

THE HARMONIZER

DEVOTED TO THE INTERESTS OF
BARBER SHOP QUARTET HARMONY



MAY
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OF BARBER SHOP QUARTET SINGING IN AMERICA, INC.

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

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VOLUME II

MAY, 1943

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Carroll P. Adams—Editor and Business Manager
19220 Gainsborough Road, Detroit, Michigan

1942-43

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VISION OF THE FUTURE

My vision of the Society in years to come is that of an organization made up of more than 50,000 members with a thousand or more Chapters scattered in every State in the Union. Many of these Chapters will be located at Colleges and Universities. National Officers and Directors will be elected annually by a House of Delegates representing each Chapter. National Headquarters will be managed by a permanent paid National Secretary who will be selected on the basis of ability by the National Board. He will be responsible for the conduct of Society business, under the supervision of the President and the Board of Directors.

District Associations will cover the United States. These will be headed by District Officers who will become an integral part of a National Plan of Organization. Each District will have its own Convention and Quartet Contest, the climax of the year being the National Convention and Quartet Contest at which National Officers will be elected and the championship quartet will be crowned. A sound movie of the National Convention and Contest will be provided, and the annual showing of this movie will be a gala event for each Chapter. National Officers will call in many Districts and on many Chapters during the year. There will be a National Council of District Presidents who will meet at the time of the National Convention and collaborate with the National Board of Directors. There will be an association of Past National Presidents who will remain continually active in a consulting capacity especially on problems of the future. There will be conferences of Chapter Secretaries at which mutual problems will be discussed. Constructive bulletins and pamphlets of assistance to Chapters will be published regularly by the National Office. Barber Shop Quartet arrangements of hundreds of songs will be available for every member.

There will be a resurgence of barber shop quartet singing all over America. Recording companies will become more Barber Shop conscious and will produce records of our top flight quartets. Recordings will be made each year at our National Contest, and will be available to all members. Our quartets will often be heard over the radio, and our National Contest will be listened to by millions over a National hook-up and seen by millions by means of television. The Society will become one of the most favorably known Service Organizations in the nation. Our Founder, O. C. Cash, will become as well known as is Harris of Rotary and Prince of Kiwanis. The Society for the Preservation and Encouragement of Barber-Shop Quartet Singing in America will have reached its zenith only when these things have been accomplished.

My vision is not only a vision, it is a prophecy. If we love our Society enough, we will reach the heights.

HAL STAAB, National President.

SONG ARRANGEMENTS

Inserted in this issue of the Harmonizer are two songs arranged by our National Song Arrangements Committee. The Committee, consisting of Chairman Phil Embury of Warsaw, N. Y., Deac Martin of Cleveland, Maurice Reagan of Pittsburgh, and Frank Thorne of Chicago, has done an outstanding job this year.

It is our intention to include two real barber shop song arrangements in each future issue. Our hope is that the distribution of these arrangements will stimulate the formation of more quartets.

Our New Chapters

Since the last *Harmonizer*, Connecticut, Arizona, New York, Illinois and Michigan have added new chapters.

Binghamton, New York

With National President Hal Staab and National Vice President Phil Embury on hand as guests of honor, the new Binghamton Chapter was launched early in March, with Edward Vincent as President, John Parry, Vice President, William Beddoe, Treasurer, and Reeve B. Longcoy, 28 Holmes Place, as Secretary. The sixteen charter members immediately caught the spirit of our Society by entertaining at several civic and community affairs of a patriotic nature. Binghamton is a hot bed of men who love to sing so just watch this Chapter grow.

Charlevoix, Michigan

Drawing for its membership from several communities within a radius of twenty-five miles, a Chapter was formed in Charlevoix on March 31st, with Dr. D. C. Nettleton as President, Dean Davenport as Vice President, and Dallas Henry as Secretary-Treasurer. The Chapter had fourteen charter members, with seventeen applicants now waiting to be taken into membership at the next meeting. Secretary Henry reports thus of the organization night party:

"Now a bit about our March 31st party. There were about one hundred and twenty-five invited guests here. The Traverse City Chapter brought two quartets, a girls sextette, which was marvelous, two soloists and a pianist. Boyne City sent one brand new quartet and it was very good, as a starter. A Petoskey tenor and bass with two men from Traverse City made a good quartet. Now Charlevoix—all our men were dressed in genuine Gay 90's costumes. The Ballad Benders, who did not get a look in at Grand Rapids, will be noticed at Chicago. The Tune Twisters is a brand new quartet, but GOOD. The Crows, consisting of three leads and a baritone, are a comedy four with some real harmony. The Charlevoixes, a girl trio, with old-fashioned songs and real barber shop harmony were there, also two very good soloists. Traverse City presented us with a beautiful carved wood trophy. Thanks to Chapter President Harold Gray, a swell fellow."

Galesburg, Illinois

Sixteen charter members. The organization meeting on March 21st, was attended by over five hundred men and women from Galesburg and other cities in Illinois where chapters are located. All reports are to the effect that it was a grand show and paragraphs could be written about the talent that was on display. The Elastic Four were there, as were also the Moline Plow City Four, the Springfield Harmony Kings, the Rock Island All American Four, the Four Bits of Rock Island and Moline, the Gipps Amberlin Four of Peoria, the Barberettes of Peoria, the Close Shavers of Canton, the Four Commodores of Decatur, the Bloomington Twin City Four, the Rock Island Cordeliers, and the Corn Belt Chorus under John Hanson, made up of one hundred and fifty men from the Canton, Peoria and Bloomington Chapters. Boy! What an array of talent to usher into existence Illinois' baby chapter. Congratulations, President Tom Berry.

Phoenix, Arizona

President Billy Hallett writes that his Chapter organized in March, now has twenty-seven members and the list is growing each meeting night. Billy writes as follows:

"As it was too late to celebrate our fifth anniversary with a party, we got busy and arranged a Broadcast with KTAR, our N.B.C. station, featuring our most seasoned quartet, The Desert City Four, who gave a very commendable performance. We also told the

world about the origin of the Society. At our last meeting we had an envoy from the local Elks Lodge with an invitation to make their Home our permanent meeting place, which proposal was voted upon and accepted by the Chapter. So, from now on, we will meet the first and third Monday of each month at the Elks. All special meetings will be at the Armory. We are arranging a big Floor Show and Dance to be held at the Armory, May 21, under the auspices of the Society at which we hope to entertain our ladies and swell our membership as well as our Treasury. I am sending a Unit of Barber-shoppers out to two camps next Saturday night—Luke's Field and Thunderbird Field. They are having Easter parties at both camps."

Pontiac, Michigan

The Pontiac Chapter reports through Chapter Secretary Tom Doyle and Treasurer Bill Pascher that the twenty-six charter members were joined with fourteen new members at the second meeting on April 30th. This Chapter has set as its goal, one hundred and four members by next fall, so as to step ahead of Muskegon, which now has one hundred and three.

Tecumseh, Michigan

This Chapter was organized in March with nine charter members. President Neil DePuy recently wrote as follows:

"Now Carroll, we are one of the newest chapters and we are having one swell time. Our Secretary will have his April reports ready soon, but we all are on 100% war production and I am making an excuse for him. I do know he is behind and we are sorry for the delay. To make up for it our Quartette (THE T-P BROADCASTERS) will be in Chicago for the Convention and that is a promise from me personally. We have three new members this week, making twelve now."

Terryville, Connecticut

At the time of writing this column, Terryville is our baby chapter nationally. Organized late in April, with ten charter members, Rollin B. Plumb, c/o Eagle Lock Company, was elected President, with George J. Macklin as Secretary. A welcome from us all to the Society's first Connecticut Chapter.

When you are deeply and desperately lonely—seek music—and when you find it your loneliness will quickly and quietly steal away. —C.P.A.

SIG SPAETH—PIONEER

We are glad to be able to give to our readers on page 6 of this issue of the *Harmonizer* an interesting letter of greeting from Sig Spaeth—pioneer in the field of perpetuating barber-shop quartet harmony as a type of American folk-music. Spaeth, known by millions of radio listeners as the N.B.C. Tune Detective, has published a number of works on the subject of "close" harmony, and the old songs—among them

Read 'Em and Weep—Garden City Publishing Co., New York City.

Barber Shop Ballads and How to Sing Them—Prentice Hall, New York City.

Barber Shop Harmony—Mills Music Co., New York City.

He also edited the current Album of five Decca Records (Album No. 261) by five nationally known barber shop quartets—Beacon Four of Wichita, Kansas City Police Quartet, The Commuters of New York City, New York City Police Quartet and The Bartlesville Barflies.

STAGE ALL SET FOR "SING FOR VICTORY"

MEETING AT CHICAGO JUNE 18th AND 19th

Merely Awaits President Staab's Gavel

by HOWARD A. VISEL (Chicago Chapter)

The stage is set. The Fifth Annual National Convention and Quartet Contest of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, Incorporated, opens at the Morrison Hotel in Chicago Friday morning, June 18th and continues through the Finals the following evening. The Chicago Convention Committee, headed by Chairman Hank Stanley, and working under the supervision of the National Officers announces the following official schedule of events:

Thursday June 17th. 1:00 p.m. Registration begins.

MURAL Room floor, Morrison Hotel (headquarters)

Thursday June 17th. 7:30 p.m. Meeting of the National Board of Directors, Parlors A & B.

Friday June 18th. 8:00 a.m. Breakfast meeting of the National Board of Directors, Parlors A & B.

Friday June 18th. 10:00 a.m. Meeting of the Judges in Parlor C.

Friday June 18th. 10:30 a.m. Convention formally opens with National President Staab presiding at Contest No. 1, in the MURAL ROOM.

Friday June 18th. 2:30 p.m. Contest No. 2 in the MURAL ROOM.

Friday June 18th. 5:00 p.m. Women's party in the Penthouse, 44 stories above the street level.

Friday June 18th. 5:30 p.m. Chicago Chapter's Party to the National Officers and other members of the Board in the Roosevelt Room.

Friday June 18th. 8:00 p.m. Contest No. 3 in the MURAL ROOM.

Friday, June 18th. 10:30 p.m. The Society's famous "AFTER GLOW" in the MURAL ROOM.

Friday June 18th. 11:59 p.m. "Okies Alumni Association" reunion in the Roosevelt Room.

Saturday June 19th. 8:00 a.m. Breakfast meeting of the National Board in Parlors A & B.

Saturday June 19th. 8:00 a.m. Breakfast meeting of all Chapter Secretaries.

Saturday June 19th. 10:00 a.m. Meeting of the Judges in Parlor C.

Saturday June 19th. 10:30 a.m. Contest No. 4 in the MURAL ROOM.

Saturday June 19th. 2:30 p.m. Contest No. 5 in the MURAL ROOM.

Saturday June 19th. 5:00 p.m. The "President's Party" in the beautiful TERRACE CASINO of the Hotel Morrison.

Saturday June 19th. 8:00 p.m. The Society's FINALS in the Medinah Temple, Ohio and Wabash Streets. Awarding of prizes. Address by Representative of our Armed Forces.

Sunday June 20. 9:00 a.m. Breakfast meeting of 1943-1944 National Officers and other members of the National Board.

At Preliminary Contest No. 1 in the Mural Room of the Morrison Hotel "Cy" Perkins of the Chicago Chapter, will be introduced by Convention Committee Chairman Stanley and Cy will turn the gavel over to National President Staab. The Invocation will be given by Bishop Sheil of the Chicago Diocese and the National Anthem will be led by National Master of Ceremonies Clarence Eddy of Flint, Michigan.

The Convention Committee announces that each member of each quartet participating in the Contest will be given, as a souvenir of the Convention, an attractive chromatic scale pitch pipe. Each member of the fifteen quartets that make the Finals will receive a unique statuette mounted on a mahogany base. Designed by one of Chicago's most famous sculptors, the statuette can be displayed proudly by the recipient in his office, living room or "Rumpus Room". In addition, the members of the top five quartets, as announced by the Judges following the Finals, will each receive an "O. C. Cash" medallion, donated by the Chicago Chapter following a custom established last year by the Detroit Chapter. The four medallions for the quartet winning first place will be gold, second place silver, and the others bronze washed silver.

An added trophy for the National Champions will be an oil painting of the quartet in costume, and posed for a song, done by National Board Member R. H. "Dick" Sturges, President of the Atlanta, Georgia, Chapter. Dick, as you know, conceived and created the present cover of *The Harmonizer* and his offer to "do" the champions in oil for the club rooms of the Chapter to which that lucky quartet belongs was enthusiastically accepted by the Convention Committee.

The basis for judging will be the same as last year at Grand Rapids—namely:

Harmony Accuracy	25%
Song Arrangement	25%
Voice Expression	30%
Song Selection	10%
Stage Appearance	10%

OFFICERS OF CHICAGO CHAPTER



Left to right—Pierce, Secretary; Perkins, President; Jackson, Treasurer; Kaspar, Vice-President.

CHICAGO CHAPTER CONVENTION COMMITTEE



Reading from left to right, front row—Blake, Advisory; Pierce, Ways and Means; LaBelle, Co-Chairman; Stanley, Chairman; Visel, Publicity; Allen, Registration. Back Row—Choresini, Advisory; Kuhlman, Transportation; Jackson, Finance; Mathewson, Convention Secretary; Kospar, Prizes; Thorne, Advisory; Eismuller, Advisory; Goldman, Advisory; Perkins, Advisory; Stolle, Women's Affairs. Missing when picture was taken—Doyle, Co-Chairman and Contest; Bielao, Entertainment; Jackson, Advisory and Friaby, Advisory.

National President Staab, with the approval of the National Board members has appointed Maurice E. "Molly" Reagan of Pittsburg, Chairman, C. T. "Deac" Martin of Cleveland, Associate Chairman, and Phil Embury of Warsaw, N. Y., Secretary, of the Board of Judges. There is no entry fee, but each member of each quartet must be a member in good standing of some Chapter and must be a registrant at the Convention. Each quartet will sing two songs, without accompaniment. Further details of all contest rules may be found in a copy of rules mailed to all Chapter secretaries.

