A BUSY MAN

Probably no chapter secretary in our Society is any busier with S.P.E.B.S.Q.S.A. affairs than Dean Palmer of the Wichita, Kansas Chapter. The seventy-seven active members of that group are not allowed for a minute to forget Chapter meetings and other Chapter activities. Dean is a past master at bulletin writing and promotional effort. Would that every chapter in the country had his ability, enthusiasm and loyalty.

THEME SONG OF CLAYTON, MISSOURI, CHAPTER

Tune—"Hail to the Orange"

Hail to the Postman
Hail to the Cop
Hail to the Barber
Hail to the Shop
Songs of the Mountains
The hills, the lakes, the sea
Give us our barber shop harmony.

"I'm on a bust," said the necklace to the bar-pin.

CANTON CHAPTER REPORTS

Secretary Don English of the Canton Chapter, writes as follows:

"Our Chorus made its second public appearance at the District meeting of the American Legion Posts in this vicinity. We have concentrated most of our efforts toward chorus singing in the past but recently decided to divide the time between chorus and forming quartets. It has not only created interest and furnished entertainment but we think it improves our chorus singing . . ."

"Our Club attended the Moline-Rock Island meeting October 11th. Our Chorus combined with Peoria and Bloomington, under the leadership of John Hanson, and sang several selections. One of our quartets "THE CLOSE SHAVERS" sang on the program . . ."

NORTHAMPTON CHAPTER CONTINUES ITS GOOD WORK

The First to Enter Quartet in 1943 Chicago Contest

Northampton, which sent The Rambling Four to Grand Rapids last June, has jumped the gun by entering a quartet in the Chicago Contest. Convention Chairman, Hank Stanley, writes that the Northampton entry is No. 1, and was followed closely by entry No. 2 from Saginaw, Michigan.

The Northampton Chapter gave a successful Minstrel Show on December 16th, and repeated it in February, combining it with a dinner for Chapter members and their wives. The proceeds of the two performances will be divided between charitable uses and the expenses of the Chapter quartet to Chicago in June.

National President Hal Staab is the President of the Northampton Chapter, and Harvey F. Taylor is its hard working Secretary.

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ST. LOUIS CHAPTER SERVES COMMUNITY IN MANY WAYS

Doc. Rathert Keeps Chapter Chorus Busy

The St. Louis Chapter, under F. D. Anderson, President, George Cosmas, Secretary, O. F. Balser, Treasurer, and Norman F. Rathert, Music Director, is continually serving the St. Louis area in many and novel ways. At Christmas time the Chapter chorus sang carols at the Nativity in Laurel Hills Gardens. Over 400,000 people visited the Shrine during the holidays, and services were conducted nightly and on Sunday afternoons. On Tuesday evening, December 8th, the Chapter chorus formed a part of the St. Louis Civic Choir, which had an important part in the Naval Memorial Concert in the Municipal Auditorium. Over 1,000 sailors and several thousand townspeople attended the Concert.

On January 25th, the Chapter conducted its first open house party for ladies, at the Forest Park Hotel. The St. Louis papers report that the event was outstanding and that the City of St. Louis would suffer a distinct loss if the local Chapter of our Society were hampered in any way in its steady growth and its participation in local events.

ATLANTA CHAPTER PLANNING FOR CHICAGO TREK

President Dick Sturges and Secretary Henry Brock of the Atlanta, Georgia Chapter report increasing interest and attendance at Chapter meetings. Plans for sending at least one quartet, and possibly two, to the 1943 Chicago Convention, are under way. As one "crow" to another, your Editor can say that if the Peach Tree Harmonizers don't find a way of getting to Chicago, there are going to be hundreds of disappointed men and women.

BARBER SHOP AT ITS BEST!

ENJOY THE SUPERLATIVE HARMONY OF THE

Flat Foot Four

S.P.E.B.S.Q.S.A. 1940 NATIONAL CHAMPIONS

Here is barber shop harmony as it is sung only in the good old State of Oklahoma, where the Society was founded. You'll love these records. Apply at Columbia Record Dealers and ask for the Columbia Album of Barber Shop Melodies, Set C-35. Price only \$2.63 for four records in a beautifully illustrated album.