Many quartets have already registered, and it now appears that at least 80 will participate. Among the many famous quartets that have written in asking to be registered are The Kansas City Barber Pole Cats, The Chord Busters, The Unheard of Four, The Peachtree Harmonizers, The Rambling Four, The Four Flats and many others. The Finals will be staged in one of Chicago's famous auditoriums, The Medinah Temple. Over one thousand members of the armed forces will be entertained as guests of the Society. Many prominent figures will be in attendance. Headquarters will be in the Hotel Morrison, the home of the Chicago Chapter. Air-conditioned and comfortable, this hotel will house all guests to the convention, and with the exception of the Finals will be the scene of all events. Rate cards have been mailed to all Chapter secretaries. Full information on accommodations is available from them.

The Convention Committee has decided that the fee for registration will be \$2.20 per person. This includes tickets to the 5 contests, registered seat at the Finals, and all con-

vention paraphernalia. Tickets to the After Glow will cost \$1.50. The President's Party will be free. This is a reasonable price for as great a show as has ever been staged. Chicago, known throughout the country as the show center, will amaze you with its hospitality. Thousands of acres of parks, miles of beaches, boardwalks, theatres, cafes, ball parks and the most enthusiastic Barber-shop adherents in the country. Be sure and register starting Thursday, June 17th and show the country that we of this Society are real *Morale Boosters*. For further information write to Henry M. Stanley, 48 E. Chicago Ave. or Welsh Pierce, 10 S. La Salle St., Chicago, Illinois.

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GET THE SURPRISE OF YOUR LIFE

At the
PRESIDENT'S PARTY
In the Terrace Casino
June 19th at 5 P.M.

A Message from Sigmund Spaeth

OUR NATIONAL MASTER OF CEREMONIES

Fellow Members —

S.P.E.B.S.Q.S.A. has gone a long way in the first five years of its existence. What started largely as a gag has become a really significant national organization.

O. C. Cash of Tulsa, Oklahoma, unquestionably had a bright idea when he thought of getting together the devotees of barber shop harmony all over the country and making them function in a more than haphazard fashion. There was still something jocular in the elaborately modest title that our founder gave to his own office, but in spite of this and the self-kidding publicity that ran like wild-fire all over the country, S.P.E.B.E.Q.S.A. managed in time to become both serious and useful, with O. C. Cash still its guiding spirit.

The New York World's Fair, with its solid week of national competition in barber shop quartet singing, put us definitely on the map. We were in the newsreels, on the national networks and shortly on records with all three of the leading companies. Barber shop harmony was no longer a joke. It had become an institution.

Cash, the late O. P. Erickson, Deac Martin, Damon Kerby, Doc Rathert and others deserve much credit for carrying the Society through its early years. A big step forward was taken when Carroll Adams, already a leader in the work of the Associated Glee Clubs of America, assured the interest of that organization and a business-like administration on his election to the Presidency of S.P.E.B.S.Q.S.A. Today his good work continues as the right hand man of another fine executive, Harold B. Staab.

We now have a national magazine and other means of communication among local chapters. We have an active and efficient committee on arrangements, headed by Vice-President Phil Embury, and they have already made no less than 18 highly individual versions of unusual material available in photostatic notation.

Another tireless research worker, Maurice Reagan, has brought out his unique "around the clock" system of chords. There is a distinct movement toward stabilization and fundamental agreement as to the facts and possibilities of barber shop harmony.

My own views have not changed much since they were recorded in the original edition of *Barber Shop Ballads* back in 1924. I still feel that barber shop harmony should be unaccompanied, restricted to male voices, with the tenor always singing above the lead. I believe there are certain chords which have a definite barber shop atmosphere, particularly the diminished sevenths, augmented fifths, dominant sevenths and the various inversions. I am in favor of moving three parts around one sustained note, even the simultaneous motion of all four parts, and I recommend that such effects be more frequently used for the traditional "barber shop endings".

I find that the word "minor" is habitually misused, applying to almost any chord beyond the obvious tonic, dominant and sub-dominant, but seldom concerning itself with an actual minor chord.

I insist that real barber shop harmony should either be actually extemporaneous or produce the effect of spontaneous improvisation. In that respect the art is a true branch of American folk-music. I would not have our harmonizers turn into an army of slavish note-readers; but I believe that the tricks of harmony can best be communicated from one quartet to another by the good old system of musical notation, and anyone who objects to written



Clarence Eddy of Flint Michigan, gets set to lead the boys in "Busting one."

or printed music had better get a horse and carry his ideas around the country in Paul Revere style, for he is definitely behind the times. We all know that what makes a successful barber shop quartet is not merely vocal balance and quality but even more the individuality and striking character of the arrangements. Our outstanding quartets, winners and qualifiers in past national contests, have shown a commendable spirit in being willing to share their own arrangements with less fortunate colleagues. The material that may be considered typical of S.P.E.B.S.Q.S.A. is gradually getting into the repertoire of all of our member quartets. Some of these arrangements appear in my own recent folio of *BARBER SHOP HARMONY*, published by Mills Music, Inc., through the helpful cooperation of Phil Embury, Maurice Reagan, Cy Perkins and others, and there is still more on the way.

I look forward to the biggest and most successful convention of our history at Chicago in June. Our standards are getting higher all the time. We have already proved that the encouragement of singing among men in time of war is a definite contribution to national morale. The boys in uniform are asking for barber shop harmony and they are getting it. There is nothing quite like the thrill of hitting just the right note to make a perfect barber shop chord, and every man who can lift up his voice in song is entitled to that experience.

S.P.E.B.S.Q.S.A. is doing a worth while job, and will continue to do it, regardless of circumstances or conditions. A veteran of close harmony salutes our Society with honest respect and admiration.

Sigmund Spaeth

A BIT OF ART WORK FROM ARIZONA



By Reg Manning, member of the Phoenix Chapter S.P.E.B.S.Q.S.A., through the courtesy of the Phoenix Republic Gazette.

A WORD OF PRAISE FROM NATIONAL BOARD MEMBER RALPH CARR

RALPH CARR
ATTORNEY AT LAW
SUITE 614 SYMES BUILDING
DENVER, COLORADO

March 25, 1943

My dear Carroll:

The *Harmonizer* for March is a peach. It is a distinct change for the better; it warms the cockles of my old heart and makes me hope that some client may turn up around the early part of June with some business for me to take care of toward the Eastern country which will justify my coming for the Convention. I should like so much to do it.

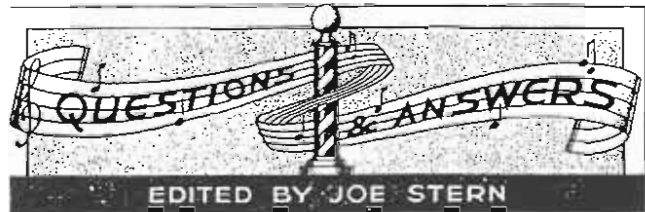
The organization has come to be a big thing and one of which every man associated with will be proud. You're doing a grand job. I'm so happy that you stayed with it; you're doing something real for the people of America which can be achieved in no other way. Kindest regards to everybody you see who may have an idea who I used to be.

Very truly yours,

Ralph.

LIEUT. RAY GRANGER IS MOVED HOME FROM NAVY HOSPITAL

Ray Granger's thousands of friends in S.P.E.B.S.Q.S.A. will be glad to know that letters to him now can be addressed to 209 Gleason Street, Vallejo, California, Ray having improved sufficiently to be moved home from the Mare Island Navy Hospital.



QUESTION: What is the best Barber Shop chord to use on "dear" of "If I Had My Way Dear"?

ANSWER: I can suggest three ways for handling this.

(1) It must be understood that the proper chord for "way" is beginning with the lead on the word "way" — mi-la-di-sol. Following this chord on the word "way" all parts retain the same note on the word "dear" except the lead which moves to fa on the word "dear".

(2) Another method is to change the lead slightly by having the lead sing the word "dear" on the same note as the word "way".

(3) Another way and one which is frequently used is for the lead to solo the word "dear" and of course the rest of the quartet join in immediately on the word "forever".

QUESTION: Should a Barber Shop Quartet use piano accompaniment?

ANSWER: No. Neither piano nor any other accompaniment should be used with a Barber Shop Quartet. Probably the real reason why some quartets use accompaniment is in order to have the accompanist cover up the rough spots that the members of the quartet, themselves, are unable to perfect. A Barber Shop Quartet should strive to perfect and smooth out the rough spots in their harmony so that any accompaniment will be unnecessary. Furthermore accompaniment distracts the attention of the audience to some extent from the real ability of the quartet.

QUESTION: Can any song be sung in barber shop harmony?

ANSWER: Some songs are inherently incapable of being sung in barber shop harmony so as to be pleasing. In other words, some songs are just structurally made so that it is impossible to sing them in any good manner of barber shop harmony. Fortunately almost any song can be satisfactorily arranged, but it should be a demerit to a quartet attempting to sing one of the few impossible kind of songs as it indicates a lack of understanding of barber shop harmony to even attempt it.

QUESTION: What is the difference between balance and blend?

ANSWER: Blending has to do with the pleasing blend of the four voices. Balance can be best explained by this simple test: place your quartet about fifty feet in front of some person who is a stranger to the quartet. If this person can distinguish which person in the quartet is singing bass, baritone, lead, or tenor, then it is an indication that the voices are not balanced. In other words, at this distance if the voices are balanced, it should be impossible for a stranger to pick out which person is singing a certain part. In a topnotch quartet it is impossible to pick them out even if placed much closer than fifty feet.

MICHIGAN CHAMPIONS JOIN THE WAACS

"The best tunes of all now come from Waacie Hall"

March 9th was the date set for the largest WAAC recruiting rally in Michigan. Publicity in every form was conceived to draw the cream of Michigan's girls to this rally to hear the story of this new Army of the fairer sex. From Chicago, Des Moines, Battle Creek and Jackson came the WAAC representatives, chosen for brains, beauty, and that "recruiting smile".—Picked to feature this rally was the Michigan Champion "Unheard of Four". Yes, you guessed it Mr. . . . Never before did these boys sing like they did that night. With the Lieut. in arm, their version of "Welcome as the Flowers in May" was beyond comparison—Realism in its rarest form. The atmosphere really "got 'em" and when the recruiting was finished the WAACS had eleven new members. Seven girls and the Unheard of Four,—"Members of Waacs, Hostess Division"—the only four men in this WAAC Army of forty-five thousand. The boys themselves say—"give us the Busted Uniforms, Pleated Skirts and Pepsodent Smiles and you can call us anything you like. But don't tell the Wife.

Winning the war is our first job. Everything else can wait.

SPONSORING NEW CHAPTERS

We all want our Society to grow and prosper. Sponsoring new Chapters is the one way that this can be accomplished. It is a project that should be undertaken by each one of our present units.

The newly elected President of each Chapter should consider as his first order of business the immediate appointment of a Chapter Extension Committee with himself as the Chairman, in most cases, so that definite missionary and extension work can be in progress before, and immediately after the Convention. In this way the Society can capitalize on the natural added interest and enthusiasm that the Convention will engender. The National Secretary will be glad to send copies of our new booklet, "A Successful Method of Sponsoring New Chapters", which will show your committee a simple, practical method of forming new groups. This booklet is not intended to be sent to prospective members in new locations. It is for our own use. Another booklet to be sent direct to prospects is now in preparation.

When your Extension Committee has been selected and has organized, the National Secretary will also be pleased to send Committee Members a special sponsoring folio, which will include additional materials such as sample song arrangements, sample magazine, committee bulletins, National Constitution, etc., that can be used to excellent effect in interesting prospects. Helpful individual questionnaires (as illustrated in the sponsoring booklet), for all of your own chapter members, will be sent upon request.

So get your Extension Committee organized. Help your own Chapter and the Society by sponsoring a new S.P.E.B.S.Q.S.A. Chapter.

HAL STAAB, National President.

OKLAHOMA CITY BOYS BUSY ENTERTAINING

Under date of April 1st, Ben Van Dyke, Secretary of the Oklahoma City Chapter, sent the following report to the National Secretary. It confirms our deep-seated conviction that down in Oklahoma, Barbershoppers keep busy entertaining their communities:

"Oklahoma City Chapter has been quite active this last quarter, and as usual most of our activity has been confined to the various military bases nearby. Since the first of the year this Society has filled four engagements at these bases, and assisted in numerous others. The three quartets in our chapter have been working hard all year, helping as best they can when needed by the various organizations who promote these shows for the Service Men. At the same time, they get valuable publicity for the Society, and as it is our aim to be useful in the community, all the publicity we can get for the Society helps.

"This Chapter has three engagements for the month of April already booked. They are so numerous I fear for support from the membership, because it takes time to get these shows worked up for presentation, and with all these, coupled with the individual activity of the quartets, the drain on the time of the members is heavy."

You aren't doing your share unless you're buying War Bonds until it hurts.

PRICES OF CHAPTER SUPPLIES REVISED

On June 1st the following prices of Chapter Supplies will become effective. Certain revisions have been made so that selling prices will conform with current costs and in order to correct a few inequalities that existed under the old scale of prices. By comparing the list below with present prices, Chapter secretaries will easily determine what items they should hurry to place orders for and on what items their orders should be held back until June 1st in order to take advantage of lower prices. Chapter officers will be particularly pleased to note that after that date the total cost of a pocket membership card and a membership certificate (suitable for framing) will be 25¢, in place of the former price of 52¢, always an awkward amount to handle in accounting and to explain to a new member.

Chapter Charters	\$5.00
Membership Certificates (Suitable for framing)	.20
Membership Pocket Cards	.05
Membership Application Forms	No Charge
Lapel Emblems	1.00
Official National Letterheads (with space for Chapter or individual imprinting by your printer)	
In lots of 100 to 499	\$1.40 per hundred
In lots of 500 or more	1.25 per hundred
Official National Envelopes, Size No. 10 (with space for Chapter or individual imprinting by your printer)	
In lots of 100 to 499	\$.85 per hundred
In lots of 500 or more	.75 per hundred

Shipping charges on all items are included in the price

The Mechanics of Barbershop Harmony-Chord Relationships

Copyright, 1943 MAURICE E. REAGAN

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

This closing article presents the relationship of chords with the hope that you are now familiar with names of tones and their relative position within the scale as well as the structure of the types of chords used by Barbershoppers. These were covered in the preceding articles.

The types of chords, as presented in the third article, apply equally in all twelve keys. Singing a song in a given key is simply a means of fixing the pitch or tone-level.

Each key bears a definite relationship to each of the other keys. As a simple illustration, sing "Merrily, We Roll Along" in the key of C. The *harmony* accompanying the first phrase of *Merrily, We Roll Along* is DO-MI-SOL or C-E-G in the key of C. Continuing to the second *Roll Along*, the harmony changes to G-B-D-F which is the seventh chord in the key of G. Proceeding to the third phrase of *Roll Along*, we again return to the key of C with its C-E-G harmony. This change from DO-MI-SOL to SOL-TI-RE-FA harmony and back again to DO-MI-SOL is one of the simplest and most pleasing harmony changes in music. Sing or play this sequence of chords until you can readily recognize it. In this way you will soon know the relationship between these two chords.

Now, use the same melody pitched in the key of G. Our major chord for the first phrase is now G-B-D. The second phrase is now accompanied by D-F#-A-C harmony. The third phrase returns to G-B-D harmony. As you play or sing this sequence, you will recognize it as the same relationship in *harmony* even though the pitch is changed.

We may then conclude that the key of G bears the same relation to the key of C that the key of D bears to the key of G and *vice versa*. This is the most important relationship in music.

Referring to our diatonic scale of DO-RE-MI-FA-SOL-LA-TI-DO, from which many of our chord types were named, SOL is known as the *fifth* tone. In the key of C, G is the fifth tone. Similarly, in the key of G, the fifth tone is D. This fact gives us the clue to the relationship of the remainder of the keys. All that is necessary to complete the full cycle of key relationship is to take each key in turn and note the fifth tone in its diatonic scale. Taking the fifth tone of each key and making it the first tone of the new scale will permit us to build up the full sequence.

In the key of C,	the fifth tone is	G.
In the key of G,	the fifth tone is	D.
In the key of D,	the fifth tone is	A.
In the key of A,	the fifth tone is	E.
In the key of E,	the fifth tone is	B.
In the key of B,	the fifth tone is	G ^b or F [#] .
In the key of F [#] or G ^b ,	the fifth tone is	C [#] or D ^b .
In the key of D ^b or C [#] ,	the fifth tone is	G [#] or A ^b .
In the key of A ^b or G [#] ,	the fifth tone is	D [#] or E ^b .
In the key of E ^b or D [#] ,	the fifth tone is	A [#] or B ^b .
In the key of B ^b or A [#] ,	the fifth tone is	E [#] or F.
In the key of F or E [#] ,	the fifth tone is	C.

That takes us through the twelve keys and back to our starting point. Since we start and finish at the same point, we may arrange the key sequence in the form of a circle. Since the intervals of the circle segments are made from the fifth tone of the preceding one, we call our sequence the *circle of fifths*.

Since there are twelve points on our circle, we may compare it to the face of a clock and identify the various har-

monies that accompany a melody by naming the chords according to the position on the clock-face. To do this, we need only to place the key, in which the song is pitched, in the 12 o'clock position and all of the other keys will automatically assume their proper relative places on the circle.

In the left-hand circle of the figure, the inside group is made up of the *circle of fifths*. To remember this sequence, write it down on paper several times. If you place the key of C in the 12 o'clock position, the 11 and 1 o'clock positions are occupied by F and G, respectively. The 6 o'clock position is occupied by F[#] or G^b. If we now read the remainder of the keys in a counter-clockwise direction, we spell the word BEAD in flats on the left and the same word in the sharp keys on the right side. Barbershoppers with some musical training will recognize the flat keys in order on the left (F is 1^b, B^b is 2^b, E^b is 3^b, etc.) while the sharp keys are in order down the right side (G is 1[#], D is 2[#], A is 3[#], etc.). Regardless of the method, each barbershopper should use some means of keeping this circle in mind.

Another well-known song will introduce another key. "Goodnight, Ladies" uses the three keys of harmony which are so common in hymns. We will call them the 11, 12, and 1 o'clock chords. Musicians know the 1 o'clock chord as the *dominant* chord and the 11 o'clock chord as the *sub-dominant*. Since they have no names for the other keys around the circle, we will use the clock position nomenclature for all.

Words	Melody Tone	Clock Harmony	Tones of Harmony (key of C)
Good	MI'	12—Major	C-E-G (DO-MI-SOL)
Night	DO'	12—"	"
Ladies	SOL-DO'	12—"	"
Good	MI'	12—"	"
Night	DO'	12—"	"
Ladies	RE'-RE'	1—Seventh	G-B-D-F (SOL-TI-RE-FA)
Good	MI'	12—Major	C-E-G
Night	DO'	12—Seventh	C-E-G-B ^b
Ladies	FA'-FA'	11—Major	F-A-C (FA-LA-DO)
We're	FA'	11—"	"
Going	MI'	12—"	C-E-G
to	DO'	12—"	"
Leave	RE'	1—Seventh	G-B-D-F
You	RE'	1—"	"
Now	DO'	12—Major	C-E-G

Several interesting facts are disclosed. The first is that a song which has stood the test of time uses a very simple melody and harmony pattern. Notice that the clock harmony sequence is 12-1-12-11-12-1-12. Observe the change of harmony from the twelve o'clock major chord to the twelve o'clock seventh chord before going into the eleven o'clock position. The seventh chord is a natural stepping-stone to the adjacent chord in the counter-clockwise direction.

Still another significant fact is that the melody tones of the main phrases are tones of the accompanying chord; the first five melody tones are DO, MI, and SOL which also forms the 12 o'clock major chord. The solmisation of the chords other than the twelve o'clock chord assume other names in their respective keys. The G-7th (1-7th) chord tones have names of SOL-TI-RE-FA since they refer back to the key of C or the 12 o'clock position. By singing or playing the harmony of this illustration, you should soon be able to recognize these three chords every time you hear them.



PATENT PENDING

Many of our barbershop songs use chords of other clock positions which you will soon be able to recognize by noting the tones that comprise them and associating their sound with their known position on the clock-face.

Two circular representations are shown. The one on the left is made of musical characters and might be rotated so that any key might be turned to the 12 o'clock position. The circle on the right is in solmisation terms so that it may remain stationary and correspond, tone for tone, with all positions of the left-hand circle.

In order to get all of the chord combinations associated with each key in a readily read position, a key-pattern is used. The key pattern is so shaped that it could be placed on each key-stone (piece-of-pie) section of the circle. The numbers within the key-pattern correspond to and represent the numbers of the chromatic scale tones starting with DO as number 1. To get the tones comprising any chord, examine the table at the bottom of the figure and note the numbers that embrace it.

Take the seventh chord as an example. It is a four-tone chord which embraces the numbers of 1-5-8-11. On the key-pattern, 1-5-8-11 runs up the center. Applying these positions to any key on the left-hand circle, we find that C-E-G-B^b make the C-7th chord, G-B-D-F make the G-7th chord, D-F#-A-C make the D-7th chord and so on around the circle. In a similar manner, the same key-pattern may be applied to the stationary or solmisation circle on the right. The 12 o'clock 7th chord is composed of DO-MI-SOL-li, the 1-7th chord of SOL-TI-RE-FA, the 2-7th chord of RE-fi-LA-DO, and so on. With practice, you may pick out the tones of any type of chord in any of the twelve keys.

Many of our barbershop songs follow a similar harmony sequence. By the use of the clock-face names, we may follow the chord sequence of any song and compare it to the harmony sequence of any other song. The starting phrase, quite often, is the song-title.

The simplest harmony is one that does not change. 12 o'clock harmony is used throughout. Such songs are "Row, Row, Row Your Boat", "Farmer in the Dell", "Lil Liza Jane", and some of the bugle-call songs.

THE 12-11-12 SEQUENCE. This sequence is used in many songs. "Carry Me Back to Old Virginny" has such a change within the title. *Carry Me* is accompanied by the 12-T chord; *Back*, the 12-7th chord; *to*, the 12-9th chord; *Old Vir*, the 11-T; and *ginny*, the 12-T chord. Other familiar songs using this sequence in the first part of the chorus are:

I Want a Girl
Home on the Range
Are You from Dixie?
I've Been Working on the Railroad
Easter Parade

Picture Tonight
Annie Laurie
Empty Saddles
In the Evening by the Moonlight
When Irish Eyes are Smiling

THE 12-1-12 SEQUENCE. Within the title of "In the Hills of Old Kentucky", we have this series of chords. *In* uses the 12-T chord; *the*, the 1-7th chord; *Hills*, the 12-T chord; *of*, the 3-M chord; *Old Ken*, the 1-7th chord, and returns to the 12-T chord on *tucky*. Here is a list of some songs in which there is an assortment of 12-11-12 and 12-1-12 sequences at the start of the choruses. Separate them into their classifications.

In My Castle on the River Nile
Far Away in the South
Just a Song at Twilight
Tie Me to Your Apron Strings Again
Sweet Rosie O'Grady
On a Chinese Honeymoon
Put on Your Old Gray Bonnet
Show Me the Way to go Home

My Ever Lovin' Honey Man
Down in the Old Cherry Orchard
When You Wore a Tulip
Dancing in the Moonlight
My Gal Sal
Silver Threads Among the Gold
Smile Awhile
Carolina Moon

Some songs start on the one o'clock chord, such as "Chloe", "Darling Nellie Gray", "Avalon", "On Circus Day", and "When I Dream of Old Erin". Another variation is the typical hymn pattern of 12-1-11-12. Test this sequence in the beginning of "What's the Use of Dreaming".

THE 12-2-1-12 SEQUENCE. "My Darling Lou" is a good example of this one since the full sequence is contained within the title. *My* uses a 12-T, *Dar*, a 2-7th; *ling* a 1-7th; and *Lou*, a 12-T. After you become familiar with this sequence, you will recognize them at the beginning of the following choruses:

Down In Jungle Town
Please Go 'way and Let Me Sleep
Cuddle Up a Little Closer
That's Where My Money Goes
Under the Yum Yum Tree
Honey Boy, I Hate to See You Leaving
In a few cases, you will find that a song starts its chorus with two o'clock harmony. You will recognize this situation in "Annie Doesn't Live Here Anymore".

THE 12-3-2-1-12 SEQUENCE. This one is popular in barbershop songs. A few have nothing but this sequence in the entire chorus—such as "On the Beach at Waikiki". Learn to recognize this sequence in:

How D'You Do Miss Mandy
Back Home Again in Indiana
Tammany
Down Where the Big Bananas Grow
Oh, What a Pal Was Mary
When the Maple Leaves are Falling
She's Nobody's Sweetheart Now
I'm Drifting Back to Dreamland
I Cry for You
Pony Boy
Memories
Somewhere a Voice is Calling
Peg O' My Heart
If You Ever Get Lonely
Can't You Hear Me Callin', Caroline
Pride of the Prairie, Mary
Examples of songs which start with three o'clock harmony are "Shine On, Harvest Moon" and "Be My Baby Bumble Bee".

THE 12-4-3-2-1-12 SEQUENCE. Franz Liszt used this in the beginning of "Liebestraume". Note the similarity in the starts of the following choruses:

Sweetheart of Sigma Chi
Some of these Days
Way Down Home
Darkness on the Delta
Just a Dream of You, Dear
Any Boy Could Love a Girl Like You
Down Our Way
Aura Lee

While dealing with four o'clock harmony, other similar sequences should be mentioned.

12-4-11-12—Honey
Daisies Won't Tell
Honeymoon
12-4-3-11-3-2-1-12—Mandy Lee
12-4-3-12—Lindy
Sunbonnet Sue
One, two, three, four
Ireland Must be Heaven
Hail, Hail, the Gang's All Here
Just a Dream of You, Dear
Mammy's Shufflin' Dance
Dear Old Moonlight

THE 12-5-4-3-2-1-12 SEQUENCE. This is rather unusual. The start of "Sleepy Head" uses it. The five o'clock chord, however, is used quite often. Try singing the 5-7th chord on the underlined words of the following song passages: *I Had* a Dream, Dear; *Is there still room for me, 'neath the old apple tree*; etc.

These chords represent the majority of those used in Barbershop harmonies. Occasionally, some type of other chord positions are used. The eight o'clock chord is often referred to as the Barbershop chord as in "Mister Jefferson Lo-o-rd". Other songs using this chord are:

Byebye Blues
Shine
Mandy Lee
Somebody Loves Me
Roll dem Bones
You're Gonna Lose Your Gal

There are important guides to the use of chord sequences with their melodies but none will be given here. Quartettes with this general harmony picture can experiment with all of the chord positions around the clock-face. There is no reason why little-used chords cannot be popularized though they may be more difficult to sing.

We sincerely trust that these articles will add to your harmonizing pleasures and that new and better arrangements will result.

The wrinkles of the soul—yes, and the furrows in the heart—can be smoothed away by music.—C.P.A.

The Chord Busters—1941 National SPEBSQSA Champions

By TOM M. MASSENGALE

This is the third of a series of biographies of well known S.P.E.B.S.Q.S.A. Quartets

THE CHORD BUSTERS



Left to right—"Doc" Enmeier, tenor; Bob Holbrook, lead; Bobby Greer, baritone; Tom Massengale, bass.

The "CHORD BUSTERS" of Tulsa, Oklahoma, 1941 National Champions of the S.P.E.B.S.Q.S.A., were organized in the spring of 1940 about six weeks before the State Contest of that year. The Quartet consisted of three of the present members; Bob Holbrook, Bob Greer and Tom Massengale, with Virgil Dow as tenor. We learned in the State Contest that six weeks was far from enough time for newcomers in the ranks of barbershop quartet singing to develop into a quartet that might be classed as a serious contender with such masters of the art as the "Barflies", "The Flat Foot Four" and others.

However, we had a wonderful standard set for us by these quartets and having wet our feet in the Barbershop style of singing and harmony, we knew very well that no other type would ever satisfy us. Virgil Dow moved from the city and we were very fortunate in acquiring Doc Enmeier from another quartet that had disbanded. We then set forth with the determination that we could and would master the art to the extent of our ability.

The next year was spent in working (if one could call such pleasure work) towards fulfilling that determination. We met on an average of from four to five nights a week, singing from three to five hours a night. We took advantage of every opportunity to be with, listen to and learn from those groups who were better versed in the accepted styles of barbershop harmony. We would like to thank all those fellows for not only putting up with a bunch of punks but for extending any help they could at any time.

With such examples we began to develop and the time spent in furthering that development brought results. We placed first in a regional contest held in Bartlesville, Oklahoma, won top honors in the 1941 Oklahoma State Contest in Tulsa, and as a climax were selected by the Society

as the 1941 National Champions in St. Louis in July of that year.