O. C. CASH'S PRIVATE CONVEYANCE



When our worthy founder O. C. Cash arrived in Grand Rapids from Tulsa for the June, 1942 convention he was met at the station by National President Adams and the convention welcoming committee with this "8 horse hitch", and rode in state to the Panlind Hotel. The Geibel Brewing Co. of Detroit placed the horses and the wagon at the disposal of the Convention Committee for the entire 3 days, and guests kept the horses and driver busy riding around the city throughout the Convention.

PEORIA CHAPTER LOSES S.P.E.B.S.Q.S.A. BILLIARD CHAMPIONSHIP

(Even though they are champions at entertaining)

A challenge match, Atlanta vs. Peoria Chapters, played in Peoria January 17th was handily won by Dick Sturges, "The Old Master" representing Atlanta. The loser, Buck Weaver, representing Peoria, seemed to be rather "Flat" in his efforts, while the winner's eye was "Sharp" and he was "hitting 'em on the nose," taking an early "Lead" and retaining it until the "finish".

"Arrangements" have been made for a return match to be played at Chicago during the convention. The winner will defend his title of "S.P.E.B.S.Q.S.A. Billiard Champion" against any member of the organization.

JUST A PUBLICITY STUNT

It's been a long time since our Society "hit the wires" with a story, until the other day. If you happened to read the Associated Press item late in February about the Peoria Chapter protesting as illegal the action of the Chicago Chapter in taking in some women as members—don't get all excited about it. The Chicago Chapter didn't do any such thing—and the Peoria Chapter knows that Chicago didn't. It was just the pipe dream of an over-ambitious reporter who tried to "make something" of the fact that the Chicago Chapter had the Peoria "Four Barberettes" and the Four Johnson Sisters of Chicago on their annual Ladies' Night program. Your editor suspects that possibly the Convention Publicity Committee had something to do with "egging on" the reporter in question to draw on his imagination. After all, "any publicity is good publicity". So treat yourself to a chuckle. We did.

Saving money to buy War Bonds may yet make us as sturdy and resolute as our fathers.

THE OLD SONGS

This is the second of a series of lists compiled by the Song Arrangements Committee for the use of Society members. While a few of the songs are of recent origin you will recognize most of them as the good old timers that enjoyed popularity in the barber-shop harmony days of yore. This feature is another reason why you should save your copies of *The Harmonizer* for future reference.

TITLE	YEAR	AUTHOR-COMPOSER	PUBLISHER
Are You From Dixie	1915	Yellen-Cobb	M. Witmark & Sons
Chinatown	1910	Jerome-Schwartz	Remick Music Corp.
Carolina Sweetheart	1938	Al Frazzini	Paul-Pioneer Music Corp.
Darktown Strutter's Ball	1917	Shelton Brooks	Leo Feist, Inc.
Down By the Old Mill Stream	1910	Tell Taylor	Forster Music Publ. Co.
Floatin' Down to Cotton town	1919	Frost-Klickmann	McKinley Music Co.
Goodbye, Dixie, Goodbye	1920	Tracy-Mohr	Shapiro, Bernstein & Co.
Girl of My Dreams	1927	Sunny Clapp	Mills Music, Inc.
Heidelberg	1902	Pixley-Luders	M. Witmark & Sons
I Love You Just the Same Sweet Adeline	1919	Armstrong-Gaskell	M. Witmark & Sons
If I Had My Way	1913	Klein-Kendis	Paul-Pioneer Music Corp.
I'm Forever Blowing Bubbles	1919	Kellette-Kenbrovin	Remick Music Corp.
I'm Looking Over a Four Leaf Clover	1927	Dixon-Woods	Remick Music Corp.
Indiana (Back Home Again In)	1917	McDonald-Hanley	Shapiro-Bernstein & Co.
Just a Dream of You, Dear	1910	Weil-Klickmann	Paul-Pioneer Music Corp.
Just Break the News to Mother	1897	Chas. K. Harris	Chas. K. Harris
Kentucky Babe	1897	Buck-Geibel	White Smith Music Pub. Co.
Moonlight and Roses	1925	Lemarc, Black & Moret	Villa Moret Music Pub.
Perfect Day	1910	Carrie Jacobs-Bond	Carrie Jacobs-Bond & Son
Somebody Else is Taking My Place	1937	Howard-Ellsworth-Morgan	Shapiro, Bernstein & Co.
Story of the Rose (Heart of My Heart)	1899	Andrew Mack	Edw. B. Marks Music Corp.
Sweet Adeline	1903	Girard-Armstrong	M. Witmark & Sons
Tell Me You'll Forgive Me	1923	Hibbeler-Anderson	Forster Music Pub. Co.
That Old Girl of Mine	1912	Jones-Van Alstyne	Remick Music Corp.
Till We Meet Again	1918	Egan-Whiting	Remick Music Corp.
Trail of the Lonesome Pine	1913	MacDonald-Carroll	Shapiro, Bernstein & Co.
When You Were Sweet Sixteen	1898	Jim Thornton	Shapiro, Bernstein & Co.