The next year was the most enjoyable any of the Chord Busters have ever had or expect to have. We were together for the full year, spending most of our free time singing. We were fortunate in being able to attend the best Convention yet, that held in Grand Rapids, and would like to feel that we had a small share in making a success of that Convention.

The Chord Busters are not intact at present. Bob Holbrook is working in Texas and seldom has a chance to return to Tulsa. Tom Massengale is expecting to be in Uncle Sam's service very soon. In the event that fate does not allow the Chord Busters to be together again as a unit we wish all brother barbershoppers to know that we feel that words cannot express our pride in being ranked along with the Barflies, The Flat Foot Four and The Elastic Four as champions of an organization of the grandest guys on earth.

The personnel—Tenor—Dr. N. T. Enmeier, a leading dentist of Tulsa; Lead—R. P. (Boh) Holbrook, formerly with the City of Tulsa, now with Stearns-Rogers, Contractors, at Amarillo, Texas; Baritone—R. M. (Bobbie) Greer, formerly with the Tulsa Boiler Co., now with Moorlane Co. in Tulsa; Bass—Tom M. Massengale, with the Texas Pipe Line Co. in Tulsa.

CLEVELAND CHAPTER WANTS THE FLOOR

"Yes", says Don Webster, President of the Cleveland Chapter. "We want the floor and we hope to get it. The floor we want is the thirtieth floor of the Morrison Hotel, way, way up in the Tower so that we can look out over Lake Michigan and the rooftops of Chicago. Further than that we are bringing some quartets from Cleveland who are going to be given the air and they specify only that it be fresh."

MELTON BARELY MAKES IT

While James Melton was in Chicago recently to sing several roles at the Chicago Opera House, he took time out from his work to affiliate with our Chicago Chapter, thereby joining Joseph Bentonelli of the Metropolitan, as Grand Opera's two contributions to our Society. The Chicago Tribune reported the ceremony as follows:

Opera Tenor James Melton made good yesterday, but only by an eye-lash.

Appearing on the Chicago Opera stage for an audition by members of the Chicago Society for the Preservation and Encouragement of Barber Shop Quartet Singing, he confessed he did not know the tune, "Heart of My Heart."

The silence was pretty awful at this exhibition of ignorance, but prompted by three barber shop singers, Tenor Herman Struble, Baritone James Doyle, and Howard Visel, self-designated basso, Melton stumbled thru.

The society members said they guessed they would have to turn Melton down. And then, at the crucial moment, in rushed the opera company press agent, horror stricken at Melton's near humiliation.

The society members were steam-rolled. They yielded and agreed to deliver to Melton a membership certificate of suitable size and dignity, thus bringing something new to the opera—a happy ending.

The Kansas City Barber Pole Cats

Second Place Winners in the National S.P.E.B.S.Q.S.A. Contest in both 1941 and 1942

As told by BERT PHELPS to his "ghost writer".

This is the fourth of a series of biographies of well known S.P.E.B.S.Q.S.A. Quartets

The Kansas City Barber Pole Cats, the only quartet in the S.P.E.B.S.Q.S.A. that has a true Alumni Association, (The Okies please note) i.e., men who have actually sung with the quartet in public appearances.

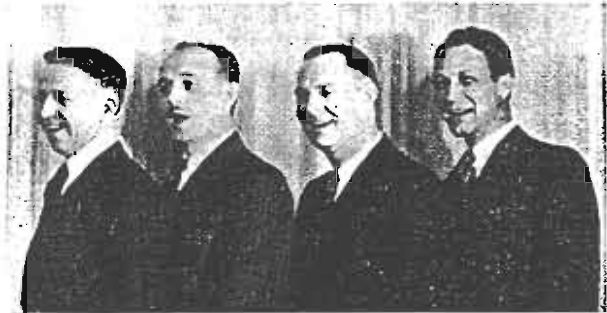
In April of 1938, during a meeting of the Kansas City Real Estate Board one of the harmony minded members thought it fitting to organize a quartet to entertain its members at meetings of the Board. A group of men were corralled in a corner and one by one they were weeded out until there were only five left, Joe Stern, Dick Jenkins, Sewel Mudge, Bill Franey and Bert Phelps, and since there were only supposed to be four in a quartet, Joe Stern was appointed coach, arranger and general manager. There the K. C. Barber Pole Cats were born.

In 1939 we noticed in the local press that there was to be held at the University Club a meeting of the S.P.E.B.S.Q.S.A. This sounded down our alley so we went down in a body. From there on the evolution of the K. C. Barber Pole Cats followed. Time after time the personnel of the quartet changed until to date we have had 23 members (mostly tenors), the only remainders of the original gang being Joe Stern, coach, and Bert Phelps, baritone. Each year the quartet holds an Alumni reunion. All the present and past members gather to hit a few chords. The quartet now has a service flag containing 3 stars for its members in the service.

The present personnel is as follows:

Ed (Pat) Bowlen our top tenor, was born in Dallas, Texas. He has not only sung in some of the best known musical groups in Kansas City, but is the director of St. Stephen's Choir. Ed will give no quarter when it comes to the high notes. He will take 'em as high as you want to pitch 'em and with no falsetto. Ed is now a seasoned

KANSAS CITY BARBER POLE CATS



This quartet was never before photographed "out of costume." Left to right they are, Dick McVey, bass; Bert Phelps, baritone; Ben Franklin, lead; Ed Bowlen, tenor.

veteran in the quartet, having held down his end for over a year.

Ben Franklin, our lead singer, for a time held the record as being the only real live barber in the entire S.P.E.B.S.Q.S.A. organization. Ben has been singing in quartets since he was a kid down in Moberly, Mo. He can give you the words of over 100 songs written as far back as 1900. Ben can also do a neat job either at bass or tenor.

Bert Phelps, the baritone, is the only one the quartet has been unable to get rid of. Bert was born in Kansas City, Mo. and, like Frank Thorne, got his first musical education on the piano at the age of six. While attending high school Bert joined the glee club and sang in the tenor section. While in the glee club he organized an orchestra which played for all of the school dances and which was kept together for a number of years. This enabled Bert to finance his way thru Law School. Not until Joe Stern came on the scene did Bert learn the rudiments of barbershop quartet harmony. If one will look at the ending of "Daddy Get Your Baby Out of Jail" or "Empty Saddles" it is easy to see the early tenor training of Bert's voice.

Dick McVey, the basso profundo of the quartet, was born in Leon, Iowa. Dick is an old barbershopper from 'way back. He has traveled around with quartets since the first World War. He can sing any one of the four parts of a quartet with the greatest of ease. If anyone can remember when the Barber Pole Cats went to St. Louis for the 1941 contest the favorite song of the listeners in the Jefferson Hotel was "When You Were Sweet Sixteen" and can you remember that the lead singer sang bass, the tenor sang lead, and Dick sang top tenor and the song was pitched in the key of C. (Herman Struble please note). In "Daddy Get Your Baby Out of Jail", Dick is only a half note away from the tenor. Dick came from a musical family. His sisters had a trio act on the Orpheum Circuit for a number of years. No one can practice too often too long or too late for Dick and many is the time he has left his job in the middle of the day to go and sing somewhere in a quartet.

We'll be seein' you in Chicago!

PETE SAYS



Furnished through the courtesy of United Features of St. Louis, Mo., and J. G. McFetridge, member of that Chapter.

Oklahoma Leads A-Feudin!

Bob Holbrook, lead of the "Chord Busters" of Tulsa, 1941-1942 National Champions, takes exception to our printing in each issue a picture of Frank (millionaire) Rice, lead of the equally famous "Okies", also of Tulsa. Bob is temporarily living in Amarillo, Texas, and Frank resides on his ranch (a forty foot city lot) in Bartlesville. Bob recently wrote Frank, in part, as follows:

"I have just received a copy of the latest edition of the 'Harmonizer' from Carroll Adams. I'll be damned if I know how much you are paying him but it ain't enuff. It took me thirty minutes to get the red out of me peepers so I could read what was on page 4. Here I am enjoying the magazine and I get to page 3. Out of respect to all the good lead singers in the country they could have at least put that picture in the extreme rear of the magazine or better yet, in the extreme rear of each one. The pay off tho' is the statement about not failing you in your demand. He may not be failing you but he sure is failing us other good lead singers, who, everytime they pick up a new copy of the Harmonizer, are forced to be haunted, hounded, harassed, harikaried, and bored by a photograph of the Okie lead. Boy, and if you don't think that's bad, pick up that magazine again. I have thought this thing out (after counting 10) and have finally hit on a way to settle it. I hereby challenge you to a contest to see which one of us can sing lead with the greatest number of organized quartettes during the Chicago Convention. For example, I shall sing publicly with the Elastic Four. Now you know yourself they wouldn't sing publicly or any other way with you, so that will make me one up on you. The one who sings publicly with the greatest number of quartettes will be crowned, and rightfully so, the Sweetest Lead This Side of Heaven. If you accept, I will draw up a set of rules and regulations for your approval. See you in Chicago, if you dare to show up."

Frank replied, in part:

"First of all, I want to put you straight. I never did claim to be the best lead. I have always been known as the Sweetest Lead This Side of Heaven, not only to the ear, but to the eye as well. Secondly, my duties as a member of the National Board would not permit time for me to fool around at a National Convention with a jealous rival. Does Joe Louis accept the challenge of every second rate fighter? No! Third, why should I jeopardize my title when the Ex-World's Champions (The Chord Busters, of which you are a member) refused to jeopardize their title at the 1942 Convention in Grand Rapids, Mich. You were afraid of the Okies, weren't you? Even your own quartet members recognize me as the best. Bobby

Wichita Very Active

The Wichita, Kansas Chapter reports increased attendance at meetings and increased Chapter membership in spite of heavy demands of war work and emergency civic and community duties of its members. Here is a point from one of Secretary Dean Palmer's letters that should be taken to heart by all Chapter Secretaries:

"Altho I write a lot of letters, send out hundreds of bulletins and notices, I know that this helps mostly those who are already members or those who are familiar with our Society. Probably the key to any 'success' that we may be enjoying is largely personal contact—for which there is no substitute. These efforts since our last meeting are responsible for bringing to our Wednesday night's get-together at least thirty-two men who have never attended

before—even as a visitor. Another practice that I indulge in is making every attempt at delivery of our quarterly magazines in person. This month they arrived Thursday afternoon and having in my desk some 165 notices ready for mailing (on Friday) I took the time out Friday morning to deliver personally about thirty-two notices and magazines—being no further than three blocks away from my office on my 'tour'. These contacts produce very good results to those business and professional men who can be reached in their offices—and who by the way are not our most regular attendees. Some of our slidin', if there are any, Chapters ought to try this."

READ OUR CODE OF ETHICS FREQUENTLY

Every Chapter of our Society should rigidly live up to our National Code of Ethics. A framed copy of it should be hung on the wall of your meeting room, alongside your charter.

With the adoption of this Code we set up standards, which if followed, would preclude any unethical practices or thoughtless actions that might be detrimental to our reputation or to our standing in the community. We are judged by our actions. Each meeting of every Chapter should be conducted on a high plane of sobriety, purpose and restraint.

We should ever remember the tenets of our Code, among the most important of which are:

1. We shall deport ourselves and conduct our functions in a manner which will at all times reflect credit upon the Society.

2. We shall not permit or tolerate the commercialization of the Society in any manner whatsoever.

HAL STAAB, National President.

WHAT—NO NEWS FROM GLOUCESTER

Remind me to tell you the story about the two fishermen from Gloucester whose small boats passed at sea!

Seriously speaking, however—if you don't read any news item in this issue about your own chapter, don't blame me until you have first found out whether or not your chapter officers sent me any news items to print.

We aren't able to print everything that is sent to us, but we try to be fair about it—and there are still a large number of chapters that deserve mention but don't get it because their officers forget our publishing dates until it's too late.

By the Editor

Greer (your baritone) told me last summer, the time I sang in your place at a huge gathering at Crystal City Park in Tulsa, that the Chord Busters had never sounded sweeter or smoother. So due to the fact that I will be very busy as a Board Member this June in Chicago, I will not accept your challenge. Maybe sometime in years to come, when I am old and grey, I will relinquish the title, and then you can try for it."

Wilmington Chapter Busy Handbook For Adeline Addicts

Secretary, R. Harry Brown of the Wilmington, Delaware Chapter reports as follows:

"The Chapter chanced off a \$25 War Bond and \$15 in War Stamps, realizing a profit of \$125, which is being used to buy fancy dress coats (white with maroon lapels, maroon edge on side pockets, with maroon bow ties) to be worn with dark trousers by chorus in our minstrel show and whenever quartets or groups appear in public. 36 coats are being bought, each man to have his own.

"We are now rehearsing for our annual minstrel show to be given on May 6th. All old songs are being used. All service men are invited free to our Dress Rehearsal on May 5th.

"On March 8 all the members journeyed to the New Castle Army Air Base, Ferrying Command, and presented a combination minstrel-variety show for the soldiers stationed there. The show was well received and enjoyed, the soldiers saying they enjoyed it more than the show given by the Camel Caravan the week before!

"On March 17, 18 and 19, twelve of our members assisted in the minstrel show presented in this city by the C.I.O. Union at the Pusey & Jones Company Shipyard for the benefit of boys in the service, for which 2,700 tickets were sold at 75 cents each. On March 24 this show was presented at Fort duPont, and enjoyed, the barbershop quartets making a big hit!"

"ANONYMOUS" WRITES AGAIN!

A serious situation exists within the Society that calls for an airing.

I have recently studied the picture taken of the officers and the other members of the National Board of Directors at the Winter Meeting in Peoria. While I have not sung with every one of them (at least I don't remember it if I did) I have sung with most of them. So far as my knowledge of that aggregation of manly beauty snapped in Peoria goes, there isn't one good tenor in the lot.

Leaning always toward the conservative, I'll grant that there may be one tenor. Even so, the picture shows that the Board is all out of balance. How can the Society progress under such lopsided leadership? How could it progress if there were even three tenors trying to hold their own against that overwhelming aggregation of middle-of-the-road and sub-cellar voices?

The Board is due for a shake-up. I am heading a movement to get more tenors on the National Board in the interest of better balance and better harmony. Boy, when those Board members tried to sing in Peoria, were they lousy.

Anonymous.

It may interest some of our members to know that 'way back in the 1920's Deac Martin, our National Historian, was thinking about spreading the gospel of barber shop harmony. His "Handbook for Adeline Addicts", 1932, was an outgrowth of a list of singable songs that he had mimeographed at Christmas time, 1930; then presented in printed booklet form as a 1931 Christmas remembrance to a limited number of "addicts" around the country.

The "Handbook" came out within a week of national bank closings all over America. Remember? Those years were the time when no writer made anything out of his books. Brentano's famous book-shops in Chicago and New York featured the "Handbook" in their windows "and it didn't sell well enough to buy cigarettes," says Deac.

Nowadays, he says it didn't sell "because it wasn't much of a book anyway." He hopes to find time someday to do it over in form that will make it the Barber-shoppers' Bible. It is understood that Deac and O. C. Cash got together in 1939 through the medium of the "Handbook". No wonder! A man in Tulsa thinking along the same lines as a barber shopper in Cleveland, and each doing something about it in his own way.

The book is out of print, only a very few limited copies remaining. Therefore we do want to pass along a few typical Martin comments about the lore of barbershopping:

"While other artists undergo years of rigorous training with the sole objective of pleasing an audience, the true barber-shop-per performs primarily for

himself and the delectation of his select close-harmony companions . . . I am addressing the simon-pure amateurs who know their zithers, and particularly some seven million baritones who have substituted for high tenor briefly, sometimes passably, when assured they might switch to low bass afterward . . .

"As to the origin of barber shop harmony, it is definitely a small town product from the days when the young bloods associated in the barber shop for a sing . . . that was before the razor had been made safe for democracy . . . The lead (in catch-as-catch-can quartettes) must favor the tenor at all times. That is because emergency barber shop tenors become noticeably fragile after flitting around the high altitudes . . . Mechanical dials are making America a land of listeners . . . What we need more than relief for dry farmers is more, and closer harmony that is personalized."

Remember—that was back in '31 when Deac wrote those lines. What an answer the Society is to his hopes, and the hopes of hundreds of others.

DON'T SUSPEND CHAPTER MEETINGS IN THE SUMMER MONTHS

During the months of July and August last year several chapters tried out the experiment of suspending regular meetings. In some instances it proved to be a costly error of judgment. Those chapters lost, to a large extent, the benefit of the added interest and enthusiasm engendered by the National Convention in June, and in the case of several of the groups, it was October or November before the chapter recovered the momentum it had the previous June. And don't minimize the opportunity the summer months offer for outdoor meetings, picnics and outings, where quartet singing can be indulged in under the most inspiring surroundings. Those chapters which continue their meetings throughout the summer find that the average attendance does not fall off appreciably, and in several cases has gone ahead of the winter figures. That will be particularly true this summer, with vacations so generally curtailed, or entirely dispensed with. Don't suspend chapter meetings in the summer months. It's a mistake!

CARROLL P. ADAMS, National Secretary.

THE JOHNSON SISTERS The Mascots of the Chicago Chapter



You'll hear 'em at the June Convention

Top to bottom—Ruby, tenor; Irene, lead; Stella, baritone; Harriet, bass. Ray Kasper of the Chicago Chapter writes: "You know, Carroll, I take credit for having found the Johnson Sisters. It was on the occasion of our first big party a number of years ago at the Stevens Hotel. We had been publicizing the party around town and Irene Johnson got me on the phone and told me they wanted to compete. We had a great argument about girl barber-shoppers, but we let them sing for us for entertainment. They stole the show, and of course have been with us ever since." Carroll P. Adams, Secretary-Treasurer, Strong, Carlisle & Hammond Co., Detroit, Michigan.

THE JOHNSON SISTERS OF CHICAGO

You've all heard of women and how they love to shop . . . Well, these four women started when they were just kids—Not common ordinary shopping, but BARBER SHOPPING! Some guy named Hans Paulsen got hold of them one day and taught 'em "Sweet Kitty Dooley". From then on, there was no rest for Paulsen! The kids, then 12, 14, 15 and 25 years old, made him dig up out of the past all the old favorites of Grandpa's days. Now, 15 years later, these sisters, Ruby the tenor, Irene the Lead, Stella the baritone and Harriet the bass, are all married, but still shopping—"BARBER shopping, youse guys!"

Here's something else . . . the mother who raised these four kids, Mrs. Kirsten Johnson, does her bit of chord-splitting too. If the tenor has an attack of laryngitis, Ma sings her part—if the bass booms her way down into oblivion, Ma sings her part! And men thought this was their world! Oh well, they'll learn.

HENRY HART, MIDLAND, MICHIGAN, KNOWS HIS B'S

"Dear Carroll:

After the fifth year of the S.P.E.B.S.Q.S.A. I believe that the three great B's of music can be changed from Bach, Beethoven and Brahms, to Bach, Beethoven, Brahms and Barbershop, with the last being responsible for more harmony than the other three combined.—Henry."

MANY OF OUR MEMBERS ARE CHURCH SINGERS

Knowing that many of our members are contributing to the religious life of their communities by serving regularly in church choirs we have begun a compilation of such a list. The first instalment appears here, and future issues of *The Harmonizer* will carry additional lists. Will Chapter secretaries please co-operate by sending in their lists and additions, as soon as possible.

Atlanta, Ga. Chapter

Jim Walker—Central Congregational, soloist; Paul Crutchfield—Oakhurst Baptist, soloist; "Doc" Stephens.

St. Louis, Mo. Chapter (Partial List)

Ross Hensler—Grace Methodist; Victor Scholz—St. Luke's, soloist; F. D. Anderson—Delmar Baptist.

Kalamazoo, Mich. Chapter (Partial List)

Peter A. Bosker—Second Reformed; William H. Bradley—First Presbyterian.

Phoenix, Arizona Chapter

Billy Hallett—Phoenix Unity Center—soloist; Ernest Ellis L.D.S.—soloist.

Wichita, Kansas Chapter

H. Coleman Ashe—Hillside Christian, Soloist and Director; V. H. Frisch—Westminster Presbyterian, soloist; D. E. Gould—First Methodist; Paul Kliever—Newton Evangelical, soloist; Jack Mills—Newton Evangelical, soloist; Claire E. Robb—St. James Episcopal, soloist; W. R. Tucker—Grace Methodist, soloist and director; Roy W. Wilson—Seventh Day Adventist; L. G. Skelton—Brotherhood Presbyterian.

Binghamton, N. Y. Chapter

D. E. Demerest—Port Dick Community Baptist; F. H. Town—Port Crane Baptist; Elwyn West—Union Central Methodist, organist and director; H. Earl Mason—Emmanuel Presbyterian; Karl Smith—Central Methodist; Clifford Wilcox—Trinity Memorial, soloist; Edward Vincent—Trinity Memorial; Bernard Barnes—St. John's.

Moline, Ill. Chapter

Arnold McPhee—First Christian, soloist; Zonis A. Sonnevill—Sacred Heart; Gene Miller—Wesley Methodist.

Pittsburgh, Pa. Chapter

L. R. Crane, J. E. Witherspoon, W. A. Mechesney, W. E. Dunkle

Canton, Ill. Chapter

Theo. Bennett—Presbyterian, director and soloist; C. L. Morgan—Presbyterian; Fred Hand—Presbyterian; Harold Johnson—Presbyterian; Gard Wilcoxon—Baptist; Fred Turley—Christian; Charles Knott—Methodist; Ben Williams—Methodist; Dr. L. J. LeFebvre—Catholic; Earl Nagel Monterey—Country; Roy Sandford—Congregational, soloist.

Cicero-Berwyn, Ill. Chapter

Emil Cisar—Mary Queen of Heaven, soloist; Joseph Mayer—Odello Catholic, soloist; Frank Kalal—First Congregational; Arthur Altman—Hawthorne Methodist; John Ziemann—Hawthorne; Charles Cimera—Cicero Bible.

Warsaw, N. Y. Chapter

Bill Humphrey—Congregational; Ray Stambach—Congregational; Phil Embury—Presbyterian.

Chord-ially yours,

CARROLL P. ADAMS,

Baritone soloist, Brewster-Pilgrim Congregational Church, Detroit.

THE BARBARETTES OF PEORIA

The Barberettes began singing together along in April or May of 1942 purely for the pleasure of having some good, close harmony. The thought of any actual public entertaining and the subsequent calls they have had was so far from their minds that they can't recall the actual time of their inception as an organization.

All four of the girls were born in or near Peoria and all are employed—two in defense plants, one in a large department store and the fourth in a wholesale jobbing concern.

Dorothy Pierce, the bass, has been around Barber-Shop Harmony most of her life, her father being Jess Pierce, President of the Peoria Chapter and a confirmed addict of the sweet chords of Barber-Shoppers. Dot has a resonant, deep voice and when the girls give their imitation of the Flat-Foot Four singing "Oh, Joe" (known as the "Fussy Rag" to some) Dot's bass usually lays a number of people in the aisles.

Gladys Benner, the sweetest baritone you ever heard (or probably saw) comes from a family of musicians and singers and has done quite a lot of radio and public work. The girls' director, of course, thinks up their swell chords, but it takes Gladys to hit 'em square on the head. She's truly "a natural".

Catherine Solich gives out with a tenor that blends like sweet cream in coffee and stands up and faces her audience like a veteran trouper. Kay loves almost any kind of good music and although she is too modest to tell anyone of her achievements, we learned just recently that when at home in Kewanee, Illinois, Kay played Croatian folk-music on some sort of stringed instrument with an orchestra.

Inasmuch as I (Idelle Dykeman, lead) am writing this article, I naturally can't praise the Barberettes' lead very much. I'll just mention that she's been studying voice and singing most of her life, but since starting to sing "Barber-Shop" with the quartette, just a little shame-facedly admits that she's practically lost interest in any other kind of music.

Now that you know who is responsible for this propaganda, I can break down and be a little more personal.

"We love to sing those minor chords" and do so almost any and every place with the slightest encouragement. We are even yet, however, somewhat amazed at our good fortune in our association with the S.P.E.B.S.Q.S.A. and deeply grateful for all the nice letters and comments that have come our way in the short time we have been singing together.

One thing must not be omitted—our appreciation and gratitude to the man whom we credit with being responsible for whatever success we have had and who gives us all of our songs and arrangements, and that is John Hanson. If you don't know John personally, you've surely heard of him, as he is probably the world's most gifted exponent of Barber-Shop harmony and director of the famous Corn-Belt Chorus that you will hear in Chicago in June at the Convention.

"Modestly" yours,

The Barberettes.

A guy in Washington summed up the scene there yesterday for me, very succinctly. He said: "We're through with the 'War is Fun' phase. From here on in, it's Tough and Terrible."—Frank Rising.

THE BARBARETTES



Left to right: Dorothy Pierce, Gladys Benner, Kay Solich and Idelle Dykeman.

CLEVELAND CHAPTER EXPANDS

The greatest expansion in the history of any Chapter of the Society has been chalked up by Cleveland in the last few months. There's talk of adopting the "Cleveland Plan" as the national method of enlarging Chapters. Emissaries from Chicago, St. Louis, Detroit, Pittsburgh, and Warsaw, New York have been carefully scouting the Lake Erie region seeking to pick up tips on how it's done.

For the benefit of frantic "Chapter Expanders" in other burghs, the Secretary of the Cleveland Chapter, Jim Knipe in an exclusive interview granted your "Harmonizer" reporter, told how it's done.

Said Brother Knipe, "We combed the highways and byways for members. We dug up every toadstool in Cuyahoga County. We proselytized every choir in the city. We went into the high schools, the hospitals, the Old Men's Homes, even, in a misguided moment, the Morgue. Net result? On Brother Adams' distressingly elaborate and complicated form, we showed a net loss of one member."

"Yes, but what's this expansion business? What's the secret?" begged your ardent reporter.

"Nothing to it," said Brother Knipe, "we simply let Al Vredevel, formerly master of ceremonies of the Muskegon Chapter, join us when he moved to Cleveland. If that isn't "Expansion" with a capital "E", then you've never seen Vredevel."

NORTHAMPTON CHAPTER TO SEND TWO QUARTETS TO THE NATIONAL CONTEST

Secretary Harvey F. Taylor of the Northampton, Mass. Chapter, which, incidentally, is the home Chapter of our National President, reports that the recent minstrel show was a huge success, that Chapter quartets have sung recently for a number of various organizations, including six Service Clubs, several lodges, a United States Army and USO Center. The Chapter is to send one, possibly two, quartets to the Chicago Convention. On May 10th, a special meeting in recognition of the Fifth Anniversary of the founding of our Society was held, the event being in the form of a special Ladies' Night.

May 1943

What About Our National Contests?

Looking ahead to '44 . . . and after

It happens in the best regulated families that brothers who present a unified, impregnable front to the world may differ in their views on matters ranging from 2-minute eggs to politics. And so it is within S.P.E.B.S.Q.S.A. Brother Deac Martin returned from the Peoria winter meeting inspired beyond measure by what he had heard and seen. He wrote Secretary Adams that the Peoria meeting had added evidence to a feeling that he'd had for some time (i.e.) that, after this year's Chicago Convention, national contests may not be needed to bring out the best in Society efforts.

He sent a copy to Brother Frank H. Thorne who, as anchor man of the national champion Elastic Four, would certainly have some worth while opinions on the subject. Frank did; as witness the following excerpts from his letter to Secretary Adams. It is published as a rebuttal to Martin's opinions, also reproduced here. It should be noted that these are the two original letters. Subsequent discussion, marshaling of evidence and correspondence are too lengthy to reproduce here.

Because of fundamentals involved, members are invited to express themselves. Martin has offered his "head as a chopping block" so, let the chips fall where they may . . . for the good of the Society.