MOST POPULAR WAR SONGS OF TODAY

Here is a Recommended List

So many inquiries come in regarding what war songs are best to use in public gatherings that we are taking the liberty of reprinting such a list recently compiled by the Michigan State Council of Defense. We make no specific recommendations about it, preferring to pass it on to you for evaluation.

SERVICE MARCHING SONGS: (Copyrighted)*

TITLE	KEY	PUBLISHER
Anchors Aweigh	C	Robbins Music Corp., 799 7th Ave., NYC
Army Air Corps (Refrain)	F	Carl Fischer, Inc., 56 Cooper Sq., NYC
Caisson Song	D Flat	Shapiro Bernstein Co., 1270 6th Ave., NYC
Marines Hymn	E Flat	Robbins Music Corp., 799 7th Ave., NYC
Stars & Stripes Forever (Refrain)	E Flat	Theo. Presser Co., 1712 Chestnut St., Phila.

WAR MARCHING SONGS: (Copyrighted)*

Tipperary	B Flat	Chappell & Co., RKO Bldg., NYC
Keep the Home Fires Burning	G	Chappell & Co., RKO Bldg., NYC
Marching Along Together	B Flat	Robbins Music Corp., 799 7th Ave., NYC
Over There (Refrain)	B Flat	Leo Feist, Inc., 799 7th Ave., NYC
Pack Up Your Troubles (Refrain)	A Flat	Chappell & Co., RKO Bldg., NYC
There's A Long Long Trail (Refrain)	A Flat	M. Witmark & Son, Radio City, NYC

Available in most community song books

OLDER MARCHING SONGS: (Not copyrighted)

TITLE	KEY
Battle Cry of Freedom	A Flat
Battle Hymn of the Republic	A Flat
Columbia the Gem of the Ocean	A Flat
Hail Columbia	G
Tramp Tramp Tramp	B Flat
When Johnny Comes Marching Home	G Minor

NATIONAL SONGS: (Not copyrighted)

TITLE	KEY
America	G
America the Beautiful	C
American Hymn (Keller)	F
Dixie	C
God of Our Fathers	F
Star Spangled Banner	A Flat
Tenting Tonight	E Flat
Yankee Doodle	A

NOTE: Band, orchestra and octavo vocal arrangements of copyrighted songs may be purchased from the publishers listed. Band and orchestra arrangements of songs not copyrighted are available in form from C. C. Birchard & Co., Boston, Mass. (Twice 55 Songs) and from Hall & McCreary Co., Chicago (Golden Book of Songs).

THE BARBER SHOP QUARTET

*(Dedicated to the Society for the Preservation and
Encouragement of Barber Shop Quartet Singing in
America.)*

The oil lamp shed a pleasant glow;
The huge baseburner threw out heat.
The shaving mugs, in a straight row,
Revealed the names, ornate but neat,
Of customers who patronized
The Barber Shop upon the Square.
Many a song we long have prized
Was wafted on soap-scented air!

It was the Barber Shop Quartet
To which the barber lent his bass.
They sang the old songs when they met
At lodge, town-meeting—any place!
"When you and I were young" was sweet;
They liked "Ben Bolt" and "Nelly Bly."
Ambition sometimes meant defeat,
As when they tried Tosti's "Goodbye."