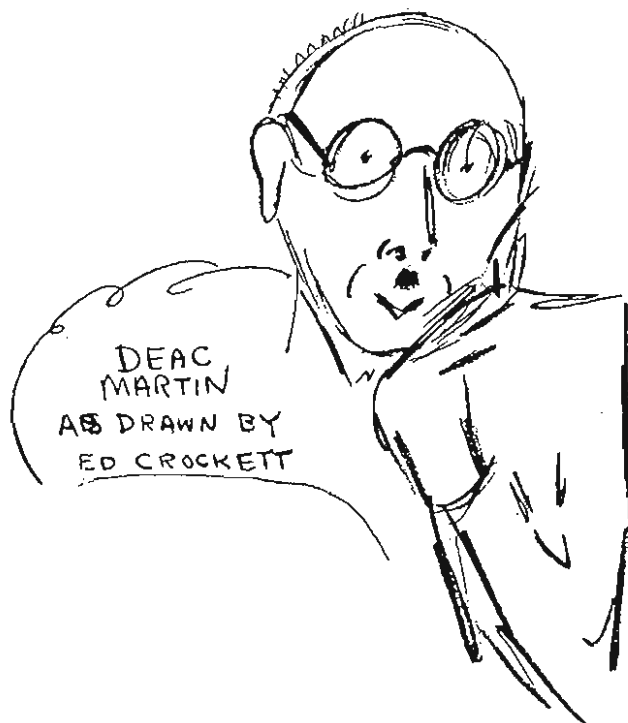
This Letter to Adams Started It

Dear Carroll:

With further reference to the chat we had on the train from Chicago to Peoria, I want to register openly the opinion I expressed about competition in national conventions.

While it is true that competition may be a spur, nevertheless, this is not the kind of an organization that in my opinion should need spurring. My basic idea of the Society is still that it is one big smile and a grand opportunity for harmonizers and near-harmonizers to get together on a plane of common interest.

It should be rather evident that the parade of quartets heard in Peoria did their best just for the love of it. I don't think any one of them would have sung any better had a gold mug, a thousand-dollar bill, and a world's championship plaque been dangling before their vision. In other words, in the case of a good quartet, they don't need any incentive to do their best.



I do feel that many quartets are suffering from a feeling of inferiority because they know in advance that they haven't any chance in a national competition. This should not be an organization of perfectionists, in my opinion. I believe that the sky's the limit, so far as official arrangements and so far as effort on the part of any quartet is concerned, but I feel that competition is not as good for the Society as would be the principle we saw and heard demonstrated in Peoria, namely, a parade of quartets.

There isn't any doubt in the minds of most of the audience as to which were the outstanding quartets. The fact that even the second- and third-grade groups had courage to show their stuff knowing that the Elastic Four, the Harmony Kings and such were on the program is evidence to me of the soundness of the parade principle. I am sure that some of the boys would not have had the courage to appear had it been in competition.

I realize that my opinions will not be shared by many others in the Society. Nevertheless you are welcome to run this letter in the next issue of the *Harmonizer*, whether you agree entirely with me or not. It's a matter that I think should be brought into the open, and I'm entirely willing to offer my fair young head as a chopping-block for dissenters.

Kindest regards,

DEAC

The Reply that Came to Adams . . . Post haste

January 26, 1943.

Dear Carroll:

I think the discontinuance of the national contest would be a major disaster in the history of our Society.

I have heard you express the argument that many singing societies do not have a contest and do maintain national interest, but I think that organizations of choral societies, especially with capable local leadership, create a vastly different situation than when individual quartets are involved. We are an organization to promote quartet singing.

Deac is correct in stating that the quartets at Peoria would not have sung any better, had a gold mug, or a thousand dollar bill been the prize, but I disagree with his statement that no one would have sung any better had "A world's championship plaque been dangling before their vision."

The Music You Want! BARBER-SHOP HARMONY

Dear Old Girl

Down Mobile

Working on the Railroad

By the Watermelon Vine

Just a Dream of You, Dear

Sweet Adeline

Down by the Old Mill Stream

Capital Music by the Capitol City Four
(National Prize-winning Quartet)
in Album P-26

Get it at your Victor Record Dealer—\$2.00*
*Suggested list price exclusive of excise tax



VICTOR RECORDS

The world's championship plaque, or medal, could just as well have been made of wood and would have been sought after with as great vigor, by The Elastic Four, regardless of value. I refuse to admit that the same enthusiasm can be maintained if no championship award is provided.

It is significant to me, that Deac mentions The Elastic Four and the Harmony Kings, the first and fourth quartets in the finals at Grand Rapids. Where were the Bar Flies and the Pole Cats and the Misfits and the Chicago Harmonizers—and all the other mighty good quartets that competed in the finals at Grand Rapids? Why were they not at Peoria? Surely, such quartets could stand two trips a year. I maintain the reason they were not at Peoria was because it was a *parade* of quartets rather than a championship contest.

Deac seems to argue that a championship contest discourages the second and third grade groups, but I cannot conceive what he bases his argument on. In every national contest thus far we have had an increasing number of contestants; and I might add that a few quartets at Grand Rapids were perhaps fifth or sixth class, so it would seem obvious that history belies the fact that the national contest discourages the poorer quartets.

I believe in encouraging any quartet all possible up to the point where it is obvious that they never are going to be able to blend or sing together. Then at that point I think they should be discouraged so that they will re-form and seek a better combination. As a matter of fact, there was a quartet that has now broken up that, in my opinion was so out of harmony and blend that they never could possibly win a championship, no matter how well they sang. Without competition they would never know where they ranked and might continue on forever not producing the kind of results that we hope can ultimately be produced by every quartet in our organization.

Jim Doyle, our baritone, went into the hospital twice and was unable to sing with us for three or four weeks just prior to the Grand Rapids Convention. On the week preceding the convention his doctor gave permission for him to sing. After that long lay-off we realized that we would have to really work hard to get back into the stride necessary to win a championship.

We worked three to four hours every day for the ten days up to the night of the contest; and we worked on nothing but the four numbers that we had decided to sing.

I cannot conceive that we could have brought ourselves to the task of doing this for a parade of quartets. After all, we had won a lot of first places in the competition in the Chicago Marathon Contest so we knew we could put on a pretty good exhibition of quartet singing. It was the spirit of competition and the Mecca which we sought that "spurred" us on (note I am using Deac's word) to the goal that we hoped to successfully achieve. (And did.)

Perhaps we lose pride when we say we need a "spur" but "spurring" certainly overcomes a lot of obstacles. The American spirit is based on competition. In my high school days I was a good 220 yard runner. It was my misfortune one time to be the only man left from all preliminary heats so that the officials decided I should run by myself against the stop watch. I had no interference whatever and the inside lane, and I ran the worst time I had ever run a race in my life. I had no competition.

I cannot believe, therefore, that we can expect the same inspiration from a parade of quartets as is provided by the championship contest. I do not believe, either, we will get anywhere near as many good quartets as we would get having a contest. I feel confident that we will not get the individual quartets to work as hard for the honor of singing in the finals as if they knew that in those finals the first five places are going to be recognized.

I have always admired the brevity and beautiful choice of words of Bacon when he wrote, "A man's reach should exceed his grasp, or what's a heaven for". It will not be hard to paraphrase that to fit our Society and its championship contest. After all, every quartet in the finals goes into it hoping that lightning will strike in such a manner that they win.

I know that there are certain grumblings after contests, but it may interest all of you men to know that, after The Elastic Four sang, and before the judges had brought in their decision, all members of the Bar Flies, of the Misfits, of the Chord Busters, as well as the members of our Chicago Har-

monizers, congratulated our quartet as having won. Sometimes there can be debate in connection with classification of quartets, but the hardest quartet in the world to judge is a poor one.

It may be that former champs should be completely barred forever, and my quartet would, I am sure, be glad to comply with such decision, but I certainly hope that our Society never deprives other quartets from the supreme thrill of having reached the height of winning a national championship.

I can assure Deac, that the fact that The Elastic Four sang so well at Peoria was due to eight hours a week rehearsal to live up to the award which the judges gave us at Grand Rapids.

God forbid that we deny this inspiration to other quartets in the future of our beloved institution.

Sincerely yours,
FRANK H. THORNE

WHAT KINDA CACTUS IZZAT?

The above is the title of a fascinating book by Reg Manning, member of our Phoenix, Arizona Chapter, published by J. J. Augustin of New York City. It's illustrated with cartoons by the author and is an authentic "Who's Who of Strange Plants of the Southwest American Desert".

WHEN YOU'RE CALLED ON TO GIVE A 5 MINUTE TALK—

The National Secretary has recently compiled a talk on S.P.E.B.S.Q.S.A., that takes up between five and six minutes, at the suggestion of Fred Sahlender, of the Springfield, Ill. Chapter. The speech traces the beginnings of our Society, its purpose, its accomplishments to date, tells what barber shop quartet harmony is and outlines the plans for the Chicago Convention. You're welcome to a copy, if you want one. Who knows when he may be called on to give such a talk.

DEATH TAKES ONE OF OUR FOUNDERS

Word came to us on April 18th of the sudden death of O. P. Erickson of Tulsa, Oklahoma. "O.P.", as he was familiarly known to his many friends, served as our National Secretary-Treasurer during the early days of the organization, and played a big part in getting the Society underway. He was an energetic man of pleasing personality and many ideas, and will be greatly missed by the Society and by a large circle of friends.

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.

Items From Illinois Chapters

Bloomington

The members of this chapter all sing in the now famous Corn-Belt Chorus, directed by John Hanson, and that statement in itself speaks volumes. Bloomington Chapter has excellent leadership in its officers and always gives a good account of itself, at home and abroad.

Canton

April 13th was chosen as the date for this Chapter's "Fifth Anniversary" Party. It was a bang-up affair and a message of greeting and congratulations was dispatched to Founder O. C. Cash in Tulsa by the 50 members of the Chapter including "Doc" Nelson, National Board Member. The following paragraph from Secretary Don English's report of the meeting is worthy of being reprinted here verbatim.

"John Hanson of Peoria was present to lead singing and the entire group stood and sang 'THE OLD SONGS'. Pres. Ben Williams then introduced Dr. Nelson who told the interested audience about barbershop harmony from 1912 up to the present time. He told of the P. & O.

Quartet of Canton who became famous singing throughout the middle west and often appeared with the P. & O. FIFTH REGIMENT BAND whose reputation is very high in music circles in this territory. The original members were Charles Reed, George Evans, Frank Bennett and Pete Buckley. This quartet organized about 1912 and continued up to World War No. 1. The personnel changed when the occasion demanded and Dr. Nelson and Maurice Reagan also sang with this outfit many times. The record of this quartet aroused much interest in barbershop harmony in Canton and even the youngsters took it up. The members of the National Society can see how Canton citizens were singing barbershop harmony and interested in organizing quartets from 1912 on. Dr. Nelson also told of a boy's quartet when he and Reagan were in knee pants. They sang at church programs as THE STAIR STEP FOUR. He also told of the organization of the Illinois Harmony Club at Decatur about 1933. Dr. Nelson, Ben Williams, Floyd Emerick and Don English represented Canton, with Roy Fox, The Harmony Kings, and representatives from Springfield, Decatur and Canton and after a short business meeting organized at different intervals and later John Hanson and his Peoria friends became members. When Cash started the National Society, the Illinois group merged with his organization. Nelson told of the first Quartet contest in Tulsa in which the Capitol City Four of Springfield, won second place and he was their sponsor. He told of the other contests and interesting events connected with them. He said the competition grows "tougher" each time and both he and Hanson thought the coming contest would draw the finest quartets yet. Hanson also spoke of his plans and said we should build a solid state organization with as many new clubs as possible and perhaps the National Directors would award Peoria the National Convention and Quartet Contest at some future time."

Chicago

One would think that the nearly 200 members of this Chapter would have time for nothing but Convention preparations. That's far from the truth. Ladies' Night on Feb 26th was, as Secretary Welsh Pierce says, a 3-hour wonder show. The Elastic Four and the Four Harmonizers are on the jump continuously, singing at charity functions for groups of service men and at civic affairs such as bond drives, civilian defense meetings, and helping chapters in other cities put across Quartet Parades and special "Revues". Art Bielan did a swell job M.C.-ing the program at Edward Hines Hospital on March 3rd. The Johnson Sisters were on hand, as were several quartets and single acts from the Cicero-Berwyn Chapter, as well as the Elastic Four, Veterans' Four, and the Grand Dad Four. Among the specialties was the two-piano team of Goldman and Franke, both members of the Chicago Chapter.

Cicero-Berwyn

The chorus of this Chapter keeps busy entertaining groups of service men and at various civic and community functions. We received glowing reports of a program put on by these men recently at the Auditorium Service Men's Center in Chicago where 1500 soldiers and sailors listened and applauded. Frank Kalal conducts the chorus. Cicero-Berwyn is fortunate in having 5 quartets in its membership as well as several "single" acts. The quartets are The Logan Four, The Antlers, The Derby Four, The Four Jerks and The Town Four. The Chapter had a Ladies' Night on April 3rd—also joined the Chicago Chapter on March 3rd to entertain the patients at Edward Hines Hospital. Emil Cisar, singing banjoist, was a hit on both shows. (Thanks to Bill Novak, secretary, for a fine report.)

STAMPS FOR VICTORY

By WALTER KANER



LILY PONS

Opera and Radio Star

"Stamp collecting is one of the few hobbies from which I derive any real and lasting satisfaction," confesses the opera star, Lily Pons. "Aside from the liberal education which it affords, and the recreation and diversion it provides, stamp collecting immediately makes one a part of a great world-wide fraternity which knows no bounds of nationality. In this respect music and stamp collecting are close coworkers, I believe."



Help stamp out the enemy. Invest at least 10 percent of your income in War Stamps and Bonds!

**LILY PONS DOESN'T
SING BARBER SHOP HARMONY
BUT WE CAN TUNE
IN WITH HER ON
THIS CHORUS—**

Galesburg

See story on page 3.

Moline

This swell gang of fellows went en masse to Galesburg, Ill. on March 21st to help that new chapter in its organization ceremonies. Also sent their Plow City Four to the big doings in Peoria on May 2nd.

Rock-Island

These boys also attended the Galesburg and Peoria affair and have their eyes focused on Chicago, June 18 and 19.

Peoria

Columns could be written about the activities of this Chapter. No other Chapter can even approach it in the number of its quartet and chorus appearances in public and in the diversification of its activities. Secretary Aimee Ratelle keeps us posted on all Peoria doings. Each issue of *The Harmonizer* could easily contain a two page spread covering this Chapter. Keep it up, fellows! Outstanding in the schedule was of course the big May 2nd program given in the Shrine Mosque. Quartets from all over the state, including the Elastic Four, were on hand to help the Peoria Chapter put over its "Miniature National Convention", and the Corn Belt Chorus of 150 men from the Canton, Bloomington and Peoria chapters again brought the audience to its feet. (Peoria papers are very generous with space whenever S.P.E.B.S.Q.S.A. affairs are held. Chapters in other cities should get the recipe from Secretary Ratelle. His address is 306 Hancock Street.)

Springfield

Fred Sahlender (lead of the Harmony Kings) writes that the 70 members of the Springfield Chapter are as enthusiastic as ever in spite of heavy demands on their time by war work and emergency civic and community duties. Springfield plans to send several quartets and a sizeable delegation to the Chicago Convention. Frank Dragoo, Ray Fox and the other members of both the Harmony Kings and the Capitol City Four ask us to send their greetings through these columns to their many friends in the Society. They say they will be seeing us in Chicago.

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MORMON MELODY KINGS

Entertained us at National Board Meeting in Peoria



Upper left—Abel John Peterson, Hollywood, Calif., Lead
Upper right—Shirley C. Beard, Tremonton, Utah, Tenor
Lower left—Voila B. Sorenson, Aurora, Utah, Bass
Lower right—LaMar C. Eskelson, Salt Lake City, Utah, baritone

"With deepest appreciation we wish to express our gratitude to you of the National Society for the splendid treatment and reception that was ours at the Mid-Winter Board meeting in Peoria, and more recently at the Ladies' Night in Grand Rapids. We hope to have a quartet to join with you in the National Convention at Chicago in June. It is with profound pleasure that we as official representatives of the Mormon Church have mingled with your various groups bringing to you the good will of the Mormon people from wherever they might be. May we entertain the hope that we may meet many of you as we continue our pathways through life! Chord-ially—"

The Mormon Melody Kings

AL VREDEVOLD MIGRATES

"Dear Carroll—

"When I left Muskegon and the Gang up there (God Bless 'Em) I never, so help me, was touched so deeply as I was by the expression of their friendship. Dawgone, when a guy gets up there and wants to really tell that gang just what he thinks of them and how much they have done for you, you know, there just comes a great big lump in a guy's throat, and I'll be darned if you can swallow it—Well, that's the way it was. Carroll, there is a swell gang!

"Well, that seemed to be the end of the world in a way, then comes an experience like we had here in Cleveland; on the third night here in town to walk into the meeting of this Chapter which was in session and have this gang sing like you have never heard before, "Freeze a Jolly Good Guy" or sumpin' like that, anyway. They sure give a fellow Barbershopper a real honest to goodness warm feeling all the way through."

We must forego the luxuries, and some of the necessities, until this war is won.

A perfect gentleman makes every other man in the room uneasy.

Items From Michigan Chapters

(Michigan has eighteen chapters, in the following communities—Albion, Battle Creek, Belding-Greenville, Charlevoix, Detroit, Flint, Grand Rapids, Jackson, Kalamazoo, Lansing, Midland, Muskegon, Oakland County, Owosso, Pontiac, Saginaw, Tecumseh, and Traverse City.) NOTE—A lack of space makes it impossible for us to print more than a small part of the available news of the activities of the Michigan chapters, which fact we greatly regret.

YOU CAN'T KEEP 'EM QUIET



Loft to right—L. LeRoy McKinney (Vice-President of the Detroit Chapter), Tim Weber (Chapter Secretary), and Al Karkowski (Chapter Treasurer). Seated—Thurlo "Red" Masters, who never misses a Chapter meeting.

The Detroit Chapter boasts a quartet unique in several respects, among them the fact that it has no official name and secondly, that its lead has been for the past fourteen years totally immobilized by an extreme arthritic condition that permits no body movement except in the forearms. "Red" never misses a Chapter meeting, and carries a swell lead in any song that the other three members of the quartet happen to suggest. He knows 'em all. "Red" conducts an extensive general insurance and bonding business from his Detroit home at 14861 Ferguson. Don't forget him when you need expert counseling on insurance problems. His charming wife acts as his secretary. Altho his business keeps him occupied he has found time to serve his Chapter this year as Chairman of the Nominating Committee and he did a mighty thorough job of a difficult assignment.

Albion

Founded last October, this Chapter has passed the seventy-five mark in membership. Its monthly meetings are held in the dining room of the Albion Club, and a "family style" dinner precedes the business meeting. "Bernie" Abbott is the President, and Howard Riley the Secretary.

Battle Creek

This Chapter, in the Food City, is starting its third year and recently re-elected B. L. Thomas as President. Plans are underway for practically a 100% attendance of members at the Chicago Convention.

Belding-Greenville

Ernest L. Fries, Secretary-Treasurer, recently wrote:

"We had a wonderful meeting last night at my house here in Greenville. We added four new members as you will note from the report. Our Chapter did its darndest to celebrate the 5th Anniversary and concluded the evening with a Venison supper and sang for two hours afterwards . . . You see by this stationery that being a Banker, Senior Air Raid Warden, Barber Shopper, Chairman Community Chest Drive, Legionnaire, etc., I still run a business to keep out of mischief and get in a good twenty-four hours. Just a typical Barber-shopper, and it's not quite 12 midnight yet."

Charlevoix

Special story on Page 3.

Detroit

One hundred and twenty-two members in good standing on April 1st, with new names being added at each monthly meeting. Wallace Joure has led the Chapter through a successful year, aided nobly by Secretary Tim Weber, Treasurer Al Karkowski, and the other officers and Executive Committee members. Highlight of the past two months was the Chapter's April 16th celebration of our Society's fifth anniversary. Joe Jones, baritone of the Strollers, headed the Committee which planned the evening's program, attended by two hundred and fifteen members of the Detroit and nearby Chapters. Many chuckles were caused by the reading of the minutes of the first meeting, four years ago, and the Treasurer's report at the end of the first year. (Detroit is the home Chapter of National Vice President Joe Wolff. Joe is also President of the Michigan Association of Chapters. The Turners, 1942 National Finalists, also hail from this Chapter).

Flint

President Guy Stoppert and Secretary Clyde Bailey, two loyal, hard workers, report a sell out for the Annual Rally on May 14th, at the Durant Hotel. The size of the ballroom made it necessary to have the affair "strictly stag"—much to the disappointment of the wives. This is the home Chapter of National Master of Ceremonies Clarence Eddy.

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AMERICA'S TALLEST HOTEL
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MORRISON
HOTEL
CHICAGO
LEONARD HICKS
Managing Director

Grand Rapids

President Ray Hall writes that Chapter meetings are better attended than ever before in the past three years. Ray announces that the Hall Brothers, 1942 National Finalists, will compete at Chicago. This is the home Chapter of National Board Member Roscoe Bennett.

Jackson

The Accoustical Persecuting Four, 1942 National Finalists and winners of second place in the 1943 State Contest, promise to be on hand at Chicago, and make a strong bid for top honors. Dr. H. W. Porter is Chapter President and Neil Colestock is Secretary.

Kalamazoo

This column is being written, unfortunately, before the big May 8th Parade of Quartets in Kalamazoo. The Elastic Four, National Champions, have top billing—with seventeen other Michigan quartets participating. In the afternoon, the members of the Board of Directors of the Michigan Association of Chapters will meet to elect 1943-44 officers. This is the home Chapter of The Gay Nineties, 1942 National Finalists. Pete Bosker is Chapter President and Bill Bradley the efficient Secretary.

Lansing

Floyd Sutherland, Secretary of the Lansing Chapter, reports twenty-eight active members and unusual interest in organized gang singing. This is the home Chapter of Ed Schwoppe, Michigan's first member of the National Board of Directors. Old timers in the Society will remember that Ed attended the first National Convention at Tulsa, as a representative of his State. Lansing's President is George French (French Brothers Quartet, known far and wide in the State).

Midland

Midland's twenty members are "good neighbors". They attend every special function given by other chapters within a radius of 150 miles, led by President W. R. Crissey, Secretary Joe Kahn and Henry Hart. Henry received his baptism of fire as a charter member of the Saginaw Chapter before Midland had one of its own.

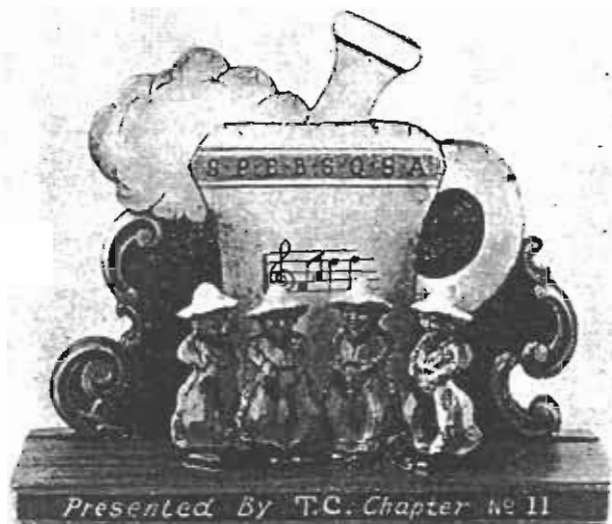
Muskegon

Muskegon resembles Peoria in many ways. We could write several columns about the activities of this group which is the home Chapter of National Board Member Frank Morse, the Sawdust Four, 1941 National Finalists, the Unheard of Four, current State Champions, and the Port City Four, 1942 National Finalists. The highlight of recent months was the Chapter's Ladies' Night on April 22d. This meeting was also the celebration of the Society's fifth anniversary. The program included the Finals of the Quartet Marathon in which twelve quartets from the Chapter competed for the top prize. Another feature was a Minstrellette. Secretary Johnny Buitendorp reports that the ballroom at the Occidental Hotel was packed and nearly one hundred people were turned away. This Chapter will send several quartets to the Chicago Convention.

Oakland County

Immediate Past President Al Frank, Lead of the Strollers, is recuperating from a serious operation, but will be back in the harness in time to sing with his quartet at Chicago. The Variety Four, veteran quartet of this Chapter, continues to fill several engagements each week before gatherings of Service Men and civic groups. This is the home Chapter of National Secretary Carroll P. Adams.

FROM ONE CHAPTER TO A NEIGHBOR



A reproduction of the carved wood, good will trophy presented by the members of the Traverse City, Michigan, Chapter to the charter members of the new Chapter in nearby Charlevoix, Michigan, on the occasion of their Charter Night Meeting.

Owosso

Secretary Dan Prendergast writes that the Elks Quartet, around which this Chapter was formed, has lost one man to the Armed Forces, but has reorganized and is "carrying on strong".

Pontiac

See story on Page 3.

Saginaw

This Chapter is blessed with more good officer material than any five chapters we know of. It seems as though nearly every member would make a good officer. These boys showed that in their handling of the State Contest on February 13th. It was a wow and our hats are off to President Carl Wood, Vice President J. George O'Brien, Secretary Gordon L. Grant, and Treasurer "Old Dependable" Ray Campau. Gordon recently wrote that the Chapter had purchased the seventy-three year old barber chair which was used in the stage setting for the recent State Contest. It will be preserved for posterity by the Chapter and used on special state occasions. Recordings were made of all of the sixteen quartets that competed in the State Contest and pictures of all were also taken.

Tecumseh

See Story on Page 3.

Traverse City

President Harold Gray led his band of loyal members over to Charlevoix recently to help organize the Chapter there. A May Parade of quartets from northeastern Michigan is planned as a warm-up for the Chicago Convention.

ROCHESTER OBSERVES FIFTH ANNIVERSARY

Sam Seelye, Secretary of the Rochester, N. Y. Chapter writes that they observed the Society's Fifth Anniversary at their April 7th meeting, at the close of which a huge birthday cake with five candles on it was brought in and rapidly devoured by the members of the Chapter. National President Hal Staab's Proclamation was read and a tribute was paid to the founders of our worthy Society.

Items From Missouri Chapters

Hermann

This Chapter, the baby outfit in the state, is gradually increasing its membership and meeting interest. A number of members plan to attend the Chicago Convention.

Joplin

Under the inspiring leadership of President John W. Garrett this chapter has had an interesting history, which we plan to give you a story about in our next issue. A sizeable delegation will be at the Chicago Convention. Brother Garrett is the editor of the Chapter's monthly news sheet "The Harmonizer" and we are indebted to him, as well as to Dick Sturges of Atlanta, for the present name of our national magazine. No chapter has better leadership than Joplin, and we salute John Garrett and his Chapter "Cabinet" of officers.

Kansas City

Secretary Pehlps hasn't allowed the arrival of seven-pound Dorothy Louise to interfere too much with his S.P.E.B.S.Q.S.A. duties. He assures us that in about 18 years the new daughter will be singing lead in a Pole Cats' Daughters Barber Shop Quartet.

Bert recently wrote Hal Staab the following:

"The Bartlesville gang wanted the K. C. Barber Pole Cats to come down to their district contest but we had to renig. I told Brother Rice that it would even be necessary for our lead singer to hang up the following sign over his barber-shop 'CLOSED FOR FOUR DAYS, GONE TO THE BARBERSHOP QUARTET CONVENTION IN CHICAGO.' He is unable to hire a barber to take his place for those few days so this is the only out as he wouldn't consider missing the contest. The K. C. Barber Pole Cats have blood in their eyes this year and intend to bring the championship to the Heart of America."

St. Louis

Secretary George Cosmas reports excellent attendance at the Chapter's semi-monthly meetings and much interest in the coming Chicago Convention. Several special events have occupied the attention of the Chapter members recently, including a "Fifth Anniversary" party on April 12th at the Park Plaza Hotel. On that occasion Ted Fiorito and several members of his band were guests of honor as were Police Chief James Mitchell and the Police Quartet.

THE MARKS OF AN INVALUABLE MAN

He cultivates the open mind.
He achieves open-mindedness.
He respects and listens to the man who knows.
He entertains new constructive ideas.
He knows the proper way of getting along with people.
He cultivates the habit of success.
He knows as a man thinketh so is he.
He chooses the right popular notions.
You can't sell him magic.
He links himself with a great cause.
He builds an ambition picture to fit his abilities.
He always tries to feel the emotion he ought to feel.
He knows it is never too late to learn.
He never loses faith in the man he might have been.
He achieves the masteries that make him a desirable citizen.
He cultivates the love of the beautiful.
He lives a great religious life.

—Paul Humbert.