Singing together wove a charm
Of friendliness in every heart,
And they would feel it, deep and warm,
When from each other they would part.
The custom spread. When woes beset
Their lives, they learned new tunes and rhymes.
They kept the Barber Shop Quartet
To sing their way through troubled times.

The Barber Shop, with its quaint mugs,
Is gone, and these are modern days,
When young folks meet to "cut the rugs"
And in bright jazz, their voices raise.
But still their fathers like to sing
Old songs they never can forget,
And find their best remembering
Is through the Barber Shop Quartet!

Anne Campbell

S. P. E. B. S. Q. S. A. Inc.

INVITES YOU

Your Wife, Friends and Relatives

TO ATTEND

The National "SING TO VICTORY" Convention

In Chicago — America's Greatest Vacation City

June 18th and 19th, 1943

Here Are A Few Of The Many
Events To Help Entertain You



★ THE AFTER GLOW

This notable event will be held in the Mural Room.
Will offer entertainment and refreshment for all.

★ THE PRESIDENT'S DINNER

One of the outstanding events for you, your wife and
friends. Several surprises will occur at this event.

★ THE WOMEN'S PARTY

To be held in the Pent House, atop the 44 story Mor-
rison Hotel. Fine entertainment will be furnished.

★ THE OKIES ALUMNI REUNION

A special surprise will be furnished for this reunion of
the 100 or more one time members of this quartet from
Oklahoma, the State of our Founders.

★ THE PRELIMINARIES

Will consist of contests reducing the final contestants
to fifteen quartets.

★ THE FINALS

This is the climax of the Convention and will determine
who will be the 1943 National Champions.

CHICAGO CHAPTER NO. 1

Home of

THE ELASTIC FOUR

1942 National Champions

THE FOUR MISFITS

1942 Fifth Place Winners

THE HARMONIZERS

1942 Finalists

Will Be Your Host

Chicago is an ideal city for our 1943 convention. It is
centrally located and easily accessible from all sec-
tions of the country. Because it borders on beautiful
Lake Michigan, it is the greatest vacation city in the
land. It not only offers fishing, swimming, and boating
because of its miles of beautiful beaches, parks, boule-
vards, and forests bordering on the lake, but its cooling
breezes keep you comfortable on the hottest days.
These, plus dozens of points of interest, fine restaurants,
theaters and night clubs and The National "SING-TO-
VICTORY" CONVENTION of the S. P. E. B. S. Q. S. A.,
will make it an ideal spot in which to spend your vaca-
tion.

Morrison Hotel To Be Headquarters

The tallest hotel in the world is to be headquarters.
Special rates are being made. The Morrison offers com-
plete eating and sleeping facilities at reasonable
prices. Completely equipped with air-cooling and other
modern conveniences.

THE CONVENTION COMMITTEE

"Harmonize America"

TELL ME YOU'LL FORGIVE ME

As sung by THE ELASTIC FOUR,
Championship Quartet of SPEBSQSA (1942-43).

Words and Music by
Ray Hibbeler and
Walter M. Anderson

Arranged by
Frank H. Thorne

Tell me you'll for- give me if I made you cry,

The first line of musical notation is in 3/4 time, key of B-flat major. It features a piano accompaniment with chords and a vocal melody line. The lyrics are written below the vocal line.

Let's be sweet- hearts once more, As in days gone by.

The second line of musical notation continues the melody and accompaniment. The lyrics are written below the vocal line.

While your heart is ach- ing, mine is ach- ing too;

The third line of musical notation continues the melody and accompaniment. The lyrics are written below the vocal line.

Tell me you'll for- give me, Then I'll come back to you.

The fourth line of musical notation continues the melody and accompaniment. The lyrics are written below the vocal line.

Tell me you'll for- give me, Then I'll come back to you.

The fifth line of musical notation continues the melody and accompaniment. The lyrics are written below the vocal line.

Published by Forster Music Publisher Inc., Chicago, Ill.

This is an SPEBSQSA barbershop harmony arrangement. The Society recommends that members buy the published song. Comparison of this arrangement with the original will be interesting, and the verses often present excellent possibilities for harmony treatment that quartets may work out for themselves.