St. Louis County (Clayton)

This Chapter has now passed the 100 mark in membership. A "Fifth Anniversary" party was held on April 17th and it took the form of a Ladies' Night—highly successful in every way. Quartets from the Chapter have recently entertained at Jefferson Barracks, Koch Hospital for World War Veterans, Masonic Home for Crippled Children, and various churches, men's clubs, as well as the Salvation Army U. S. O. Center, Army Officers Club and Young Men's Chamber of Commerce. At the anniversary party, members put on a skit bringing back to life the happenings of our Society's organization meeting in Tulsa, April 11, 1938.

DICK STURGES HAS HIS TROUBLES WITH NEW QUARTET

Dear Hal:

Thanks, but my quartet is still a brain child. I had one rehearsal last Tuesday, and I had to sing with them to make four. Also, the Bass doesn't know if he can get off, the Lead is too old or else doesn't want to learn any new stuff, and the Tenor is really not a tenor but is doing his best.

So you better save the hurrah's for awhile yet. Oh, yes—I forgot to mention the trouble about the Baritone—it is Sturges.

Yours hoping for the best for the "Peach Pickers"

Dick

ATLANTA CHAPTER REPORTS INCREASING ATTENDANCE AT MEETINGS

Al Ostuni, Secretary of the Atlanta, Georgia Chapter, who you may remember did the lettering on our new Harmonizer cover for Dick Sturges, reports a definite rise in attendance at regular meetings and frequent visits by Chapter quartets to nearby Army Camps and USO Centers. The Atlanta Chapter plans to send at least one, and possibly two, quartets to the Chicago Convention. Al says the song arrangements are helping Chapter members to learn some new Barber Shop chordings.

BARTLESVILLE CHAPTER HOLDS GATHERING OF QUARTETS

President Lloyd P. Martin, and Secretary William Dougherty, of the Bartlesville, Oklahoma Chapter report a very successful Parade of Quartets in conjunction with the Frank Phillips Men's Club on April 30th. The gathering was held in the Legion Room of the Civic Center and novelty was furnished by choosing the three best quartets from those participating, and awarding them suitable prizes. "Puny" Blevens, former National Master of Ceremonies, came over from Tulsa to M.C. the show.

A BIT OF APPRECIATED PRAISE FROM SAGINAW CHAPTER VICE-PRESIDENT

"Dear Carroll:

"Heartiest congratulations on the latest issue of the Harmonizer.

"If you keep on turning out a publication like this—dawg-gone if you ain't a goin' to have everybuddy readin' it—no foolin'.

Sincerely,
J. George O'Brien."

THE MUSKEGON MARATHON CONTEST

by WM. GRIFFITH, Chapter President

The idea of a Marathon Contest was not original with the Muskegon Chapter of S.P.E.B.S.Q.S.A., but we believe the manner in which ours was conducted is original with our chapter. Knowing that one of the fundamental objectives of the National Association is to promote the formation of more Barbershop Quartettes, Muskegon decided that it was necessary to interest the fellow who was not already singing in an organized quartette. The results obtained were beyond our expectations. Attendance at monthly meetings jumped from around 50 to 165 and during the life of the contest 91 men participated in quartette singing. We would heartily recommend this form of a Marathon contest to all chapters that are having trouble in maintaining interest or for those attempting to increase membership and form more quartettes.

Following is the plan Muskegon followed at each meeting—A table is located at the door on which are blank registration slips. The attendant there asks each one entering the room to make out the slip showing the man's name and the quartette part he sings. There are four boxes on the table, one each for tenor, lead, baritone and bass, and the slips are deposited accordingly.

The committee was composed of four members, one to draw a slip from each box to make up the quartettes, one to record the names on a scoring sheet, one to collect 10 cents from each singer and one at the door to call quartettes in order—To start an evening's competition three quartettes are drawn and allowed to retire and select one song and practice a bit. In the meantime the gang engage in about 10 minutes of group singing. Then a fourth quartette is drawn and retires and quartette number one is called in to sing. Following that a fifth quartette is drawn and retires and quartette number two is called in to sing and so on until twelve quartettes have competed singing one number each.

Three judges are selected by the President and are supplied with regulation judging sheets. Quartettes are scored just the same as in a National Contest, namely 30 percent blend, 25 percent for song selection and interpretation, 25 percent harmony and accuracy, 10 percent for presentation and appearance. After the contest the judges retire and award places to all 12 quartettes. However, the points go to each man, and not each quartette. Each man in the winning combination gets 12 points, second place quartette members eleven points each etc.—down to last place for one point each. The above procedure is followed for a period of six or eight months. In selecting quartets by "the luck of the draw" method, no four fellows would probably sing in one combination twice, which makes the plan fair and equal for the best singers as well as the less experienced ones. The points a participant wins each meeting are added to his total and over a period of time there will be a high and low individual standing in each singing part. For the finals quartette combinations are automatically made up from the individual standings. Example—the highest standing tenor, lead, baritone and bass will be in quartette number one, the next highest in number two, and so on down the line. The combinations are announced the meeting before the finals so that the fellows have a month to prepare a song for the one big night.

Our big night is our "Ladies Night", when all the

wives, sweethearts, daughters, mothers and sisters turn out to see their boys in action. Prizes are awarded each member of each quartette, and the boys really pitch in and sing.

The various chapters will probably have to vary their Marathon to suit their own needs, just the same as we changed the Chicago Method. However, this principle could be followed by any chapter, and I am sure it will prove a success.

ARMY REJECTS CLEVELAND TENOR Proving That The Army Has A Heart

When twelve members of the Cleveland Chapter met to celebrate the induction into the Army of Carroll Pallerin, tenor of the Forest City Four, nobody made a speech, but everybody sang with and without the accompaniment of the string ensemble and the restaurant's professional entertainers. The Forest City Four sang several numbers from the orchestra platform to the delight of the entire patronage.

Highlight of the evening was the presentation of one fifth of White Horse to the about-to-be-soldier, just in case he should get into the Cavalry. After attending the regular semi-monthly meeting of the Chapter, some of the die-hards continued to see to it that Pallerin would be in such marvelous condition that Uncle Sam wouldn't want him. They succeeded! As an unfitting climax Pallerin was rejected because of a minor disability. And so by the grace of something or other he will be present at Chicago with flags flying over the high C's.

HANK HEDGES FINALLY GETS BACK TO CIVILIZATION

Marooned in Tahiti where he and Mrs. Hedger were spending several months when war was declared, Hank and the Missus are safely back. No details as yet, because Hank, former President of the Chicago Chapter, isn't talkin' (government censorship, you know)—but we're glad the forced extension of the Hedges vacation has ended—even if Hank did have a chance to get a chapter of our Society almost started among the soldiers on the island before he left.

We find scarcely any persons of good sense save those who agree with us.—La Rochefoucauld.

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WILMINGTON CHAPTER MINSTRELS



Wearing for the first time their new coats trimmed in royal blue with matching neckties, pocket handkerchiefs and boutonnieres, the members of the Wilmington, Delaware Chapter staged their 1943 Minstrel Show on May 6th. It was highly successful, both artistically and financially.

WARSAW CHAPTER STAGES MINSTREL AND HAS GROWING PAINS

An outstanding example of how "Big oaks from little acorns grow" may be found in Warsaw, N. Y., the home town of Vice President, Phil Embury, where the S.P.E.B.S.Q.S.A. has taken a sudden leap at life and finds itself bearing fruit an hundred fold.

Here's how it happened. Along about six weeks ago a committee of public spirited citizens, who had been struggling along with a Smokes for Soldiers Fund through

the medium of contribution box and raffle ticket, came a-wooing Phil to see just what could be done to raise a lot of money, but fast. So just like that (meaning a snap of your fingers) Phil says, "I've got it", and left his visiting committee standing cold in their tracks. In less time than it takes to write it Phil was sitting on top of Mayor John H. Moore's desk, telling him what a wonderful thing a Smokes for Soldiers Minstrel Show would be, particularly so if it were sponsored by S.P.E.B.S.Q.S.A.

When Phil gets enthused it's beautiful to see the ease and grace with which he swoops down on the unsuspecting, but when Phil and Jack Moore both become enthused about the same thing at the same time the best advice anyone can give is: get out of the way.

As a result Phil, and a handful of Barber-shoppers which he has been nursing along for a couple of years, began digging up singers—near singers—would-be singers—mostly singers—close to being singers—and just plain nuts who think they are singers and the Smokes for Soldiers Minstrel, with something like \$1200 in the bag, is still being talked about by the villagers. But here's the thing that will interest you; as a by-product of the Minstrel the Warsaw, N. Y. Chapter has blossomed out with a membership of "Forty". Phil claims this is now the largest Chapter in captivity, where the population numbers less than five thousand.

Isn't this a good example of what community singing can do for community service?

Now is the time to put every nickel to work, in War Bonds and Stamps.

Occasionally it does a man good to get off by himself and mutter.

BARBER SHOP BALLADS

AND HOW TO SING THEM
By SIGMUND SPAETH



It's here! The book that contains everything to encourage and guide your Male Quartet in the perpetration of Sentimental, Wicked, Touching and Inspiring Melodies. Includes dozens of Ye Olde Favorites, many a Nifty arrangement, the Lore and Practice of Close Harmony—and numerous drawings for the sections in which words failed the author.



Mr. Carroll P. Adams, National Secretary-Treasurer S.P.E.B.S.Q.S.A.,
19220 Gainsborough Road, Detroit, Michigan.

Please rush copy of BARBER SHOP BALLADS to the undersigned. I enclose check for \$1.95 in full payment. (Please make check payable to the Society.)

Name _____

Address _____

The Old Songs

The repertoires of most barber shop quartets and choruses these days are sure to include a wartime song or two. At an Oklahoma City Chapter meeting, for example, you will hear such songs reminiscent of the last war as Cohan's "Yankee Doodle Boy", "Over There", and "You're a Grand Old Flag". The Warsaw, New York, Chapter included these same songs in their minstrel program for Smokes for Soldiers. Kansas City and Canton, Illinois, quartets sing "Johnny Doughboy", a recent and harmonious song of the current war. This third song list to appear in the *Harmonizer* will suggest several numbers with a martial flavor for your consideration.

If you want an excellent book of wartime songs, get a copy of **LEGION AIRS** "Songs of Over There and Over Here", published by Leo Feist, Inc.

TITLE	YEAR	AUTHOR-COMPOSER	PUBLISHER
Bedelia	1903	Jerome-Schwartz	Remick-Music Corp.
Down In Jungle Town	1908	Madden-Morse	F. B. Haviland Pub. Co.
Down On the Farm	1902	Brown-VonTilzer	H. VonTilzer Mus. Pub. Co.
I'd Love to Live in Loveland	1910	W. R. Williams	Will Rossiter
In the Good Old Summer Time	1902	Shields-Evans	Edw. B. Marks Music Corp.
In the Hills of Old Kentucky	1914	Shannon-Johnson	Forster Mus. Pub. Inc.
It's a Long Way to Tipperary	1912	Judge-Williams	Chappell & Co., Ltd.
Johnny Doughboy	1942	Goodhart-Twomey	Crawford Music Corp.
Just A Wearyin' For You	1901	Stanton-Jacobs-Bond	Boston Music Co.
Little Black Me	1899	Thurland-Chattaway	Paul-Pioneer Music Corp.
Mandy	1919	Irving Berlin	Irving Berlin, Inc.
Mandy Lee	1899	Thurland Chattaway	Paul Pioneer Music Corp.
M.O.T.H.E.R.	1915	Johnson-Morse	Leo Feist, Inc.
My Dream of the U.S.A.	1936	Chick-Roth-Snyder	Jerry Vogel Music Co.
My Wild Irish Rose	1899	Chauncey Olcott	M. Witmark & Sons
Over There	1917	George M. Cohan	Leo Feist, Inc.
O You Beautiful Doll	1911	Brown-Ayer	Remick Music Corp.
Pack Up Your Troubles In Your Old Kit Bag	1915	Asaf-Powell	T. B. Harnes
She Was Bred in Old Kentucky	1898	Braisted-Carter	Edw. B. Marks Music Corp.
There's A Long Long Trail	1913	King-Elliott	M. Witmark & Sons
When The Evening Breeze Is Sighing			
"Home Sweet Home"	1905	Clarendon-Solman	Edw. B. Marks Music Corp.
When I Dream of Old Erin	1912	Lee-Friedman	Mills Music, Inc.
Yankee Doodle Boy	1931	George M. Cohan	Jerry Vogel Pub. Co.
You're A Grand Old Flag	1933	George M. Cohan	Jerry Vogel Mus. Co.
You're As Welcome As the Flowers In May	1902	Dan J. Sullivan	Paul-Pioneer Music Corp.

ASSOCIATED GLEE CLUBS OF AMERICA PRESIDENT SALUTES US ON OUR 5TH BIRTHDAY

Members of S.P.E.B.S.Q.S.A.:

As a long time admirer of barber shop quartet harmony and speaking for the hundreds of male choruses that are affiliated with the Associated Glee Clubs of America, I salute you on this the fifth anniversary of the founding of your illustrious Society by O. C. Cash and his little band of devoted friends in Tulsa. You have traveled a long way in five years; you have touched tens of thousands of lives; you have done much to spread the gospel of singing among the men of the United States. Your Society and our Association have the same aims and the same ideals. We both believe that music helps mightily in keeping up a nation's morale in time of stress, and that singing, under wise leadership and in a wholesome atmosphere, is bound to be inspiring, and good for men's souls. We have always held the columns of our Keynote open to your national officers for news of your activities, and shall continue to do so. We appreciate this opportunity to use the columns of your *Harmonizer*, and the plan of your editors to keep you posted on the program and accomplishments of the Associated Glee Clubs of America. In many communities your membership and ours overlap by at least 50%. Many of your leaders hold key

positions locally and nationally in our Association. We're no longer cousins—we're brothers in every sense of the word. We welcome your invitation to more closely cement our friendship and to increase the fields of our collaboration. A successful Convention to you! I'll be seeing you in Chicago June 18 and 19.—CLAYTON W. OLD.

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How

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SING FOR VICTORY QUARTET CONTEST

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June 18th and 19th
Is Dedicated To That End

The big reason for our holding the 1943 National Meeting is to work out ways and means by which we can help win the war by boosting morale—i.e.:

- 1.—Increasing our ability to furnish units, (quartets and choral groups) to entertain men in service, at U.S.O. centers, camps, hospitals, etc., and to help out at bond rallies, Civilian Defense meetings and other morale building gatherings.
- 2.—Enlisting the teaching of barber shop style singing to service men, war workers and civilian groups.